

ACAT Board Approves Miranda proposal to create manuscript for a Manual and an Audio Tape of the pedagogy of Judith Leibowitz

At its August meeting the ACAT board approved a proposal submitted by former executive director Kathryn Miranda to create a manuscript for a Manual and an Audio Tape of the pedagogy of Judith Leibowitz, master teacher of the AT and co-founder of ACAT. ACAT members were sent an announcement letter in September. An excerpt of that letter is reproduced on page 9.

For ACAT, to have a document of Judy's teaching will acknowledge the value of Judy's contributions to ACAT and it will be a tribute to her legacy. The result will be a multi-textured patchwork of text that includes Judy's words, Judy's writings, descriptions of Judy's teaching, anecdotes, a brief bio, Judy's way of presenting AT to students and to trainees and collections of material organized around themes like talking hands and head balance. The manuscript is intended for use by trainees and teachers not only at ACAT but throughout the AT teaching world. It will be in a form with wide margins for headings and subheadings, interspersed with quotes and anecdotes to make it usable as a reference and engaging to scan for interesting information.

Leibowitz often spoke about a spiral of change. Through this documentation we will bring the verbal aspect of Leibowitz's work forward into the ACAT community. Hopefully her words will bring us around that spiral to remember and recognize how the foundations of our teaching are renewable and even facilitate moving forward. "There's no definitive

continued on page 9

Workstudy trainees introduce themselves to Larry King, sponsor of the workstudy program of the Deborah Caplan/Alma Frank Scholarship Fund

In August of this year ACAT's two work study positions, Librarian and Space Groomer, were filled. For the year 2002-3 the workstudy positions were funded by a generous gift from Larry King, widower of Deborah Caplan, ACAT co-founder. In the course of sending their thank you letters on to Larry, I was struck by how, despite the fact that neither one had met or worked with Debby personally, each recipient knew of Debby or her work by a very direct connection - Debby had already played a significant role in each of their lives. I would like to share these two moving letters with you now.

Dear Larry King:

My name is Jenna Zabala and I am a first year student in the Training Certification Program at ACAT. I am also a dance educator,

continued on page 8

Index

Notes from the TCP	2
New Equipment	3
ACAT's New Neighbor	3
Natural Vision Improvement and the AT	4
New to ACAT	5
Post-Graduate Update	8
News from the Center	10

SAVE THE DATE!
ACAT Annual Meeting
February 9, 2003
10:30 a.m. to 5:30 p.m.

Hands-on exchange, panel discussion, workshop with John Nicholls, Potluck lunch, and more! Don't miss it! Please join us at ACAT, 39 West 14th St, Room 507, New York, NY 10011. Call (212) 633-2229 for more information.

NOTES FROM THE TCP

by Joan Frost

First, I'd like to welcome back Barbara Kent after her year leave of absence. We are glad to have her wise presence and exquisite teaching with us again.

Last June we graduated Kate Kobak, Julia Langham, Susan Pfeffer, Christine Suhr, and Gwen Roe. Sigal Bergman, also a member of that class has now also completed her requirements for graduation (after having taken off a term to be with her new child). Julia has moved up to Freeport, Maine and Susan is setting up her practice at the other end of the East Coast, in Miami Beach, Florida. Both Kate and Gwen have been volunteering at ACAT this past term. Their class gave ACAT the gift of a body pillow — good for working with pregnant women on the table. It was a fitting gift from a class, half of whom were pregnant at one point or another! One of our fourth term candidates, Lisa Goldberg, is due with her first child in December. She hopes to resume training in April or next Fall. We joke that ACAT is a good place to attend if one wishes to get pregnant.

During our Spring assembly, 8th term candidate Michael Hanko sang while 3rd term candidate, Suzie Perkins, accompanied him on violin. Professional violinist and 8th term candidate, Michelle Makarski, also played for us. 5th term candidate, Stephanie Kalka, showed a video called "Posture Pals", which spoofed a posture lesson given grade school students in the 50's. Sarnie Ogus graciously came in this fall for 2 days to work with the 9th term class. She says she would like to continue to come in periodically to work with our 3rd year candidates.

A year ago we decided to institute demonstration first lessons each term for all the levels. Faculty rotate giving the lessons. Candidates have found witnessing so many first lessons very useful. This Fall I revamped the AIS (Approved Independent Study) to give more time for reflection and writing after participating in a lesson or a work-

shop. I also added some writing exercises related to the AT suggested by one of our candidates. I find that many of our candidates are very articulate through the written word and the time given to reflection and writing is a significant ingredient in the learning process.

4th term candidate, Suzie Perkins, suggested we develop a kind of buddy system between 1st year and 3rd year candidates. I assigned each 9th term student a 1st term student to contact. Suzie had found that she had been given some useful observations and insights about going through the program by some upperclass persons. Both 9s and 1s enthusiastically embraced the idea. We'll pass the 1s on to the upcoming 7s after the 9s graduate.

Last year we created an Adjunct Faculty of teachers who have either taught at ACAT in the past and still feel a connection to ACAT or teachers who have been supportive by sending us candidates over the years. They are Pamela Anderson, Jane Kosminsky, Jessica Wolf, Lori Schiff, Judith Grodowitz, Joan Arnold, and Carolyn Serota. Some of our candidates have taken advantage of this new program by enrolling in a series of lessons for AIS credit. I want to thank these teachers for their generosity in agreeing to give our candidates lessons at greatly reduced rates.

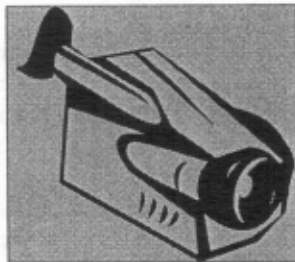
Lastly, instead of having our usual fall ACAT retreat, this year our entire faculty agreed to participate in a weekend workshop in Nonviolent Communication (NVC) given by 2 NVC teachers from California. We are all very excited by this work. A number of our faculty are presently participating in NVC study groups. We also had a video showing featuring Marshall Rosenberg, "The Basics of NVC, Parts 1 and 2" on November 14th and will be showing Parts 3 and 4 to ACAT members sometime early in the New Year.

I look forward to seeing at least some of you at ACAT's AGM in February!

New Equipment at ACAT:



Soon trainees and members will be able to try out June Ekman's Sit-a-Round chair at ACAT. June, a Master teacher worked in association with designer Larry Wilson to develop the Sit-A-Round, based on the principles of active sitting. For more information, go to www.ballchair.com. [Ed. Note: we hope to run an article about the evolution of the project in the next ACATNews.]



Many thanks to Board member Leland Vall for procuring digital video camera and equipment for TCP to help record TCP functions such as ACAT faculty demonstrations, guest teachers, classes, special meetings, performances, panels, graduations etc. Many thanks, Leland.

ACAT'S NEW NEIGHBOR: STUDIO FOR THE ALEXANDER TECHNIQUE

Hope Martin is pleased to announce the upcoming opening of Studio for the Alexander Technique, located adjacent to ACAT in room 508*.

The space was designed by architect Richard Allon who did ACAT's space three years ago. Designer Fusayo Yokota was also an indispensable help in the plan of the space and the consideration of the countless details that go into such a project. Gary Reister, the general contractor and Aurelio Mendoza did a great job on the construction of the space. Many thanks to all of them.

The studio will be simple, elegant yet inviting. It will feature a waiting area, central air conditioning, skylights, one private teaching room and one group teaching room, available to Alexander Technique teachers and other practitioners. (Please contact Hope for details and rental rates).

Hope's vision is that the Studio will be a happening place for the exploration of our work and will help educate the general public and specialized groups in the New York metropolitan area about the benefits of the Alexander Technique.

Last summer the ACAT Board of Directors heard that the space next door to ACAT was for rent. The Board was considering it for ACAT. By the time it became clear that acquiring the space was not in ACAT's best interest, Hope was inspired to pursue her longtime dream of opening her own studio. Ever since then it's been a work in progress. A Grand Opening will be planned for sometime in the New Year. You're all invited! Stay tuned...an announcement will be forthcoming.

* ACAT's current home, room 507, was created when the landlord converted a larger office into two separate rooms - rooms 507 and 508. Now, three years later, the two spaces will be re-joined, if not physically, then thematically.

The Newsletter of the American Center for the Alexander Technique is published three times yearly by
The American Center for the Alexander Technique®
39 W 14th Street Room 507, New York, NY 10011
(212) 633-2229

Editorial Director: Jane Tomkiewicz

Associate Editor: Tara R. Sullivan

Submissions should be sent to ACATUSA@aol.com. The articles in this newsletter are the opinions and explanations of the authors, and do not reflect a consensus of ACAT members or represent the official policy of the Center.

Natural Vision Improvement and the Alexander Technique

Peter Grunwald's talk at ACAT

by Christopher Beckstrom

When was the last time you had one of those days in which, by the end of the day, you looked at the world a little differently than when you rolled out of bed? I had one of those days recently — the day I attended Peter Grunwald's lecture to be exact. His ideas helped me to think about my vision differently; have invited me to consider my eyes as a whole unit, connected with and part of the brain and the body. What did Alexander say in *The Use of Self*? He said that it is impossible to separate mental and physical processes in any form of human activity. Traditionally this refers to primary control, which one often discusses via the head neck back relationship; however, the question here is: if we are able to take conscious control of the use of our mechanism in one way — can we do so in another way as well?

Mr. Grunwald's ideas on vision are intrinsically linked to those of the Alexander Technique. His premise is that it is only through our habits that we chose to see the way we do and that we can make the choice to see differently. We can direct our thinking so we do not limit the way light enters our eyes and ultimately ends up at the visual cortex in the upper rear hemisphere of our brain.

The process of wearing glasses is much like that of a posture-correcting device. Glasses align light so that it passes in a straight line from the lens to the back of the brain. However, this process neglects the fact that visual cortex is not simply a single point but a large space that is dynamically linked to the whole of our body. He suggests that how we chose to allow light to enter our brain ultimately has an effect on how we use ourselves.

Instead he recommends special pinhole glasses that do not act as corrective devices — I found it quite amazing that I could see through these little plastic holes as well as, if not better than with my prescription glasses. The glasses help us be aware of our ability to see in both a focused way while maintaining our ability to see with a global perspective, that is, they invite us to use our eyes differently without limiting where light goes into the eye, as traditional glasses do.

I had no idea that Peter's discoveries would

resonate so strongly with me; however, as an individual with less than optimal vision and a definite interest in using myself better — I find his concepts are of practical value to me while being in alignment with my personal beliefs. In fact, in the last few months, my process has led me to consider how my vision changes when I am consciously aware of my use (or not aware for that matter).

I discovered several different ways that my vision behaves when I chose a condition of less than optimal use. One habit is to let my focus fall inward towards whatever I may be noticing — that is to say, a collapsing of my vision to the point where I have no global or periphery vision. Another habit is a global sight pattern that seemingly takes in everything but in reality, I have no sense of my use whatsoever.

In either case, there is no balance and it is apparent that there is no connection with my whole body; so, I have begun to experiment with Peter's approach and have taken off my glasses, hopefully forever.

It is my opinion that I will ultimately be able to direct my vision and ultimately improve its state. Moreover, it seems to me to be a logical conclusion, that if the principles of the Alexander Technique have such an effect on our *kinesthetic and visual* senses, then the Technique may be applicable to the entire systems of our other senses as well...?

If you would like to know more about Peter Grunwald and his work, look for his book in the first part of next year.

*Editor's Note: ACATNews's Production Editor, Tara Sullivan, will be attending Peter Grunwald's workshop, **The Extraordinary Art of Seeing, Thinking and Moving**, in New Zealand in January, 2003, in addition to coordinating his U.S. workshops in the coming year. You can contact her at tarasullivan@netscape.net for more information.*

New ACAT Members, Trainees, Grads and Fellow Teachers

Reviewing the comings and goings of the last 6 months I realize there is a lot of activity and a lot of new people that I would like to introduce to the ACAT general membership. The traditional way that ACAT gets new members is when trainees certify and then join the organization as members. Our recent grads are Sigal Bergman, Kate Kobak, Julia Langham, Susan Pfeffer, Gwen Roe and Christine Suhr. New trainees are also members of ACAT. The new trainees are Christopher Beckstorm, Amira Glaser, Susannah Keebler, Maeve Kinkead, Phyllis Jo Kubey and Jenna Zabala. In addition to that teachers who certified at other AmSat recognized trainings can join our membership organization. We are pleased to have two new teachers join us in that way, Jana Schnitzler and Michael Protzel. Furthermore, through the post-graduate course, 10 new members have joined ACAT. Some for the first time: Meade Andrews, Pamela Blanc, Carole Boggs, Denise Dumeyer, Diann Sichel and return members, Judith Grodowitz, Elizabeth Heubner, Greg Seek and Valerie VanHoven. At completion of this ACATNews, six new trainees were graduating; we hope to tell you about them in the next issue.

Here is some information about our various new members.

Meade Andrews says, "I've been dancing all my life, then theatre and singing – so movement is the passion and through line of my existence. I started studying the AT in 1974, due to my desire to heal my knee injuries. I began training in 1982 with Bruce and Martha Fertman. I also spent 5 years studying with Marjorie Barstow. I have just re-located to Boca Raton and am teaching in the graduate acting program at Florida Atlantic University. I lived and taught in Washington D.C. for 28 years. First at American University. Then for the past 12 years I taught AT, improv and acting at the Studio Theatre Acting Conservatory in DC. My AT teaching has taken me all over the US (inc. Hawaii) to various universities. And I've also taught in Japan, Germany, Australia, Spain and Canada. I love teaching the AT and meeting so many incredible people from all walks of life."

Pamela Blanc received her certification at the American Center for the Alexander Technique in San Francisco in 1979 under the Direction of Frank Ottiwell and Giora Pinkas. Pamela is one of the Founding and Current Board members of The Alexander Training Institute of

Los Angeles. She was a Director of Training at ATI-LA from 1987-1996 and currently oversees the school's Continuing Education Program.

Pamela has a private practice in West Los Angeles, is a visiting Assistant Professor in the Music Department at UCLA, teaches the Technique to the South Bay Children's Choir at El Camino College and is an active member of AmSAT serving as Chair of the Training Directors Committee.

Denise Dumeyer was certified to teach the Alexander Technique by ATI Los Angeles. Currently she teaches in the theater and music departments of Chapman University, California State University Fullerton and Long Beach.

In addition to teaching the Alexander Technique, she is a private voice instructor. Denise has performed leading roles with many opera companies throughout the United States and garnered many awards for her singing. She lives in Long Beach, California with her two dogs, cat and husband Les.

Judith Grodowitz travels regularly to teach in the USA and Europe, presenting the Alexander Technique in a variety of performance and visual arts venues. She has taught Alexander and improvisation annually since 1999 in Vienna, Austria at the International IMPULSTanz Contemporary Dance Festival, and has presented workshops in Greece combining Greek mythology, improvisation, and Alexander annually since 1996. In winter 2002 she began teaching a class for professional actors at the New York Theatre Workshop, NYC — the NYTW class resumes in Winter, 2003. Judith has been on the faculty of the Actors Studio Drama School's graduate program at the New School University since fall, 2000. Judith implemented the Alexander Technique at Memorial Sloan-Kettering Cancer Hospital's Integrative Medicine Center, where she taught from 1999-2001.

Elizabeth Huebner is a London certified teacher of the Alexander Technique (1981). She taught workshops and performed dance in London, The Hague, Paris, and Minneapolis before moving to Connecticut in 1988. She maintains a private practice in Windham and West Hartford and offers workshops throughout Connecticut, including the theater departments at the

continued on next page

University of Connecticut and Central Connecticut State University, and the Community School of the Arts. She is a member of STAT, ACAT and past board member of the American Society for the Alexander Technique (AmSAT).

Geordie MacMinn has a B.A. in Acting from California State University, Fullerton. He received his Alexander Technique certification from ATI-LA in 2001. He is currently teaching the AT at American Academy of Dramatic Arts/West, and Stella Adler Academy of Acting. He introduced Alexander Technique classes to these schools this past year; they weren't being offered before. The AT has now become a part of the core curriculum at American Academy; all first year students will study for one semester. The AT is an elective at Stella. He's a native of Los Angeles. He's thrilled to be a part of The Art of Breathing!!! It's an honor to be around so many fabulous teachers. One of his supreme pleasures in life is seeing theatre in New York. He's very passionate about theatre and the art of acting and love to perform whenever he gets the chance. He was on an episode of the HBO series *Curb Your Enthusiasm* recently. These days acting takes a back seat to teaching, but happily so – he loves being an Alexander Teacher and wouldn't trade it for the world!

Greg Seel has been involved with the Alexander Technique since 1975, first studying with Walter Carrington and Mary Holland while attending the Drama Studio, London. Later he studied with Pamela Anderson, eventually entering the teacher training program at ACAT and became certified in 1983. Greg continued his training with Thomas Lemens, Rivka Cohen and Shoshona Kaminitz and was STAT certified in 1987. He also had substantial time under the late Patrick McDonald.

Continuing his involvement with theater, Greg taught in conjunction with Meisner programs for eight years (Gately/Poole Acting Studio & Jim Bonney's Meisner Plus) and was also resident Alexander Teacher and a founding Associate Director of The Mint Theater Co. where he directed Ted Tally's "Hooters".

More recently he has worked in conjunction with Ray Yeats, formally of the Abbey Theater, Dublin, collaborating on productions of Brendan Kennelly's "Antigone" and "Medea" as well as directing an all Irish cast of William Inge's "Picnic". Most recently he directed Israel Horowitz's "The Widow's Blind Date"

In addition to his theater pursuits, Greg holds a Sandan in Seido Karate under Kaicho Nakamura and has

worked extensively with various athletes to enhance their training as well as to augment injury prevention and recuperation.

Greg was on the faculty of the Mathews School of the Alexander Technique from 1987 to 1998, the Institute for the Alexander Technique from 1988 to 1991, and is past Chair of the AmSAT Ethics and Professional Conduct Committee.

Currently, Greg is a faculty member at the B.F.A. Acting Conservatory at S.U.N.Y. Purchase, NYU's Classical Studio and The Actor's Center. He has done guest teaching at Columbia's MFA Acting program and St. John's University. Throughout the years he has maintained a healthy private teaching practice which is the foundation for exploring the direct relationship of Alexander and the acting process.

Diann Sichel, MFA, is a certified teacher of the Alexander Technique with memberships in AmSAT and ACAT. She teaches in the Program of Theater and Dance at Princeton University. Diann also has an Alexander Technique studio in Princeton and a private practice in New York City. She is a guest faculty member of Colorado College's Vocal Arts Symposium as a choreographer and Alexander Technique teacher.

Michael Protzel says, "I was trained by Tom Lemens, certified in 1987. I am a member of both STAT and AmSAT. Although I have lived and worked in New York since that time, and know many ACAT teachers, it was only recently that I realized that I could become an ACAT member even though I did not train at ACAT. Better late than never. I am very happy to come on board.

My formal Alexander activities have included serving as NASTAT News editor 1989-1995, working closely with Jane Tomkiewicz on the 1997 NASTAT AGM at Purchase, NY and, currently, chairing AmSAT's Professional Conduct Committee. I also collaborated, in the role of Editor, with Ed Bouchard and Ben Wright, who authored the book *Kinesthetic Ventures*, which explores the dynamics of sensory-emotional, sensory-motor and cognitive learning to find a new language for AT education that bridges the experiential and the objective.

[*Editor's Note: Stay tuned for an update on Michael's latest project, Down To Earth, informed by his current private and group explorations, in our next issue.*]

"Hi everybody! My name is **Jana Schnitzler** and I'm very happy to be a "new New Yorker". I'm a young teacher from Berlin, Germany and I'm a dancer too. My special interest lies in the connection of Alexander Technique, Dance

and Acting (I have to point out here that I'm very lucky to have found such an infinitely inspiring dance teacher as Mary Anthony in New York City!!!).

Being here of course I would like to know more about what is going on in the "Alexander World" in New York and I'm really looking forward to meeting other teachers for an exchange of work! If you are interested please contact me by phone (212)249 0781 or email: jana_blb@yahoo.com. Thank you!"

Valerie Van Hoven is an Alexander teacher, singer, and pianist who operates a studio in downtown Denville, NJ. She graduated from ACAT NY in 1994.

Congratulations to our new graduates, and new teaching members of ACAT!

Kate Kobak's background includes teaching, choreographing and performing ballet and modern dance, as well as studying and teaching Karate.

Susan Pfeffer is a new resident of Miami, Florida. She is teaching Alexander Technique classes for two at the Within Wellness Center in South Miami and private lessons at her practice on Miami Beach. She has taught children ages 7-15 at the Acting Studio in Hollywood and is gearing up for her adult acting class at the Acting Studio beginning in January. She has also conducted lecture/demonstrations at Jewish Community Services and Within Wellness Center. In the next few months, she is giving lecture/demonstrations at Wild Oats Health Food Store and The Miami Beach Library. She adds, "I'm curious to know if anyone in the community has worked with inmates in the corrections system or people with eating disorders."

Julia Langham has recently relocated to Freeport, Maine and runs a practice out of her home. Julia focuses on pregnant women and new mothers and fathers. She is also an actor and would love to teach in the theatre world as well. Julia teaches group classes as well as private.

Gwen Roe tells us, "Before establishing my private practice in Reflexology (seven years now), I worked in alternative social services. The most radical was a feminist women's collective in Toronto (the only model of its kind in North America). I was passionately active in social justice issues. As a Social Worker in Toronto and NJ, I have worked with and for self help/support groups in many different capacities."

A hearty welcome to our new trainees!

Christopher Beckstrom comes to ACAT from the Actors Studio Drama School where he received his MFA in acting. It was through his experiences there that he developed his interest in and desire to deepen his understanding of the technique. Christopher is currently exploring the role of the Alexander Technique and the actor. Prior to making a career shift to the arts Chris was a financial consultant and in addition to financial licenses holds a BA in International Business Administration from the American University of Paris. He is also a veteran of the US Navy. One of his mantras is by the poet Flavia: "Follow your heart wherever it takes you, and be happy. Life is brief and very fragile, and only loaned to us for awhile. Wake up every morning with the thought that something wonderful is about to happen."

Amira Glaser is a graduate of Sarah Lawrence College where she studied with June Ekman and Sterling Swann. After a year away from studying the Technique, she threw out her back — and came running back, while breathing, allowing her neck to be free and her head to move forward and up, of course. After studying privately with June, the Alexander Technique became a clear and exciting vocation. She is thrilled to be at ACAT and feels very grateful to her many teachers and classmates for their support and direction.

Susannah Keebler began studying ballet as a child and started studying modern dance and composition at Booker T. Washington High School for the performing and Visual Arts in Dallas, Texas, after which she received a B.A. in dance from Bennington College in Vermont. Susannah moved to New York City four years ago. She started studying the Alexander technique with Daria Fain over two years ago. In addition to the teacher training at ACAT, Susannah is currently in rehearsals for a dance piece by Amy Cox to be performed at The Kitchen in March as well as looking for a new day-job.

Maeve Kinkead has a Master of Arts degree in English and American literature, spent twenty years playing Vanessa Chamberlain on CBS-TV's *Guiding Light*, during which time she and her husband raised their two children, and is now free to enjoy the amazing world of the Alexander Technique.

Phyllis Jo Kubey tells us, "I came to the Alexander Technique through a long odyssey of treatment for chronic back and neck pain and lack of mobility. My lessons gave me a glimpse of being pain free and opened

continued on page 8

...Biographies, continued from page 7

up a whole new realm of movement possibility. I come to the training to continue my own journey and to learn to help others. Originally from Pittsburgh, PA, I've lived in NYC since 1981. I am a professional singer, have my own tax and financial planning business, and share my life with my beloved, Charlie Schmidt. I'm interested in speaking with teachers who work with people with chronic pain and/or who work with older students with balance problems.

Jenna Zabala received her BFA from The City College of New York. She has danced in the repertory of Milton Myers, Jolea Maffei, and Carolyn Adams. Upon graduating, Jenna went on to teach creative movement in the NYC public schools using Laban Movement Analysis (LMA) as the basis for teaching children dance.

Jenna started training in the Technique with Allison Foley over 3 years ago. She has also studied with Elizabeth Buonomo and Kim Jessor. She wishes to use the Alexander Technique as a tool to become more aware of her total being. Jenna is interested in comparing the AT with psychotherapy in the Gestalt Theory focusing on contact and awareness in the here and now. Jenna is skilled in softball, karate & self-defense. She lives in Brooklyn with her black lab, Midnight.

1/3 Through "The Art of Breathing" with Jessica Wolf

by Marta Curbelo

After teaching for 15 years following my graduation from ACAT, both privately and as a member of the ACAT Faculty, it has been wonderful to re-enter the ACAT learning environment as a student in Jessica Wolf's graduate course, THE ART OF BREATHING. The 16 students, all experienced Alexander Teachers from all over the country, have contributed to the learning experience, by design. Preparations for classes have been extensive, classes and private work have been challenging. Guest lecturers have been John Austin and our own Judy Stern and Pearl Ausubel. With Jessica's encouragement, I have already been applying what I'm learning to my private students, also part of the learning experience. I am grateful to Jessica, her assistant Betsy Polatin, and ACAT for providing this unique, invaluable opportunity.

...Caplan, continued from page 1

which is how I came to the technique.

I have been selected as a recipient to receive the Deborah Caplan/Alma Frank Scholarship award that you have generously donated. I want to express a sincere thank you and let you know that I am honored to have received such an award, and although I did not know Debby, in my heart I felt like I knew her. Having heard many wonderful things about her from various Alexander teachers, her memory is present.

At a time when I was having lower back problems, my teacher then, Allison Foley suggested that I read Debby's book, Back Trouble. Her book has helped me tremendously and I recommend it to others who have similar problems.

With your donation, I am working with ACAT to preserve their invaluable library collection. I have begun to create a detailed bibliography of every book in the collection as well as formulate a standard system to lend books out for borrowing.

Thank you very very much from the bottom of my heart!!!

Sincerely,
Jenna Zabala

Dear Sir,

I am Naoko Matsumoto, a 6th term trainee at the American Center for the Alexander Technique. I received Deborah Caplan/Alma Frank Scholarship Fund with thousand thanks. Unfortunately I have never met Deborah Caplan, but my private teacher, Kaori in Japan [Kaori Yoshinso, ACAT 1994] often talked about her and she translated her book into Japanese. So I know how wonderful teacher she was. It is an honor for me to receive such a scholarship. I would like to do my best to become a good Alexander Technique teacher to return your kindness.

I would like to say thank you so much from the bottom of my heart.

Sincerely yours,
Naoko Matsumoto

...Liebowitz,,continued from page 1

experience in the Alexander Technique. You're on a spiral of change and you experience something and what you experience is where you happen to be. But it isn't the final experience. So that your sights maybe always have to be a little bit ahead of what you are experiencing."

Miranda will work editing transcriptions of a collection of tapes, interviews, articles, and lectures. Pearl Ausubel, Barbara Kent and Joan Frost will offer editorial assistance. Throughout the years many trainees have assisted in transcribing audio and video tapes of Leibowitz. Volunteer transcribers, reviewers and interviewers have come forward to participate in this exciting collaboration. Additional material has been uncovered. Financial contributions of \$450 have been received from Pearl Ausubel, Connie Serchuk, Mollie Schnoll, Judy Stern, and Jessica Wolf. Through Posie Green a contribution of \$1000 was made to the project from The Robins Family Foundation.

In October of 1992, Amy Kitathata-Sporn (ACAT grad and former faculty) proposed to the ACAT Board a document of ACAT's master teachers. She proposed to start with Judith Leibowitz and she encouraged the taping and recording of ACAT's most senior teachers, which was heartily agreed upon and has continued to this day. Her vision was to create a reference document which included a section for each master teacher with descriptions of particular activities such as how to teach a first lesson, how to put hands on, how to teach monkey. Her goal was that the document would be included as part of ACAT's required reading or used as a reference during training.

The current project is the progeny of Kitathata-Sporn's efforts which brought forth many audiotapes and notes taken by Leibowitz's trainees and her students at Juilliard. With most of these tapes transcribed by ACAT trainees, the editing has begun.

In 1998 Ausubel and Miranda began to work on a manuscript for an audiotape of a first lesson and it was at that point that Miranda became aware of the scope of the project and began to seriously project as to how the manuscripts might be completed. Miranda's vision for the text is a collection that includes Leibowitz's words verbatim, her writings, anecdotes and descriptions of her teaching and about her life story with the Alexander Technique.

The process of gathering and editing material will continue through the winter and spring. Then the plan

calls for a final phase of polishing to be done in the summer and a manuscript ready in the fall of 2003.

Miranda is still seeking contributions from ACAT graduates and Juilliard graduates who have notes, tapes and stories to tell about Judith Leibowitz.

"This is a voyage of discovery where you find out about yourselves, about your habits and what to do about them if you choose." – Judith Leibowitz

The following is an excerpt from the September letter from the chair to members regarding the manuscript project:

In order to pay appropriate homage to her legacy, the collaboration of the ACAT community is essential. Judy was a primary trainer in the school for almost thirty years. What one person remembers will stimulate the thinking of the others. Through the collection of many will come a fuller, richer understanding of the extraordinary work of this master teacher.

Please give your heartfelt consideration to help us with this document. We are looking for:

- Readers to take 1-2 transcriptions of audio or videotapes and make notes and comments
- Writers to document personal experience, anecdotes, memories, etc.
- Interviewees to tell stories about Judy's teaching,
- Interviewers to record the personal experiences of people who knew Judy well but are limited in time or writing skills (AIS credit for those interviewers still in training), and
- Last but not least, financial contributions for the JL Fund.

If you would like to be a reader or interviewer, you may either contact Kathy Miranda at (201) 861-7179 or leave a message at ACAT. Financial contributions toward the project should be made out to ACAT and sent to ACAT.

NEWS FROM THE CENTER

With regard to the photo of Alexander giving Debby Caplan instruction as a young girl: where and when did this course take place? Who were the other children enrolled in the course? Are any of them still living? If you have information about the foregoing, please call Larry King at (212) 580-3734, or email him with details at topking99@yahoo.com.

Looking for someone to **transcribe audio tapes** at reasonable rates. Please call Larry King at (212) 580-3734

Teaching space available: Upper East Side, Reasonable rates. Call Anne at (212) 787-8198.

New Additions to the Library! The Alexander Technique: A Skill for Life by Pedro de Alcantara; The Chair by Galen Craz; The Alexander Journal No. 9, 10, 11; Building Your Successful Teaching Practice by Vivian Schapera; How to Establish and Maintain a Strong Client Base by Vivian Schapera; Published Research Booklet from AMSAT; BodySense – Revolutionize Your Riding with the AT by Tottle; A New Approach to the AT (formerly Art of Changing) by Glen Park; Mind and Muscle: An Owner's Handbook by Langford; The AT: A Practical Introduction by Richard Brennan; AT and the Voice: Understanding the Whispered AH by Ted Dimon; and Anatomy of the Moving Body: A Basic Course for Movement Educators by Ted Dimon.

Teaching space available: Fifth Avenue and 28th Street, reasonable rates. Call Greg Seel at (212) 447-5649.

ACAT hopes to be announcing new upcoming post-graduate classes soon. Watch your email for details!

Member Video viewing and Potluck: On November 14, ACAT hosted a function for members and their friends - a video showing, potluck and discussion. The video viewed was "The Basics of Nonviolent Communication: An Introductory Training in Nonviolent Communication (NVC)" with Marshall Rosenberg, PhD. Members and their guests were invited by e-mail. The ACAT faculty retreat was spent in a two day workshop in Nonviolent communication and TCP director Joan Frost wanted to share this information with the general membership.

There were about a dozen attendees and the feedback about the evening was very positive. ACAT hopes to hold another such event in the near future. [Ed. Note: *Members should feel free to contact the office if they have ideas for programming events for members.*]

Many thanks to board member **Leland Vall** for helping ACAT track visits to our website. We now know that people are visiting and that they are being referred from all the major Alexander Technique sites and search engines. The public is using the site to find teachers.

**American Center for the
Alexander Technique, Inc.®**
39 W 14th Street Room 507
New York, NY 10011