

ACAT Graduate Training Program "The Art of Breathing" with Jessica Wolf Fills to Capacity

ACAT is very pleased to announce that the graduate training program addressing breathing coordination and the Alexander Technique under the direction of Jessica Wolf offered in February of 2002 filled to capacity. Applications were received from over 12 states and other than those living in the tri-state area, participants will be traveling from California, Washington and South Carolina (ACAT members interested in hosting out-of-state participants should contact the center).

The program consists of 72 hours of classwork, which will happen one weekend a month for the months of September through June. In addition to the class work, participants will have a total of 16 private lessons, including four shared lessons and four supervised lessons.

Jessica Wolf graduated from ACAT in 1977 and maintains a private practice in New York City. Jessica is also a Certified Movement Analyst from the Laban Institute of Movement Studies. She is on the faculty of the Yale Drama School and is responsible for creating the Alexander Technique program at the Aspen Music Festival. Over her 20 year association with Carl Stough, the man credited for discoveries and innovative research in respiratory science, Jessica learned the principles of breathing coordination. According to Jessica, Stough believed in "maximum efficiency with minimum effort" - a concept that is at the very core of the Alexander Technique. Jessica saw at once that Carl's work and the work she was doing as an Alexander teacher could be synthesized. In 1989, Carl gave Jessica permission to teach the principles of breathing coordination in an Alexander lesson.

A Generous Donation of \$2500.00 from Larry King to the Deborah Caplan/Alma Frank Scholarship Fund

will sponsor 2 work-study positions for 2002-03 training program and further promotion of the fund.

ACAT would like to thank Larry King, widower of Debby Caplan, for his generous donation towards funding work-study positions for the fall under the auspices of the Deborah Caplan/Alma Frank Scholarship Fund. The positions earn \$1000 each. At his request the remaining \$500 is earmarked for the sole purpose of promoting the fund.

Depending on the administrative needs of the office, it is most probable that the positions for the 2002-2003 year will be the same as the work study positions of the 2001-2002 school year, that of Librarian and that of "Space Groomer". The work-study positions will be available to Trainees in need and who demonstrate the ability to carry out the job.

The board is working on strategies to promote and raise additional funds for the Deborah Caplan/Alma Frank Scholarship fund. The funds Larry donated for this purpose will then be used to raise more funds.

If you have any interest or background in fundraising or wish to help promote this fund, please call the center or any board member to discuss your ideas.

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NOTES FROM THE TCP by Joan Frost

as delivered at the Annual Meeting, February 10, 2002

Regarding our student body, we graduated 6 candidates in June and admitted 6 new candidates in October. One of the 6 dropped out during the first week of school and another at the end of the first term, both having to do with unforeseen work schedule conflicts. Both hope to return to ACAT in the future. One candidate dropped out for the fall term, but recommenced this January. Another candidate took a term and a half off for training in Paris, but has returned to finish at ACAT. One candidate voluntarily dropped back two terms to accommodate her work schedule. Our current student body numbers 22. Our next admission will be next fall to fill the 8:00 slot. We will also be able to admit a 10:30 class next January.

We currently have 11 senior faculty, one of whom has been on leave this year. We have 6 associate faculty, and 10 volunteer faculty. Barbara will be in two days this Winter term and Sarnie will be in two days in the Spring term.

Our all-school time on Thursdays from 10:30-11:45 has been very successful. We have primarily used that time for hands-on work, mixing all the levels. Attending teachers go around and give assistance. We have also used that time for special events. In the last month, the Barbara Kent Fund has sponsored two teachers to give a demonstration on group class teaching – Joan Arnold and June Ekman.

As part of becoming ACAT's new director, I had to take a three day course in Albany given by New York State's Bureau of Proprietary Schools, our licensing body. I discovered there that our

five most recently licensed senior teachers have to, by state law, take a 30 clock hour course in general education methods before they can go on to the next level of licensure. Each newly licensed teacher is given a one year teaching permit and must take this course within that year. This is followed by a three-year provisional license during which two more 30-clock hour courses must be taken (numbers 2 and 3 of the series). Only after 90 clock hours have been completed can a teacher become fully licensed. The full license must be renewed every four years. Our more senior faculty were grand fathered in with permanent licenses which are good until if and when our school moves, after which they too would become full licenses subject to the four year renewal. Three of the five mentioned teachers are currently taking this course.

If anyone has a video camera and tripod they would like to donate to the center to the Center for a tax-deduction, we need one!

I have noticed that a number of you have given to the Barbara Kent Fund this year during our membership drive. I want to thank you, I, and those of us involved in the training program very much appreciate the possibilities this will open up.

See page 6 for complete minutes of the meeting.

REPORT FROM THE CHAIR by Hope Martin

as delivered at the Annual Meeting, February 10, 2002

The ACAT board is in a really good place right now. We're slowly shifting from a hands-on board, where the board members are involved in all the day to day activities of running the teacher certification program and the other responsibilities of the center, to developing and implementing a vision that will grow and sustain our activities for a long time to come.

Part of that shift has been to bring in board members who are not Alexander teachers and who have other skills that contribute to our activities. They are: Nick Gambino, former student of Allison Foley's, and a certified public accountant, and Harvey Rosen, Marta Curbelo's husband, who is a lawyer. The other members of the board are Loren Shlaes, Leland Vall, myself, Joan Frost, the director of the TCP, and Jane Tomkiewicz, our executive director.

The board continues to develop itself by forming a financial committee, comprised of Jane, Nick and Harvey. They are looking at every aspect of our finances, and are involved in creating an annual report that could be preliminary to approaching institutions or other sources for contributions to our activities.

This year we have formed other standing committees that regularly offer a report in our meetings. The are: a website committee, (Leland will make an exciting announcement later in this business meeting), class agent project committee (Leland will also report on this shortly), post graduate class committee (I'm excited to announce that ACAT and Jessica Wolf are offering a post graduate training, taught by Jessica, on breathing coordination – more on this later). Another projected com-

mittee will be a library and archives committee.

I am very pleased to announce that Larry King, Deborah Caplan's husband, is funding, through the Deborah Caplan, Alma Frank Scholarship fund, two work-study positions for the school year, 2002 – 2003. Those positions are librarian and space groomer. He has made a very generous contribution of \$2,500 to ACAT through this fund. We'll make an announcement in the future about how trainees can apply for these positions. The DCAF scholarship fund is a fund that the board is very much focused on developing.

Jane and I met with a board consultant this year to talk about how could develop our board. It was an interesting and illuminating meeting.

Finally, we have offered a few free activities to our membership in our lovely space. Peter Grunwald did his vision presentation here and Jerome Staring is coming this Wednesday, February 13, for a lively discussion of F.M. Alexander's activities. You are all invited. Open day on Wednesdays continues to be offered. We invite you to come and teach here that day.

As always, I urge you to get involved in ACAT. Whatever your interests are, you can be sure someone else shares them, and they can be developed here in this place for our membership. Want a discussion of teaching or business issues? Or some other concern? That can happen here if you're willing to organize it. Please contact me with your ideas or concerns.

See page 6 for complete minutes of the meeting.

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“Warm Regards: A Memoir of Peggy Williams” - An Excerpt and an Update

by Nanette Walsh

January 1997, New York to London, an overseas telephone call; my first attempt to contact Peggy Williams. I did not expect her to answer. One does not really expect legends to speak, much less answer telephones. Nonetheless, when I rang her on the telephone and she picked up. An eternity passed before I recovered the intent of my call. The conversation proved brief: I introduced myself as an American trained teacher of the Alexander Technique, I said that I would be visiting London and asked her if I could schedule a lesson. As I thought that she might not be taking new pupils, I prepared myself to be politely turned away; instead she agreed to see me for two lessons in June, I considered myself very lucky. While nothing particularly remarkable was said it was nonetheless clear to me that something remarkable had begun.

I did not arrive in London until a full year and a half after my first call to England. Fate had a far wider breadth than I had glimpsed in the moment after hanging up the telephone. Instead of traveling to London that spring I underwent surgery on my spine; it was my third operation since an accident in my late teens. Although the recovery was difficult I was teaching again in 3 weeks time and hoped to make the trip in the near future. It was not to be. The fall that followed brought the sudden death of my youngest brother. He had been thrown from his vehicle in an accident and snapped his neck.

It was some time again before I dared imagine the future. When I did, Peggy had not forgotten me. We scheduled lessons for the following spring.

Between the time of our first contact and my arrival in London other longstanding commitments and practices in my life dropped away, casualties of the course of events. Life proved more fragile than I had ever been willing to admit; time never felt more precious. Opportunities lost could never be regained.

Shaking off an undue portion of grief like a dog sends excess water flying into the air, I arrived in London in May of 1999. The thought of writing a book was without question the farthest thing from my mind; farther still the notion of a transatlantic memoir of a woman whom I had not yet met and did not know. When I arrived at Peggy's door I was like a sleepwalker becoming conscious. I had spent the day prior visiting the training course run by the Carringtons at Landsdowne Road and I was already being roused from my stupor of sorrowfulness.

It seemed a good idea to have a question in mind since I had journeyed so far. I managed to think of one

that had been knocking around in my brain since I first read Alexander's books. It was a question about *thinking*. It had been almost 50 years since FM Alexander's death and nearly 70 years since he had written on the subject; he said that there was not a word in the English language that satisfactorily described what he was asking of his pupils, so the word *thinking* would have to suffice. I wondered if after all this time in the practice and teaching of the Technique another description or word for *thinking* had surfaced. I had the opportunity to ask Walter Carrington the previous day and he vividly recounted the full story of John Dewey describing *thinking* as an activity versus the kind of scholarly exercise that is entertained at university. So it was that shortly after my lesson began with Peggy on that spring afternoon I came to ask her about *thinking*. I described what FM had said, then what Walter had said via John Dewey. "Peggy, what do you think about thinking?" With almost alarming alacrity she removed her hands from me and while appearing to take a step back she responded without hesitation, "I don't do it!" For a moment I stopped breathing, just a moment, just long enough to realize that I could not sleep walk through this. She elaborated, "It rather interferes." How did she manage? "Well, if I find myself pulled down - and I don't much these days - I realize 'I don't want this. I want to go up!' And you know if you want something badly enough it will happen. It may not happen today or tomorrow but it will happen." (Reader note: Further elaboration on Peggy's views on thinking, particularly regarding guidance for the less experienced, are recorded in the pages that follow.)

Our dialogue continued; my questions grew simpler, until finally they had almost become inane. I later realized that I was asking for Peggy's response to everything that I had ever believed to be true. She seemed to enjoy the process. As the lesson came to a close we talked about why she had never written. I then paused, thought for all of 20 seconds, and offered to return in the fall with a tape recorder in order to transcribe some of what we had talked about. She lit up, "Would you? I remember so much!"

The next time I saw Peggy our exchange encompassed a great deal more than our first meeting. Peggy was interested in telling her story, and I was to become her biographer. It was not something either of us had planned nor had designs for. What ensued over the next several months resulted in a book that was to finally take shape not as a biography, but a memoir - a memoir that from its conception - has had a life of

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Non-Doing in Being

by Charles Stein

In the Alexander Technique there is a fundamental concept called non-doing. Non-doing is when a person is moving or being still, and he uses the least amount of physical effort with minimal tension and optimal balance in a state of high energy. The whole body is in flow with all of the joints free of compression and the breath not held or restricted. If I carry this concept into a total state of being, then what does it mean to be non-doing in being? What does it mean to be? I can sit on a rock and be still, but am I being? Are my thoughts peaceful, and is my body in effortless balance, or is it in collapse or too tight as I sit? Non-doing in being would be a state of emotional peace and physical release. What it all comes down to, is how do you do nothing as long as you want and be at peace with yourself? You would have to release all of the pushes and pulls that do not let you be at physical and emotional peace.

As I sit here and write this article, I want to non-do in being. I allow my back to be fully supported in the chair. It is a vertical chair back fully supporting me up to my shoulders. I let my lower back be supported and I let my sit bones be fully on the seat. I release my hip joints and allow my legs to release out of my torso. My knees and ankles are free, and my feet are soft and fully on the floor, and I allow the chair to support my thighs. My neck is unlocked and I am fully upright and my eyes are soft, allowing the words I write to come to my eyes. I don't pull towards the page physically or energetically as I write. My shoulder girdle is floating on my ribcage in constant motion by my breath. My shoulder, elbow and wrist joints are released, as I barely hold onto the pencil. As I follow these steps, I feel my body calming significantly. I have calmed the intensity of my unconscious intention to write this article well. It is my conscious intention now to be gentle and self-loving and non-habitual as I continue. As I take care of my body usage and the beliefs that push me as I write this article, then my body can be a vehicle for me to non-do in being.

As I sit here, I see my compulsion to judge others. I know that all of my judgments against others are judgments against myself. I know that none of

my judgments serve me anymore. They always lower my energy and they don't motivate me to act like they used to. There isn't a single judgment held against myself that betters me. In fact, every judgment and every attack and every one of my fears de-inspires me. So, right here, right now, I let go of all negative reinforcement. No amount of remorse or regret or guilt helps me in any way exist in a state of love. As A Course in Miracles says, love never comes in the form of fear or attack. So, for the moment I have inhibited non-loving thoughts. Inhibition is the Alexander Technique term for stopping and releasing and continuing without physical tension that is unnecessary in an activity.

I now connect to God. I am now sitting here as a spirit of God. I feel safe in being an eternal spirit of God. I feel I am a visitor here, and so I can sit back. I can let my back be back as they say in the Alexander Technique and allow the seat to even more fully support me. I realize I cannot die, and I know I have no needs as an eternal spirit. As I write this, I feel my gut unlock and my abdominals move from tension to gently supporting my internal organs. As a spirit of God, I must be a being of love, and so I acknowledge this. My tension level drops even more. I feel my neck and back release, and my head feels as if it is falling upwards. It is an incredible feeling to feel my body balance itself. From the Alexander Technique perspective, as my tension level reduces through verbal directions and I release my conflicted beliefs, my musculature eases its work, and I balance more and more upright, allowing my skeleton to support my musculature.

My way of non-doing in being is to be truly identified with myself as spirit. If I cannot die, then there is nothing I need to do. If I never need or have to do anything, then I am left with wanting and choosing my actions. And if I am left with only wanting and choosing, then I must not be afraid. If I am not afraid, then I am being. And if I have also unlocked and identified the physical habits that have perpetuated my fears, then I get to choose to release them though "orders of allowance" and intention. So, as I sit here, I identify with spirit borrowing a body. I am sitting

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ACAT Annual General Meeting February 10, 2002

Meeting held at ACAT, 39 West 14 St. #507, New York, NY 10001.

Hope Martin called the meeting to order at 1:45pm.

Present – Board Members: Hope Martin, Jane Tomkiewicz, Joan Frost, Leland Vall, Nick Gambino, Loren Shlaes, Harvey Rosen.

1. The minutes from last year's AGM were accepted unanimously.

2. Report from the chair - Hope Martin (see the report printed in its entirety on page 3).

3. Treasurer's Report – Jane Tomkiewicz

a. As treasurer, each year I report on our last fiscal year - the year ending 8/31/2001. We had a good year last year, ending about \$5000 in the black as we had hoped to when we set up our original budget projection. As you know the board has created a financial committee. It consists of Harvey Rosen, Nick Gambino and myself. Together the financial committee created an annual report which includes not only that information but other important information about our organization as well. Harvey will take you through that report.

Harvey Rosen read the financial report, see attached. {Anyone wishing to see the four-page report, please call the ACAT Office - ed.}

b. With regard to the current fiscal year 2001-2002: although we are o.k. At the moment, due to several circumstances (including attrition) it looks as if we may run at a deficit this year. Other contributing factors were significant unanticipated fees required from the state licensing agencies and the decrease in interest rates that has greatly diminished the interest we normally receive on our large reserve funds in addition to the cancellation of almost all weekend studio activity after 9/11. Although it looks likely we may run at a deficit, the board is exploring other income increasing opportunities that may allow us to avoid a deficit.

c. More active use of the "the Studio" could help our end of year numbers. Remember that our space

is underused on the weekends. Please keep in mind and suggest it to your colleagues & friends. At the moment weeknights are pretty full, but there is a lot of availability on the weekends. After April weeknights open up again.

d Just in case, here is a Center wish list: (1) flat screen computer monitor; (2) video camera for the center; (3) good audio recorder for the center, (4) volunteer "quickbooks" support or computer tech support, and (5) a good handyman.

4. TCP Director's Report - Joan Frost (see the report printed in its entirety on page 2)

5. Recognition of service

Hope recognized and thanked the various faculty.

a. Volunteer Faculty: Sabine Heubusch, Kecia Chin, Gwynne Marshall, Arthur Tobias, Kathe Jarka, Ellen Melamed, Claudia Peyton, Loren Shlaes, and Bob Bradley.

b. Associate Faculty: Robert Lee Cohen, Hope Martin, Pat McGinnis, Ellen Melamed, Kathryn Miranda, Cynthia Reynolds, and Connie Serchuk.

c. Senior Faculty: Pearl Ausubel, Marta Curbelo, Joan Frost, Kim Jessor, Barbara Kent, Judith Lakin, Brooke Lieb, Daniel Singer, Judy Stern and Diane Yound.

d. Office Staff: Tara Sullivan, the Administrative Assistant and Space Coordinator, Susan Pfeffer, the Librarian, and Stephanie Kalka, the Space Groomer.

6. Elections

a. Harvey Rosen and Nick Gambino were elected unanimously to the board

b. Hope Martin was unanimously elected to a five-year term as director.

c. Barbara Kent announced that AmSAT is

looking for a nominee for a chair elect.

7. Report from the Class Agent Project Chair - Leland Vall

The class agent project was announced at last year's ACAT annual meeting so it is now a year old. The job of the Class Agent is not to do things, but to ask other people to do things, or to ask other people to ask other people to do things. The project's greatest success so far has been Judy Stern and Marta Curbello encouraging Harvey Rosen (Marta's Husband) to join the ACAT board. Many Class Agents have also collected updated contact information for their classmates and this has also been very helpful.

The basic purpose of the Class Agent Project is to help improve communication between ACAT and its alums, as well as to improve communications within each graduating class. The role of the Class Agent is to maintain accurate contact information for their classmates, encourage their classmates to continue their ACAT membership, and to occasionally encourage alums to ask other people to contribute their skills to ACAT.

The people who have participated or expressed interest in the Class Agent Project include: Jessica Wolf, class 5; Susan Loeb, class 6; Hope Gillerman, class 7; Nancy Romita, class 11; Judith Stern, class 15; Marta Curbello, class 15; Posie Green, class 15; Brooke Lieb, class 19; Karla Booth, class 20; Robert Cohen, class 22; Sally Doran, class 22; Alina Holder, class 23; Deborah Gladstein, class 24; Victoria Hyatt, Fran Robertson, class 25; Elizabeth Buonomo, class 26; Tom Vasiliades, class 28; Nanette Walsh, class 31; Barbara McCrane, class 33; Arthur Tobias, class 33; Ralph Zito, class 36; Alicia Briceland, class 37; and Akiko Nishijima, class 37.

8. Report from the Website Committee Chair - Leland Vall

The ACAT website is running. The address is www.acatnyc.org. The website is designed to support ACAT's various missions. First, the website promotes the Teacher Training Program by providing online information about the program, including goals, teacher biographies and application information to potential trainees. The website also offers information about the Alexander Technique, dates for the monthly lecture demonstration and

information about finding a teacher, including a member teacher list. Through the year, steps will be taken to improve the number of visitors the website receives and the entire membership should benefit.

9. Graduate Training Report - Leland Vall

ACAT announces its first certificate graduate training program in the Art of Breathing, to be taught by Jessica Wolf. This will be a comprehensive course for Alexander teachers on teaching breathing coordination and will run for ten months from September to June. The class will include weekend workshops, private lessons, shared lessons and supervised lessons. Jessica teaches Alexander at Yale University and has twenty years experience focusing on the use of the breath. The ACAT board is very excited about this new initiative and we believe it utilizes ACAT's unique position in the Alexander world and will strengthen ACAT and the whole Alexander community.

10. Lecture Demonstration Committee Report - Leland Vall, Board Liaison

The Lecture Demonstration Committee is doing an excellent job. Lectures have been well attended and many different teachers have taken the opportunity to conduct a demonstration. Improvements in the Lecture Demonstration program include the regular placement of an announcement in the magazine Time Out New York and a host that helps set up and introduce the presenter. Committee members include:

The ACAT Teacher list is distributed to every attendee.

Teachers are welcome to send announcements about scheduled events & workshops, which are open to the public, to be distributed for at the lecture to ACAT, 39 West 14th Street, Room #507 NY, NY 10011, ATTN: Lec/Dem Committee. No general brochures or business cards will be distributed.

If anyone would like to present, please contact Brooke Lieb at (212) 866-0679; or by email at brookelieb@mindspring.com.

The Business Meeting adjourned at 2:50, and was followed by presentations by Jessica Wolf and Jeroen Starling.

...*Non-Doing*, continued from page 5

here writing this article as spirit.

I am still not truly at peace right here, right now, and so I choose to feel my feelings and sensations. I notice the tension coming and going in my body. I feel myself move into balance and out of balance. I feel my feelings. I feel my fear. I feel how I doubt my ability to be here, right now at peace. I choose not to inhibit my thoughts and feelings and to think of or do something different. I go with what is. I let every sensation and feeling in my body move. I know all of my sensations are the result of my feelings. As I do this, I feel my body expanding in all directions and tension dropping dramatically in my wrists and ankles. So, I am not in conflict with what I am feeling and doing. I am making no ache or pain or thought wrong in my body, and so I have made no part of me wrong.

It feels right to reject anything that I am experiencing that isn't pleasant, but this is "wrong". I'm using right and wrong here in the Alexander Technique sense. The Alexander Technique says that it is very hard to change a habit of a lifetime, because it feels right, even if it is causing pain. If you see with eyes in a head cocked to one side and you center your head, you will feel as if the head is cocked to the other side. So, what is right feels wrong and vice versa, what is wrong feels right.

I now sit here and include every sensation and every feeling as an acceptable part of the moment, and I am being in non-doing. I become aware of how sad I feel. This is old sorrow. It is sadness I have put away, and it is now insisting to be felt. I am beginning to feel what I have refused to feel my whole life. All of my Alexander Technique training and all of the other therapies I have done have brought me to this place where I can safely feel what was intolerable. How can letting sadness flow through my body bring me into balance and being? My feelings of past sorrows have to be felt, if I am not to build bigger and stronger barriers of tension in my mind and body to wall off my feelings. Can I be here as a spirit of God and feel how sad I have made myself and be?

Right now I am being in my feelings. I can only be who I am right now. I can choose to ease the effects of tension on my body, but if I am to be the spirit I truly am, I am going to have to choose to feel my fear. What isn't love, is fear. I sit here feeling all I am. Since

I am not working at avoiding what I am feeling, I am being. I sit back in my chair and let my skeleton support a very easy musculature that is not blocking my feelings. I'm feeling a dramatic decrease in my mind insisting I do something. My body is re-balancing and releasing. I'm not blocking my feelings. As I sit here and lovingly choose to feel my sadness, then I am choosing love over fear and feeling over denial. I am not sacrificing my body as I discover who I truly am. By letting all of who I am surface in safety, I am opening the door for all of me to be in non-doing in love.

Charles Stein a graduate of ACAT living in Winston-Salem, NC. He has a private Alexander technique practice and teaches the Alexander Technique for musicians and actors at Wake Forest University, Salem College, Guilford College, University of North Carolina Greensboro and the North Carolina School of the Arts. He can be reached 3336-723-8626

Troup Matthews 1916 - 2002

It is with great admiration and respect that ACAT joins the Alexander community in mourning the passing of Troup Matthews. Troup led an extraordinary life and wore many hats over the course of his 85 years. Born in Le Havre, France, Troup came to the U.S. in 1935. He enlisted in the Army in 1941 and lost his leg while stationed in Tunisia in 1943, after which he was awarded the Purple Heart and the Bronze Star. He became the editor of the French section of the *Voice of America*, which led him to be interrogated by Sen. Joseph McCarthy in 1953. Troup also taught at the Professional Children's School in New York, Columbia University, and Rockland State Psychiatric Hospital. In the early 1970's, Troup earned his Alexander certification at ACAT. In 1983, Troup, his wife Ann Matthews, and his daughter, Christine Batten, founded IRDEAT. He taught the A.T. at the Tisch School of the Arts at NYU, and gave presentations in Israel, Moscow, Barcelona and the Shakespeare Festival in Stratford, Ontario.

ACAT made a donation to IRDEAT in Troup's memory, and is grateful to Judy Stern for her donation to the Barbara Kent Fund in Troup's memory.

...Peggy, continued from page 4

its own. It is hard to imagine a book devoted to presenting Peggy Williams, which could have issued itself forth in any other manner.

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I am writing on a crystal clear weekend in May, and it is now almost three years exactly since my first lesson with Peggy Williams. Three years is not much time to get to know someone really, the blink of an eye in Peggy's 85 years of living, even less when one considers the differences of generations and cultures. It is less again, considering the breadth of experience between a master and apprentice, and less again if you consider the spread of ocean that separates the islands we live on; it is this final matter of fact that I feel now most acutely.

Peggy has become increasingly ill over the past month. And even as we have not had more than three years together, I feel the weight of several lifetimes passing.

My last trip to see Peggy was this past March. I visited her a day after she had returned from the hospital. I had not seen her since November and she had lost weight, and grown pale. However, given that she steadily has been doing so over the past several months, it was the length of her hair that struck me most. In the time I have known Peggy she has kept her hair short, in a sort of chin length bob, but on this occasion her hair was loosely grown long around her shoulders. She almost looked younger for it, was it not that she had also never appeared so particularly old. Where Peggy is concerned paradox is never far. I remember wondering – between her polite but impossible overtures towards tea and our quickly dispensed with small talk – if the paradoxical would find its final expression in her now visually. Indeed our dialogue that day was unusually straightforward.

We first reviewed the general contents of the book. She was pleased; I was relieved. I then set out to read her the latest version of the introduction. She pulled up a short stool and sat close. Perched on a stool that was not more than a foot off the ground, Peggy was the picture of contradiction once again. She had grown as frail as a bird, yet her body was as attentive as a schoolgirl, and as ever her attentiveness was combined with her inimitable stillness – a quality so evidenced in Peggy that her fingerprints have in fact been known to leave no trace of smudging, but that is another story. I commenced with reading. Occasionally I paused, and peripheral vision revealed her eyes wide, welling with tears.

She then spoke of some things that were especially

important to her. With the computer on my lap, I typed, cut and pasted while she spoke. There was no time for an intermediary recording device on this day. These were final words. When she said all that she needed to, she again listened while I read. Beaming, she then leaned back, and applauded. As I left Peggy's that night I realized that the book was complete. The miles of text that yet remained to be organized and polished had little bearing on this truth. Once again, truth overruled tedious fact, a familiar event in my time with Peggy.

We now speak every couple of days on the telephone. It is actually more true to say that I speak while Peggy listens. She is exceedingly weak, her voice is barely audible, yet still we manage to have a conversation of a kind. Mostly these days, I read to her. Distant cooing sounds tell me that I am still on the right track. When she does speak, the economy of her language tells me how poorly she feels.

Historically, Peggy's tenacity for living has been one of her most defining traits: even when her life held little promise, she unquestioningly persevered. How then does Peggy release the life that she has in the past so resolutely refused to abandon?

It is not a question for which I would expect an answer now, nor would I press her for one. However, I recently did ask how she was faring, and she replied that it "...is a sink and a rise...mostly a rise." Moments passed, and Peggy added, "It is not easy to...feel this way."

The depths of silence in between her words confirm that it is so. The certainty in the silence assures me that she weathers the storm.

June 26, 2002 – addendum: 7 weeks later

In deed, not word, Peggy has unknowingly answered my question regarding how she releases the life that she has so tenaciously held dear. The answer - she does not. As the chilly London springtime ushers in the summer, Peggy is making a slow recovery. While her days remain a sink and a rise, they are again, for now "... mostly a rise." Once more the truth has fluidly overriden what was apparently fact. Sitting in the garden in this summer's sunshine is a simple pleasure that Peggy appears determined not to miss.

My sincere thanks go out to all who have lent their generous support to help bring the book thus far. I hope to see its completion within the year. If you are interested in more information on Peggy and the book, please visit www.Moonroad.com/ThePeggyProject.

NEWS FROM THE CENTER

Pearl Ausubel and Kathy Miranda were part of the "Mind-Body Connection Family Symposium for People with Arthritis" in May, sponsored by the Arthritis Foundation and held at the Center for Complementary Medicine at Staten Island University Hospital.

Brooke Lieb presented the Alexander Technique at the Hospital for Special Surgery's "An Integrative Approach to Movement: Workshop Series" in May.

Hope Martin and David Rome, a meditation teacher, co-taught a six day residential course at Karne-Choling, a Buddhist meditation center in Northern Vermont in late December, 2001. The program explored listening to ourselves and others through contemplative forms from various traditions including mindfulness-awareness meditation, the Alexander Technique, and Focusing, developed by the philosopher-psychologist Eugene Gendlin. Hope also conducted two well attended "posture clinics", oriented to help meditators sit on their meditation cushions at Pema Chodron's retreat in Vermont in May, 2002.

Thanks to new ACAT member **Michael Proetzel** for his generous donation of Kinesthetic Ventures to the ACAT library.

New Books in the Library! Another copy of *Body Learning* by Michael Gelb (that was Debby Caplan's); More Body Awareness in Action by Frank Pierce Jones (also Debby - various other books of hers were donated-they are in archive); The Educated Heart: Professional Guidelines for Massage Therapists, Bodyworkers and Movement Teachers by Nina McIntosh; Breakthroughs: What Business Can Offer Society by Gunter Pauli; The Body-Mind Book: 9 Ways to Awareness by Bernice Selden; Guided Lessons: For Students of the Alexander Technique by Nancy Heisel Dawley; Fibromyalgia and Chronic Myofascial Pain: A Survival Manual by Devin Starlanyl and Mary Copeland; Proprioceptive Neuromuscular Facilitation: Patterns and Techniques by Dorothy E. Voss, etc. Video: Lucy Brown, Ph.D, Deborah Caplan Memorial Lecture, "From Back Pain to Dystonia-The Physiology of the Alexander Technique"; Peter Grunwald, "Introduction to Eye Body Reflex Patterns and Natural Vision Improvement"; "In conversation with Buzz Gummore and Daniel Singer at ACAT"; Michael Moschen "Dance in America: In Motion with Michael Moschen"; Loren Shlaes "Somatic Writers' Panel Case Study" at ACAT's Annual General Meeting; Jeroen Staring at ACAT's AGM; Jessica Wolf, "The Art of Breathing" at ACAT's AGM.

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