

## Alexander Goes Surfing by Klare Potter

Applying the Alexander Technique to my newfound surfing passion has reconfirmed for me that the Technique is a valuable part of any activity, new or old. I have learned through surfing and applying my Alexander directions that I have an overwhelming feeling of wholeness in the water. Surfing is a more athletic activity than say, a chair lesson, but all of the same principles apply. Surfing ups the ante. It demands more coordination, more effort, and more length in every direction. An expanded awareness and a firmness throughout the whole structure, not to be confused with rigidity, are needed. Surfing consists of three distinct types of movement: balancing sitting on the surfboard while waiting for waves (not nearly as easy as it sounds), paddling through the water and actually catching, standing up, and riding the wave. When I reach my arms into the water to paddle, it is movement moving through movement. To let into the ocean, not to fight it, is for me the ultimate freedom in movement.

For the past few years, I thought about learning to surf. In the summer of 2005, on a vacation to the Outer Banks of North Carolina for a week to relax, I actually caught the first wave that I went for and I rode the wave all the way in to the shore. My partner Melissa joked that it was beginners luck, but I experienced an amazing rush like none I ever had before. It was the best experience. Once I got back to New York, I was itching to get into the water here.

The waves at Rockaway Beach in Queens were a bit rougher than I had experienced that fateful day in the Outer Banks. But I was so excited to be there that I just kept on trying. As surfers say, I got worked! I was falling all over the place. I got knocked around pretty good. I never did catch anything like my first wave of the summer that day in the Outer Banks but I did learn a lot about safety and how to work with the water rather than trying to fight it. I gained a little more stability and balance sitting on my board. I waited for that perfect wave but it never did come. I was able to get my feet onto the board only long enough to feel the wax under my feet. Then I'd "wipe out." I did an awful lot of paddling around and just hanging out there. It is so peaceful. In the calmness beyond the break I had a realization. I can paddle a lot faster if I think of leading with my head. I had so much more power. I felt like I could go twice as fast. That's when it finally dawned on me to use my thinking.

Honestly, I was a little disappointed with myself for not thinking about the Alexander Technique sooner.

That first time I went out this summer I had the stiffest neck for a whole week. I had no idea what the deal was until I began to work out ideas in my head that might allow me to navigate around that big ocean more efficiently, more easily and more powerfully. Simply thinking of my head leading my whole spine into length changed the way I cut through the water. Since one of the hardest parts about learning to surf is merely being able to paddle into waves, I felt like I had stumbled upon something that was going to change not only the way I thought about surfing but also my ability to do it.

The next day my hips were killing me! I thought it must have been the way I was balancing while sitting on the board, waiting for a wave. I had a lesson with Connie and we worked on the Dart roll down procedure. Ah ha! I had connected the two. As I rolled down I drew my legs into my torso, jamming and pinching my hip joints. Connie showed me that my torso can let back and up and my legs can let forward and away in opposition. Therefore I allowed space to remain in my hip joints as I move. When I was sitting on my board I was dumping my pelvis forward, pinching and gripping in my lumbar spine and hanging on to my legs as if they would fall off into the ocean never to be seen again. All that holding doesn't do much for trying to remain upright in an ever changing environment. I had no clue where my sitz bones were. So I went out the next day and found them. I had a clear idea of what I wanted. What a difference! It's so much easier to balance without all that holding. I had a much more integrated torso and felt more leg/torso separation in walking and standing. When I was out in the water that day, I found a new approach. Letting go of all the holding I was aware of went a long way. I caught my first wave at Rockaway Beach that day. It came to me, my wave, and I rode it all the way in. It was an awesome rush. Surfers call it the "stoke." I was definitely stoked. That one wave kept me smiling for the rest of the day.

Almost as much as I like to surf, I like to observe surfing. When I'm in the water surfing, it's difficult for me to tell what I'm doing wrong. When I observe, it is very clear. It is safe to say I've learned just as much from observing surfers as I have from actually surfing. Before paddling out, I try to observe the water and other surfers for about half an hour before I actually attempt to go out. Sometimes it's hard because I want to get out there and catch that perfect wave, but it's usually worth the wait.

Surfing is more demanding than chair work but the same elements are present. The head must always be leading the spine into length. The torso must be lengthening and widening. The legs must release forward and away. The shoulders must let away from one another. All the basic Alexander directions. As with a chair, while sitting on my board I have the contact of my sitz bones to move up from. Yet, instead of the floor to let my feet into, I have water embracing my lower legs and feet. Not just water but moving water. I often find myself swimming with my legs while sitting on my board with my legs dangling in the water. I stir the water with my lower legs and feet to anchor myself against the current. This adds another element entirely. I have to really let my legs be supported by my board and the water, while my torso moves up in opposition to see the open expansiveness of the ocean. The expansiveness of the ocean helps me not to narrow myself or lose my front length. The transfer of weight from sitz bones to feet is not as simple as getting up from a chair, though.

There are several extra steps that must be done quickly. When I decide to go for a wave, I lead with my head and swing my legs out behind me so that the whole front of my body is on the board. I paddle as hard and as fast as I can, reaching my hands deep into the water. When I feel the indescribable force of the wave under me, I know I've caught the wave. Then, as fast as I can, grabbing the sides of my board, I push my arms straight, thinking of my head really forward and out and my back way, way back and up. Quickly, I gather my legs up under myself, letting my left leg swing towards the nose of my board nearer my head and my right leg about a foot and a half behind my left. I let my feet make contact with the board. As my left leg comes forward to standing, I let my left arm release the board. This leaves me in a deep monkey for another brief moment to stabilize myself holding the right side of my board. Once I feel balanced, I let my right hand release the board and unfold my ankles, knees, and hips to come into a sort of lunky. Once I've made it this far, I am glowing. Balancing on such a full force of energy alive all around me is exhilarating.

In surfing and in Alexander there is not much room for sadness. When I'm organized and really "going" to let in any sadness or hostility would be to take something back, to hold, to become less integrated. When I'm watching surfing, actually surfing myself, or just paddling around in the water, I'm happy. It's almost as if nothing else exists but elated expansiveness. I feel the same elated expansiveness in the teacher training program when I've come to be really present to my process and open to sliding up my learning spiral.

Coming to ACAT's website  
SOON:

the new  
**Studio Calendar**  
check out studio availability  
*online!!*

[www.acatnyc.org](http://www.acatnyc.org)

## *Alexander Haiku*

Groovy Gravity  
Down beats beat down from the stars  
My joints are jumping!

- Joan Hurley

Embrace gravity  
And discover levity  
Learn to fall upwards

Neck free, head flowing  
Legs away and arms released  
Nothing left to do

Free your goddamn neck!  
Don't you realize you're tight?  
Not a good lesson.

Learning to let go.  
Is breaking my heart. I hope  
My heart breaks open.

- Tom Weiser

## Publications and Releases

The continuing success and accomplishment of ACAT Grads

Congratulations to ACAT grad **Gwynne Marshall** who was mentioned in an article written by ACAT grad **Judith Mizrahi Barkow** which appeared in *Pilatesstyle* in Sept/Oct.

**Jane Kosminsky** has released a new DVD entitled *FOR DANCERS – THE ALEXANDER TECHNIQUE* – with teacher *Jane Kosminsky*. It is available for purchase at: [www.balanceofwellbeing.com](http://www.balanceofwellbeing.com) as well as through AMSAT and at The Julliard Book Store. Price is \$69.95 plus shipping and handling

Jane said the DVD has been very well received and that she has had orders from Dance departments in Alaska, Massachusetts and Pennsylvania. Jane's goal has been to change the "shape of dance, dancer by dancer". The DVD is in the ACAT library and a review of the DVD by Joanne Howell's appears in the next column.

**Ron Dennis** has published a collection of his Alexandrian writings. The title of the first series is "Conceptual Foundations" and the second is "Atlanta Alexander News: 18 Issues, 1991-1994." The third series, "Technical Topics and Research: 1979-1979" is in preparation. ACAT has ordered the series and we hope to have the collected writings in the ACAT library soon.

Each series is lauded and introduced by a discriminating teacher of the Alexander Technique. The first series is introduced by Bruce Kodish, PhD, PT, and author of *Back Pain Solutions* and *Dare to Enquire*. The second series is introduced by Phyllis G. Richmond, the current Editor of AmSAT News, and the third series will be introduced by former AmSAT chair Bob Britton. Bob's introduction appears in full on the following page.

Ordering information for the first series: 45 pp. \$6 postpaid, add't copies \$5, 4246 Peachtree Rd. #6, Atlanta, GA 30319. For further ordering information contact Ron at [www.neckfree.com](http://www.neckfree.com), [rondennis@compuserve.com](mailto:rondennis@compuserve.com) or (770) 454-7177.

## DVD Review: *For Dancers The Alexander Technique with Teacher Jane Kosminsky* by Joanne Howell

Asking dancers to change how they are working to achieve their goals can be scary and even a risky proposition. Alexander Technique teacher, Jane Kosminsky (who was a solo performer with Paul Taylor Company among others) has given dancers a lucid, warm-hearted and accessible introduction to the Alexander Technique in this beautifully produced 2-disc DVD. The set is over two hours long and covers a tremendous amount of information, demonstration and hands-on teaching with seven attractive young students at the Julliard School Dance Division. At the end of the teaching section on Disc 1 there is a "conversation" with three young professional dancers about how they use the Alexander Technique in their work and life. In this reviewer's opinion, they present such exciting and convincing arguments for the Technique that dancers and non-dancers alike would profit from seeing it.

In the first section of Disc 1 – "The Alexander Technique in Core Movement" – Kosminsky works on one-on-one with the seven dance students to illustrate the four concepts of use, focusing on such basic dance movements as plie, tendu, battement, extension, port de bras, bending and jumping. As Kosminsky puts hands on and gives Alexander directions, the viewer can see visible changes as the dancers add their Alexander Directions to their movements.

After each hands-on session, the dancers do a short improvisation using the technique they've been working on. There is original piano music accompanying the dancers throughout the two discs by Marianna Rosett. This hour-long session is followed by a "Quick Reference to the Alexander Principles" in a written test.

Disc 2 takes the viewer into an actual hour-long class at The Julliard School Dance Division where Kosminsky has been the Alexander Technique teacher for the past twenty years. In this section, titled "Some Unanswered Questions", the seven students we met on Disc 1 are given personal and very detailed help from Kosminsky in dealing with their specific problems. These include tension in the shoulders, breathing, hyper-extending, improving turnout, work on arabesque and port de bras, finding the sit bones, etc. Kosminsky's easy rapport with the students, gentle hands-on, sense of humor, and unhurried explanations give the viewer a real taste of an Alexander lesson.



And on in which they can again see actual changes in the dancers' bodies and movements as they work with direction.

"A Conversation with Dancers" follows the classwork. Again, this section makes such a splendid case for incorporating the Technique into 'real life', teachers may want to show it to prospective students from any walk of life. At the time of the shooting the three dancers were with the following companies; Brock Labrenz with the William Forsythe Company in Germany; Gelan Lambert Jr. with the Martha Graham Dance Company after two years with Fosse; and Heidi Stoeckley also with the Martha Graham Dance Company.

These three talk about their initial resistance and questioning of the Alexander Technique; how the principles began to help them and how they now use it in performing and in daily life. Heidi and Gelan both talk about how it helped them come back from severe and painful back injuries. Brock, whose work is improvisatory, found it revolutionary to be able to "just let go" and calls it his "survival strategy." They talk together about how they learned trust, patience, ease, choice and how to have fun and be open to new adventures in their work. In their animated exchange, they jump off their stools and demonstrate elements of their techniques for each other and show how they avoid some of the traps and pitfalls that Kosminsky talks about in class.

In the final section, Kosminsky narrates a brief history of F.M. Alexander with wonderful archival film and photographs of the man himself.

This DVD is a treasure-house of Alexander material and information. And it should help to inspire interest in the work not only for dancers but across the board as a surprising number of dancers' problems and concerns are common to us all.

**Jane Kosminsky** is a former soloist with the Paul Taylor dance Company; co-artistic director with Bruce Becker of 5 by 2 Plus, a modern dance repertory company; and a guest artist with Rudolph Nureyev in Nureyev and Friends. She is a graduate of the American Center for the Alexander Technique (ACAT) and a member of the American Society for the Alexander Technique (AmSAT). For the past 20 years, she has been teaching the Alexander Technique to dancers in the Dance Division of The Julliard School in New York City.

**Joanne Howell**, a graduate of ACAT and Alexander Technique teacher since 1984, was an Isadora Duncan dancer in her youth, an assistant editor and writer for DANCE Magazine, and has been a life-long student of ballet and modern dance.

## Introduction to *Technical Topics and Research: 1979-1979*

by **Ron Dennis**  
by **Bob Britton**

It is with great honor that I recommend these articles by Ron Dennis. Ron, as an experienced Alexander Technique teacher, is one of our most careful and insightful thinkers. The topics he has explored in these works are extremely helpful not only to an Alexander Technique teacher, but to anyone who is on the path of investigating the phenomena of being a living, standing, and moving human.

The introduction to the word "Dysponesis" alone is worth the price of admission. However for the same price we receive more understanding of Coghill's work (always helpful), insight and comparisons to the Alexander Technique in the work of the Russian physiologist Nicholi Bernstein on coordination, more confirmation of the help the Alexander Technique gives to wind musicians, a very helpful discussion of breath including insight into what the recti abdomini are really up to. In addition there is a wonderful discussion and evaluation of singing myths to help clear away some of the cobwebs of confusing singing teaching aphorisms, a valuable overview of human postural reflexes including a view into the work of one of the foremost experts on balance: T.D.M. Roberts, a discussion into the question of lumbar support, and a beautiful study of the improvement of arm reach after Alexander Technique lessons. All in all this little book (which is deceptively thin) (and delightfully readable) is a very rich and helpful collection of articles to help illuminate and question our understandings of what is happening when we are engaged in life.

I very much recommend this collection to you, and hope you gain as much from it as I have.

...bold new initiative, continued from page 1

2) the development of a strategy for responding to the institution's financial challenges

3) the creation of an enhanced infrastructure capable of supporting the institution's stated goals.

Outlining changes in infrastructure, Martin announced the imminent hiring of a part-time Office Manager (a one-year experimental measure) and the redefinition and expansion of the Executive Director's job to create a more responsive and efficient organization – one that supports more extensive public outreach and delivers enhanced members services.

*"If you believe in the Alexander Technique itself, that it can profoundly change the world, then this is the platform that can accomplish the comprehensive fulfillment of ACAT's primary endeavors: education, member services, and public outreach."* [Louis Songster]

\*\*Louis Songster, Chair of the Values and Goals Committee, presented the current working draft of *ACAT Organizational Values and Goals*, a 20-page document, which reflects the institutional self-assessment undertaken by the Board during the past year. Members were given time to examine the document during the meeting, but were encouraged to take it away in order to more carefully read it. A follow-up "town hall" was scheduled so members could give additional input. *ACAT Organizational Values and Goals* is available to members through the ACAT website [www.acatnyc.org](http://www.acatnyc.org)

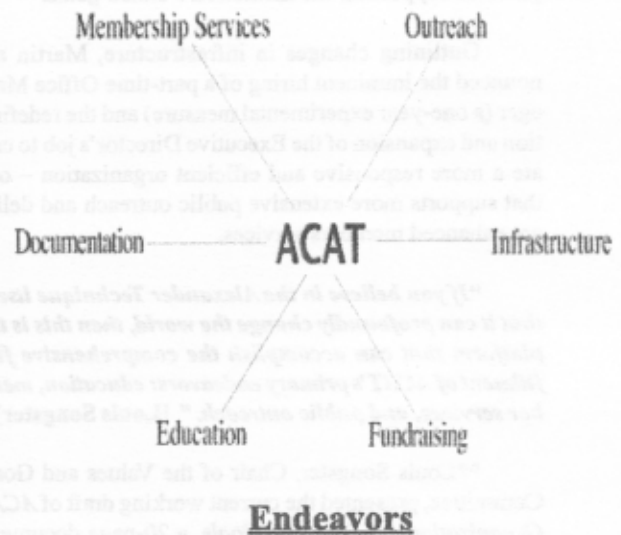
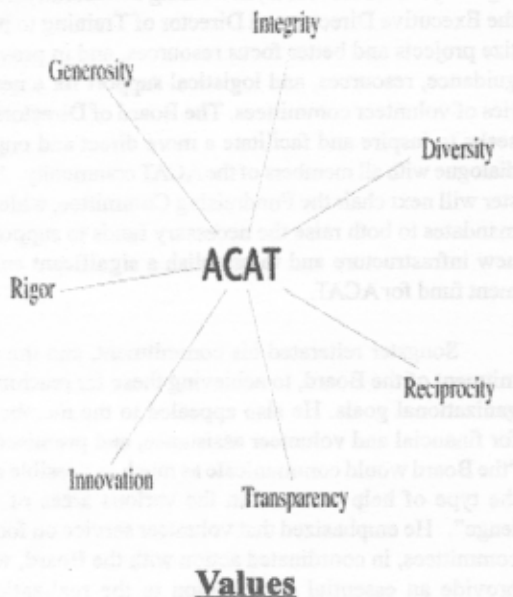
In addition to staff expansion, Songster outlined the Board's expanded role in setting long- and short-term strategic objectives for ACAT, in working collaboratively with the Executive Director and Director of Training to prioritize projects and better focus resources, and in providing guidance, resources, and logistical support for a new series of volunteer committees. The Board of Directors also seeks to inspire and facilitate a more direct and ongoing dialogue with all members of the ACAT community. Songster will next chair the Fundraising Committee, which has mandates to both raise the necessary funds to support the new infrastructure and to establish a significant endowment fund for ACAT.

Songster reiterated his commitment, and the commitment of the Board, to achieving these far reaching organizational goals. He also appealed to the membership for financial and volunteer assistance, and promised that "the Board would communicate as much as possible about the type of help we need in the various areas of challenge". He emphasized that volunteer service on focused committees, in coordinated action with the Board, would provide an essential contribution to the realization of ACAT's long-term goals. Throughout the coming year, the Board of Directors will keep ACAT's membership informed about strategic objectives, organizational achievements, and expanded opportunities for volunteer service. In closing, Songster observed, "We're all deeply committed to making the possibility of this change a reality - we hope you'll join us."



The Board of Directors. Seated, from left to right: Louis Songster; Hope Martin, Chair; Brooke Lieb, Associate. Director of Training; Joan Frost, Director of Training. Standing, from left to right: Jane Tomkiewicz, Executive Director; Michael Hanko, Secretary; Ruth Diamond; Harvey Rosen; Phyllis Jo Kubey.

# ACAT's Values and Goals



*...Alexander Awareness Week, continued from page 1*

"drop-in" sessions. Special thanks also go to the new ACAT office manager Amira Glaser for all her assistance.

This is the second year that ACAT has participated in International Alexander Awareness Week and we look forward to the format to prepare an annual publicity campaign for the Alexander Technique. Please contact the office with your proposals or ideas for publicity or presentations for next year's event. The events were all videotaped and will soon be transferred to DVD and be available in the ACAT library.

Thanks to all teachers who taught "drop-in" lessons: Christopher Beckstrom, Bob Bradley, Bette Chamberlin, Patty de Llosa, Sofia Engle, Amira Glaser,, Judith Grodowitz, Michael Hanko, Mark Josefsberg, Brooke Lieb, Mickey Makarski, Rebecca Poole, Rebecca Tuffey.

Thanks to all teachers/trainees who hosted, videotaped, closed-up: Christopher Beckstrom, KC Chun-Manning, Amira Glaser, Michael Hanko, Alejandra Martorell, Clare Maxwell, Klare Potter, Arthur Tobias, Rebecca Tuffey, Tom Weiser, Diane Young,

Thanks to all teachers for generously agreeing to present.

The following presentations were offered. **The Alexander Technique: F.M. Alexander, "The Breathing Man"** with Jessica Wolf, CTAT, founder "the Art of Breathing **The Alexander Technique, Posture and Back Pain Management** with Judy Stern MA, PT, CTAT **The Alexander Technique and the Performing Arts** with Bill Connington, CTAT, actor, co-author of "The Alexander Technique" (HarperCollins) **The Alexander Technique and Meditation: Synchronizing Body and Mind** with Hope Martin, CTAT and teacher of meditation, **The Alexander Technique and Yoga** with Joan Arnold, CTAT and teacher of Yoga **The Alexander Technique and Pilates** with Diane Young and Gwynne Marshall, both CTATs and teachers of Pilates. **The Alexander Technique and Belly Dancing** with Karla Booth Diamond, CTAT and teacher of belly dancing and a VIDEO SHOWING: **The Alexander Technique and Body Conscious Design: Shoes, Chairs, Interiors and Beyond** by Galen Cranz, CTAT, interdisciplinary academic, designer, inventor, writer, and movement educator who seeks to make body conscious design a worldwide social movement (with links to ecological sustainability), facilitated by Jane Tomkiewicz.



# Welcome, Welcome, Welcome!

## New Associate Director of Training, New Office Manager New Board Members, New Trainees, and New Members

Welcome new ACAT personnel! As per the recommendations/mandate of the Values and Goals and Infrastructure committees, **Brooke Lieb** was hired as the Assistant Director of the Teacher Certification Program, and **Amira Glaser** was hired as Office Manager freeing Executive Director Jane Tomkiewicz to focus on programming, outreach and fundraising.

After the Board's extensive search and interview process, **Amira Glaser** joined ACAT as Office Manager this July, working 21 hours a week to support the growth of our organization. Amira received her training here at ACAT and was certified in June 2005. She maintains her teaching practice in Manhattan and Astoria, Queens, teaching both individual lessons and group classes. Amira received her B.A. from Sarah Lawrence College in 1999 where she began studying the Technique with June Ekman. Amira brings to ACAT over seven years of experience supporting both small and large organizations. Her most recent position, which she held throughout her training at ACAT, was as Operations Manager for the Education Division at Edison Schools, Inc.

Amira is taking over many of the logistical and organizational functions for the ACAT office which will free Jane up to focus on larger projects and on ACAT's future. Please contact Amira with membership questions, to register for any post-certification courses, to purchase brochures etc. You can reach Amira on the ACAT general number, or at [amira@acatnyc.org](mailto:amira@acatnyc.org).

A note from Amira: "Hello all! I am thrilled to be working here at ACAT; to have the opportunity to wed my office expertise to an organization I strongly believe in and wish to support. Becoming an Alexander teacher has been such a fulfilling choice for me and as a recent ACAT grad I was so grateful for the synchronicity when I found the perfect part-time job. I have very much enjoyed getting to know a number of you and hope to meet more of our members in the future."

**Brooke Lieb** was first inspired to aspire to the role of director while still in training. She's "thrilled to be of service" but also pleased that she is serving as Associate Director at this time. Since certifying in 1989? Brooke has been a very active contributor to supporting the training program and organization in numerous ways including, volunteering to keep the books, organizing the lecture demonstration, and developing the professional education portion of the training.

Since the last time we introduced the membership to the board, three new board members have joined the board.

**Louis Songster** is a business strategy expert with over 15 years of experience in the areas of brand strategy, marketing communications and systems development. He was also recently appointed Director of Fundraising Strategy in the Office of Philanthropy at SUNY Downstate Medical Center, where he also holds an advisory post in the Office of Institutional Advancement. Louis has served since 2003 on the ACAT board of directors, where he chairs the Fundraising, Infrastructure, and Organizational Goals and Values committees. A passionate advocate of Alexander's teachings, Louis first came to the technique via Robert Fripp's Guitar Craft, Pedro de Alcantara's seminal work "Indirect Procedures," and through direct experience as a student of board chair Hope Martin. An accomplished composer and performer, Louis is also a pioneer of the fretless guitar.

**Ruth Diamond** joined the board in 2004. Ruth graduated from ACAT in December 2003. She is currently an editor on the AmSAT News team and volunteers as a teacher in the ACAT training program. She has had two previous careers: as a clinical nurse specialist in psychiatric nursing and as a computer programmer. In addition to teaching the Alexander Technique she works as a consultant in clinical informatics. Her hobbies include bicycle touring, fiction writing and spending time with her grandchildren.

**Phyllis Jo Kubey** completed her AT training at ACAT in June 2005. Phyllis adds her Alexander Technique teaching practice to her 2 prior careers as a singer and tax consultant/financial planner. She holds a BFA from Carnegie-Mellon University and MM from The Juilliard School. Upon graduation from Juilliard, she accepted a position in the Juilliard administration working primarily in student advisement and transcript preparation and eventually becoming Associate Registrar. A major (and quite unexpected) detour in career occurred when Phyllis enrolled in H & R Block's income tax preparation course - solely for the purpose of learning how to better prepare her own income tax returns. She found that she loved the "puzzle" of income tax law & regulations and loved the idea of helping others through the maze of income tax preparation. H & R Block hired her out of the class and she worked evenings and weekends for them during tax season for several years. Very

soon thereafter she built up her own private tax and financial planning practice and continued her education, receiving her CFPR (Certified Financial Planner) license in 1991 and her EA (Enrolled Agent) license in 1995. She has now been in practice for 20 years specializing in individual income tax preparation, audit and collection representation, and working with non-filers. Phyllis continues to be active as a professional singer in the NYC area and has recently begun to study with Cornelius Reid. She has served on the board of her co-op and served a brief term as president. Phyllis is happy to share her life with domestic partner, Charlie Schmidt, and is very appreciative of his love, support, and encouragement. As a new board member, Phyllis is honored to serve with a wonderful group of colleagues and looks forward to learning and growing in this service and to making a significant contribution to ACAT's continuing growth and development.

Welcome to the 'newer' trainees:

**Rachel Bernsen** (4<sup>th</sup> term) is a performing artist and choreographer living in Brooklyn. She first gained an interest in Alexander from some wonderful dance teachers in NYC and from workshops with Shelley Senter. She then studied with ACAT Grad Rebecca Tuffey for a year and a half before deciding to join the training program.

**Jan Boles** (5<sup>th</sup> term) currently teaches ballroom dancing at the Paragon studio in Roselle Park, NJ. "I also DJ the music at ballroom dance events twice a month at the studio. In my previous career I was an attorney in Cleveland, Ohio, then a legal journalist in Chicago and Los Angeles. During that time I competed as an amateur ballroom dancer, until I eventually decided to dance professionally and teach. I came to the Alexander Technique through the dancing, and intend to teach the principles to my students."

Before joining the TCP program at ACAT, **Helen Hansen** (4<sup>th</sup> term) was introduced to the Alexander Technique by Jane Kosminsky while receiving her BFA (2001) in Dance from the Juilliard School. In addition to her training at ACAT, she is a member/rehearsal director of Buglisi/Foreman Dance. A native of Florida Ms. Hansen basks in the sunshine and delights in outdoor activities, she is also an avid reader, knitter, and loves the work of Salvador Dali.

**Satoko Kajita** (2<sup>nd</sup> term) is from Nagoya, Japan. After graduating from Kobe City University of Foreign Studies with Bachelor of Arts in foreign studies, she entered graduate school to study English literature and also started learning jazz vocal. She became a main vocalist in a jazz orchestra in Kobe, and had sung profes-

sionally at jazz clubs, many festivals, restaurants, concerts and the homes for the elderly. After receiving Master of Arts in English literature and entering the doctoral course at graduate school, she had taught literature as a lecturer at the university for three years, and also continued singing. In 2003, she won a scholarship for Berklee College of Music in Boston and majored in Performance on voice. In 2005, she received Two Year Certificate from Berklee. During studying at Berklee, she met the Alexander Technique and decided to study it at ACAT. She thinks that the Technique is so helpful to sing, play the piano and the Sanshin, the traditional three stringed instrument from Okinawa, and live as herself calmly.

**Mark Karwan** (4<sup>th</sup> term) had "heard of" the Alexander Technique as an undergraduate electric bass performance major at his home town university of SUNY Buffalo. He finally encountered an AT instructor in the form of Mark Josefsburg when he moved to Brooklyn in 2004. A nasty recurring neck pain accompanied by fear of being forced into another "profession" by some sort of hand disaster precipitated the decision to study. Mark is now looking forward to being able to help the people he struggled with in music schools to overcome the problems they have no idea they have. In the meantime he is learning how to practice and is continuing to perform on electric and acoustic basses in various settings: classical orchestra (GVO), funk/soul band (The Ideas), singer/songwriter/pianorock (Joseph Blaise), Improvised Music (Vortex 9 vs. Space Fantasy Unit), and whoever else calls once in a while. He welcomes your calls about gigs or bass teaching.

**Alejandra Martorell** (4<sup>th</sup> term) Alejandra Martorell is a dancer and sometimes dance-maker from Puerto Rico. She studied Literature at the University of Puerto Rico and Creative Arts Education at San Francisco State University. Her interest in the movement of the human body has driven her to work with improvisation, choreography and the Alexander Technique. In 2000, she became part of Jennifer Monson's Bird Brain project, and participated in two 10-week long traveling tours following the northern migration of gray whales on the West Coast and the southern migration of ospreys in the East Coast. Her own dance work has been presented in New York, Philadelphia, Montreal, Peru and Puerto Rico. Alejandra is one-third of Tryst (with Clarinda Mac Low and Paul Benney), a collaborative team that conjures free outdoor performance situations for re-envisioning and re-discovering the physical landscapes of our everyday life (see [www.cmlperformance.org](http://www.cmlperformance.org)).

Cuba-born violinist **Inalvys Paris-Cabello** (2<sup>nd</sup> term) is a five-time prizewinner in the Cuban National Competition and a former member of Havana-based Camerata Romeu, Cuba's premiere chamber orchestra. She has played for

*continued on page 18*



...new friends and associates, continued from page 17

sitting Prime Ministers and Presidents, recorded a CD that garnered the premio de la Critica Especializada (Cuba's "Grammy"), and performed in major venues across Europe and North, Central and South America with this orchestra. Recent solos appearances include the Brandenburg Ensemble, Queens College Orchestra, Queens Baroque Orchestra, and several tours across the Western US with Community Concerts. She is currently Assistant Director of the Mozart Academy (where she also teaches Suzuki violin), Adjunct Teacher in the Music Education Department at Queens College, and teaches Suzuki violin in The Center for Preparatory Studies in Music (Queens College) and in The Harlem School of the Arts. In 2006, Ms. Paris- Cabello enrolled the Teacher Training Certification Program of the American Center for the Alexander Technique. She is a graduate of the prestigious Amadeo Roldan Conservatory of Music (Havana, Cuba) and also holds Bachelor's and Master's degrees in Music Performance from Queens College (where she studied with Daniel Phillips). She obtained the Suzuki Violin Teacher Training Certification at the School for Strings (New York).

We will publish bios of the 1st termers in the next ACATNews: **Barbara Gerr, Alexis Martin, Victoria Moore, Naoko Saito, and Takako Shimuzu.**

Welcome to ACAT's new members:

**Kristen (KC) Chun-Manning** is pleased to be a new member of ACAT. She graduated from the Urbana Center for the Alexander Technique under Joan and Alex Murray in 2004, and has been living in the Fort Greene area of Brooklyn since that time. As a young teacher whose training has been highly influenced by the Murray's research with developmental movement, she is very interested in doing exchanges with other teachers to deepen her work and make new connections. She is also a dancer/choreographer for FRESH BLOOD Productions and is expecting her first child around the New Year. She may be contacted at 917.582.8902 or [kcchun@mac.com](mailto:kcchun@mac.com), and is available for lessons to be arranged in either New York or at her home in Brooklyn.

**Kim Guzowski** is a graduate of IRDEAT. She maintains a private Alexander practice in Little Italy, where she teaches groups & privates. In addition to her private practice, Kim also teaches through Manhattan Physical Medicine & Rehabilitation by Lincoln Center and on the Upper East Side. Kim specializes in teaching Alexander to those in pain, athletes, performers & those seeking

increased presence in daily life. She also has begun to work with couples, families, kids & teens. When not teaching Alexander, Kim teaches theater in Greenwich, CT, works as a stage hand in NYC, and hopes to train as a Doula in the near future. To contact Kim call 212.330.7017 or [nycalexander@gmail.com](mailto:nycalexander@gmail.com).

After training with Beret Arcaya (ACAT 1981), **Rebecca Poole** graduated from The Dimon Institute in March 2006. She first encountered the Technique as a graduate student in the Acting Program at Trinity Rep Conservatory (Providence, RI) where she was taught by Carol Gill and Saura Bartner (ACAT 1977). She worked her way through teacher-training as a dogwalker and still treasures the time she gets to spend with animals. She is very pleased to join the ACAT community and to have the opportunity to continue learning. She lives with her husband, Bob Grady, in Greenpoint, Brooklyn.

Congratulations and Welcome to class the 43rd graduating group at ACAT. **Donna Reid and Klare Potter** certified in June of 2005. As a graduation gift, they generously bought new air conditioners for the Center. Thank you Donna and Klare!

**Donna Reid** will have the advantage of being a singing teacher and an Alexander teacher with the unique position of having an intimate knowledge of the teaching theories and practices of Cornelius Reid which go hand in hand with those of F. M. Alexander. In fact, the theme of her final paper for ACAT was comparing the writings of these two master teachers.

**Klare Potter** has a ballet background and would love to work with dancers as well as the general public. She is interested in a space to teach in as well. The easiest way to contact Klare is through e-mail at: [Klare.potter@gmail.com](mailto:Klare.potter@gmail.com).