

# EXCHANGE

## **Celebrating Ten Years of Alexander Technique International**

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### **The Great Cauliflower: Keynote Address for the 10th Annual ATI Annual General Meeting**

*Cathy Madden*

*Chair, Alexander Technique International*

The Great Cauliflower is a gift to us from A. R. Alexander who said:

*Be patient, stick to principle,  
And it will all open up  
Like a great cauliflower.*

What a great and quirky statement about the work that has brought all of us to Bon Secours! I first heard this quote from someone in Nebraska, I don't remember who it was, and we made it the subject of one of the Barstow Summer workshop t-shirts. As I heard it the first time, I thought, "Why cauliflower?" The answer I got was that cauliflower is kind of difficult to grow and when it does grow well, it grows beautifully.

As I considered the 10<sup>th</sup> anniversary of Alexander Technique International, these cauliflower words were among my first thoughts.

*Be patient.  
Stick to principle,  
And it will all open up like a great cauliflower.*

For me, these words do reflect the process that has "grown ATI." To be sure, however, I decided to see what it actually means that cauliflower is hard to grow. Not being a gardener myself, I consulted Iowa State's Horticultural News:

*Cauliflower is also called "heading broccoli"; it is a type of cabbage that originated in southern Europe. For many gardeners, cauliflower is one of the most temperamental crops to grow in the vegetable garden....*



#### **ATI Vision and Mission**

To establish an open means of global communication for people to discuss, apply, research, and experiment with the discoveries of F. M. Alexander.

To foster the use of the F. M. Alexander Technique in social and environmental interrelationships.

To create a vital organization whose structure and means of operation are consistent with the principles of the F. M. Alexander Technique.

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## Editor's Page

*Andrea Matthews*  
 Editor, ExChange

What a pleasure, putting this issue together—such an embarrassment of riches! And the luxury of honoring 10 years of ATI with a 40-page issue! May the inspiration of the 2002 Bon Secours AGM continue to fill these pages, as well as the upcoming AGM, when we will return to Spanish Point, Ireland in October!

The stretching of this issue by the information and energy generated at Bon Secours puts me in mind of something that has struck me especially forcefully since I began teaching voice at a local college last year: the tendency we have to underestimate the amount of stretching, tuning up, energizing, expanding, we must give ourselves over to, and the amount of energy that can and must zing through us and out into the world, if we are to give the fullest embodiment to our intentions and actions. In teaching voice (which I find consists largely of Alexander, really), I resort to any number of comical, unexpected analogies and images to awaken my students' dormant awareness of "support." Support in the intensely, dynamically, suspensory sense, rather than the static, braced, held sense they usually have in mind. In a kind of crazy Zen, I draw pictures of hot-air balloons tethered to the ground, eager to escape upward. I speak of suspension bridges ("would you drive over you if you were a bridge right now?"), trampolines, well-tuned double basses, bows and arrows, Michelin men, accordions, Chinese lanterns, Slinky toys. Anything. I have no shame. By turns I am clown, cheerleader, coach, shrink, total ham, and safety net. I will do or say anything that might switch on that lightbulb behind my students' eyes and help them be more and more fully present, in their own support, large as life.

People say "larger than life"—without ever realizing that life is an awful lot larger, more dynamic, more intense, than they let themselves imagine.

When I first began to study Alexander Technique, my voice teacher expressed concern (based on unfortunate experiences with other students) that I might become, well, an Alexandroid. And the danger is indeed there,

# EXCHANGE

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and I don't think it's *entirely* attributable to Alexander teachers. It's endemic in our culture, and if not actively challenged, it can be amplified by Alexander lessons. A kind of inertia writ large. Not a dancing at the stillpoint, but a not-too-challenging, well-back-from-the-cliff-edge, polite improvement in use. As a performer, and a teacher of performers, I have had numerous discussions of this underenergized Alexandering with a colleague of mine who is both an Alexander teacher and a Wagnerian tenor. In his repertoire, you either achieve the greatest balance of dynamic strength and efficiency and ease—or you blow a gasket. Wagnerian characters are sometimes said to be larger than life. But perhaps, as with many things we dare to look at through the Alexander lens, the truth is the polar opposite of our assumptions. Perhaps they are just being themselves—massively, solidly, hugely, powerfully, dynamically, being themselves. And it is we who are “smaller than life.”

Something in my students draws them to singing. I think it is the larger life within them, trying to gain its true space and power. Yet so often, the more they take control of the act of singing, the smaller they get, and the dimmer is the light that escapes from them. But singing is a very precise scale, and reveals all diminutions immediately. A person can get by, efforting oneself out of chairs and up stairs, hardly noticing, accommodating limitations, until a pain here or there wakes one up. But the performer is like a canary in a coalmine—the first to manifest the dangers of “toxic” use or the lack of psychophysical “oxygen.” Moment by moment, a performer both establishes her instrument, and plays on it. That takes an almost unimaginable amount of energy, and a similarly unimaginable degree of efficiency and clarity. Only when “tuned” to the utmost can a performer “ring true,” daring to inhabit his vulnerability and humanity. The greater the energy, efficiently resonated, the more thrilling the experience becomes for both performer and audience.

Of course, this is not limited to performers; athletes and others experience the same phenomenon. Sometimes the experience is referred to as “flow.” But what of our “average” students? They're happy with a little more ease,

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## Alexander Technique International

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ATI membership: \$55 per year.  
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# The Great Cauliflower

*continued from page 1*

Most temperamental crop?

Is there anything about the Alexander Technique that is temperamental?

At one of the Alexander Congresses someone asked Marjorie Barlow about what height the books should be in a table lesson. She paused a moment, and said (I am paraphrasing now), “I will tell you what I think, but honestly, I hear that people argue about things like this.” Yes, we fuss about this temperamental crop and I believe it is important to do so. The Iowa State’s Horticultural News confirms that fussing about your cauliflower is necessary because

*There are several reasons why cauliflower can be tricky to grow in a home garden—most of them environmental factors.*

And here we are, about to “analyze the conditions of use present” for growing cauliflower—a description that has an odd correspondence to our work, our organization.

*Cauliflower must be grown at a continuous steady rate through its entire life, from seedling to harvest. Anything that slows or stops its growth, such as insects, lack of water, or excessive heat and cold, may prevent development of the head.*

*Be patient,  
Stick to principle,  
And it will all open up like a great cauliflower.*

ATI has grown at a “continuous steady rate” through its entire life, from seedling to harvest. ATI’s gardeners have cared for this organization patiently through its growing years.

I will return to talking about ATI in a few moments, but first I have a proposition. To make our Alexander Language even quirkier, I have decided to add what I am now going to dub the cauliflower principle to my list of principles of the Alexander Technique. The cauliflower principle is what we apply to that moment when we become impatient, when we want to push, rather than move, beyond what is honest to the moment of who we are and what we know. It is a close cousin of the principle we call inhibition, but it emphasizes the application of the Alexander Technique over a longer time period.

Now, I don’t want to create a new principle of the Alexander Technique all by myself. I am hoping that each of you will be able to help me, by providing me with some examples of the Cauliflower Principle in action.

*[Each AGM participant received a “cauliflower” bookmark; these bookmarks*

*were in three different colors.]* All of you have bookmarks. Please take a moment to create groups of three so that each group has one bookmark of each color in the group. What we are going to do is to tell stories illustrating the Cauliflower Principle. We'll begin with those of you with the brown bookmarks—you get to tell a story from your own learning of the Alexander Technique. What, from your learning for yourself, relates to

*Be patient,  
Stick to principle,  
And it will all open up like a great cauliflower?*

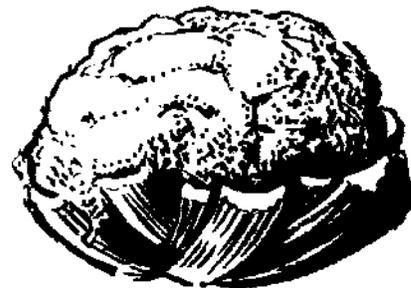
For example, a story I remember was actually initiated by a colleague of mine, but was very true of me as well. She posed the question to Marjorie Barstow, but I reaped the benefit. My friend voiced her frustration with not feeling like she was making any progress in the work. Marj Barstow's reply was to tell all of us that we were not "allowed to think about the Alexander Technique until the next class" which was 4 or 5 days away. As you might imagine, this became fairly comical for each of us. We found out just how many times a day we were using AT, and realized that we were learning the work at a "continuous steady rate." Marj's comment guarded the steady growth of our Selves...replaced the "insect" of impatience with patience.

Those of you who with the brown bookmarks get to tell a story about your early days with this work...some moment when some version of insects or overwatering threatened your process. Just a quick story and we will do as many as we can in the next three minutes.

*[three minutes]*

Those of us who have chosen to teach this work have taken on the task of being responsible for our own use of ourselves while we become the "gardeners" for our students...providing the information they need, guarding against insects...hopefully not underwatering with too little information or overwatering with too much information. Here is an example from me, from my teaching, that illustrates a moment when I needed and used the Cauliflower Principle.

Years ago a student came to me who had already read all four of Alexander's books! I started to talk with her about the work, and for the first 15 minutes she must have asked me every 90 seconds, "yes, but how do I do it myself?" Well, it was early days for me in teaching and I had never been very "bossy" with a student, but after that 15 minutes, I found myself saying "Look, you can't ask me another question for 10 minutes so I have some time to teach you." We didn't get very far that day. When we



**Be patient,**

**Stick to principle**

**And it will**

**All**

**Open up**

**Like a**

**Great**

**Cauliflower.**

**A.R. Alexander**

**Alexander Technique  
International**

**Annual General Meeting  
November 2002  
Baltimore,  
Maryland**

## The Great Cauliflower

scheduled the next lesson, I said that she had to sign up for a double lesson so that we could accomplish more. After a month of these extra-long lessons, the first half hour to get her to stop asking “Yes, but how do I do it myself” constantly, and the second half to learn the process, she had learned the Cauliflower principle. When it came time to schedule, she asked, “do you think I could come for a single lesson now?”

In your groups of three, those of you with the sandy-colored markers can tell a story about the Cauliflower and your teaching.

*[three minutes]*

And now, we will return to Alexander Technique International. When we met ten years ago, and created ATI, our stated desire was to run the organization with the principles of the Alexander Technique as our base, our center, our heart. As I stand here and see many of the founders of this organization around me, I am happy in the belief that we have done this. **This is no small task in a world where instant results are constantly in demand.** The Cauliflower Principle, though it had not yet been named, has functioned invisibly throughout, guiding us as we grow.

Those of you with the blue bookmarks will get to tell an ATI story. For my story, I will simply say the name of a committee that has admirably stuck to this principle—the Professional Development Committee. They took their mandate from the by-laws, and patiently gathered information from all of Alexander’s writings, and from multiple surveys and questions to all of us to develop the Criteria for Teaching Members.

And now, please take time in your groups of three to tell an ATI story.

*[three minutes]*

One way of looking at organizations is to compare them, age-wise, to children of the same age. And ten years old is a wonderful age—the full flowering of childhood. Ten-year-olds are robust, full of energy, developed enough to stay safe most of the time, and full of imaginative play. Because of the invisible workings of the Cauliflower principle, ATI has come to a healthy ten-year-old birthday!

And now, pre-adolescence approaches. We are different from the organization that began ten years ago. We are larger, more international. Our membership is both more involved and wants more. We are interacting more with the world outside our organization. These are all characteristics of the pre-adolescent. This time in a child is a time of gathering skills, resources, to meet and to contribute to the outside world. I suggest it is

time for our ten year old to be more conscious of the principle that has been guiding the “continuous, steady growth” of our potentially temperamental crop. A.R.’s words, as well as his humor, can keep guiding us to

### THE GREAT CAULIFLOWER.

In honor of this occasion, I have a hymn to The Great Cauliflower.

*[At this point, the participants divided into color groupings so three larger groups were ready to sing the “hymn” in a round. To the tune of “row, row, row your boat” we sang:]*

*Be, be patient  
Stick to principle  
Merrily it will all open up  
Like a great cauliflow'r.*

*[As a finale, the whole group made a cauliflower-shaped “blob” in the center of the room, opening out on the “merrily...” line as ATI’s 10<sup>th</sup> birthday cake was carried into the room.] ☺*

*Ed.: ExChange welcomes Cathy Madden to these pages as the new Chair of ATI!*



The Labyrinth at Bon Secours—drawing by Raewyn Haywood

# My Review of the 2002 Annual General Meeting

*Carol Levin, Trainee*

*To Review: survey, analyze, assess, evaluate, examine, critique, summarize, etc.*

This was my first ATI AGM. I am not yet a certified AT teacher but have been teaching under the supervision of my teacher, Cathy Madden. I attended the International Congress in 1999 and the Barstow Workshop in Nebraska in 1997.

I realize now that I had only a fuzzy understanding of what ATI was before I arrived at Bon Secours. I had joined ATI somewhere around '98 because I knew that ATI is the only organization that will certify me since I study Alexander Technique on an apprenticeship basis. I do want certification, although I know of teachers who teach without it.

Powerful information for me came at the the "Fireside Chat" on the opening night. I listened to the members telling their stories, experiences, of their struggle and persistence in organizing ATI. The result of hearing those stories created in me an inspiration to dedicate my own self with as much commitment as they have given to maintain this body. This was amplified by the second "Fireside Chat" where this time, stories about teaching and other odd experiences were offered. I didn't want it to end, I wanted to hear more stories.

The presentations and workshops were stimulating, educational, and fun. However, for my own reasons I chose not to attend the guest speaker's sessions after her first one.

Much to my surprise, I loved the business meetings. I had only read about, but not seen Formal Consensus in action. Each item was important to me. Again I was struck with the breadth of commitment the members of ATI make. I used to think business meetings were boring.

Before I arrived at Bon Secours I had doubts about going to a convent, but was won over by the welcome we received. (A few of us arrived the night before the meeting began.) I liked how everything was contained in one facility—sleeping, meeting rooms, dining room. They were all very adequate. The meals appeared, coffee and hot water magically available all the time. That is always a pleasure. For an institution I felt that they were just fine—not to mention the beauty of the setting.

But the nugget, the jewel, the precious heart of what I found at the AGM, was the members themselves. Diverse in points of view, they respect each other and organize constructively.

I did wonder fleetingly about the fact that the theme was never directly addressed (since I was on the committee that chose it and we paid close attention to finding what we thought was meaningful.) But I think that once Cathy Madden introduced the cauliflower concept, that superseded the stated theme. The cauliflower is a beaut!!

I heard complaints about lack of free time, and indeed going to all the sessions took stamina. However the few days dedicated to this is such a rich opportunity—it would be a shame to fritter it away. I have a friend who says “we’ll have plenty of time to sleep in the nursing home.” Of course there is a problem for many people who needed to come late, intermittently, or miss the last days entirely. This is a problem because the group is denied their participation. Maybe scheduling at another time of year can solve this???

From my point of view I believe it is imperative to include trainees at this meeting, and that a system for doing so needs to be built into the structure of the AGM. Trainees need to experience what the ATI is. This will nurture an informed next generation. A person training to teach AT is isolated in his/her own world with no way to grasp the larger organizational one. ☺

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**We can make our lives so like still water that beings gather about us that they may see their own images, and so live for a moment with a clearer, perhaps even with a fiercer life because of our serenity.**

*William Butler Yeats*

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# The Discovery of Community

*Raewyn Haywood*  
*ATI Teaching Member, USA*

*Every forest branch moves differently in the breeze but as they sway they connect at the roots.* Rumi

Attending the ATI Conference at Bon Secours in November gave me an experience of community at work. A kind of magical synergy occurred which was wholly new to me. It inspired me to do some research about what community is, what makes it work, and how the simple coming together of people with a common intention can elevate the whole.

Community is a forum for exchange. Life is based on exchange, on movement between the parts. The bringing and sharing of information between the parts works for the common good. This creates coordination, unity, wholeness. As Alexander Teachers we are all aware of this principle at work regarding the coordination and function of our students and ourselves. We understand that all parts work in harmony, that no part can function in isolation.

This is reflected in a microcosmic level in the body/mind. All cells relate to all others and work harmoniously for the good of the whole.

Many indigenous peoples have a worldview which regards "...the Universe as one great Organism with each part serving its separate function for the whole." (Epstein, p. 201) These models reflect the fact that everything occurs in relationship. Nothing happens in isolation, nothing happens without an effect on some other "part."

Our modern Western society however grooms us to be independent and individualistic in our outlook. After the Middle Ages the holistic worldview was shunned for a mechanistic model of function. This model began the focus on the parts, and our sense of connection to the earth and each other began to weaken. In modern times this viewpoint has facilitated many tragedies. As former Vice-President Al Gore said "...just as the false assumption that we are not connected to the earth has led to the ecological crisis, so the equally false assumption that we are not connected to each other has led to our social crisis." (Epstein, p. 201) To be vulnerable or to need help is considered weakness in modern society. Our society shuns its weakest members, the homeless, the elderly, the poor. They are victims of the prevailing disconnection from our source.

What we have forgotten is that we too are part of nature. Nothing in nature functions independently..each brings to the other. The sun, air, water, earth...exchange happens all around us and creates life. The delicate balance of the seasons allows the cycle of life and death to continue, each feeding upon the other. No part is dispensable and no part of more or lesser value.

When parts refuse to act as a whole, the flow of life becomes compromised. The promotion of "otherness" brings with it judgment, unconstructive criticism, blame. The labeling of the other as sick, as "evil," as lesser, serves again to alienate and separate. This style of thought so common in our world is reflected in the health-care system, the media, and our political leaders. It belongs in a world of dualities that has little to do with the intricate relationships inherent in the deeper web of life.

We have all seen the results of this kind of black-and-white viewpoint: wars, all kinds of violence, pollution, cruelty, sickness, and disconnection. When we are not connected to each other and our world, it is much easier to partake of acts of violence, acts of alienation against that "other."

So what part does community play in remedying this situation?

Just as the human body needs all parts and systems working to be in optimum health, we need to work in participation with each other to truly realize our full potential. By doing so we can give of our best to others, and honor the best in each other. Community creates an opportunity for us to be “each other’s medicine.” (Epstein, p. 211) Community is good for our health. Many studies have shown the detrimental effects on people of isolation and lack of contact and, conversely, how touch and simple human interaction are vastly beneficial to our mental and physical health.

Community provides a platform where we can share ourselves with each other and have our needs for fellowship and support met. Learning to commit, to participate, to be vulnerable and revealed, to share our gifts are all teachings that community can offer. At Bon Secours I saw people revealing themselves in a most vulnerable manner, telling deeply touching stories of their lives. By sharing their experiences and their work with others, by fully participating and being revealed in who they are, the group was lifted to a new level of trust and power and compassion for each other.

So what does it take to successfully build community? William B. Gudykunst writes in the chapter “The Nature of Community” that there are seven community-building principles. Very briefly they are as follows:

1. Be committed.
2. Be mindful.
3. Be unconditionally accepting.
4. Be concerned for both ourselves and others.
5. Be understanding.
6. Be ethical.
7. Be peaceful.

He stresses that “the critical thing is NOT the outcome, but the process. If we behave in a way consistent with these ideals, Community will occur.” (Gudykunst, p. 233)

Community elevates us to a higher level of consciousness. Those who fully participate and serve humanity become the heroes and heroines of

history. All of our heroes asked “what can I give?” instead of “what can I get?” Through their giving, the living of a small life is transcended. They realize their potential and in doing so are accorded hero status.

Giving underpins exchange, which is the lifeblood of community, of nature itself. Giving creates getting. Any act of giving sends out ripples like a stone thrown into a pond. The “giver” becomes in turn the receiver of abundance.

Within ATI we rely on the giving of dues, the giving of time by volunteers, by our Committee Members and Board and Chair, the sharing of expertise, the sharing of ideas and thoughts. As members we receive the *Communiqué*, the *ExChange*, the website listing, etc. But much more importantly we receive the gift of being part of a greater whole, which revealed itself so powerfully in Maryland.

A great gift I personally received was the group walking of the Labyrinth. The Labyrinth is an ancient pathway walked over time by individuals and groups on a sacred quest.

Our walk revealed to me a profound truth. For the first time in my life I knew that we are all the same. We are one. I experienced this not as an intellectual idea but as a reality. The walls around my heart crumbled like the walls of Jericho, but the music was the integrity, vulnerability, and commitment to truth embodied by those around me in the previous days. Walking the Labyrinth together was an experience of absolute presence. As we walked we were no longer individuals but members of a beautiful whole. We came towards each other, close, moved away, the space opened up. Walking quickly, slowly, like a being breathing its own deeply healing rhythm. The loving connection was palpable. We were it, it was us. We were love. I felt it internally and externally, it was me but there was no me...just the wholeness of us, the earth, the autumn trees, the sky, the wind.

As David Spangler said “The Modern Quest for Community is a quest for one’s personhood.... Community is a deeper reality within which I move and have my being. It is one of the names of God. Community is a gift of myself, what I give in endless participation with my world.” (Epstein, p. 197)

Being in community is a life’s work. It’s never done, never finished. There is always more to receive, more to give, more to share. There are problems and conflicts to be resolved, differences to be reconciled, decisions to be made. Through our individual contribution to this journey and commitment to principle we enrich the whole and in turn are strengthened and elevated ourselves. For this I am truly grateful.

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## Special Section: A Sampling of AGM 2002 Workshops

### Actors and Their Efforts

*presented by Wendy Salkind, Teaching Member, ATI, USA*

As an Alexander Technique teacher, an actor, and a theatre professor training American university students, I have been exploring ways of resolving the seeming conflict between AT principles and the techniques and language of conventional actor training. Actors strive for expression that emanates from seemingly effortless movement. They want to preserve their creative energy for the tremendous emotional demands of acting. Yet they often perform in high intensity scenes, the expression of which feels completely effortful. They are expected to recreate emotional scenes many times within a rehearsal period and then to repeat the same level of physical and emotional intensity, as well as subtlety of feeling, from one performance to the next. Often the effort of repetition is translated into excessive muscular work. As AT teachers we need to be aware of the challenges actors face, so that we can address their psychophysical habits. I will present some of the problems inherent in actor training and performance and offer some suggestions for ways in which we can help them.

Acting presents the challenge to enter into psychological conflict with complete vulnerability and to respond spontaneously to all emotional, intellectual, physical, and environmental stimuli. However, actors are often taught to narrow their focus in order to pursue a particular goal within any scene or interaction. Actor and character goals are referred to as intentions, objectives, or victories. Teachers and directors use language that urge actors to fight for these goals, to never give up, to push toward a resolution, to win. Most importantly actors are encouraged to concentrate on nothing but their goals. End-gaining is inherent in the language used to stimulate actors to feel and to act.

End-gaining is inherent in the language used to stimulate actors to feel and to act.

Some of the justification for this language is that characters in plays usually have narrow views of the world. They are driven by strong desires and they pursue those desires relentlessly. Their desires may

be as complex as seeking revenge on a false lover or as straightforward as getting someone to laugh. No matter how large or small the objective, characters cannot see any compromises in the pursuit of their goals. Also, whereas in life a person's goals might be pursued over the course of weeks, months, or years, on stage time is compressed and character objectives are played out in the course of a three- to ten-minute scene or a three-hour play. This shortened time frame increases the urgency experienced by the actor.

## **A Sampling of AGM 2002 Workshops**

All too often the sense of urgency translates into muscular tension, leaving actors tense on stage. This compromises their breathing, their voices, and their ability to feel deeply and to listen to others. When tense, actors do not have access to their full range of expression within a role. While performing, if they become aware of their tension, they then begin to observe themselves acting, stepping outside the character. Thus they lose sight of their intentions, which makes them more tense. It is a vicious cycle.

The language of actor training is all about getting actors to do something that will then stimulate strong feelings in them and in their scene partners. Actors learn that feelings are generated through memory, by a belief in a particular situation, by a strong pursuit of an objective, and by an attempt to overcome whatever obstacles stand in the way of that objective. The effort stimulates the feelings. Actors pursue their objectives through what are referred to as physical and psychological actions or tactics. These actions are expressed as verbs. An example might be if you are acting in an improvisation and I am your director, rather than ask you to be angry, I would ask you to do something that could trigger an angry response. If the situation requires that you get your partner to leave the room, I might suggest that you beg, tease, or threaten your partner. Or I might ask you to just shove her out the door. What prevents you as actor and character from achieving the objective are the physical and psychological obstacles in your path. The obstacles that actors experience can stimulate a wide array of emotions. The door is jammed. You yank on it, feeling powerless. Your partner giggles. You frustratedly demand that she stop laughing. She does not want to leave because she likes to be with you. You don't want to hurt her feelings so you plead with her to help you out by leaving. She thinks you're lying to her and she starts to cry. You feel guilty and yell at her for acting stupid. You might want her to leave the room because there is some danger and you want to protect her. Or because you have a rendezvous and you don't want her to know you are cheating on your partner. Or you are planning a surprise party for her and you need to set up. Whatever the objective you want to accomplish, you pursue that objective with actions that engage your intellect, your feelings, and your body. Your partner resists those actions. You react to that resistance and change your actions. Your partner reacts and changes her resistance. It's a kind of dance. Both of you want to win. Both of you may fail, but the ways in which you struggle are the elements of acting that engage you and engage the audience.

Problems can arise when the actor is unsure of his objective or when the acting teacher or the director says, "This is not working. Try harder." Then you might suddenly feel an urgency to show your feelings. You focus on the result of your actions, losing awareness of your body, your

surroundings, and of your partner. You try to create intensity. If you've mistaken physical tension for intensity, you will stop listening to your partner and you will be cut off from any true feeling or true expression of that feeling. The result might be that you suck in your gut, lift up from your sternum, tighten your neck, shoot your head forward, pointing at your partner while yelling your lines in a high-pitched, thin voice.

A parallel process is that of the Alexander student who tries to rediscover the sensation of "neck free" by stretching her head up in the air. This student, like the actor, tries to recreate the sensory end result by means of muscular effort. The AT teacher can help the actor by reminding her to inhibit her desire to succeed. Ask her to pause and to stop her preparation to act. Bring her back into her body and to her kinesthetic liveliness. Remind her to notice the response of her body to her breathing. Encourage her to be present with herself as she takes in an awareness of her scene partner. Then invite her to think through her AT directions and as she is moving, to include that desire of her objective. Help her to be present with her body and with her partner before she acts on her objective. If her partner isn't present, ask her to play the actions to a chair or a picture. Each time she starts the tension pattern, ask her to repeat this process, then to articulate her actions, and then to play those actions until she can sense the appropriate effort needed. Finally, help her release the effort once each action is performed.

It can be of great value to allow actors to explore movements through their arms, which is where they tend to produce many of their gestures and where they hold much of their tension. A suggestion is to ask an actor to think of a line of text from a play, to sense the action that drives the line, and to gesture while speaking. Have him pause and articulate the effort he experienced while speaking and moving. Then help him find freedom through his arm structure and remind him of the movement of his ribs. Ask him to repeat the text and gesture again. Encourage him to try again while enlarging the gesture so that it involves his whole body. Then have him speak again and make the gesture as small as possible, staying with the same intention. He may begin to discover that the size of the gesture and the intensity of the line are not necessarily equal and that the effort in performing the action through his voice and body may involve less muscular effort than he initially thought necessary.

Just as a beginning AT student might try to hold onto the feeling of ease that is experienced after a hands-on lesson, so the actor tries to hold onto and recreate the feelings generated through an interaction in a scene. If an actor plays a character who is wildly in love, the AT teacher can pose questions such as, "When you are in love, what do you want to do with or to the other person? How do you want to move? Can you release those feelings through your torso, through your legs, through your arms, through your voice? Then suggest a return to the text and to a discovery of the internal movement while the actor is speaking.

Actors need to experience feelings as movement, whether they are expressed through gesture or in stillness. One of the most extraordinary experiences for an actor (and audience) is to stand quietly on stage in silence, facing the audience. If she can simply be present with herself, with her breath, with her feelings, and with those character desires that motivate internal movement, then she has come to understand the real power of her art.

*Wendy Salkind is the Chair of the Department of Theatre at the University of Maryland Baltimore County. ☺*

## **A Sampling of AGM 2002 Workshops**

### **Autism, ADHD, and Alexander: A Movement Class for Special Needs Children**

*presented by Robin Gilmore, Teaching Member, ATI, USA*

*At the 2002 AGM, I gave a brief introduction, then I asked the 20 or so participants to suspend their adult mind for about 20 minutes and just follow along with the movement. When I teach autistic children, visual cues take precedence over verbal instruction. Since the kids are mostly nonverbal, they don't ask questions! I wanted the adult ATI members to have a fun, playful experience without being concerned about the hows and whys. After a lively movement class, there was time for discussion and questions. What follows is a slightly modified version of the handout given to the participants.*

The material in this workshop represented what I might do with a group of special needs children in a school setting. Naturally, in a one-to-one situation, there is much more opportunity for hands-on patterning and guidance. In reality, many parents are financially strapped because they are already paying for various therapies and medical treatments. Under the auspices of the Maryland State Arts Council, I am able to reach more children through Arts-in-Education grants. In the school classes, my official title is Artist-in-Residence leading creative dance and movement sessions. The classroom teachers and aides are given some background into what we're doing, and their participation is crucial. With moderate to severely autistic children, it is ideal to have an adult partner for each child. In longer residencies of up to two months, the students have made noticeable progress including improved eye contact, increased vocalization (laughing, humming, singing), and an overall willingness to be part of a group.

Basic goals include:

- body awareness in relation to environment and other people
- mobility in head and spine; strong sit-bone to heel connection
- crossing body midline with arms and legs (important in language development)
- acceptance of touch and a range of tactile sensations
- vocalizing of any kind
- cooperating as a group; following instructions

Repetition is important for these kids, so the sequence is introduced incrementally and then remains fairly stable throughout the residency. Establishing a routine of “getting ready to dance” is also important, as

transitions from one activity to the next can be challenging. Ideally, I would give Alexander lessons to all the teachers and aides so that they could incorporate modeling good use into their interactions. Until that day...my own use and tone of voice are key elements, as the kids are great imitators.

The material in my special education classes is drawn primarily from developmental movement and Contact Improvisation. The sequence below is written for adults and is a useful means of increasing flexibility and coordination. With children, I modify the sequence and inject animal imagery and playful transitions. I'm including the developmental path here as something to take home and explore. This sequence is respectfully adapted from the brilliant work of Marsha Paludan, ATI's former Executive Secretary [and new Membership Chair—*Ed.*]. Thanks to Marsha, this sequence has been part of my morning ritual for twenty years.

### ***Wriggling***

On your back with knees bent toward your chest, initiate a tail wag side to side, like a dog vigorously scratching his back. Movement travels up the spine so that your head also moves.

### ***Child's Pose/Head-to-tail rocking***

Roll into a ball so that your weight is on your shins with your forehead resting on floor and your sitting bones on heels. Arms are overhead on the floor at 90 degree angles. Feel the movement of your breath into your back. Give gentle pressure through the tops of your feet to initiate a ripple from tail to head so that the top of your skull now rests on the floor. To reverse, initiate by rolling your head towards your eyebrows as the tail reaches back to heels.

### ***Creeping***

Rise to forearms and knees with your spine parallel to floor. Think of letting your head lead through space as you wag your tail to propel you forward. This stage is low to the ground and self-contained.

### ***Crawling***

Rise to hands and knees. Let your head lead into crawling. Play with outer motivation such as sights and sounds. Crawl forward and backward. Chase your tail or someone else's.

### ***Walking on hands and feet (Bear walk)***

From crawling, push back with hands as your tail reaches up toward the ceiling. With weight distributed evenly on hands and feet, knees slightly bent, release your neck so that you're seeing the world upside down. Locomote in any direction, sort of a galumphing stride.

### ***Crouch/squat***

Walk hands toward feet while bending your knees into full flexion. Your head rises as your tail reaches down toward your heels. If unable to get heels down to the floor, use your hands for balance and aim for ease in your neck and a long spine.

### ***Standing***

From the squat, let your head lead to standing. As an intermediary step, you may first return to the upside down bear, shift all the weight to your feet and roll up through the spine. Take a walk and see what you notice. ☺

## A Sampling of AGM 2002 Workshops

### Nonviolent Communication

*presented by Rita Herzog*

I was very pleased to be invited to present several workshops on Nonviolent Communication (NVC) at the ATI Conference in November 2002. I was encouraged to explore the connections between the Alexander Technique and Nonviolent Communication; I am happy to say that I found many similarities as well as complementary approaches, and that we just might have something to learn from each other.

In the first session, I discussed the goal of Nonviolent Communication, which simply put, is to create a compassionate connection with another person of such a quality, that we can find a way to meet our needs and also the needs of the other person (even if we seem to be at great odds), without anyone demanding, criticizing, giving in, or taking it personally.

So, how to create such a connection?

The first part is to clearly express what is going on in me—what I am observing, what I am feeling and needing, and what I would like to request of the other person. There is no room for judgment or coercion. The second part is respectfully tuning in to whatever the other person says or does in response, even if we're not happy about that response. Here is where the power of empathy comes in. At the moment we choose to tune in to what the other might be feeling and needing, rather than just to what they are saying or doing, we can create a wonderful sense of connection, and the dialogue continues.

The presentations offered participants a chance to explore what I call this “healing power of empathy.” In my experience, our true nature is to be compassionate—with ourselves and with each other. Yet many of us have learned to block our natural inclination. In any given situation, when we find the truth within ourselves, and become aware of what we are feeling and what needs we are trying to meet, we can then listen to another's emotional pain without judging or criticizing, or taking it personally. Listening with this quality of empathy can create the compassionate connection with others that we yearn for. Honesty and empathy is the name of the game.

The participants practiced with each other, thinking of a particular moment in time, then getting in touch with their feelings that were stimulated at that moment, such as fear, delight, sadness, affection, or despair. This awareness of feelings then leads us to our core needs or values, such as autonomy, respect, safety, intimacy, or wanting the joy of contributing to the well-being of others.

At other sessions, we role-played real situations—from participants' own lives, as well as interactions happening right then at the meeting. Participants had opportunities to experience how to stay with the dialogue when conflicts arise, how they can work the conflicts through, all the way to the end, to deep connection and a sense of fulfillment.

Many parallels between AT and NVC came to mind. Clear observations without judgment of what the student is doing or saying; respectfully tuning in to what is going on with the student and demonstrating a wish for understanding; offering possibilities without coercion; coming into relationship with the student; and the desire

to contribute to the student's health and well-being. This matches the premise on which NVC is based—the belief that one of our greatest pleasures in life is to have opportunities to willingly and joyfully contribute to the well-being of others.

I offered the following quote at the meeting, and was requested to include it in this article:

### **Empathy**

*We have to understand in order to be of help. We all have pain, but we tend to suppress it, because we don't want it to come up to our living room. The most important thing is that we need to be understood. We need someone to be able to listen to us and to understand us. Then we will suffer less. But everyone is suffering, and no one wants to listen. We don't know how to express ourselves so that people can understand. Because we suffer so much, the way we express our pain hurts other people, and they don't want to listen.*

*Listening is a very deep practice... You have to empty yourself. You have to leave space in order to listen...especially to people we think are our enemies—the ones we believe are making our situation worse. When you have shown your capacity for listening and understanding, the other person will begin to listen to you, and you have a chance to tell him or her of your pain, and it's your turn to get healed. This is the practice of peace.*

Thich Nhat Hanh (Vietnamese Buddhist teacher, poet, scholar, and peace activist)

*Rita Herzog, M.Ed., has been studying and teaching Nonviolent Communication for 17 years. She co-authored "The Mayor of Jackal Heights," a book for children that teaches the power of empathy. Rita is a certified trainer for the Center for Nonviolent Communication, an international organization founded by Marshall B. Rosenberg, whose mission is to create peace in the world, one individual, one family, and one organization at a time. For regional contact information, training schedules and sites, and the order form for books and tapes, please see [www.cnvc.org](http://www.cnvc.org). ☺*

## A Sampling of AGM 2002 Workshops

### Teacher Training—Different Paradigms

*presented by Cathy Madden, Teaching Member, ATI, USA, and Jeremy Chance, Teaching Member, ATI, Japan*

JEREMY: What is a Paradigm?

[*on the overhead projector:*] Paradigm: 1. a pattern; an example; 2. a set of concepts, stock illustrations, etc., shared by a community of scholars or scientists

I have been training teachers at my own school for nearly four years full-time, but as of today I have yet to qualify one teacher of my own. Of the 12 who started with me in 1999, only two are ready to finish this year. The rest are still learning to deal with the multifaceted skills necessary for teaching Alexander's Discoveries to others.

My idea is to make it very easy to start training and quite challenging to finish it. In my model, I expect that a number of people who start the training may not complete it. It's a philosophy I adopted in part from my years as Editor of *DIRECTION*. One sure way of ensuring quality is to start with as wide a base as possible, then gradually sort out the very best. The point is—make it easy for people to taste the work as you never know who will end up loving the whole meal. Finishing is much more demanding than starting.

This is one aspect of the paradigm of learning that is followed by the school I direct. In a way it is the opposite of my own training school—which was very hard to start, but easy to finish.

CATHY: We act in response to our paradigms daily, though we probably don't identify them as paradigms. An example of a daily-enacted paradigm might come from the unwritten driving rules of the community you live in. Certainly, I have experienced that, in the U.S., different cities have different "understandings" about road behavior. When I moved from Lincoln, Nebraska to Seattle, Washington, I soon learned that a yellow light means something different in these two cities. In Lincoln, a yellow light means that since the light is about to change, you should stop unless you are already in the intersection. In Seattle, when the light turns yellow, the popular rule is to see how many cars can get through the light before it turns red. If you follow the Lincoln rule in Seattle, the car behind you might run into you; if you follow the Seattle rule in Lincoln, you might get to pay a traffic fine.

We are going to play a bit of a game ourselves here to help identify our own paradigms, and to see that some of our paradigms about the Alexander Technique (and other topics) might be different from those of other people in the room. *[At this point the corners of the room were given a designation of A, B, C, D. Participants were asked to go to whichever corner of the room best matched their answer.]*

I will begin the questions; please move to the corner you feel is most representative of your ideas.

1. What is in your teaching room?
  - a. Chair
  - b. Chair, table
  - c. Chair, table, mirror
  - d. Places for people to sit and do different things
  
2. When I go on vacation, I go to
  - a. Sea
  - b. Mountains
  - c. City
  - d. Take a course
  
3. When I use my hands in teaching do I primarily use them to
  - a. Guide a movement
  - b. Follow a movement
  - c. Start a movement
  - d. None of the above
  
4. At the moment of change (redirection)
  - a. Do I as a teacher choose the moment to move?
  - b. Does the pupil choose the moment to move?
  - c. Does the movement emerge from interactions?
  - d. None of the above
  
5. On an evening out do I most want
  - a. To go to a movie
  - b. To go to a live performance
  - c. To go to a restaurant
  - d. I don't go out
  
6. I worry about the Alexander police most when
  - a. I come to an ATI AGM
  - b. When I meet a new pupil
  - c. When I walk into or imagine walking into an Alexander Congress
  - d. I never worry about the Alexander police

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7. Does my teaching mostly consist of
  - a. Private lessons
  - b. Group lessons
  - c. A mixture of both
  - d. I don't teach or I don't teach much
  
8. When I teach, do I mostly use
  - a. My own words
  - b. Alexander's words
  - c. Marj's words
  - d. I don't care so much
  
9. When I want to improve myself as an Alexander Technique teacher, I usually
  - a. Go to an Alexander lesson or workshop
  - b. Learn something new on a related topic, i.e. anatomy, psychology, education
  - c. Study a different movement form, learn a new skill
  - d. Read Alexander books
  
10. When I collapse, I like most to
  - a. Read a trashy book or see a trashy film
  - b. Have a few drinks
  - c. Eat comfort food
  - d. Be naughty

*[During this section, there was much laughing, many questions to clarify the questions, and some surprises as we saw where we were different, and where we were the same, in our paradigms.]*

These questions just scratch the surface of what might be each of our paradigms. Since I have had the privilege of teaching at a variety of different training courses around the world, I have learned that each place I teach has its own set of paradigms. Eventually I realized that it was helpful to my students for me to identify at least some of my paradigms so that they have a clearer idea of how I think about the Alexander Technique.

JEREMY: Two Paradigms of Learning:  
*"F. M. Alexander's Paradigm"*

Lessons with Alexander involved a huge commitment of time and money—it was lessons every day for several weeks. According to Walter Carrington, Alexander charged four guineas, which at that time was almost twice the weekly wage of an average typist. (1)

Does anyone know of a teacher in the world today who charges comparatively and commands a similar commitment from their pupils? I don't. From this aspect of Alexander's teaching practice, which of course was an expression of his ideas, one currently predominant paradigm of teacher training has evolved.

I encountered this paradigm during my first training in London, when I discovered that one's daily "turn" assumed a place of utmost importance. It was 15 minutes by the clock—jealousy and heartache could often

result if this differed at all—and was considered the centerpiece of the training. The value was that everyone should get their turn every day. It was a shocking thing if someone missed out on it.

This paradigm is very much connected to Alexander's overriding teaching goal of restoring the sensory appreciation of his pupils, a concept which dominates the Chapter Headings and content of his second book, *Constructive Conscious Control of the Individual*.

This concept has shaped the structures for teacher training in the majority of training courses in the world today—with strict requirements concerning the amount of “hands-on,” teacher-to-student ratios, the amount of theory, the allocation of this time, etc., etc. Some Alexander Societies have gone as far as to enshrine teacher-to-students ratios into their constitution, although STAT has not done that. In my case, the secondary reason my application to STAT was initially rejected was because I asked for a 7-to-1 student to teacher ratio. This idea is still very much dominating the Alexander landscape.

I call this approach the “give-them-a-big-experience-first” paradigm. It has taken me a long time to appreciate that it was a paradigm of learning—a methodology of teaching—and not an inseparable part of Alexander's discoveries. However, it was Alexander's way. Alexander's shadow looms large over our collective thinking, as indeed it probably should. However, the person I give credit to for opening up my thinking to alternative methods outside this very pervasive paradigm is Marjorie Barstow.

#### *“Marjorie Barstow's Paradigm”*

I bowled up to one of Marj's workshops in the '80s and just visually it was very clear that a different paradigm was in operation here—there were 40+ people and just one little old lady to teach them all! None of your nice little 5-to-1 student-to-teacher group ratios here. To a student of the old school, it was quite shocking and initially incomprehensible.

It took me many years to appreciate it, with much angst along the way, but Marj was offering a very different paradigm of learning from the one proposed by Alexander. I call this the “let-them-think-for-themselves” paradigm. The debate about these two paradigms always tends to revolve around the merits of private lessons versus group teaching, but I think this is a spurious issue. Both paradigms involve individual learning.

CATHY: My presence in this discussion is largely to provide a commentary from someone whose work has developed through the Marjorie Barstow paradigm. It is important to note that I was just as startled as Jeremy was when I first saw elements of what he is calling Alexander's paradigm. I remember distinctly the first time I saw someone in one of Marj's summer workshops spending hours putting his hands on a chair. It seemed quite a strange thing to do.

JEREMY: Understanding the difference, and recognizing the value in each, has been a fundamentally important learning process for me. I'd like to guide you through my own struggles by talking about three key concepts that I had to “undo” to fully appreciate what Marjorie was doing.

As a side note I might add that those of you here who have been primarily influenced by Marj's paradigm, and only later came to appreciate Alexander's paradigm, are going to wonder what the fuss is all about—or how anyone could think the way I am about to reveal. But those of you who began their learning under the influence of Alexander's paradigm can, I think, truly empathize with my struggles.

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CATHY: The reason that those of us who are more from “Marj’s paradigm,” might wonder about the fuss, I believe, is that from the Marj paradigm it is easier to be inclusive of the Alexander paradigm than it seems to be from the other way around. While I don’t choose to do “chair lessons” or “table lessons,” I can teach them and can help people who want to teach them, because they are just another of the wide range of activities people can do. Since I think of the Alexander Technique as something that can help you do any activity, any activity can easily fit into my paradigm. There are aspects of how some teachers use Alexander’s paradigm that don’t fit into my paradigm, but many aspects of it can and do fit.

JEREMY: Undoing Ideas

*[on the overhead projector:]* “Alexander was a great teacher.”

This was a hard one to undo and is still quite persuasive in Alexander circles. Giving it up feels almost like a betrayal. I am a contributing member of the AlexTech internet list and if I had a dollar for every time the argument is put forward that “this is what Alexander did” to justify something—I’d be rich. In this commonly heard argument, the implication is that it must therefore be the best method available. But why should Alexander be the world’s best Alexander teacher? Even the question sounds wrong!

The assumption here is that the person who generates a concept must understand it better than anyone else. That is more likely true than not. But then we make this leap—therefore that person is the best teacher of their concept. Does that follow? Is Einstein always going to be the best teacher of his Relativity theory?

Alexander is not by default the best teacher of his own concepts. The technique he developed for communicating his ideas is not a finished product—it is still under development and, by Alexander’s own admission, must be eternally so. I’ve only seen Alexander teach in a video and it leaves me with a lot of questions regarding the efficacy of his approach. Certainly his technical “hands-on” skill seems beyond reproach—but does teaching consist of only that?

This was the next idea I had to undo...

*[on the overhead projector:]* “The experience is the most important thing.”

Here the assumption is that in teaching the Alexander Technique, the first thing that really matters is that the pupil get an experience of a new coordination. I still think that is mightily important. However, there is another almost hidden assumption: “...therefore I must use my hands to give them this experience.” After all—that’s what Alexander did (the first idea strikes again!) so I must do the same, right?

Certainly the pupil’s experience is “the most important thing,” but is the only way they can receive that experience going to be through my touch? And, when I say “experience,” don’t I really mean a new “concept” of themselves? The concept comes before everything else, yet the concept is also influenced by sensory perception. There’s the rub—on which side of the conundrum do you start?

Well, Alexander seemed to be starting from the experience side, so therefore I must, too. (1st idea and 2nd idea get married.)

However, as I thought about it, I realized that in fact I am using touch to influence the concepts, the appreciation people have of themselves. Nothing in Alexander's books that I have read contradicts this view.

CATHY: This "experience" question was one of the Alexander paradigms that took me quite a while to understand. People seemed to think that Barstow teachers weren't somehow giving this experience to students. I knew, however, that every lesson I had ever had with Marj involved a lot of what I would call "experience." My students were certainly experiencing something in lessons and learning. A German teacher made a key observation that helped me understand how he perceived the difference from his paradigm. He said, "Oh, you want the student to have the experience of making the change? You don't feel like they have the experience of 'going right' for the whole lesson."

JEREMY: So how do I improve a person's appreciation if I don't use my hands? This led me to undoing another long-held and unquestioned idea:

[*on the overhead projector:*] "I am doing something for you."

This idea is still everywhere in our Alexander community. It is reflected in simple phrases such as:

"I am going to take you out of the chair."

"She's got very strong direction in her hands."

"I can really feel his the direction."

"Let me do it for you."

In fact, this idea comes from the great man himself, making it especially hard for me to undo. However, I don't imagine he meant it to be taken in quite the way it has evolved today. But I can't be sure of that.

In Part II, Chapter 3 of *CCCI*, in describing the procedure of a lesson, he writes:

"[The pupil] must instead project the guiding orders as given to him, whilst his teacher at the same time, by means of manipulation, will make the required readjustments and bring about the necessary co-ordinations, in this way performing for the pupil the particular movement or movements required, and giving him the new reliable sensory appreciation..." (2) AND

"In this way all responsibility for the final result is taken off the pupil." AND

"Now it would seem that this procedure, by relieving the pupil from all responsibility as to results, should, from any common-sense point of view, relieve him also from strain and anxiety."

So clearly the message here is that the teacher is doing it for you. And this was passed down to me in my training, long before I ever read it from Alexander himself.

But this was not Marj's way of explaining what was happening. In a video shot in Australia in 1987, she is recorded as saying to a pupil and the whole class: "You people have to move your heads, you people have to move your bodies. I'm not going to do it for you. If I do that you are going to leave here and say to yourself 'How did she do that?' and start pulling your head around and getting stiff."

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CATHY: Again, here is a story from another side of this discussion. I exchanged lessons for a year with a teacher whose work was in the “Alexander paradigm.” At the end of each table lesson, the teacher would say that he was going to take me up off of the table. So I would let him do that. One day, he said “we” would get me off of the table. I heard that and thought, “oh, that’s different.” So I helped...and he almost threw me off the table. He did catch me, however, before I crashed into the wall. He looked at me and realized what had happened and said “I should have known better than to say ‘we’ to a Barstow.”

JEREMY: Here’s a summary: [*on the overhead projector:*] ALEXANDER: “... teacher... will make the required readjustment ... performing for the pupil the particular movement...” “... all responsibility for the final result is taken off the pupil.” MARJ: “...I’m not going to move your head for you...”

This is the biggest new idea in Marj’s learning paradigm. There is no more taking someone out of a chair. Indeed it is recorded that Marj did once work and think this way. (3) However it seems her thinking and approach evolved until she came to the idea that she was no longer going to take any responsibility for the pupil’s movement.

This, to me, is the most clear-cut difference between the two paradigms. Learning from teachers trained under Alexander’s paradigm, there is a definite feeling that you are having something done to you. Indeed, sometimes the manipulations are quite forceful. One of our trainees, who is used to the “you-take-the-responsibility” paradigm, returned from a visit to a school working with Alexander’s paradigm, quite shaken up by what happened. She was not used to having something “done” to her.

So—the question “How do I do it for you?” is the fault itself. I don’t “do it for you.” That’s your responsibility—but I can work with your thinking and together we can explore a method you can use to redirect your energy. My touch supports this process but is not central to it. You have to start the work, not me. Lessons with Marj usually began with something like: “What do you want some help with today?” Lessons during my London training usually began with something like: “Come here then. I’ll give you a turn.”

There is so much more that could be said, but I hope that these initial reflections of mine stimulate people to think more about their own teaching methodology, their own ideas, and ways they think their pupils can learn. Teacher training is just an extended form of learning, so what holds true for a trainee, holds true for anyone involved in exploring these discoveries. The guiding issue, as I understand it today, is to trust and respect individual learning paths. Frankly speaking, I prefer Marj’s paradigm, although I see great merit in Alexander’s approach, particularly for those in a serious condition.

### **Where Paradigms Can Meet...**

It is probably a crude generalization, but I think that these two paradigms do in essence characterize a significant difference between the ATI approach and the Affiliated Societies approach.

This is exemplified in the way both organizations approach the issue of teacher training. However, I do not mean to imply that I think that ATI’s way is better. Both the Affiliated Societies approach and the ATI approach are too extreme. One wants to control every thing, the other couldn’t care less. I think there’s a middle way to explore.

I assert that teacher training methodology needs to become a core issue of our organization. The organization of ATI assigns to its Teaching Members a universal identity that the public will relate to as a “standard” by itself—so the organization as a whole needs to develop and support a high standard of teaching amongst our members. However, if trainees start arriving to us for Sponsorship in an unready condition, it will be a little too late to start reconsidering ATI’s mission. These trainees are the future of our organization—we ignore their methods of training at our own peril. But I also understand that this is not part of ATI’s mission, and it is not part of my mission to change ATI’s mission!

As far as I can see, ATI’s current means of support for teacher trainers such as myself is by offering us a set of standards against which our trainees can be assessed. However, ATI has also said that anyone trained under the 1600-hour standard of the Affiliated Societies will automatically get ATI Teacher recognition, whether they meet our “standards” or not. This is inconsistent—we seem to be trying to head in two different directions at the same time. If it doesn’t work to function this way on the level of human movement—why would it work on an organizational level?

There is only one universally understood standard in use today in relation to Alexander teacher training, and that is the 1600-hour standard. These days, nobody is arguing about what an hour means—it’s one of the few things we can all agree upon! So whether you like it or not—an hour is a standard. It is not a standard that assures quality, it is not a standard that implies superiority, but it is a reliable benchmark to which other things can be compared.

So the question for ATI in relation to teacher training right now is—what is necessary to develop standards that can be consistently and universally applied, understood, and accepted? As a way of approaching that issue, we will put on a little play for you.

### **Teaching Scene**

*[Teacher is onstage, waiting for his pupil. There is a knock at the door.]*

TEACHER: Come on in. How can I help?

*[Pupil walks in sparkling and free.]*

PUPIL: I want to learn the Alexander technique from you. I studied the books and this is what I got from them. *[Pupil demonstrates.]* Is this correct?

TEACHER: No. You are doing the undoing. Undo the doing and let the undoing do itself.

PUPIL: But if I undo the doing, isn’t that doing the undoing?

TEACHER: It could be.

PUPIL: Then how do I undo that doing?

TEACHER: By non-doing.

## A Sampling of AGM 2002 Workshops

PUPIL: Non-doing?! What's that?

TEACHER: Non-doing is when you decide not to do the undoing, but let the undoing do itself—I just told you that.

PUPIL: So you asked me not to do something that I shouldn't do?

TEACHER: [*delighted*] That's it!

PUPIL: [*deflated*] So—um... what do I do now?

TEACHER: Nothing. If you do nothing, you will get it.

PUPIL: Get what?

TEACHER: All the undoing.

PUPIL: The undoing of what?

TEACHER: The doing of course! Are you listening to me?

PUPIL: Sorry—I am trying to.

TEACHER: Ahhh—that's the problem isn't it?

PUPIL: It is?

TEACHER: You are trying.

PUPIL: I shouldn't try?

TEACHER: Trying is only emphasizing the thing you already know.

PUPIL: I shouldn't do what I know?

TEACHER: Heavens no—you can't do what you don't know if you keep doing what you do know.

PUPIL: OK. Sooooo—do I need to know what I am doing in order to undo it?

TEACHER: It isn't always necessary.

PUPIL: It isn't?

TEACHING: No.

PUPIL: [*determined again*] Look—maybe you need to tell me what is it I want to get here?

TEACHER: A little bit of nothing.

PUPIL: [*shocked*] A little bit of nothing?

TEACHER: Yes. The trouble with you is that you want something, and that something is your habit.

PUPIL: My habit? [*Teacher nods.*] I see. And when I get “a little bit of nothing” what will I have?

TEACHER: The absence of what you had of course.

PUPIL: Which was?

TEACHER: The habit of a lifetime.

PUPIL: So I can change that?

TEACHER: Yes, change involves making a decision against the habit of life.

PUPIL: But if I make a decision, won't I be doing?

TEACHER: Look, every non-doing is a kind of doing, it's true—but non-doing doesn't do what doing did when you were doing it, d'ya see? [*Pupil sadly shakes her head.*] OK—I think that's enough for your first lesson. Don't be discouraged. All we ever know in this world is when we are wrong.

PUPIL: Thanks. [*Pupil walks out in a discouraged slump.*]

JEREMY: Language

[*on the overhead projector:*] Language: Any set or system of such symbols as used in a more or less uniform fashion by a number of people, who are thus enabled to communicate intelligibly with one another.

What is the basis of all communication? Language! In our Alexander community, we have our exclusive set of symbols by which we are “thus enabled to communicate intelligibly with one another.”

What are our symbols, our common terms of reference? To develop standards we need a technical language upon which there is a universal consensus. This can then form the basis for proposing meaningful standards. However, at this time, it does not exist.

Currently our profession resembles a new Babel, where there are so many different languages, and so many different meanings attributed to key concepts within each language, that all informed debate within our community must eventually entail exploring the intended meaning of our terms of reference.

CATHY: Speaking of a new Babel, I have been experimenting with making up new words to represent key Alexander concepts. I have been experimenting with this because, in addition to the Alexander world's own internal confusion of meanings and referents, I find that my students also have to sort through so many misunderstood meanings that it seems preferable to use a totally new language.

JEREMY: Science, specifically that body of knowledge concerning the how of human movement, has come a

## A Sampling of AGM 2002 Workshops

long way since Alexander's death, and can already offer us much proven data upon which to base a language of communication that is more widely understood.

What are our current terms of reference for communication? At present we overwhelmingly rely on our re-interpretations of certain key concepts that appear in Alexander's writings, including but not restricted by:

[*on the overhead projector:*] List of "Alexander terms": psycho-physical unity, subconscious habits, faulty habit, cultivated habitual use, use, use affects functioning, lengthening the stature, widening the back, narrowing the back, head forward and up, primary control, misdirection, instinctive (unreasoned) direction, conscious (reasoned) direction, inhibition, faulty conditions of use, endgaining principle, means whereby, faulty sensory appreciation, debauched kinaesthesia, the universal constant

How long do you think it would take for us to all agree on the meaning of each of those terms? Running a training school in Japan, whose language I scarcely comprehend after four years of regular study, has particularly brought home to me the paucity of our rigor in defining what we are doing.

At first glance, this problem seems insurmountable, so why even bother? Hasn't the work survived without this effort? I do think there are undesirable consequences and, at the risk of sounding negative, I would like to highlight two of them.

Firstly, unless we can define our work in terms that make sense outside the narrow confines of our own community, we will continue to have difficulty being of any significant influence in the areas of human potentiality, health, education, and science. Secondly, this lack of clarity on our part inevitable leads to egoism and self-centered behavior, with each individual claiming truth and no one having a universally consented means by which to refute or confirm these claims.

As a trainer of teachers, it is in my interest to explore this area, as I do believe that it will assist me: in developing reliable procedures for teacher training; in communicating with the wider community; in developing reliable means for assessing teaching standards; and in turn attracting a wider circle interest from the community in which I live.

Here I think ATI's Professional Development Committee has embarked on a meaningful start to this problem by formulating for us an operational definition of the Alexander Technique in Alexander's own terms. This is a healthy place to start. However, does this have a wider meaning outside our community?

In the opening statement, under the heading "The Theory of the Alexander Technique," it is written:

[*on the overhead projector:*] ATI Operational Definition: "Practice of the Technique promotes a continually improving coordination, support, flexibility, balance, and ease of movement."

While this description is immediately familiar to us who practice our work, it is essentially rhetoric, with no substance to it. What, for example, is meant by "support"? How do you improve "support"? How do you improve "balance"? What is "ease of movement"? What does it mean to improve "ease of movement"? How do you reliably assess if a person has improved their "support," "flexibility," and "ease of movement"?

Using common English terms such as these may help the ordinary person access our work, but it does very little in advancing our understanding of the underlying mechanisms we are dealing with, nor does it give us a language of communication that has the rigor and credibility built into it, so that the possibility for misinterpretation by those outside our own community is minimized. Here I think the recent work of Tristan Roberts can be of great support and interest to us.

This is a process that I am exploring for myself personally, but perhaps ATI might profit from forming a Science Committee whose task is to come up with a description of our work in terms that others working in the field of human movement can readily understand.

Let's explore a term which we use all the time but may indeed be meaning many different things.

### **What Is a Habit?**

*[In small groups, participants spent about five minutes to come up with an initial definition of habit. At the end, each group compared their definition to Tristan Roberts' definition.]*

*[on the overhead projector (at the end of the group process):]* Definition of Habit, by Tristan D. M. Roberts, formerly Reader in Physiology at the University of Glasgow. "Some situations occur frequently in the life of an animal and, although skilled responses are called for, the proficiency acquired from repeated rehearsals allows the intensity of continuous close scrutiny to be relaxed. Eventually such actions come to be performed, when appropriate, without conscious supervision, and even the fact that the behaviour has been invoked may fail to be registered in consciousness. An action that has reached this level of development is referred to as a 'habit.' Many of the components of balancing behaviour and of locomotion, as actually performed in practice, turn out to fall into this class, although reflexes producing related movements have also been identified." (4)

### **References**

1. In Carrington & Carey interview, page 1. Alexander told Walter that he charged "four guineas" a lesson when he first came to London—a fee, Walter explained, that was "derived from those charged by Harley Street [medical] consultants." Later, according to Walter, Alexander reduced his fee to three guineas a lesson, still, according to Walter, "an expensive business...the average typist's wage was something like two pounds fifty a week." (Information summarized by Ed Bouchard on the AlexTech list, 4 Nov 2002.)
2. *CCCI*, Part II, Chapter 3, "Imperfect Sensory Appreciation."
3. In the book *Marjorie Barstow: Her Teaching and Training (A 90<sup>th</sup> Birthday Offering)* (Barbara Conable, ed., Andover Press, 1989), Saura Bartner writes that Marj told them they could follow a person out of the chair, but they were not ready to take them out.
4. *DIRECTION*, Vol 2, No. 6: "Reflexes, Habits and Skills," p. 27. ☺

## Editor's Page

*continued from page 3*

matching their relatively low dynamic level. That's nothing to be sneezed at, in many cases, and challenging enough to achieve. And not all are willing to meet their larger lives that are waiting in the wings, if they even suspect the presence of such possibilities. Still, I feel it is important to remember that ease and efficiency are not ends in themselves, they are in the service of energy. I don't necessarily mean action and "doing" energy, but at least "being" energy. We're in the business of creating space, certainly, of helping our students be "large as life." Not just so they can take up a large space, but so they can fill it, and be filled with, life. Writ large. ☺

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 1-888-668-8996 or email [usa@ati-net.com](mailto:usa@ati-net.com)

### News from DIRECTION Magazine

DIRECTION Loyalty Club

Deadline now closed for the Master Class Draw.

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#### ***Breaking News***

DIRECTION is excited to announce our new representative for USA, Raewyn Haywood. All queries regarding the subscription process, orders, and Loyalty Club can be sent to: [usa@directionjournal.com](mailto:usa@directionjournal.com)

## Anatomy Trains

*Ed.: Due to interest expressed by members regarding our review of Tom Myers' Anatomy Trains in our last issue of ExChange (October 2002), we invited the author to expand on his views for our Alexander audience, and he kindly replied with this article.*

*Tom Myers  
Rolfing and founder of Kinesis*

“Anatomy Trains” is a playful name I have given to a system of 12 “myofascial meridians” or myofascial continuities that run through the body’s locomotor system. In the eponymous book, published in 2001 by Harcourt Brace, I describe this system in terms of tracks, stations, switches, roundhouses, and derailments, but the game hides a serious intent behind the exercise: I hope that the language and vision implied in the Anatomy Trains will help provide a platform for the many somatic disciplines to talk with each other.

The concept is deceptively simple: while muscles do act between proximal and distal attachment, as described in all mechanistic anatomical texts, they additionally (and this part of their function is largely ignored) operate within continual fascial planes. These “tracks” can be followed by tracing the “grain” of the myofascia, being careful to maintain consistent depth, and without radical changes in direction. The resulting myofascial meridians involve nearly all the muscles of the body, and accurately and completely describe patterns of fixation and compensation in the myofasciae.

You can follow meridians up the front, back, and sides of the body, and a spiral (SL) (*see Figure 1* and accompanying legend) around the trunk and legs. There are additionally four meridians in the arms, and two to connect contralateral girdles across the front and back. The deepest and most interesting core line runs up the inside of the leg, and up the front of the spine between the posterior side of the organs and the anterior surface of the vertebral bodies and discs. These continuities are describable, palpable, testable, and work clinically.

Once the characteristic posture or movement of the skeleton is determined, one can hypothesize which meridians might be involved in maintaining or creating the pattern. It is a bit complex at first to see and identify these compensatory patterns, but once this way of seeing is gained, then clinical strategies and applications in movement, manual work, or psycho-emotional balancing follow quickly.

One of the values expressed in the Alexander Technique is that of length. In proper movement, the body lengthens. The Anatomy Trains theory shows that this lengthening, this release, can happen most easily when the myofascial meridians approach an all-around even tone—palintonic balance. When this balance occurs, the body turns into a well-functioning “tensegrity” structure, where resilience, length, and ease become the hallmarks of our movement through life.

# Anatomy Trains

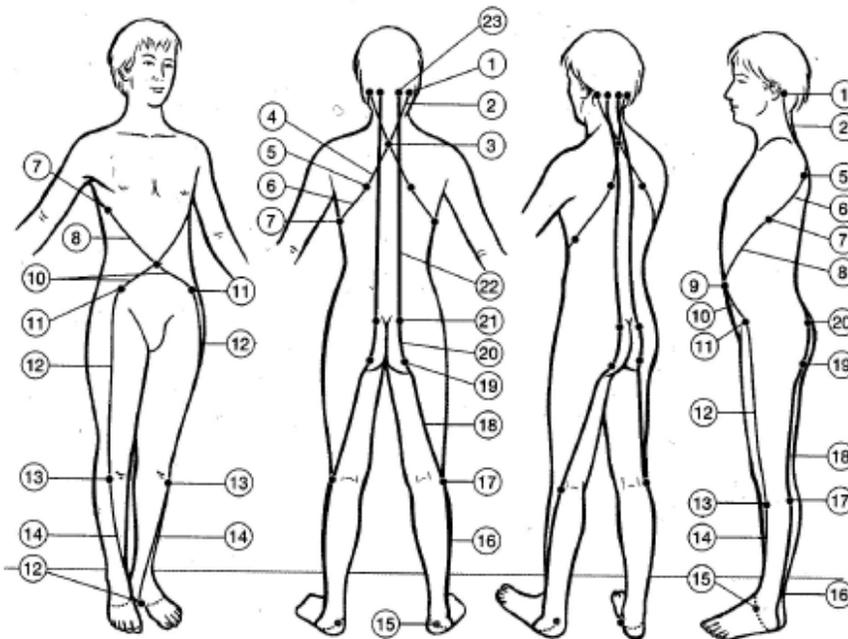
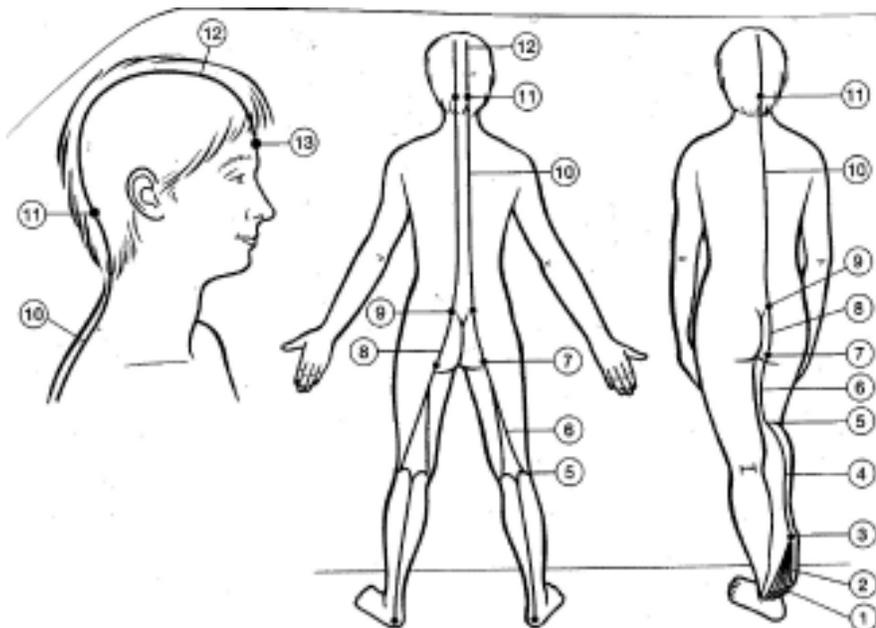


Figure 1. The Spiral Line

## Spiral Line (SL): Bony “Stations” and Myofascial “Tracks”

1. Occipital ridge / mastoid process / atlas / axis transverse processes
2. Splenius capitis and cervicis
3. Lower cervical / upper thoracic spinous processes
4. Rhomboids major & minor
5. Medial border of scapula
6. Serratus anterior
7. Lateral ribs
8. External oblique
9. Abdominal aponeurosis, linea alba
10. Internal oblique
11. Iliac crest / anterior superior iliac spine
12. Tensor fasciae latae, iliotibial tract
13. Lateral tibial condyle
14. Tibialis anterior
15. 1st metatarsal base
16. Peroneus longus
17. Fibular head
18. Biceps femoris
19. Ischial tuberosity
20. Sacrotuberous ligament
21. Sacrum
22. Sacro-lumbar fascia, erector spinae
23. Occipital ridge

Figure 2. The Superficial Back Line



## Superficial Back Line (SBL): Bony “Stations” and Myofascial “Tracks”

1. Plantar surface of toe phalanges
2. Plantar fascia and short toe flexors
3. Calcaneus
4. Achilles tendon / gastrocnemius
5. Condyles of femur
6. Hamstrings
7. Ischial tuberosity
8. Sacrotuberous ligament
9. Sacrum
10. Sacro-lumbar fascia / erector spinae
11. Occipital ridge
12. Galea aponeurotica / scalp fascia
13. Frontal brow ridge

This “letting go into movement” is particularly important and particularly difficult in the Superficial Back Line (SBL) (*see Figure 2* and legend). The SBL is a continuous line of myofascia that starts at the bottom of the toes, running along the sole of the foot with the plantar fascia, around the periosteum of the heel to join with the Achilles tendon and the soleus/gastrocnemius. Provided the knee is extended (this anatomy train is “derailed” if the knee is too flexed), this line continues up the hamstrings, which blend into the sacrotuberous ligament, which in turn blends with the sacral fascia, which forms the basis for the erector spinae muscles. These muscles, of course traverse the spine to the skull, although the fascia continues up over the galea aponeurotica to attach to the brow ridge above each eye.

Because the erectors and the sub-occipital muscles which contribute so much to “head back and down” live within this line, the SBL is crucial to the inhibition that must be learned in the Alexander Technique. Although restriction can of course occur anywhere within the body, depending on injury, accident, and habit, these restrictions in any of the meridians, for reasons explained at length in the book, are likely to affect the sub-occipital area at the “top of the tentpole.”

The many burgeoning techniques of somatic education—and the Alexander Technique is the grand-daddy of many of them, having influenced Rolf, Feldenkrais, Hanna, Selver, and many others—tend to stay within their little worlds. There is little communication between the charismatic leaders, or among the students of the charismatic leaders, though this situation is slowly improving. (I spent ten years in London, where the “Barlows” would scarcely speak to the “MacDonalds,” and I taught for many years within the Rolf Institute where a similar fractionating process took place—I know whereof I speak.)

The Anatomy Trains is my attempt to build a language of cross-pollination, a new view of myofascial anatomy that will allow practitioners of different disciplines to speak each other’s language, and provide a link between traditional medicine and complementary somatic education. Much is lost through isolation, much can be gained through two-way communication, as each discipline has something to offer the others and the poor disembodied world.

*Tom Myers studied directly with Drs. Ida Rolf and Moshe Feldenkrais, and has practiced integrative bodywork for over 25 years in a variety of clinical and cultural settings. Also among his teachers are Judith Aston, Emilie Conrad, and Buckminster Fuller. Former Chair of the Anatomy faculty at the Rolf Institute, Tom now directs Kinesis, which conducts short courses and professional training programs internationally. Tom has written numerous articles for trade magazines and journals, and his book, Anatomy Trains, is now in its 4th printing. Tom lives, writes, sails, and practices on the Coast of Maine. ☺*

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**All parts should go together without forcing. You must remember that the parts you are reassembling were disassembled by you. Therefore, if you can’t get them together again, there must be a reason. By all means, do not use a hammer.**

**IBM Maintenance Manual, 1925**

## *called to attention*

<p><i>standing in sunrise facing east</i></p> <p><i>a quietude paints its promise on the horizon</i></p> <p><i>calls me to attention</i></p> <p><i>as full of promise as the next breath</i></p> <p><i>what actions will beget what reactions within the dimensions of time and space?</i></p> <p><i>as I am aware of this question I am aware as well that as the dawning of this new day has gathered my attention towards possibility</i></p> <p><i>I experience behind me at the same time</i></p> <p><i>the movement of twilight</i></p> <p><i>within which the questions that are drawn on the soft palette of dawn will have then become answers</i></p> <p><i>this day will have moved from nascent light through the full spectrum of time folding back unto itself into night</i></p>	<p><i>I am awed by the dimensions of time and space</i></p> <p><i>and the whole notion of creation</i></p> <p><i>and I am conscious as well of the call to attention and commitment</i></p> <p><i>the Muslim believers have to the God of their understanding</i></p> <p><i>five times a day</i></p> <p><i>5x per day</i></p> <p><i>they bow down</i></p> <p><i>touch their foreheads to the ground</i></p> <p><i>to the back of their mother who holds them up gives what nourishment as she can to all of her people Muslim or not</i></p>
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*5 x per day  
they stop their world in prayer and in kinship with the cycles of time  
in order to be drawn once again  
to their beliefs  
and  
interactions*

*I am thinking  
that in this day*

*I want to be called to attention as the day unfolds  
in the literal movement  
of light  
into darkness*

*and  
take note*

*along the way*

*as to how my choices  
and  
actions  
have  
manifested  
as  
cause  
and  
effect*

*and  
how have I lived in this day?*

*and  
I  
pray*

*that I cause no harm*

*and*

*if  
I  
do*

*that I am open*

*so that*

*I  
am  
teachable  
unto myself*

*my own internal mechanisms  
tuned  
towards  
knowing  
the  
experience  
of  
acting  
from  
loving  
kindness*

*and  
of  
seeing  
the  
world  
through  
the  
lens  
of  
love*

*Julie Ince Thompson c2001 ☯*

## Call for Workshops for the 2003 AGM in Ireland!

*Carol Levin writes:* The Workshop Planning Committee is recruiting people who are interested in giving presentations and workshops at the 2003 AGM in Ireland this coming October. Our proposed theme is “Sticking to Principles: Creativity, Flexibility, Professionalism.”

If you are interested, or know a member who might be interested, please contact me with your ideas. The committee will assemble all the proposals and make final decisions.

Please contact: Carol Levin, 7315 34th Ave. NW, Seattle WA USA 98117. Phone: (206) 783-4593. Email: [clevin@televar.com](mailto:clevin@televar.com).

The more diverse the workshops, the more stimulating the AGM will be. So please give it your creative thought!

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## Research Project: Conversations for the Future of Alexander Technique Teacher Training

Do you have something to say about Alexander teacher training as we know it? About what is taught and how it is taught? About the administration and management of course accreditation and teacher qualifications? What parts do personalities and politics play in teacher training? What do you think should happen in the future? How might teacher training systems be designed if we were to start afresh?

These are some of the research questions Terry Fitzgerald will be asking as part of his doctoral research project into the future of Alexander Technique teacher training. He is looking for Alexander teachers and trainees around the world who would like to participate in this qualitative project by being interviewed. This is an opportunity for you to contribute your ideas on teacher education in confidence that your name will not be divulged.

The research is approved by the University of Technology, Sydney, for the award of a doctorate in Education. Terry will conduct interviews by email. University ethics rules will apply, and all participants will remain anonymous in the dissertation and other publications derived from it.

Australian participants are also invited to participate in preliminary focus groups in Sydney. These will be conducted according to University ethics requirements, the intention being to develop and refine the interview protocol.

Please register your interest by writing to Terry at PO Box K863, Haymarket, NSW, Australia, or emailing him at: [Terrence.F.Fitzgerald@uts.edu.au](mailto:Terrence.F.Fitzgerald@uts.edu.au)

**Please do not send any submissions until you have received and returned the Ethics Consent form.**

# *7th International Congress of the F. M. Alexander Technique*

*17-22 August 2004, Oxford, England*



## Invitation

An open invitation to submit proposals for workshops, classes,  
discussion groups, lectures, papers, performances, stalls

If you wish to conduct or run any of the above, please apply to the Congress Directors using the appropriate form. There are two rounds of application: submissions for the first round are due by 10th April 2003. Submissions for the second round are due by 10th April 2004. We expect to select half of all presentations in the first round. To receive a form and a copy of our selection criteria please contact us specifying which of the above you wish to apply for. Contact:

*Peter Ribeaux*

46 Stevenage Road, London SW6 6HA, +44 (0)20 7731 6348, email: [Peter@ribeaux.fsnet.co.uk](mailto:Peter@ribeaux.fsnet.co.uk)

The forms may also be downloaded from the Congress website: [www.atcongress.net](http://www.atcongress.net).

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**Please note** that the email address for *ExChange* has changed to [exchange@ati-net.com](mailto:exchange@ati-net.com).  
We'd love to hear from you!

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## **Worldwide Offices of Alexander Technique International**

*continued from page 40*

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Alexander Technique International (ATI) is a worldwide organization of teachers, students, and friends of the Alexander Technique created to promote and advance the work begun by F. Matthias Alexander.

ATI embraces the diversity of the international Alexander community and works to promote international dialogue.

### About the Alexander Technique

Experience of the Technique has led to praise from George Bernard Shaw, Aldous Huxley, Prof. John Dewey, Sir Charles Sherrington, Julian Bream, John Cleese, Robertson Davies, and many others. It is taught at the Juilliard School of Performing Arts in New York, and the Royal College of Music and the Royal Academy of Dramatic Art in London, the Stratford Shakespeare Festival and the Shaw Festivals in Canada, Boston University, Brandeis University, and many other centers.

Olympic-level athletes have similarly used the Technique to improve their performance, as have leading golfers and business people. Medical studies have shown the Technique to be as effective in lowering blood pressure as the normally prescribed beta-blocking drugs. Other studies have shown significant improvement in respiratory function.

The common factor in all of these aspects of life is that how we are using ourselves—the way we do things—affects the result we get. The Alexander Technique is a means of improving that use. It has been called a “pre-technique” that people can apply to furthering their own special skills and activities. It is also essentially a preventive technique with which we can learn to improve and maintain our health.

The individual is the focus of the Alexander Technique. We are all unique, with different bodies, different experiences, and different problems. We go about the process of change in different ways and at different rates. For these reasons, what happens in an Alexander Technique lesson depends very much on the needs of the student at the time. In the basic sense, though, you will learn an attitude of not trying to gain your ends at any cost, and, at the same time, how to prevent your harmful habits that cause unnecessary stress and restrict your capabilities. Obviously, since what you are changing are patterns built up over many years, a permanent change will not be brought about overnight. However, the person who learns to stop and take time, to think constructively about how he uses himself in everyday life, will find that this simple procedure can have far-reaching results.

Further information about the Alexander Technique can perhaps best be gained from a teacher near you (see list at right for the nearest ATI office for teacher listings, or visit [www.ati-net.com](http://www.ati-net.com)), as your changing experiences through lessons are the only real way to understand the nature of the work and what change is possible.



## Worldwide Offices of Alexander Technique International

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