

## LORNA FARALDI (1949 - 1993)



*Lorna and Belvedere*  
(Photo by Karen Tweedy-Holmes, 1991)

On April 3, 1993, Lorna Faraldi died peacefully in her sleep. Lorna was not afraid to die yet she had hoped to survive a long struggle with serious illness. Her death was a surprise to many who also hoped she would return to teaching. But her spirit has passed on and she will be missed.

Lorna's teaching was remarkable. She had resilient commitment to the intelligence of living tissue. She could coax stressed or lazy tissues to wake up and smell the moment. She was certified at ACAT in 1975 and served on the faculty since 1977. She loved teaching and enjoyed every moment. She felt a profound responsibility to the principles of the Technique, especially as they applied to teacher training.

I am grateful for my years as Lorna's student, both in my training and afterwards. She helped tune my heart, my mind and my hands to the sensitive universe that exists when one person touches another. Of course this

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## LORNA, HORSES and TEACHING

Dear Lorna, I'm glad for our visit in September. I'm always amazed at how much you remember from the training classes which, I'm sure, were a century ago. It was good to laugh about the "wild horses" once more. (Those humans with a vision, out of time, usually misunderstood.) You are always giving credit for other people when it's your supreme effort to find the "truth" that gives value to what other people have said to you.

I'm sorry this nameless illness continues to be such a horrible one foot in front of the other battle. Now, in hindsight, I'm glad we spoke of dying.

In '84 when my mother died, you sent me a perfect quote from Thoreau about the natural death of leaves. I was grateful to have those words in such a wordless moment and use them for the funeral announcement. Now I'm glad I told you what I learned from that right of passage: that dying is an active verb, full of warrior choices, not the dainty "letting go" of a moment that some few gentle deaths are allowed. They don't prepare us for this, but you and I, we know now what it's all about. Dying is an action, a sorting out of life's intention, the mind attending finally, finally to the present. Now the nameless injury is passed. My mother, Judy, and now you. . . I am alive with the missing of you all. The wild horses are wild once more.

*Rachel Zahn*

When I think of Lorna, I see her long dark braid, and her eyes that sparkled. I remember the quality of her hands - soft, sensitive, energetic and alive. I think of the connection I felt to her around our mutual love of cats.

Lorna was my teacher in training, and subsequently my colleague. She was filled with enthusiasm for the Alexander Technique, and communicated this in her teaching. She was extremely dedicated, and very committed to ACAT.

Lorna's approach was unique. her teaching was informed by a synthesis of many interests: her work with sensory awareness, her background in music, her work

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**Closing Dates: April 1, August 1, December 1. Editor: Kathryn Miranda**

## NOTES FROM THE TCP

By Kim Jessor

Winter term has ended, and as I write this, today's change to daylight savings suggests the coming of spring.

This term, Henry Blumenkranz received his certification. Warm congratulations to Henry from all of us on the faculty.

In February, Ruth Murray from the Carrington school was a visiting guest teacher. Ruth spent several days observing classes, and gave a workshop for the candidates. The workshop was a kind of overview of some of the ways they work in the Carrington's training course. It was a pleasure to get to know Ruth and to learn more about this particular approach.

Presentations for winter term included Shelley Senter (B5) dancing the choreography of Trisha Brown, and Lisa Trank (B8) singing and reading her own poetry. Thank you both for sharing yourselves and your process.

The approved independent study (AIS) is a unique part of our program. Candidates spend 160 hours fulfilling this requirement, and design their programs in conjunction with a faculty advisor. Areas of study include observation and reports on Alexander lessons, professional preparation, and exceptional projects like video projects or research papers, among other things. At the suggestion of Joan Frost, who as Dean oversees the AIS, we have recently changed the advisor structure to include anyone on the

faculty who wishes to participate. Previously, there was a small AIS committee of the faculty who handled this. This change will allow greater faculty involvement in this aspect of the training.

In our faculty meetings, we continue to clarify and refine our teaching both verbally and through hands-on work. Prior to one of our meetings, a student had asked for clarification on the phrase "the arms come out of the back." At our meeting, we went around the circle and each teacher defined the phrase in their own terms. By the end of the go round, we had woven a kind of collage which expressed a multiplicity of points of view. Somehow, none really contradicted another, but rather seemed to enhance or shed more light on the issue. It was a stimulating exchange, providing more insight into all of our thinking process. And so, the learning and the teaching goes on!

## NOTES FROM THE CHAIR

By Lori Schiff

The results are in! The Annual Meeting of ACAT was a success. Many thanks to the 25 members in attendance and to those attending by proxy.

The usual business of financial reports, training course report and Board activity was reviewed and will be reported in detail in the minutes to the annual meeting. We reelected Melanie Nevis and Ruth Belding-Nardini to the Board and passed an amendment to the by-laws to change the term of the training course director from 5 years to 3 years. And we had special guests Dr. John Austin and Dr. Jack Stern who joined us to discuss research and the Alexander Technique. (An audiotape of this discussion is in the ACAT library.) Judy Stern moderated the discussion.

### Attention NASTAT Members

There will be a meeting for all members of ACAT who are members of NASTAT on Wed. June 2, at 262 CPW, the home of Pearl Ausubel. We will discuss amendments and issues that will be voted on at the NASTAT AGM in June. Bring proxies if you want to give them to someone who will be attending the meeting in California.

I was stunned and saddened to hear of the death of Lorna. She was a valued teacher and colleague at ACAT and at the Juilliard School. Many of us knew her as a talented and thoughtful teacher of the Technique. Her many students will always remember her as a woman with unlimited energy, creativity and passion for her work.

I never had the pleasure of working hands-on with Lorna. However, this year as I filled in for her at Juilliard, I learned directly from her how she approached teaching the Technique to small groups through a clear, logical progression of classes. And through her students from Juilliard, I recognize and feel the effectiveness of her abilities. Through telephone

conversations and letters she taught me a great deal about teaching and she shared her love and respect for the Technique and for her teachers, human and equine.

In memory of Lorna I am making a donation to the Judith Leibowitz Fund. ACAT will acknowledge this and similar gifts to the Fund in her memory by sending a card to her family. If you would like to join me in this tribute, please make contribution checks payable to ACAT with a note in memory of Lorna for the JL Fund.

L'Chaim

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*(Lorna, Horses and Teaching continued from page 1)*

with horses and dressage. She brought humor to her teaching, and a way of being with students that was always respectful, supportive, and encouraging. Lorna's teaching and the special person that she was, had an impact on so many of us at ACAT. We will miss her, and we will remember her.

*Kim Jessor*

My class was fortunate enough to have Lorna several times during our training. There are always moments during a lesson when the internal credits roll and I recall the source who introduced me to a movement or idea. The ones that remain from Lorna are remarkable for their exploration of the wisdom of the senses.

Early in our training, she had us put one hand on the base of our partner's skull, the other on the tail, and just stay there. With awe, we observed the cumulative changes under our hands and the exhausting unfamiliarity of just staying present. It was with her that I first experienced complete comfort and balance in standing, without the accustomed pressure in my lower back and feet. After she had brought me to a fine state of poise, she said the usual, "Take a walk." But I asked, "Do I have to?" with the feeling I could be happy standing still forever. In another memorable class, she had us lift our seated partner's foot and put it down--so slowly that all the potential movement and incredible receptiveness of the foot could be sensed.

Time, simplicity and the profound, compassionate power of the human touch are what I learned from Lorna. She was a renegade, a character, a philosopher. She probably was, like many of us, at her best while teaching. I'm sad to lose her, and hope that while we were in touch she felt my gratitude for the dedication and love she brought to the process, and for the profound lessons learned.

*Joan Arnold*

I was stunned and saddened at the news of Lorna Faraldi's death. I knew that she had been ill and that it was serious enough to keep her from working, but I never imagined...

When I think of Lorna I think about her intelligence, her integrity, and her dedication to excellence. She had an inquisitive mind and gave great thought and care to the ideas she formed about her work. Sometimes her ideas would challenge the status quo, but she was always willing to speak her mind. I respected her forthrightness and admired her independent thinking. I also found in her a sensitivity and a willingness to examine her thoughts and conclusions with a serious dedication to understanding the principles and the essence of her work.

Although I was not very close to Lorna in a social way I felt a certain camaraderie and connection with her, perhaps because we shared two deep loves: music and the Alexander Technique. Her deepest passion seemed to be for horses and working with the principles of the Alexander Technique in training and riding horses. It was through that work that she seemed to derive her deepest learnings - I'll always remember Lorna's "horse stories."

Lorna was a truly good person and she touched many minds and hearts with her strong yet gentle spirit. I feel richer for having known and worked with her.

*Barbara Kent*

I remember Lorna as a passionate woman. She had a passion for the Alexander Technique, a passion for Charlotte Selver's Sensory Awareness work, and a passion for horses and riding, especially dressage. Her approach to teaching brought together these three loves of hers.

When I was in training, Lorna spent two weeks on opening the distance between the thumb and the rest of the hand. At that time I had a lot of resistance to so much time spent on such a tiny detail. Twelve years later, it was one of the specific elements of my training that I remember most. It took me many years to appreciate the significance of what she was trying to teach. About seven years ago, when I assisted in Lorna's class, she said if she caught anyone saying the Alexander directions, they would have to treat her (and themselves) to cappuccino after class. Again, it took many years to appreciate what she was trying to do. I remember "groovin' with grav" and "standing dances."

Lorna missed many faculty meetings because of other engagements, but she was always diligent in writing about the trainees she was working with. In her written statements and in the faculty meetings she attended, I was always impressed by the depth of insight and sensitivity that she expressed.

True to her character, Lorna decided to follow an unorthodox route to treating her cancer. I remember her asking us all to share any information we had about treatments and remedies. She was very open in her explorations. She and I had some correspondence, as my mother had had similar interests in unorthodox approaches to cancer treatment. In one of her letters to me Lorna was so positive she was doing the right thing.

Lorna had a very spiritual outlook on life and she always placed circumstances and events into a larger context. I know she was trying to understand her personal fate from this perspective. I will remember her as someone who was truly her own person and had the courage to be so.

*Joan Frost*

*(Continued next page)*

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I realize now as I teach that a lot of Lorna's teaching is with me, especially her clarity about form and function. I can hear her saying, "Is it crystal clear?" In Lorna's teaching there was also magic, but in understanding form and function, there was clarity.

She had a simple and direct way of explaining things. She would say, "Horses do one of two things: either they get better or they get worse".

A couple of Lorna's images really helped me with my support. Thinking of legs as piano legs and thinking of the pelvis as slung off of the spine, were crystal clear to me. She also helped me with direction. I learned to feel someone's tension and to think into the hand that is on the opposite side of the tension.

She challenged me to excel and not to compromise. I am very grateful to her and will miss her.

*Jean Rashkind*

I respected her strong convictions which were sometimes in the midst of strong opposition. I felt there was a lot of integrity there.

She approached things with an unusual slant. I felt what she gave the trainees had a lot of value. She may have felt misunderstood but there was a lot of care and support for her and her teaching.

I'm really going to miss her. I feel a real loss, personally and for the community.

*Pamela Anderson*

"How're the kitties?" always first, then followed by how are you? From my first contact with Lorna (almost fainting in my admissions lesson) to the last (corresponding about cat books) I feel fortunate to have experienced her spirit and her special gifts. Lorna had an extraordinary sensitivity and perspective in her teaching with gems of knowledge that have greatly influenced my teaching. I will miss her and I thank her from my heart.

*Melanie Nevis*

Dear Lorna, I want to thank you for the many years you enriched my life as my colleague. I remember your wonderful presence, your Alexander skills, and the fun we had working together. I will miss you very much, but your own special qualities will always be with me.

*With love, Debby Caplan*

Remembering Lorna Faraldi, I think about her commitment to the Alexander Technique and ACAT's training program. Lorna had a special passion and dedication that I always found extraordinary. She shared that passion unselfishly and sometimes with a sense of urgency. She loved this work and left an indelible mark on my teaching for which I am eternally grateful. I hoped she would return to share her gifts and I had missed her this year. Now she is gone.

Lorna, your work lives on in most of us that you touched with your passion. I know you are watching - I pray you are at peace.

*Judy Stern*

I had a great appreciation for Lorna's simplicity and stillness in the way that she worked and trained when I studied with her in the training program. And something she said that always stayed with me, was around the idea that all we're doing is uncovering in order to let what's there come through in the student, as opposed to the idea that we are imposing something new.

*Brooke Lieb*

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*(Lorna Faraldi continued from page 1)*

universe also existed beyond the world of human interaction and Lorna had a lifelong wonder and love for all living creatures. Lorna had the patient inquiry to find amazing things in the breathing of an octopus or the energy released in a small toe. She was always learning and this is what I will miss the most. For she was like the adventurous explorer bringing to her friends and her students the discoveries and the stories that she found beyond the boundaries of the familiar world. It was especially wonderful when those discoveries came from the world within me.

Lorna was authorized to teach Charlotte Selver's Sensory Awareness and she found wonderful congruencies in that work with non-doing.

A pianist, singer and musicologist, Lorna earned her BM and MM in Voice at the Manhattan School of Music and worked on its faculty from 1976-83, when she joined the Juilliard School's faculty. She taught at the Mannes College of Music since 1978.

Besides music and Alexander, Lorna's passion for life and learning extended to horses. Since 1982, she co-taught Dressage Horseback Riding Clinics with Janet Black. The course was called "Dressage Clinics in Conjunction with the Alexander Technique: Dressage With and Without the Horse."

*Kathryn Miranda, April 14, 1993*

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## And We Wonder Why We Are Confused

By Laura Smith

Think  
 don't do  
 sit down  
 don't sit  
 stand up  
 stop end-gaining  
 is this right?  
 give it up  
 pivot at the hip joints  
 take a walk  
 take a hike  
 don't try so hard  
 don't try at all  
 how do I get there?  
 means where-by  
 means where-who?  
 just be here  
 stay present

change your habits  
 change your thought  
 isn't this asking alot?  
 don't judge  
 stay open  
 stay with your hands  
 stay with your head  
 see the room  
 head leads  
 spine follows  
 one before the other  
 all together  
 jesus christ  
 where we going  
 into  
 away from  
 up  
 down

go up to go down  
 go down and think up  
 arms out of back  
 back back  
 elbows away  
 wrists together  
 i'm doing it  
 don't do  
 here we go again  
 monkey  
 huh?  
 be in the moment  
 neck free  
 torso lengthening and widening  
 legs away from torso  
 i can't move  
 i need my legs  
 i need my habits

don't judge  
 just observe  
 be patient  
 stay focused  
 leave yourself alone  
 leave me alone  
 confused  
 muddled  
 right or wrong?  
 they don't exist  
 where do you come from?  
 this is hard  
 no one said it was easy  
 am i changing yet?  
 where am i going...?  
 forward and up always?  
 forever

### Lineage

By Lisa Trank, 2/93

I have my mother's hands,  
 less polished and manicured than hers,  
 but the self-same shape and line  
 proceeds from palm to finger to tip.  
 Long, strong and fluid hands  
 (hers almost too large for her small frame,  
 mine more proportionate.)

My mother wears two rings,  
 I think, on each hand,  
 and thin, gold bracelets  
 accent her wrists.  
 My hands are plainly unadorned  
 with no interruption of arm to hand,  
 and not much more need be said  
 about our differences.

My mother's hands reflect back to me  
 beneath the surface of soapy dish water  
 and I recognize our shared form.  
 She always told me  
 to wear rubber gloves  
 to keep my hands soft -  
 I have the gloves,  
 they hang on the wall,  
 but I prefer the warm,  
 slippery grey water  
 and will gladly suffer  
 any consequential roughness.  
 Besides, I would be unable to think  
 as I do every night,  
 when I wipe my hands  
 clean from the soap,  
 that yes, I do,  
 I have my mother's hands.

### Physical Therapist's Course

By Brooke Lieb

On Sunday, February 28, Debby Caplan offered an elective course for credit on The Alexander Technique for 18 of the 1st and 2nd year Physical Therapy Master's Degree students at Columbia University.

The day long course included:

- An introductory lecture on the development of the technique,
- A discussion of Debby's application of the technique with her private clients, highlighted by a discussion of her work with scoliosis,
- An exploration of the benefits the technique has to offer in the area of self-care for the physical therapist,
- Individual turns in both table and chair work to introduce the students experientially to the basic principles of the Technique,
- Individual turns in application of Alexander to the performance of specific treatment modalities, such as patient transfers and mobilization techniques, and
- A question and answer period.

Alexander Teachers assisting Debby were: Idele Packer, Brooke Lieb, Victoria Hyatt, Fran Robertson, and Candidates Laura Smith and Fern Kushner.

The students were very enthusiastic about self-application of the work, as well as the idea that the Alexander Technique offers a unique resource in re-education for their clients in order to facilitate and enhance rehabilitation.

## NEWS FROM THE CENTER

**JOAN ARNOLD (ACAT, 1988)** taught an introductory Alexander workshop to the Piano Technician's Guild at Steinway Hall in March, helping piano tuners and restorers better deal with some of the physical challenges of their jobs. They've invited Joan to give a workshop at their upcoming annual conference.

**JOAN ARNOLD** is teaching a three-part workshop organized by **SANDRA BERNARD (ACAT 9th term)** on How to Teach Group Workshops. All those interested in future workshops on the subject should contact Joan at 718-768-2746.

**JOAN ARNOLD** also contributed to a 3 part spread on back care in SELF magazine's January '93 issue. Instructions on how to sit, stand and reach based on the AT are part of Joan's contribution. Anyone who would like a copy can request a tear sheet from the magazine or get a xerox from Joan. Joan is beginning work on a feature length article on alternative medicine for Harper's Bazaar which will appear in about six months.

The audio tape of **Dr. John Austin's** lecture is available on standard cassette for \$10. The fee covers the cost of the tape and postage and handling. Proceeds from the sale of the tape will be contributed to the JL Fund. Thank you Lori for your pre- and post-production work on this lecture.

**KARLA BOOTH (ACAT, 1990)** will be teaching an introduction to the Alexander Technique for Aerobics and Fitness Instructors on May 8th at Fitness Masters, NYC. The class is approved for .4 Continuing Education Credits by the American Council on Exercise. During the summer, Karla will teaching in Missoula, Montana.

**LIBRARY** - Walter Carrington generously donated a copy of his new book "Explaining the Alexander Technique - The Writings of F. Matthias Alexander -- In conversation with Walter Carrington and Sean Carey."

**Congratulations** to Lee Sporn and Amy Kitahata-Sporn who are the happy new parents of Zachary! He was born on Feb. 20th and weighed in at 6 lb. 14 oz.

A Note from **AMY KITAHATA-SPORN (ACAT, 1983)** - Dear Friends and Colleagues: Many of you have asked me to recommend a YOGA Class which I have done enthusiastically. For those of you who have not heard, Julie Sandler is an extraordinary teacher with an extensive movement background who teaches Iyengar-Iyengar-based Yoga classes as well as classes in improvisational dance, release work, and anatomy and kinesiology at the Laban Institute for Movement Study. Her classes are small and students receive detailed individual

attention. In her intelligent and injury-aware Yoga Class, she incorporates Alexander principles, ideokinesis, and sensory awareness work. She is also available for private instruction. Her telephone # is 989-8586. Julie's Yoga Class schedule is: Tuesdays, 9:30-11:30 am, at 537 Broadway, Eden's Expressway, between Prince and Spring Streets.

**MELANIE NEVIS (ACAT, 1987)** will be teaching classes in the Alexander Technique for older children and adolescents. Classes are at the Lucy Moses School of Music and Dance for the 1993-94 school year. For more information, contact her at 212-645-1479.

**LORI SCHIFF (ACAT, 1987)** gave an introductory lecture about the Alexander Technique to the New York Youth Symphony. The symphony is a group of young musicians ranging in age from 14 to 22. The lecture/demonstration was part of a Musicians' Health class sponsored by the orchestra.

**LORI SCHIFF** will also be presenting a lecture/demonstration at the first International Womens' Brass Conference in St. Louis, MO, at the end of May.

Congratulations to **ALLEN SPANJER (ACAT, 1981)** on his new position in the horn section of the New York Philharmonic.

**MIDTOWN SPACE** available for teaching. Its located at Fifth Ave. and 28th St. Rent by the hour or by the day Wednesdays and late Fridays and Weekends. Call Greg Seel (212) 447-5649.

**QWL Space** (93rd St. off Columbus). Two offices in a ground floor live/work apt. Many windows, two baths, kitchen privileges. Front desk and workshop space on the premises. Professional, attractive, peaceful, friendly environment. Reasonable rent. Call any time: 212-222-4240.

**W. Village teaching studio** available through the summer. Also currently available one day a week. Call Jessica Wolf 691-3941.

**FOR SALE >** Coop studio, excellent Upper West Side location and building, Live/Teach, assumable mortgage, current maintenance/mortgage under \$550 mo., priced to move. Call Ron Dennis (404) 841- 0386 in Atlanta.

**BODYWORK TABLES >** Discounts on Living Earth Crafts tables if you order with us! Made-to-order, environmentally sound, special Alexander padding. Contact Urs Sauer or Elizabeth Buonomo (201) 816-0556.

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