

ACAT Celebrates 40 Years!

A variety of events and activities presented at the Annual Membership Meeting marked ACAT's 40th anniversary. Highlights were: a presentation of the completed manuscript of a self lesson by ACAT co-founder Judith Leibowitz (edited by former Executive Director Kathryn Miranda); the reading of an excerpt from the completed manuscript of "Judy Says", a book of aphorisms of Judy's teaching (also edited by Kathryn Miranda); an announcement of Larry King's \$4000 contribution to the Deborah Caplan/Alma Frank Scholarship Fund along with a progress report about the Deborah Caplan Archives project; the announcement of the Anniversary Album (see more in next column); a reading of the letter of congratulations from AmSAT; a reading from an article that appeared in ACAT News twenty years ago by former ACAT director Ron Dennis, with comments on the cyclicity of issues over time and how we evolve in our response to those issues. We invoked the thirty-year celebration "A Joyful Noise" organized by Jane Kosminsky and marveled at how the time has flown by since that joyful event. Keeping that in mind, we can hopefully stay in the moment as we anticipate and plan for ACAT's next 10 year celebration - our fiftieth. The business meeting was followed by a wonderful workshop by Ann Mathews (ACAT grad June 1975) on using squat to work with students lying on the floor. The well-received workshop was videotaped and the tape is in the ACAT library.

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The ACAT 40th Anniversary Album Project

The following letter was in a mailing announcing the 40th Anniversary, Center Milestones, and the Annual Meeting, which was sent to all ACAT grads. At the annual meeting it was announced that members would eventually receive this letter and be asked to send in their materials as well, so here it is. Please keep in mind this is a work in progress that we estimate will take some time to put together. Class Agents may be called upon to help gather info from their classmates.

Dear ACAT Grad,

Most high schools, colleges and grad schools have a "year book". ACAT has been training teachers for 40 years. Occasionally, after a graduation or a faculty retreat, trainees or faculty donate photos to ACAT, but there has been no formal visual and personal record of those who have participated in our program.

Moving forward we would like to create an album, which would include a photo, and some background information on every trainee. It may also include a quote from each trainee upon graduation. Furthermore, we would like to retrospectively create this for the trainees of the last 40 years. We would very much like to include you in this album. We ask you to supply a photo and some background information. The photo should be about 3x5 and can be either from the time of training or now. Headshots are preferred, but we will also accept some action shots of teaching or dancing etc. We would like to know whether or not you continue to teach the Alexander Technique. If you are still teaching, let us know your current teaching interests and any special teaching situations you may have been involved in, any institutional affiliations you may have had. If you are not teaching please let us know what - if any - field you have moved into and how the Alexander Technique figures into your new

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REPORT FROM THE CHAIR BY HOPE MARTIN

When I think of the past year at ACAT, I feel encouraged. The Board has done exciting and creative work in a number of areas. More and more the Board is maturing moving away from the day to day hands-on details of running the training program and the office, to addressing issues and cultivating vision that will insure the long term health of our organization. Some of the areas we've been working on, which I will flesh out more fully in this report, are: fundraising, issues of governance, our financial committee's work, and the feather in our cap: our many and varied post graduate trainings. While we have moved forward in many ways, we are also facing some challenges as an organization, and the board is beginning to actively address these issues.

This year we've had two highly successful academic year long post graduate trainings: Jessica Wolf's The Art of Breathing, which graduated 16 participants in June, 2003, and John Nicholl's post graduate training, which is finishing in June of 2004. We're thrilled to be offering these wonderful programs at ACAT, and are hoping to have another round of both trainings in the near future. We also invited Joan and Alex Murray assisted by Marie Stroud, to present the Dart work applied to Alexander teaching last fall. What a rich and inspired program that was! They will be returning next fall to do the same and to teach for a day in the training program. Marie has been back since then to present the Dart work, and will be returning in the future. We are also planning follow-up workshops with her and those who participated in the weekends. Karla Booth recently taught a six week class in the Dart procedures. We are planning another series to begin in March. Pearl will be teaching a post graduate class later in the spring, as will Barbara Kent (announcements will be forthcoming). And another exciting offering will be announced by Joan Frost in her report. As you can see, we've been busy in this area.

We have had a rather extensive office re-vamp, which Jane will talk about in her report. We have also successfully negotiated another five years on our lease, at a very good rate. Yay!!!

Our library, thanks to Christopher Beckstrom, is being very well cared for. We now have an historic section, some new acquisitions, and Chris is in the process of making copies of existing documents and videos so that if they are lost or damaged they are replaceable.

Some of the more intangible, that is, less visible but very important activities of the Board this year have been.

The Finance Committee has made great headway in making our books much more clear and accessible to the Board, so that we can better understand our finances. The finance committee is also working closely with a new accountant. They will outline their activities in more detail later in the meeting.

The Board is advancing on governance issues, which are important for non profits these days. We are refining our conflict of interest policies, which reflect not only our organization's integrity, but also our understanding of the board's responsibilities to the membership.

Our own communication and the quality of our work together is upbeat. There is a general sense of goodwill, creativity and excitement in our meetings.

I want to acknowledge Larry King's fabulous donation of \$4,000 to ACAT, \$2,500 towards work study, and \$1500 for a special project. Thank you so much, Larry!

The Robbins Family Foundation (remember Posie Green?) also donated \$1000 to ACAT this year. These are valued contributions. Obviously we can use the money but almost more importantly, when an alumnus offers back to us like that, it sends a tangible message of support that is circular - we have enriched your life and are now being enriched by you. Any amount that is offered is a profound statement to us.

Generally, we are exploring new ideas for fundraising. Our Board member, Harvey Rosen, has created some structures for planned giving. We are looking to make more concerted efforts to build our assets so that we can be solvent and self sufficient for many years to come. If you have any ideas you can offer us, have some hidden talent for grant writing, or benefit planning, please share them with us.

An asset we have that brings in revenue is our space. We would more and more like to cultivate our space being used by our membership for lessons, classes, meetings and workshops at times when the training program is not in session. If you know of anyone who needs space, please remember to refer them to ACAT.

While there is much growth and stability in our organization in so many areas, there are also significant issues affecting the school. Namely, our training program, although brilliant, is not full to capacity. That is obviously affecting our finances. There are many fac-

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Thank You Larry King

Thank you, Larry, for your generous \$4000 donation to the Deborah Caplan/Alma Frank Scholarship Fund. Your continuing support of the scholarship fund is an enormous contribution to ACAT, the trainees who benefit from it, and the Alexander community as a whole. Helping to enable the training of Alexander teachers is a beautiful way to celebrate Debbie's legacy and her life's work, something which means a great deal to all of us.

On behalf of all its members, ACAT thanks you.

Remember ACAT in Your Estate Planning

**Why not plan now
to make a gift to ACAT
in the future?**

Contact ACAT Board member
Harvey Rosen at (212) 873-7098.

THANK YOU GRACIAS MERCI OBRIGADA BITTE

We have so much to be grateful for:

Thanks to Michelle Makarski for a wonderful evening of Music resulting in a donation of about \$500 to the Barbara Kent Fund.

Thanks to organizer extraordinaire Jenna Zabala for getting the table account up and running. So far 10 trainees and 2 other members have taken advantage of this discount. Thanks to the current 7's in the training program for their gift to the TCP of the gorgeous mauve table.

Thanks to Phyllis Kubey for the donation of the terrific Miele electric broom to help keep the floor clean. Thanks also to Phyllis for the white and blue Physioballs, at the center for your rolling pleasure.

Thanks to Christopher Beckstrom for his fabulous job with the library.

Thanks again to Larry King, Bill Connington, Alex & Joan Murray, Eleanor Rosenthal, Connie Serchuck, Judy Stern, and Jessica Wolf for donations to the library

Thanks to Tara Sullivan for taking care of "studio use" for so long, until recently stepping down. Thanks to Mark Josefsberg for taking this on!

Thanks to the Committee to Increase Enrollment, including board members Hope Martin, Joan Frost, Stephanie Kalka, Ruth Diamond,

Thanks to the extraordinarily dedicated active board and board chair. Volunteer members Chair, Hope Martin, Harvey Rosen, Michael Hanko and Louis Songster are boldly going where no earth creatures have gone before (or something like that).

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Minutes of the ACAT Board of Directors Annual Membership Meeting February 8, 2004

The meeting was held at ACAT, 39 West 14th Street, Suite 507, New York, NY.

Board Chair Hope Martin called the meeting to order at 1:36 pm.

MINUTES

Hope proposed dispensing with reading of the minutes from last year's meeting, which had been published in the ACAT News. This motion was seconded, and the members present unanimously approved last year's minutes.

QUORUM

The 33 members present, plus 11 by proxy, constituted a quorum.

REPORT FROM THE CHAIR

The report from the chair is reproduced in entirety on page 2.

REPORT FROM THE EXECUTIVE DIRECTOR

Jane Tomkiewicz distributed copies of the Annual Report of Directors and remarked that our reporting capabilities have much improved because of our new accountant and our transition to Quickbooks software. For the year ended August 31, 2003, ACAT showed a slight deficit of \$3,500. (Although from an operations point of view we broke even, the board chose to disburse monies from the Judith Leibowitz Fund for the Manuscript and Manual project.)

Jane expressed excitement about our 40th Anniversary Year. She thanked Jenna Zabala for her service as Office Assistant during the past year and welcomed Jenna's replacement, Michael Hanko. Our email communications have improved greatly, also with non-member teachers. Membership has increased. Our current situation compares interestingly with that described in the 1985 Alexandrian: many of the same issues are being addressed, but from a different angle.

Jane read a letter of congratulations sent to ACAT from the Board of AmSAT in honor of our 40th Anniversary.

REPORT FROM THE TCP DIRECTOR

Regarding our student body, we graduated 5 candidates in December, admitted 3 in October, and admitted one in January. In the fall, one 4th termmer dropped out and one transfer student joined that class. We currently have four 8th termers, seven 5th termers, three 2nd termers, and one 1st termmer: the student body has 15 candidates.

We currently have 11 senior, 6 associate, and 14 volunteer faculty. Because enrollment is down, we are not able to use all faculty members each term. Last April, the Barbara Kent Fund sponsored a visit by Elizabeth and Lucia Walker. They came into our training program for 3 days, 3 hours each day. This year the Barbara Kent Fund will be sponsoring a visit by Sarnie Oigus in the Spring. Sarnie will be coming in for 3 days to work with each of the groups on her special way of working with the directions. We will be videotaping her sessions for our library. Many thanks to those who have contributed to the Barbara Kent Fund to make these visits possible.

Our more recently hired senior faculty are currently either taking or have completed the second 30-hour course on education required by the State. A total of three courses, or 90 hours, are required to receive a full teaching license. The rest of the faculty were grandfathered in under an older system that didn't require these courses.

All faculty have received our new, updated Faculty Handbook. Joan is presently working on a Director of Training Manual.

The ACAT faculty voted Joan in for another 4 years as Director of Training commencing September 1, 2004 and running until August 31, 2008. The four-year term of Office corresponds with the State licensing timetable.

Joan acknowledged and thanked our adjunct faculty: Pamela Anderson, Joan Arnold, Jane Kosminsky, Carolyn Serota, Lori Schiff, and Jessica Wolf, who again have agreed to take our candidates at greatly reduced rates for series of lessons. This is an option our candidates can

choose for Approved Independent Study credit.

At our October faculty retreat, we spent about an hour and a half recreating Debby's chair variables. Judy Stern videotaped the session and had it transferred onto DVDs which she made for each faculty member. Judy also donated two copies to our library.

We will be instituting a couple of post-graduate classes in the next few months. One is what we are calling Tenth Term. This is for ACAT grads certified after January 2001. Class would meet Wednesdays from 10:30-1:30 for the ten weeks of the term. The cost would be \$500 for the 10 weeks. Class size would be limited to 7 participants. The first hour and three quarters will be hands-on work with a theme, then after a 15 minute break, the last hour would be for sharing teaching experiences, problem-solving, and whatever else is alive for the group that day. Interested teachers are encouraged to contact Joan.

Second, Pearl will be teaching a class on two Friday afternoons, April 23 and 30 from 2-5. She will work with arms and shoulders and aspects of tablework. Class size will be limited to 6 and cost \$130 for 2 days, \$75 for one. Priority will be given to those enrolling for both days. To register, members should contact Jane at the ACAT office.

ANNOUNCEMENTS

Brooke Lieb, Chair of the Lecture/Demonstration Committee, urged members to volunteer to present or host the monthly events. Members with classes and other events to announce at these Lec/Dem presentations should submit requests to Jane, Attn: Lec/Dem.

Jane reminded members of this membership benefit: they can submit notices by the 15th of any month for email distribution to members of the public who make inquiries.

Jane announced upcoming post-graduate offerings at ACAT: John Nicholls—The Carrington Way of Working 2004-05; Jessica Wolf—Art of Breathing 2005-06; and DART Procedures Working Group with Karla Booth.

Jane announced Michelle Makarski's upcoming solo violin concert to benefit the Barbara Kent Fund.

RECOGNITION OF SERVICE

The Board presented certificates of appreciation of service to resigning Board Members Leland Vall and Nick Gambino (in absentia).

ELECTION OF NEW BOARD MEMBERS

The nominating committee proposed their nominations for two of three vacant Board positions: Louis Songster for a 2-year term; Harvey Rosen for an additional 3-year term (there remains after Leland's departure two additional years of a 3-year term. Interested candidates are to contact Hope Martin.).

After Louis introduced himself and spoke about his experience and ideas to implement for ACAT, a vote was held. Louis and Harvey were unanimously elected to their terms of service.

40TH ANNIVERSARY EVENTS

Kathy Miranda gave an update on the Judy Liebowitz project, including a book of aphorisms and a CD with a self-lesson. Kathy read a passage from the manuscript.

Jane described the album project, submissions for which will be requested in an upcoming mailing.

The meeting was adjourned at 3:10 pm.

Respectfully Submitted,
Michael Hanko, Secretary
Hope Martin, Chair

... *Judy, continued from page 13*

"I always had a feeling for the human form. Growing up in New York, the museums were all free and I spent a lot of time at the museums and I remember going to the Metropolitan Museum and at that time they had replicas of the Greek sculptures. Now they only have the originals, but then they had plaster casts and I used to love to go there, because they were so beautiful to me. I got involved with animal sculpture. I got interested in form then and in the movement that takes place in the animal. And I found it easier to work out lines, just the line of the movement in the animal form and I guess because not knowing that much about the animal structure I was able to just deal with the line and the three dimensionality.

So I always had a sense of 3 dimensions. I think one of the difficulties we have as we look in the mirror and we see ourselves in planes and we see the front but we don't realize that the front has a back, and we don't really see the depth, and I think one of my strengths in teaching is that I can sense that whole 3 dimensionality and know that it has to flow around, that if I'm doing a sculptured form, I have to bring it from the front to the back. It's the same thing if I'm dealing with the human form in life. It has to have that 3 dimensional quality."

News from the Library by Christopher Beckstrom

I thought I would take a minute to let you in on what's new in the library. I would like to start by thanking everyone for the high level support given over the past year. Your donations of time, money and encouragement are helping our library evolve.

I would like to single a few people in particular: Alex & Joan Murray, Eleanor Rosenthal, Connie Serchuck, Judy Stern, and Jessica Wolf. Special thanks go to Larry King and the Estate of Deborah Caplan and Bill Connington for sizable contributions to the library.

Our current wish list includes acquiring a copy of Ilana Machover's *The Alexander Technique Birth Book*, and Majory Barlow's *An Examined Life*. We also have many gaps in our NASTAT news collection and welcome any donations, particularly of early issues.

The primary project for this year has been to enhance the library catalogue by making it easier to find and locate materials within the various publications. This year I concentrated the majority of my focus on detailing the different journals we have in the system. This summer I will move on to magazine and miscellaneous articles, as well as prepare for our fall fundraising event!

...Album, continued from page 1

pursuits. We would also like to have a brief word from you on how you look back on your training at ACAT or any particular memories that you have.

The album will be a work in progress, and will eventually be available for viewing at the center. Portions may be reproduced upon request. We are investigating putting it up on the website and allow members to access it with a password.

Included as part of the newsletter you will find a form to use for submission of your material. We look forward to hearing from you!

...Chair, continued from page 2

tors for this and the trend is being reflected nationally and international amongst Alexander training programs. ACAT was once the only training in New York City - now there are 5 other training programs, and more due to open. To put it simply: we need more students. The Board is gearing up to address the issue through a comprehensive branding and marketing campaign led by our blessed new Board member, Louis Songster, whom you will meet later in the meeting. Also on that committee will be Dianne Young, Pat McGinnis, Daniel Singer, Ruth Diamond, Stephanie Kalka, Joan Frost and myself. We are also beginning a dialogue and inquiry about the structure of our training program and how to accommodate potential trainees' diverse needs and backgrounds. This issue is particularly close to my heart.

I am also looking to institute a Board retreat starting this year to assess where we're at as an organization, where we want to go in the next 3-5 years, and what steps are needed to get there. Our meetings are so full that we rarely have time to for that kind of vision quest.

At this point, I would like to introduce all the Board members to you: Joan Frost, the Director of the TCP, Jane Tomkiewicz, our Executive Director, Harvey Rosen, our resident lawyer and voice of conscience, Michael Hanko, our secretary, Nick Gambino who is not here and who is stepping down as a Board member, but is willing to continue on with his invaluable work on the finance Committee, Louis Songster, a student of mine for almost two years and recently appointed, and myself, Hope Martin, the Chair of the Board. Thank you all for your hard work (effortless, of course!) and the goodwill you contribute to the organization.

As always, I remind you, the membership, that one of the functions of this place is to serve you and to meet your needs. Since you are the organization, your creative input is vital to that end. Please feel free to get involved!!!

Meet our New Members, Trainees and Grads...

Please join us in welcoming new ACAT members:

Alex Farkas trained in London at the Victoria Course with Shoshana Kaminetz. He also had lessons with Patrick Macdonald, Miss Goldie, and other first generation teachers. His prior training was as a musician and he still plays (piano) and works with many singers and instrumentalists. He has taught at the School of Music, Yale University, and was on the faculty of the Hartt School, University of Hartford until last year. Alex recently moved to Poughkeepsie, NY, and is beginning a practice in the mid-Hudson Valley. Alex is also a regular visitor to London and Basel where he presents workshops and teaches privately.

Sally MacMahan writes: "I trained in Urbana, IL with Joan and Alex Murray, and graduated in June 2003. Shortly afterwards I moved with my family to Highland Park, NJ in order for my husband to take up an appointment in the Philosophy Department at Rutgers. I'm currently trying to build up my practice and would be grateful to hear from any ACAT members with connections in the performing arts in New Brunswick or at Rutgers. A few facts from my 47 years: I lived in England for the first 10 years of my married life. In my mid-30s I went back to school and earned an MFA in ceramics, then taught for several years. I was a volunteer in a hospice program in Illinois. Recently I've been enjoying teaching the Technique, tap-dancing, and hanging out with my 2 dogs, Daisy and Dudley."

New Trainees:

Welcome to **Clare Potter**, from whom we hope to hear from in our next issue.

Donna Reid is a singing teacher (wife of the pedagogue and author Cornelius L. Ried) who became interested in training as an Alexander teacher because she has found the principles of Alexander and those of her husband to be mutually complimentary and she wishes to combine the two in her teaching.

Joan Hurley writes: "I started my training in January of this year, after a little less than one year's involvement with the technique. A sample lesson from a recently credentialed friend ignited my enthusiasm and basically, I never looked back. A week's experience at Sweet Briar in July convinced me I should "keep going" and perhaps try to become a practitioner myself. Early in 2001, I retired from a 40-year career in rehabilitation counseling, facili-

tating the career planning and work adjustment of people with a variety of disabilities. Over those years, I counseled clients and supervised and trained counselors working in the same field. So much exposure to the kinds of problems people face and must solve to function effectively and with some need of ease in daily life has added greatly to my appreciation of the technique. Although my college studies were in literature, I did receive an M.Ed in Counseling Psych from Teachers College, Columbia University and would welcome contact with any AT practitioners with similar background. In addition to the AT training class, I practice Buddhist meditation, have studied Tai Chi and enjoy a NYC life of concerts, museums, theatre etc. with occasional travel."

Julia Mackenzie writes, "In 1980 I left the acting world to train at ACAT and knew I had come home. Then life happened, and here I am again, twenty-five years later about to start my second year of relearning the Alexander Technique. The Alexander community has always brought to me endless practical help and a robust sense of optimism. It changed my attitude and life once and that's exactly why I came back. I can't repay anyone but I can say thank you from the bottom of my heart?to my mentors and teachers for their endless generosity to the school and me personally?to Pam Anderson, Kim Jessor, Barbara Kent, Pearl Ausubel, Sarnie Ogus?to Joan Frost who let me come back?to my original family Judy and Anne, Judy Stern, Marta, Brooke, Diane, Hope, Charlotte, Cindy and Daniel?and to all my new family Kathy Miranda, all the assistants and my fellow trainees and Jane who keeps the place going?lastly to Donna, Klare, and Joan for the laughter. Debbie and Judy, like everyone else, I miss you deeply."

Congratulations to our recent grads!

Bette Chamberlin has been in the movement field for 35 years - first as a professional ballet dancer with American Ballet Theater and later as a teacher of ballet in universities and New York studios. Now she is very pleased to be an Alexander teacher and would appreciate your referrals of dancers from all backgrounds - especially ballet.

Ruth Diamond: After receiving bachelor degrees in English literature and nursing and a master's degree in psychiatric/ mental health nursing, Ruth worked for many years as a psychotherapist. More recently, she has had a career as a computer programmer and a systems analyst working with clinical information systems

continued on next page

...and Greet Some Returning Members

in hospitals. After many years of interest in mental and emotional processes, Ruth is profoundly grateful to the Alexander Technique and ACAT for providing her with the means whereby to re-discover her connection with her body. Ruth is very interested in getting a regular group class, possibly affiliated with an institution. She is available to substitute for anyone in such a situation and would appreciate any leads of info toward establishing such a class.

Stephanie Kalka has bachelors and masters degrees in flute performance. It was during her graduate work that she developed TMJ (Temporomandibular Joint Dysfunction). The disabling pain led her to the Alexander Technique. As an Alexander teacher, Stephanie hopes to specialize in working with musicians, people suffering from RSI's and people with Fibromyalgia.

Mark Josefsberg has been a performing and recording musician for over 30 years. He has performed at some of the major jazz festivals throughout the United States and Europe including the Montreaux Festival in Switzerland and the Patras Festival in Greece. He is currently on the Faculty at the Drummer's Collective in New York City teaching vibes and the Alexander Technique. Mark would welcome conversations with Alexander teachers regarding performance related issues and would welcome referrals of musicians. Website: markjosefsberg.com or 917-709-4648.

Naoko Matsumoto is originally from Kyoto, Japan. She is currently on volunteer faculty at ACAT and assists Cynthia Reynolds at NYU teaching singers. Her dance career in Japan led her to the Alexander Technique and she is always happy to use the technique in her performance and while teaching dance class. She is a faculty member at Dance Forum NY and performs in NYC and films.

Look to the next ACAT news for biographies of our current graduating class **Hsin-I Chen, Susie Perkins, Victoria Roth, and Rebecca Tuffey.**

We hope you'll join us in welcoming back the following members:

Janice Rous (ACAT year) has recently completed a 3 year training program with Marianne Woodman. She has created a synergy of her work called Body

Dialogue in which she uses the Alexander Technique, Carl Stough's breathing coordination, Yoga and Jungian psychology. Together Janice Rous and ACAT grad Jana Titus (year) are creating support groups for breast cancer survivors using Alexander Technique as well as Yoga, visualization and meditation. If you know breast cancer survivors interested in a support please contact Janice at (646) 734-5709.

Joan Arnold continues to maintain her private practice in Brooklyn's Park Slope and Manhattan. After 14 years in the West Village she has moved her studio to 1 Union Square. Applying Alexander Technique to yoga principles, she conducts workshops at yoga studios and teacher trainings, most recently at Yoga Center of Brooklyn, Amrita Yoga Center, Silver Lake Yoga in Los Angeles, and State Island's University Hospice for a staff retreat. Certified as a yoga teacher in April 2002, she teaches ongoing classes at Union Square. This summer, she will begin teaching at her new upstate location, a wonder old building in Columbia County known as the Ancram Opera House. There she will offer private sessions and weekend classes that incorporate Anusara yoga principles into group classes and workshops that include writing, visual art, yoga and Alexander Technique. Next fall, she will offer courses at the Upper West Side's Jewish Community Center on the use of the body in writing. Joan's writing and activities are featured on her web site at www.alexandertech.net.

Nancy Romita, (ACAT 1984) is artistic director of The Moving Company. Her work has been performed in New York City at Dance Theater Workshop, Theater of the Riverside Church, and the 92nd Street Y. She has worked as movement designer for directors Tim Brown, Kate Chisolm and Scott Susong. Her dance/theater work has also been performed at the Dance Place in Washington D.C., Dance Theater Workshop in NYC, Connecticut College, and State University of New York at Purchase, Theater Project and throughout the Northeast.

She has provided Alexander Technique workshops for business leaders, physical therapists, teachers, and performers throughout the Northeast. Nancy has served on the faculty at The Baltimore School of Massage and The Baltimore Holistic Health Center. She has taught the Alexander Technique at the American Dance Festival in Durham, NC, Connecticut College, State University of New York at Purchase, University of Maryland at Baltimore County, Peabody Conservatory of Music and is currently on the faculty of Towson University. She initiated the first Alexander Technique classes at the 92nd St Y twenty years

ago. She initiated a course at Towson University in the Alexander Technique that has become one of the most popular classes on campus for over 15 years. In addition she teaches a course in the Scientific Bases of Analysis of Movement for dance majors, in which she teaches the AT as well as functional anatomy. She also offers a course in the AT in the Masters of Fine Arts Program in Theater at Towson U. In addition she has an active private practice.

Sandra Bernard says hello to all and give her a call to chat if you want.

We would also like to welcome back **Stan Tucker**, **Mary Beth Hraniotis**, **Babette Marcus**, for whom we do not have biographies at this time.

New Membership Benefit!

Thinking about getting a new table?

The board would like to give an extra big "thank you" to researcher/organizer extraordinaire Jenna Zabala. A trainee in her 6th term, she and classmates were starting their search for tables. She collected data and the result is that ACAT can now offer members a 25% discount on tables ordered through ACAT from Oakworks.

Jenna and her classmates Christopher Beckstrom, David Coban, Amira Glaser, Susannah Keebler, Phyllis Kubey and Sofia Radu purchased an Oakworks table and donated it to the Center as their class gift. So far 10 tables have been ordered by trainees with a savings of approximately \$2200!

Interested? Call or email the office and ask for a catalogue. You can stop by at a break or at the end of training to see the sample table at the Center.

ACAT has used its good offices to enable you to purchase your Oakworks table at a discount. Oakworks was among the major table suppliers that were reviewed to purchase tables from. ACAT understands that table preference is a very individual matter and does not endorse this type of table over any and all other tables. At the Center we continue to use primarily the flat tables, though we like to have the massage type tables so trainees can explore the differences. ACAT does not endorse or warrant in any way whatsoever the product you may purchase or use. Should you purchase an Oakworks table through ACAT you will agree to indemnify ACAT against, and save it harmless from any and all claims made by you or any other person arising in any manner from the Oakworks product you purchase.

Continuing Studies Workshops

Here's an update on the various continuing studies workshops happening at ACAT of late - and those to come.

A continuing studies workshop led by **Pearl Ausubel**, focusing on working on shoulders, was filled to capacity. Feedback about the workshop was very positive. The workshop, which took place on April 23 and 30, was videotaped and should be transferred to VHS tape sometime this summer.

10th Term: a new continuing studies workshop was initiated for teachers of the AT who were certified after January 2001. The aim was to give relatively recent grads a structured manner in which to reinforce their skills and address teaching issues. The class filled and at this writing the session is over half complete. The first half of each meeting is devoted to work on a hands-on theme and having turns. The second half is devoted to problem-solving related to private practice, sharing teaching experiences and other relevant topics. ACAT faculty Judith Lakin, Daniel Singer, and Joan Frost led 3-4 sessions each. The feedback has been very positive and their have been enquiries and suggestions to offer the program again, but to allow in teachers with more teaching experience. **11th term?** **12th term?** Are you interested? If you would like to see more of this kind of programming, please call the ACAT office to let us know.

Yet another one-day 'Continuing' workshop with **Marie Stroud** around "The Dart Procedures work" was offered at ACAT on May 15.

Dart Procedure Weekend Workshop: ACAT is very pleased to welcome back **Joan and Alex Murray** and to be able to offer to members the opportunity to join them in the weekend workshop of studying the Dart Procedures and its application to teaching the Alexander Technique. The workshop will be October 15-17. At this writing the workshop is full; contact the ACAT office if you're interested in being on the waiting list.

An Open Letter on Peggy Williams

from Nanette Walsh

On the 15th of November the international Alexander community lost one of its most revered teachers. Dedicated to Alexander's work for over 50 years, Peggy Williams died at the age of 87 in London. An extended obituary and a feature article, "Peggy Williams In Her Own Words" were published in the Spring 2004 issue of AmSAT News.

To the Friends, Students, Colleagues of Peggy Williams and Contributors to The Peggy Williams Project,

"I am not afraid of dying, I am just waiting." This was Peggy at her most quintessential Alexander self. In no way, however, could you take that to mean that her waiting was easy. For Peggy, very little in life came easily; no doubt this is, in part, what made the achievements of her life so extraordinary. Over the past couple of years when she would comment that "I am making the most of what I've got!" you knew that *what she had* really was quite something, and that it was very well earned. It is not surprising that when Peggy Williams was finally done with waiting, those closest to her reported that the readiness came without fear or dread.

For those who loved Peggy, there is comfort in knowing that the last few years of her life were very much as she wanted them to be. Even though her feelings of feebleness had caused her to entirely give up her regular teaching, she pronounced last April that "Spring is coming and hope is rising! I am enjoying it. I have my lovely windows open and it has gotten to the point that I can get to the garden with the help of someone's arm. I thought I would miss teaching, but—well, I've become adjusted to my new sort of life."

Peggy had come to peace with life in a way that few people have the opportunity to do. Despite her long-standing fears and self doubts, she had come to enjoy the simple and rare happiness that accompanies a prevailing sense of personal authority. In her remarkably unremarkable way, Peggy Williams—without ever setting out to do so—had become an extraordinary human being.

It was my great and sometimes confounding gift to have been able to reflect some of Peggy's extraordinariness back to her in the years before she died. Both master trickster and teacher, she was not easily contained in words; and being her biographer was not a simple matter. The meaning of words seemed to change perpetually depending on the context of her experience or mood. It was not

uncommon for Peggy to find fault with what she had said one day, just to return to the original content the next, and then switch back again the day after that. I think she found it amusing.

The pace of Peggy's declining health temporarily slowed in the summer of 2002. Her interim recovery was a gift. It provided her with the simple chance to enjoy more life: another round of seasons, a final autumn. For me, it was a timely personal reprieve. That summer my father had become seriously ill. He died that fall. Inadvertently, Peggy's recovery gave me the ability to assist him during that important time and to be present for all that followed. I had also recently become engaged to John Nicholls—an event that Peggy received with great enthusiasm, as our marriage was in no small part due to her matchmaking. It was a complex and bittersweet time.

I last saw Peggy the winter after my father's death. I presented her with an appendix for the book. It was an extended essay on the Technique derived from a distillation of our work over the past several years. In truth, I had written it at my father's request. He had asked for an introduction to Alexander for the novice. Peggy was extremely pleased with it. She wrote me a note of thanks, saying that I had brought Alexander's work to life with words. I cannot express how much that response meant to me personally. Given her inherent distrust of language, there was no more certain affirmation of the book's purpose.

Over the past couple of years the majority of my time working on the book was spent clarifying, transcribing, organizing, and often extending our dialogue over the phone. And as long as Peggy was interested in our conversations they were necessarily my first priority. I did not allow myself to schedule frequent trips to visit her until I had the first draft of the manuscript nearly complete. This past autumn I scheduled the next visit. Sadly, I spent the remaining fall and winter writing obituaries and articles instead.

Our last conversation took place the day before Peggy was scheduled to go into the hospital for one of her blood transfusions. She perked up to entertain questions for the book. We had long since come to the point where no question was forbidden, and no answer taboo. In fact, what turned out to be my final question was the kind that I knew was likely to trip off her ire. I asked it on behalf of a friend training to be a teacher—it

was in reference to something I had heard years ago myself as a trainee: a first generation teacher was rumored to have said, "I'll tell you a secret—it's all in the feet!"

I asked Peggy to comment. Her reply was instantaneous and incredulous. "The WHAT?"

I paused and quietly gathered my courage. "The feet, Peggy."

More amazement, her voice nearly crackling with it. "The feet?"

I responded slowly and clearly, with certain and subordinate resignation. "Yes, Peggy. The feet."

After a brief but astonishing tirade on the subject of rubbish, Peggy asserted with stunning and powerful precision, "It's the head! It's the head!!"

A final and passionate proclamation.

We had come to take pleasure in driving each other a bit mad with irritating questions and impossible to record answers. I had become fearless; she tolerant. Indeed, she subsequently explained her thoughts regarding the feet. It was a pretty amazing dialogue considering that not long ago Peggy would have enthusiastically and resolutely refused to entertain the topic.

Peggy's last year was filled with the ups and downs that had defined her life. I had come to count on her resiliency. Despite the loss of a good deal of her short term memory and her increasing frustration with the decline of her physical faculties, she persevered. Indeed, in many ways she was at her most brilliant just last summer. When she did not return to her usual self after the last hospital visit, it was perplexing. Then it became clear. For the first—and last—time, her words were unintelligible over the phone. The waiting was done. Peggy died a few days later back at the hospital.

Rabbi Jeffrey Newman, Peggy's long time friend, student, and the person who presided over her funeral ceremony, recently described for me how Peggy's down-to-earth yet profound force of character—and touch—inexorably linked her to her Jewish roots. He said that for a Jew, "Matter is a holy thing." While walking and thinking about that a few days ago, I came across a cherry tree in full bloom. Underneath it was an empty easel. Several feet away, a man stood watching the sun filtering through the explosion of pink. He stood for a long time. Every now and again he shifted his focus. I watched him for a long time, first thinking—then know-

ing—that waiting is a holy thing.

After years of working under the pressure of Peggy's impending death, it now feels urgent to quickly publish the book for all those who loved her. However, her death also brings a final and sad gift: time. I would abuse her memory, example and everything ever given or taught by her were I to rush the completion of the book. I hope you will bear with me as I give myself the time to integrate the loss and change wrought by her passing. Please be assured that even as timing is uncertain, much is in the works. My commitment is no less firm.

In the waiting there is no less resolve.

Alexander Teacher Opens Yoga Studio by Jane Tomkiewicz

Kristen Davis, a teacher of the Alexander Technique, has opened a new yoga studio called Yogasana. Kristen danced for many years and became interested in the AT when she discovered that the dancers she most admired recommended it. She began studying the Alexander Technique and practicing yoga around the same time. She completed the certification program at the Matthews School in 1999, then worked to become a certified teacher of Iyengar yoga.

Yogasana is a lovely place. The entry/dressing area is welcoming and uses the small space well. The studio itself is a large room painted in pleasing colors, with an excellent stock of supplies (blankets, brick, mats, rope wall, etc.). I've had four different teachers there and all were excellent. As much as anything else I am completely delighted with the 7am Wednesday morning class! It is a time at which I rarely find a yoga class—particularly the Iyengar style. It's allowed me to finally regularly take a second class each week and it makes a huge difference.

One day Kristen substituted for my regular teacher. Coincidentally, there was another ACAT grad, Jane Dorlester, in the class beside me. It was a great class—I felt the theme of the day was "widening".

Newcomers can take a class for \$10. Kristen is extending a special offer to ACAT members; you can take a second class for \$5. If you like yoga, if you like Iyengar, if you're in the neighborhood or if you don't mind traveling, try Yogasana studio. For more information call (718) 789-7255, stop by 90 5th Avenue in Park Slope, Brooklyn, or go to www.yogasanastudio.com.

Superb Violin Recital by Michelle Makarski to Benefit Barbara Kent Fund

On Friday February 27, a very very appreciative audience was treated to a wonderful violin recital given by Michelle Makarski, ACAT grad and member, for the benefit of the Barbara Kent Fund. The program of unaccompanied music for violin opened with Italian Baroque sonatas by Giuseppe Tartini. After a brief break the audience was treated to two late - 20th century works written for Michelle by award-winning American composer Donald Crockett, who was present in the audience. She was joined by her distinguished colleague Ronald Copes of the Juilliard String Quartet in one selection.

Michelle proposed the evening as she had repertoire which required no piano accompaniment. She very much enjoyed performing in this intimate setting as it presents a performance challenge very different from playing in a large hall. She very much hoped that this recital might encourage other performers in the ACAT community to consider arranging such performances at ACAT in the future. You can tell Michelle loves ACAT as she was not even upset by the clanking sound in the heating pipes that chimed in on one of the late -20th century pieces! She did ask her audience to consider closing their eyes once in a while. Whether this was for the audience's benefit or her own - to not feel too many "Alexander Eyes" evaluating her at once - is still to be understood.

The audience was very moved by and deeply appreciative of the performance. It was a magical evening at ACAT.

About \$500 was raised for the Barbara Kent Fund, which allows ACAT to bring in special guest faculty to the training program each year.

Thank you once again Michelle for sharing your wonderful gift with us, and then for further donating to the BKFund.

For those of you who couldn't join us, the following is Michelle's biography:

Violinist Michelle Makarski enjoys an international reputation performing a repertoire that ranges from early music to newly commissioned works and includes Ba-

roque ornamentation as well as jazz improvisation.

A native of northern Michigan, Ms. Makarski was winner of the Alberto Curci Competition in Naples and was awarded the Beethoven Sonata Prize at the Carl Flesch Competition in London. She was first prize-winner at the Carnegie Hall International American Music Competition, an event which brought her to international attention.

As a concerto soloist she has appeared with numerous orchestras including the American Symphony and American Composers Orchestras, both at Carnegie Hall and the Royal Philharmonic at the Barbican Arts Centre in London. Her solo recitals have included performances at Carnegie Hall, Weill Hall, Orchestra Hall in Detroit and the Museum of Fine Arts in Boston, and she has performed with the Chamber Music Society of Lincoln Center, California Chamber Virtuosi and Musicians from Marlboro.

Her appearance with Keith Jarrett on the Lincoln Center Great Performers series led to her work with ECM Records and to *Bridge of Light* (with Jarrett), *Caoine*, a collection of works for solo violin and *Elogio per un'Ombra*, exploring relationships between Italian and American composers. She is featured with the Hilliard Ensemble on *Tituli*, a recording of music by Stephen Hartke. Makarski's interests extend to improvisation, and she appears as a soloist on *From the Green Hill*, which won several international awards including the German Critics Prize as Jazz Album of the Year 1999 - 2000. For New World Records she has recorded a program of American works with Brent McMunn as well as the Violin Concerto of Stephen Hartke, dedicated to her and commissioned with a grant from the Koussevitzky Foundation.

Ms. Makarski has been listed in BBC Music Magazine's "Who's Who in Music" as one of the most important contemporary violinists. She lives in New York City.

Remarks on 'Judy Says' to Annual Meeting

by Kathy Miranda

Judith Leibowitz was born in Connecticut along with her twin sister, Pearl Ausubel. The family moved to New York City, where the twins were raised and went to school. At 15 Judy became ill with polio. After a year of convalescence, Judy recovered her ability to walk surprising her doctors who didn't expect her to walk again. She was walking without braces or crutches, only a cane. Still she had a limping gait, great difficulty climbing stairs and considerable weakness in all the muscles below her waist. She dealt with these problems during the final years of high school and her education in Biology at Brooklyn College.

Because of the limp, Judy's musculature became more and more imbalanced. Her mother urged her to take lessons in the Alexander Technique. Reluctantly, she complied and around the age of 23 began her weekly lessons with Alma Frank, Deborah Caplan's mother. A year later, when Alma became ill, Judy continued her lessons with Lulie Westfeldt. About her teachers, Judy says, "Lulie had incredible hands, although she didn't explain very much. But I did have verbal concepts from my work with Alma. It was marvelous as Alma put into words, defining anatomically what was going on."

Judy took a month off from her work as a chemist to take daily lessons with Lulie. During that time her limp practically disappeared. Both Alma and Lulie encouraged Judy to become a teacher. Judy often said that she became a teacher because she was convinced that she needed to have a lesson every day. After training with Lulie, she began teaching in 1950. She also returned to study with Alma.

At Alma's suggestion, she made two six-week trips to London to take lessons with F. Mathias Alexander. She had over 60 lessons with him. She jokingly said that her experience with Mr. Alexander was a great finishing school. Judy said, "It was through working with him that I really felt I could teach the Technique. It's not that he was a great teacher; he'd talk about everything under the sun except the Alexander Technique but he gave me that marvelous experience. His hands were incredible. My whole body changed with that experience. He gave me a purer sensory definition for my body."

She had quite an active practice in the early days through her alliance with Gladys Lea, a renowned singing teacher. In 1964 along with Deborah Caplan and 3 other teachers whom she trained, she established the American Center for the Alexander Technique, (ACAT). Originally

these 5 teachers shared teaching space and met together to exchange work. Three years later, with Judy and Debby as the primary trainers, ACAT started the first faculty-based Alexander teacher training program. Judy's vision and her inspirational teaching led the school through the first 14 years when she served as Training Director. She continued playing a vital role in the school's growth as Board advisor and Senior Teacher for another 9 years.

She was on the Drama Faculty of the Juilliard School where she taught the Alexander Technique from 1968 to 1990. In those years, her average teaching week included six hours at ACAT, sixteen hours a week of class time at Juilliard, and 12 1/2 hours of private lessons.

Ms. Leibowitz was co-author with Bill Connington of a book for the general public, called "The Alexander Technique." She had wanted to write a book for teachers, but she didn't get the time to do that. She died in 1991.

Over the years since her death, ACAT has sponsored projects to preserve her mastery at teaching. We collected about a half a dozen articles and a multitude of transcripts from lessons, training classes, teacher workshops, interviews and discussions. We had a year's worth of class notes taken during the 1977-78 school year plus the work of Amy Kitahata-Sporn, Judy's Juilliard assistant, in documenting her teaching curriculum at Juilliard. These materials have been edited and organized and will be published into a book for teachers and teachers-in-training. In addition to this book, ACAT will publish a collection of Judy's aphorisms and a CD that will guide listeners through the self-lesson she taught at both Juilliard and ACAT.

Judy thought words and concepts were an important aspect of learning the Technique. She loved reading and re-reading Mr. Alexander's books. For those of you who didn't know Judy, you will soon have the opportunity to read her words and hopefully they will help you in your Alexander work.

For those of you who had the opportunity to work with Judy, her words will quicken the memory and you may recall a bit more vividly how you were sculpted by her hands-on work.

I would like to end with a quote from this sculptress.

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