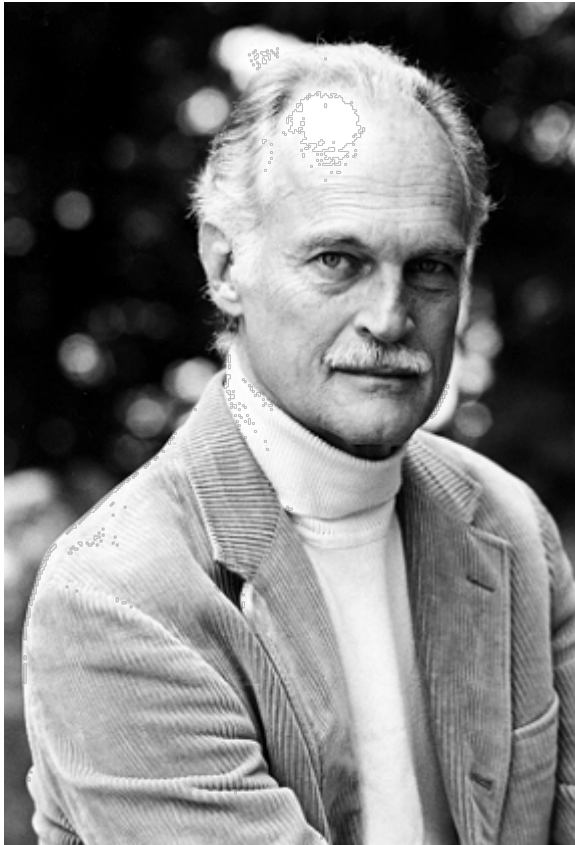


ORIGINS

The Meeting of Performing Art, Spirituality, and Therapy

THE DIRECTOR OF ORIGINS



DIRECTOR: William Pennell Rock, M.Litt. (Cantabs), Ph.D. began his professional career as a child actor appearing on television and in theaters on the East Coast with stars such as Billie Burke and Basil Rathbone and on the West Coast with the Pasadena Playhouse.

He was educated in the Behavioral Sciences, Philosophy, and Comparative Religions at Yale, Harvard, the Sorbonne, and King's College, Cambridge. He has had academic appointments at Banaras Hindu University, the Jung Institute in Zurich, the Center for the Study of Democratic Institution in Santa Barbara, and the University of California at Santa Barbara.

Throughout his education he was involved with university theater groups, and on three occasions toured Europe with a Shakespearean group from Cambridge University.

In 1970, he became involved with the human potential movement and with experimental theater. He was an instructor with the Arica Institute in New York and California. He spent several years in India and Nepal continuing his studies in Brahmanic philosophy and traditional forms of dance and theater. He has taught workshops at The University of California and in Extension Programs throughout California, Arica Institute, Esalen Institute, and many other growth centers around the United States and Europe. He is co-founder of the Center for Transpersonal and Expressive Arts Therapies in Los Angeles. He is also Fellow at the Center for Art and the Future at Toyabungkah, Bali. He has taught, led workshops, created and directed productions throughout Europe,

Asia, and North America.

www.TheHeartOfReason.com

An "existential log" of writings by William Pennell Rock containing further biographical information

A Message from William Pennell Rock

THE REBIRTH OF THE MUSE: ORACULAR ART

In the flatland of this material minded world, art is about technique, high technology, industrial construction. Production abilities and values have soared off the charts. These quantitative aspects of art have never been better or greater. But what of the quality? Where is inspiration? What of the presence of the Muse?

The Muse is taken to be a quaint romantic expression for what we now understand to be inspiration, an afterthought. Yet Muse is more of a reality than technique or technology, more essential to art even than composing, writing, performing – the things we are preoccupied with in artistic training and endeavor.

The absence of the Muse has bothered me since I was a professional child actor. Much was made of the text, the stage direction, the external technique of performing, but no one could ever tell me about the Muse or how to position myself inwardly to receive its inspiration. The Muse, essence of art, is forgotten!

Muse is what engages us in what Deepak Chopra calls "mythic ecstasy". In my heart of hearts as a child it was the Muse that I was longing to connect with. I soon got bored with performing as a constructed technique. In the same way, most performance, construct, bores me even now. I find myself frustrated by the awesome technology and the poverty of true and essential presence. Over the years I have turned to Asia where I found the connection to essential being through true meditation and contemplation, but also in many traditional Asian arts.

The most important inspiration for me has been Bali, the only modern place in the world whose deities still live. It is no accident that the presiding deity of Bali is Sangyang Witi, who is the god of inspiration. In Bali's vibrant artistic tradition, modern art thrives side by side with the most ancient and primordial forms of artistic production. In trance ritual is to be seen the earliest forms of performance as a mystical and transformational expression, long gone from the art of the rest of the world, but still living and thriving in Bali, though not available to tourists.

I have created many performances combining Western artists with Balinese and Javanese performers. Striking was the incredible humility and lack of ego of the Indonesians, in sharp contrast with the Westerners. The Balinese always pray before a performance. They are not just praying as a religiously inclined Western performer might, asking that they will remember everything and get their technique right. They are praying to the spirit residing within the role or the piece to reveal itself through them. They call this Taksu.

Taksu is the living presence within the artwork. When Taksu is there, the spirit takes over the performer, and enters what has been prepared. The performer disappears, totally loses ego control to the spirit. Performance thus doubles as a spiritual exercise in egolessness. My Balinese friends quickly trained my eye to see when Taksu is there and when it is not. In the West we have no conception of this, nor any language for it. Mutely, we know it nevertheless. It is the stuff of great performance. When it is not there we are either being distracted by high tech or yawning: when it is there we are riveted. Taksu is the soul of performing.

Trance performing takes Taksu to another level, one that is inconceivable in our modern world. In our concept of performing one learns steps, lines, cues, etc. In trance ritual no formal preparation is required. Spirit is all. The priest casts his spell over the "performer", and the god literally enters and takes over, making itself present through the performer. In all indigenous cultures where this form of performance existed, and in native Bali to this day, trance performing is the basic method of restoring psychological balance to the individual and the community. If Taksu is riveting, trance is transformational.

These elements are forgotten in Western performing art. Great performers touch into these qualities and abilities. We sense them. But there is no language for them. There is no training for receiving the Muse. Worse, there is no conceptual structure to even address this essential element of performing. Performance is taught as a controlled construct that is rigidly adhered to; it is never taught as a form of letting go to the Muse.

Oracular Art is a performing and therapeutic technique, which reestablishes the primacy of the Muse. It is at once a form of individual and group psychotherapy, a performing technique, and a basis for a new, but very ancient kind of performance art.

As the basis of the ORIGINS Process, this philosophy and technique is a form of performance and therapy intended to revive and reframe the secrets of Taksu and the primordial practice of Trance performing into modern therapeutic tools and concepts. These include movement, meditation, guided fantasy, psychodrama, and improvisation.

The conceptual framework is based in the psychological theories of C. G. Jung,

which restore a language in tune with the modern world. The archetypes within the collective unconscious are the gods and goddesses. They are not just passive concepts: they exist, rule our lives, and have a mind of their own. When they touch us they can heal our souls, and when they speak through performance, they illuminate our being. Oracular performing is learning the technique of opening and letting go to these archetypes. When this happens, we experience mythic ecstasy, which is primordially healing and integrating, both for the performer and those present at the performance, just as it is in Bali.

This Process has tremendous value for performers, because it teaches them how to let go to the spirit within a piece or role. It is very valuable for lay persons, because touching into and embodying the archetypes within is deeply healing and empowering

With ORIGINS the Muse returns to primacy, and just as in primordial performance, healing and reintegration are its gifts.

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THE ORIGINS WORKSHOPS



The ORIGINS Process is based on the two fundamental plot forms or archetypal systems of transformation: The Love Story and the Hero's Journey. Below are described the two Workshops based on these two forms. Each workshop includes portions of CHAOS and

DREAM, as described in the [ORIGINS Training page](#), and stands on its own as a form of therapy, individual empowerment and performance training. The preparation for any ORIGINS Production always begins with one of these workshops, whose fundamental plot form becomes the structure upon which the production is created, following the format of MYTH and RITUAL.

SEE [SCHEDULE OF EVENTS](#) FOR UPCOMING WORKSHOPS.

THE INNER LOVE STORY WORKSHOPS

Breaking through self-destructive patterning and empowering the male and female principles within you.

A unique and deep approach to integration dealing with the man and woman who are lovers within each of us, their relationships, repression, separation and the dynamic process which unites them together. This process approaches this inner union through methods of improvisational theater to express the archetypal sub-personalities that make up our whole being. The Hero, the masculine, active capacity, and the Heroine, the feminine, receptive power, when in balance, are together responsible for your well being and fulfillment. In addition there is also the Inner Saboteur, the Monster, bent upon your undoing and destruction. It thrives

on the strength of your lovers, turning their power against you. The harder you struggle against it, the more power it has over you. The only way you can really deal with this Saboteur is to discover within yourself the catalytic power that can neutralize its dark spell. Through this work in archetypal psychodrama, you will learn how to wield the Magic Power so that it can neutralize the Saboteur within, thus transforming its power over you into your own empowerment.

THE HERO'S JOURNEY WORKSHOP

Empowering your heroic self and becoming whole.

This Workshop uses the same methods as the Inner Love Story, but it is based on the monomyth of the Hero's Journey, as discovered by Joseph Campbell and set forth in his famous book, *The Hero with 1000 Faces*.

In Part I, you discover one at a time and present to the group three basic archetypal characters who make up your whole life: First, your inner Hero, the protagonist of your life, who is responsible for making all choices. Second, your Magic Helper, the character representing your inner guide and nurturer, who gives you the power of some critical but hidden resource within you. Third, the Monster, your inner stopper who is bent on sabotaging your life. You then create a psychodrama in which you present the story of this Hero leaving Home (your status quo) in response to a Call to Adventure, meeting the Magic Helper who gives him a Magical Power, and proceeding on to confront the Monster who guards the Gate into the Land of Adventure. The Hero has to find a way to overcome the sabotage of the Monster in order to pass through the Gate.

In Part II, you summarize and analyze how this story symbolizes the basic drama of your life, and you continue the Journey into the Land of Inner Adventure. Emboldened by the mastery over the Saboteur, your heroic self continues on into a land full of trials and helpers, proceeding on until the confrontation with your greatest fear. Your Hero must undergo this Supreme Ordeal, which results in an Initiation of central significance in your life. With the boon from this Initiation, your Hero flees the Land of Adventure and returns Home, which he is now empowered to transform.

In this Workshop you are creating and embodying the central process of transformation you are presently undergoing in your life. You are emboldened by your self-presentation, warmed by the fact that everyone is on a similar journey, and given vital new awareness about who you are and where you are going.

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THE ORIGINS TRAINING



ORIGINS is a way of tapping into the archetypal forces that move us, thus realigning with our source, healing our souls, and providing a base for revitalizing performing art as myth and ritual. The ORIGINS Process consists of a highly structured training which produces vigorous individual and collective transformation which gets expressed in story form. The same methods, used as a basis both for therapy and training performers, yield powerful works of improvisational theater, dance and opera. Workshops and productions have been held all over the world.

The ORIGINS work relates directly to a fundamental shift of paradigms in our time and the resulting evolution of cultural consciousness. We are moving from an essentially patriarchal, dominating mode in our sources of influence and institutions to a mode of partnership, greater tolerance and differentiation. Psychologically this means a shift from pursuing an ideal way of being, which creates negative shadows, in favor of wholeness and completeness which is all inclusive. The ORIGINS Process evokes and dramatizes essential elements of this transformation.

The trainings are based in Jungian psychology and combine guided fantasy, Gestalt therapy, ceremony, meditation, deep improvisation and psychodrama. Each training is organized into schematic programs based on one of the basic archetypal systems of human transformation; the Hero's Journey or the Love Story.

The ORIGINS trainings are held all over the world and presented in English, French, and German. Trainings and productions may be

scheduled by interested parties in any location.

The complete ORIGINS Process has four stages:

- 1. CHAOS:** You learn how to let yourself go free into your cathartic expression and instinctual spontaneity without judgment or inhibition. This produces a sense of power and freedom of being.
 - 2. DREAM:** You create archetypal characters out of the matter and issues of your present life and reality. You generate the story of your own life myth, your "dream," and present the characters and their adventure in a solo improvised performance. This yields a unique understanding of who you are in your totality and how to deal with the self-sabotage in your being.
 - 3. MYTH:** The group synthesizes their individual dramas into a collective myth, which is expressed in an improvised performance. This establishes a group identity in dramatic form.
 - 4. RITUAL:** The myth is mounted into a full-scale production. This yields a finished performance intended to stimulate the same integration and mystical experience in its audience that has been experienced by each participant.
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BENEFITS

THERAPY AND PERSONAL TRANSFORMATION

Workshops featuring only the "Chaos" and "Dream" portion of the process often stand alone as a highly effective form of therapy and self-realization. The work facilitates a transformation from being divided against yourself to being whole as you discover the mythical structure of your life. Through this work, you gain important new insights, attaining a clear relationship with the agents of your self-sabotage, stepping out of the victim condition into a position of empowerment, and achieving an authentic connection with your own center.

SPIRITUALITY

The work clarifies your internal relationship to the divine through an authentic vision and experience of your own integrated wholeness. The process instills the realization that you are one with all of humanity. In "Myth" and "Ritual", this vision becomes the basis for a performance work intended to bring its audience to a similar experience. Connecting with your authentic truth and ground of being yields an understanding of individual and collective wholeness, a very concrete experience of the

divine.

PERFORMING ART

The performances created by the ORIGINS Process have a basic structure, but they are largely improvised in the moment. In "Chaos" and "Dream" performers learn to allow their personal archetypes to speak through them. In "Myth" and "Ritual" performers deepen this ability to become a channel for the universal archetypes themselves. This ancient technique is still practiced in cultures like Bali where authentic trance performing occurs. We call it "Oracular Performing." Learning how to do this builds tremendous self-confidence and enhances individual development. Professional performers who learn the mystical essence of archaic performing, greatly strengthen their capacity as performers. The performances are stunningly powerful.

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