

# ExChange

Journal of Alexander Technique International

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## Endings and Beginnings

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## From Co-Editor MaryJean Allen

I entitled this issue *Endings and Beginnings* since each of us continuously learns how to manage both. This *ExChange* issue marks an *ending*, as it is the sixth and final issue my co-editor Kathy Privatt and I will design and edit. And, the June issue marks a *beginning*, with Eva Fenrich as the new *ExChange* editor. Eva brings fantastic skills, and we are all thrilled she will be the new editor. I asked her to write an article introducing herself to us, which is on pages 11 – 15.

My *ExChange* co-editor Kathy Privatt and I began our position with zero graphic-design experience, and zero access to professional graphic-design software. Due to my piano skills, I can type very quickly. So, I used my own Microsoft Word software to design the *ExChange* template, learning along the way. Next, I borrowed my husband's school laptop, which contained the software necessary to compress each issue, so it could be successfully emailed to the *ExChange* subscribers.

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## From Co-Editor MaryJean Allen

*Continued . . .*

I gratefully thank my dear friend and co-editor Kathy Privatt, who procured, edited, and wrote articles. She also fielded many necessary tasks via emails and phone calls, and provided much encouragement and humor along the way. Thanks so much, Kathy!

I heartily thank David Gorman, who generously volunteered his time and excellent graphic design advice. Also, he compressed several *ExChange* issues with his own software. Thank you, David!

I'd like to thank Monika Gross, co-chair of the ATI Communications Committee, who spent hours proofing each issue, and provided lots of encouragement, too. Thanks, Monika!

I'd like to thank Jennifer Mizenko, Fiona Cranwell, the ATI Board, ATI's executive assistant, Linda Hein, and all *ExChange* subscribers.

Thank you to my husband, John Allen for his beautiful photos, many of which have graced the covers of the last six *ExChange* issues. John took this issue's cover photo at the Chicago Botanic Garden.



## From Co-Editor Kathy Privatt

So much of the last couple of years has been radically different than I expected it to be . . . and that's the point isn't it? We study the Technique, and we learn about what our expectations are and how they've translated into habits. Then we begin to understand the value of, as Martha Hansen Fertman would say, "ready for anything; prepared for nothing."

This issue marks the last of my co-editorship with MaryJean. She has creatively managed the bulk of the production of this publication through our editorship, which wasn't what I planned as we talked about taking the position. But cancer happened, and I cannot adequately express my thanks to her for her generosity and support. And this is our last *ExChange* issue to co-edit.

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## From Co-Editor Kathy Privatt

*Continued . . .*

I keep hearing Bob Lada's voice in my head saying, "there is no beginning; there is no end." He offered that to my training class as a tool to help us through our desire to "prepare ourselves" in the moments prior to connecting with a student, and the phrases did steer me away from rigidifying everything in attempt to control the coming encounter. In this moment, the phrases focus my attention on speaking to you now, knowing that in the next moment my attention will shift again, and I always have choices to make. Thus, beginnings and endings lose their extreme power, and all the moments become richer.

Thank you for letting me share this time with you, and I wish you many, many, rich, full moments!



## From This Chair

By Fiona Cranwell

Walking in the park February 1<sup>st</sup>. The sky was on view. Pieces of blue were visible between yellowy white clouds. The sun was watery but it was there. Not hidden behind different shades of grey. And the temperature. I swear it's warmer. Not because the weatherman said so. Because I feel it. I am more at one with the weather as it's safe enough to unpeel the layers and maybe offer bare skin to the air.

Is it the end of the Winter? Can we say goodbye to the darkness and the surprise hail showers? Or will they dance with us a while longer before we believe in an Irish Spring and turn down the thermostat? Are the seasons truly seasons anymore or is it just weather? Things are changing. I can feel it.

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## From This Chair

By Fiona Cranwell

*Continued . . .*

We have some roles changing in ATI. The co-editors of this magazine, Kathy Privatt and MaryJean Allen have quietly endeavoured to create the last six *ExChange* issues for us to learn from each other and share articles about our learning. I would like to congratulate and thank them for the fine job they have done through not so easy times. I look forward to reading this, their last issue of *ExChange*.

They are handing over to Eva Fenrich, so you may notice a different style of voice as she makes her mark in the next issue. Welcome, Eva. Please note that if you would like a printed version of *ExChange* to land at your door rather than in your inbox please contact the office.

Also moving on are our communicators extraordinaire: Monika Gross and RJ Fleck, co-chairs of our Communications Committee. They have been responsible for assembling the *Communiqué* and connecting committees and members through All Together for 2 and a half years.

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## From This Chair

By Fiona Cranwell

*Continued . . .*

In this time technology has grown faster than we can think, and they had to cope with this as well as including and managing translations in all that they do. Thank you RJ and Monika. May you find fun and fulfillment in what you do. All the best.

So as curiosity leads our editors and communicators to new things may I offer a traditional blessing from my land.

**Go n-éirí an bóthar leat  
Go raibh an ghaoth go brách ag do chúl  
Go lonraí an ghrian go te ar d'aghaidh  
Go dtite an bháisteach go mín ar do pháirceanna  
Agus go mbuailimid le chéile arís,  
Go gcoinní Dia i mbos A láimhe thú.**

**May the road rise to meet you  
May the wind be always at your back  
May the sun shine warm upon your face,  
The rains fall soft upon your fields  
And until we meet again  
May God hold you in the hollow of His hand**

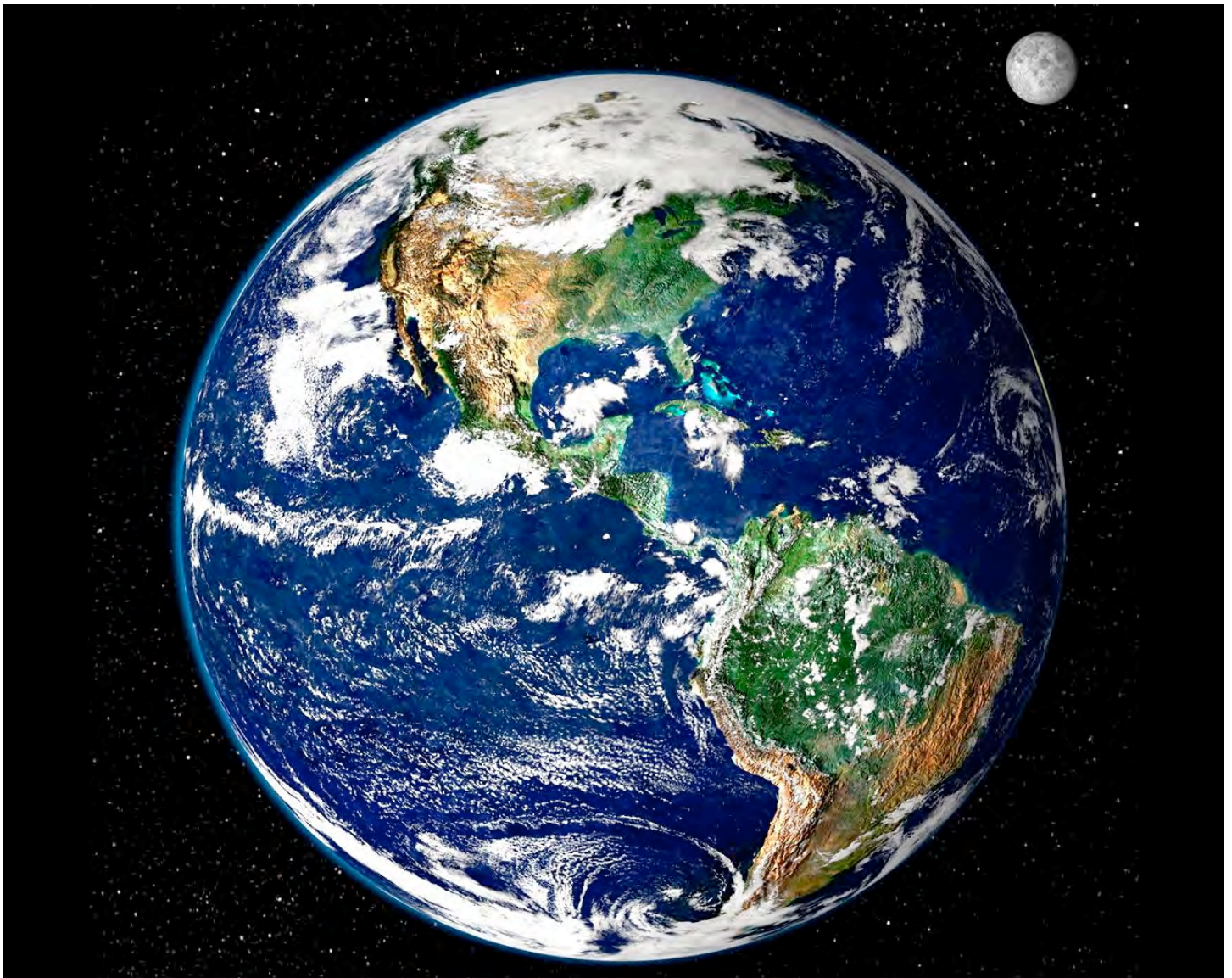
Thank you all for your commitment to your roles and for serving us all in ATI.

Slan

Fiona, ATI Chair

“The world is round and the place which may seem like the end  
may also be the beginning.”

~ Ivy Baker Priest



## Introduction from the New Editor

By Eva Fenrich



What facts about me might the readers and contributors of the *ExChange* find interesting? Probably some information about my Alexander Technique background, my history of editing and publishing, and I guess some people might even be interested: "who is this grrrrrl anyway?" and "what else does she do?" The better question would probably be "what doesn't Eva do?"

My background is in science and engineering. As an environmental engineer, I'm currently working as a researcher in the fields of climate change adaptation strategies, hydro-power and water resources. For my doctoral thesis, I'm linking economic and ecological aspects of hydro-power and multi purpose storage (drinking water, irrigation, etc.) in a computer model. This is meant to help decision makers to find the best way to use scarce resources when planning or funding hydro-dams in developing countries.

## Introduction from the New Editor

By Eva Fenrich

*Continued . . .*

As a student I was quite involved in the student union, which probably, besides getting me into the depths of university and education policy and politics, caused two things with one simple question: "Who will take care of the information brochure for the first year students?" First of all it threw me into the deep end of learning to use some pretty "cryptic" software which would start the spark for quite some interest in computer science, secondly and probably more important for becoming editor of the *ExChange*, it started my involvement in editing all sorts of student newspapers, newsletters, reports, commemoratives, conference proceedings, booklets, etc.

Now to my Alexander Technique background. More than 15 years ago a music teacher mentioned the Alexander Technique as an aside in some conversation. Bookworm as I was, I picked up all the books they had about the AT in the local library and came to the conclusion that I had to try this out. A few phone calls later; I took my first lesson.

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## Introduction from the New Editor

By Eva Fenrich

*Continued . . .*

While I couldn't explain what this whole thing called the Alexander Technique was, it somehow seemed like the piece of the puzzle that I had been looking for. Curiosity and travels brought me to have lessons with many different teachers. I really enjoyed experiencing the differences in "flavour" but at the same time seeing how this was all based on the same discoveries and principles.

Over the years the Technique had a huge influence on all aspects of my life, my Aikido training, singing and playing in a band, dancing, sports - probably even the way I go about my scientific work, so it was only logical to start training as a teacher.

In 2008 I undertook a four-year teacher training course in the Interactive Teaching Method (ITM) for teaching the work of F. M. Alexander with Don Weed in Bristol, UK. The training course was long weekends on a monthly basis, which was ideal for me: I didn't need to

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## Introduction from the New Editor

By Eva Fenrich

*Continued . . .*

move house but could come over from Germany combining travels to the training course with some projects I worked on in the UK. On the few occasions when travels would bring me to a completely different part of the world I would 'virtually' attend the training course via an Internet stream. While this obviously couldn't replace practical work or classroom attendance I could still observe what was going on in class and even ask questions related to the text study or practical work. This was a valuable asset for someone like me who loves to travel for work and pleasure.

What I like about the ITM way of teaching Mr. Alexander's discoveries is how we work with everyday and special activities the students are interested in, using hands and questions to challenge the students' ideas about themselves and their activities.

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## Introduction from the New Editor

By Eva Fenrich

*Continued . . .*

It's great fun to help people discover for themselves how to move and live their life with more ease and poise.

I took my teaching exam in summer 2012 and started to teach professionally. I'm a member of the ITM-Teachers' Association and thanks to the sponsors at the AGM in Papenburg I've extended my "Alexander family" and I'm now also a teaching member of ATI.

Currently I teach individuals and groups from my home studio near Stuttgart, Germany, giving lessons to people from all sorts of backgrounds: musicians, dancers, and martial artists.

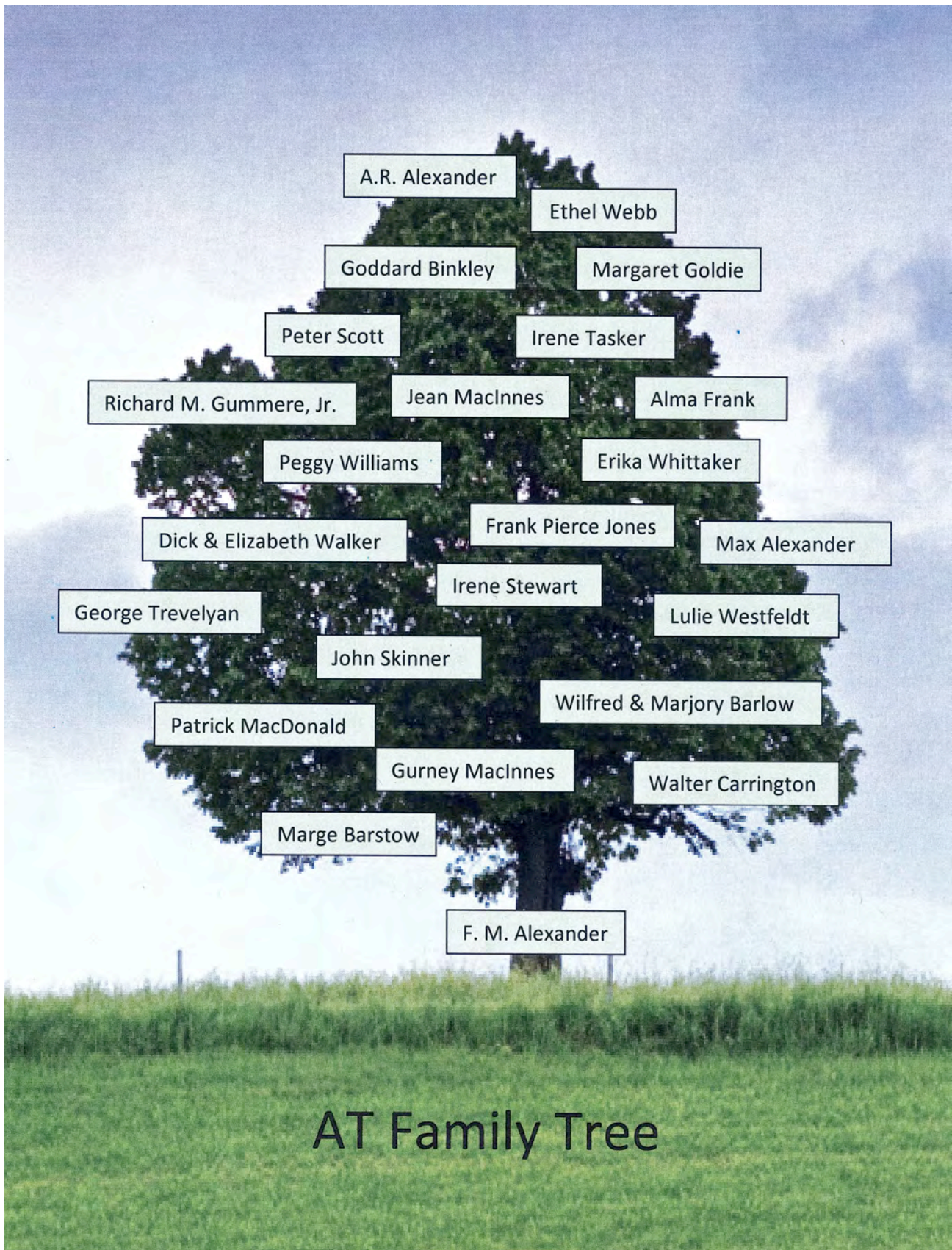
## Family Tree

By Kathy Privatt

When I first began my teacher-training course with Robin Gilmore at her school in North Carolina, I remember being very excited to learn about Marge Barstow . . . and dismayed to discover that I'd lived in Lincoln, Nebraska just after Marge Barstow died. I also remember quickly getting a bit overwhelmed by the legacy of teachers before me, and longing for a source that laid out the lineage. This is my initial attempt to identify the first generation teachers who worked directly with FM, and I'm deeply appreciative for the help I have received from and through ATI Board Members. My goal is to create a reference that all of us can use to trace our inheritance. I'm sure I've missed people, and included folks who never trained teachers.

If you have corrections/additions, I'd welcome them at [kathy.privatt@lawrence.edu](mailto:kathy.privatt@lawrence.edu).

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## Keynote Address

The Alexander Technique and Performing Arts Conference

Victorian College of the Arts The University of Melbourne, Australia

September 21, 2012

By Cathy Madden

*At the beginning of the keynote address, all of the attendees received a supply kit that included a shiny metallic bow tie, a very tiny top hat and the slightly revised words to Irving Berlin's song: Top Hat, White Tie and Tails. Robert Schubert played a clarinet fanfare that included the melody to Top Hat White Tie and Tails. Cathy Madden entered wearing a fanciful top hat, tails, and a multicolored bow tie.*



Thank you, Tony Smith, for inviting me to present and the whole ATPA committee: Carina Thomas, Robert Schubert, Fiona Bryant, and Rinske Ginsberg for making it possible for all of us to be here tonight. I would also like to acknowledge the Victorian College of the Arts, and The University of Melbourne and all of our sponsors. And the many volunteers who are making this conference move so smoothly.

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## Keynote Address

By Cathy Madden

*Continued . . .*

Please put on your bow ties — and keep those words to the song at hand - you'll need them later. Sometimes when I am teaching the story of the Alexander Technique, I start out with, "It's all Shakespeare's Fault that we are here". What is more true is we are here today because F.M. Alexander was a performer. If he hadn't needed to use his voice in an extra-ordinary way, he would never have lost his voice. Even if he occasionally lost his voice in everyday life, he would probably not have been all that concerned. *We are here because he had a need for the extraordinary.*

We are all here tonight because we care about the extraordinary — some of us are performers ourselves; others of us teach, coach or direct performers. After I found out how much the Alexander Technique helped me *while* I was performing; after I found out how much more range of choice and creativity I had when I applied this work *directly in the moment of performance*, I decided to learn to teach it.

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## Keynote Address

By Cathy Madden

*Continued . . .*

My whole impulse to learn to teach it revolved around the performing arts. Performers work so hard to be their best at something that they care about. They deserve to know this work!

In the western origins of theatre, the singer/dancer/actor was selected by the community to put on the "god mask" to represent something extra-ordinary that the community needed. When Tony Smith and I were talking about this conference, he said that the Alexander Technique has helped him come to understand the magnificence of being a human being. From our deepest origins, performing artists hold up our magnificence before us, in silly and sublime ways, moving us towards our highest potentials.

What a piece of work is a man!  
how noble in reason!  
how infinite in faculty!  
in form and moving how express and admirable!  
in action how like an angel!  
in apprehension how like a god!  
the beauty of the world!  
the paragon of animals!

*(Hamlet, Act II, scene ii)* F. M. Alexander. Performing Shakespeare. Solo.

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## Keynote Address

By Cathy Madden

*Continued . . .*

Ben Kingsley, when discussing Shakespearean acting said: “ I find more and more when I am onstage that naturalistic acting, that is totally reported nature, is inappropriate. Because onstage one is in an environment that is by its very nature highly organized and concentrated.”<sup>1</sup> There are many magnificent ways to use the Alexander in what Kingsley is referring to as natural—that is, totally reported nature. Those of us in this room have a special interest in the environment that is highly organized and concentrated. And I would add, highly skilled.

We are the heralds, professional messengers to our communities, with the message: *Teaching performers is about applying this work to highly skilled excitation in service of the extra-ordinary.* And this technique is very good at it!

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<sup>1</sup> Barton, John. *Playing Shakespeare: An Actor’s Guide.* (Kindle Location 503)

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## Keynote Address

By Cathy Madden

*Continued . . .*

*Cathy Madden put on her top hat and invited the group to do the same, and everyone sang together:*

“I'm puttin' on my top hat, tyin' up my bright tie, brushin' off my tails”

The confusion we face – both within our profession and from those considering us from outside of it – is that this process we teach is a process. The process can be used effectively to many ends. Our profession will be more fully understood in the performance field when we clearly define how our process can be in service of the organized, temporally and spatially concentrated, highly skilled arena of the performing arts.

*The Alexander Technique functions to optimize excitation and execution congruent with the needs of the art form.* Unfortunately, not everyone understands this. Some seem to equate the AT with calmness and even lack of muscle tone. All movements not strictly necessary are deemed “too much”.

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## Keynote Address

By Cathy Madden

*Continued . . .*

One student at the University told me she was afraid to study the Alexander Technique because her friends told her it would turn her into a wet noodle.

At the Alexander Technique Congress in Brighton, I eagerly went to watch an actor talk about how he used the Alexander Technique in performing Shakespeare. He did a fantastic monologue. Then he said, now I'll use the Alexander Technique. I expected more — what I got was less, so much less that it was unintelligible. Then he said, "Wasn't that better?" It was one of the few times I have wanted to throw eggs at an actor onstage.

More recently, a singer who has been working for years to rediscover what I am going to call the "pep" factor in her live performance saw an old video of herself singing in high school. She said she was lively and moving and really involved in what she was doing. Sadly, she identified

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## Keynote Address

By Cathy Madden

*Continued . . .*

the “damping down” of her original performance energy with her first exposures to the Alexander Technique.

When my Alexander Technique teacher, a dancer herself, was teaching performers and they got less involved, less excited about what they were doing, she’d ask them to do it again and “Put a little Pep into It”

*(Cathy Madden again invited everyone to put his or her hats on and everyone sang. Madden also danced)*

“I’m dude-in up the AT, ‘Peppin’ up my student,’ Polishin’ her art, Polishin’ her art-building skills!”

What a gold mine of information we have for performers who want to build skills. If we can say to a violinist, that he is in great coordination until the moment he needs to use his little finger to stop a string, we have given him the information he needs to move to the next level of technical proficiency.

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## Keynote Address

By Cathy Madden

*Continued . . .*

If we see that every time an actor makes a beat change, she tightens head/spine, then we know how to help her integrate AT into the heart of her performance.

If we can hear or see that a singer pulls his tongue back for a particular vowel sound, he will be so excited because now he has a way to approach that vowel differently.

If we can free a dancer from using her arms to widen, she will balance easily and her extensions extend exponentially.

Skill Development is so much more effective when a performer knows the Alexander Technique. As heralds for the performer, we know that what I am going to call “general AT directions” are incomplete for the fine-tuning of specialized skills. Those of us who are specialists in performance, who have the skills to see and hear fine detail, and analyze performance needs, can integrate the Alexander Technique more deeply into the arts.

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## Keynote Address

By Cathy Madden

*Continued . . .*

What doesn't work so well is when some of those "general AT directions" actually get in the way of the performer — when the end seems to become Using the Alexander Technique to do the Alexander Technique rather than using the Alexander Technique to perform. If we get the word out to our profession that this distinction is important, maybe we can avoid some of what I call my AT "horror" stories:

The flamenco dancer who was told by her AT teacher not to raise her shoulders and had back ache ever since – she has to raise her arms.

Or the dancer who was in tears in my studio because the way that someone taught her "monkey" had limited the range of movement of her legs and her career for years!

Or the fiddle player who had been taking Alexander lessons for a year but wasn't allowed to play her fiddle in her lesson yet because she wasn't good enough at the Alexander Technique.

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## Keynote Address

By Cathy Madden

*Continued . . .*

What these bits of misinformation do is most unfortunate for the individual performer—but it also hurts our reputation in the larger world. When performers hear something that doesn't make sense for their needs, they dismiss us. I have heard of institutions that won't let an AT teacher "darken their door" because they have had an experience that the AT is inflexible or inaccurate.

And that is a shame because we have so much to offer. From A.R. Alexander—"The hallmarks of the Alexander Technique are creativity, spontaneity and adaptability to change." Performing artists' desire for all these very attributes brings a sparkle to their eyes! More than that, we have a value that I call the "gold" of the Alexander Technique—We teach something that can be initiated and renewed seamlessly while we are performing.

Look around— this room of people, this amazing gathering of people who responded to the invitation to spend a few days dedicated to

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## Keynote Address

By Cathy Madden

*Continued . . .*

understanding and meeting the needs of performers is exciting and extraordinary and necessary.

*Cathy Madden invited everyone to put top hats on and they sang as she sang and danced:*

“I'm steppin' out, my dear

To breathe an atmosphere that simply reeks with class

And I trust that you'll enjoy our star when we step on the gas”

This Conference for Alexander Technique and the Performing Arts is a call to our profession - teaching performers is a specialized skill within our community. It is an exciting moment for this—the burgeoning field of neuroscience is giving us an opportunity to explain this work differently. That scientists are drawing attention to the mechanisms of neuroplasticity, the lifelong ability of the brain to reorganize neural pathways based on new experiences, has given all Alexander Technique teachers, indeed all educators, new ways to explain what we do.

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## Keynote Address

By Cathy Madden

*Continued . . .*

We are being asked to become more skilled in how we describe our teaching. For those of you who were at the Congress in Lugano, this is something scientist Kevan Martin also expressed –we have an opportunity to further develop the way we present our work. I wonder if this Conference is the beginning of creating a new field--a recognition of a specialty in the field of the Alexander Technique—a specialty that requires the development of skills specific to being able to analyze the “conditions of use present” of the performing arts.

The discussions we have here, the experiences we create for each other are our moments for development. I wonder if, ultimately, what we do here will lead to specialized courses for training schools or postgraduate training that is specific to the performing arts.

We are Alexander Technique heralds for the extraordinary.

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## Keynote Address

By Cathy Madden

*Continued . . .*

And, to celebrate performance- we have our own song and dance to learn.

*Cathy Madden taught a few steps for the song and dance and then everyone sang and danced together:*

I'm puttin' on my top hat, Tyin' up my bright tie, Brushin' off my tails

"I'm dudein' up my AT, Peppin' up my student, Polishin' her art

I'm steppin' out, my dear,

To breathe an atmosphere that simply reeks with class,

And I trust that you'll enjoy our star when we step on the gas,

For I'll be there, Puttin' on my top hat,

Tying' up my bright tie, Dancin' in my tails."

*(Irving Berlin's song, with slight alterations for the ATPA Conference)*

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## Keynote Address

By Cathy Madden

*Continued . . .*

Special Thanks to Tony Smith, Victorian College of the Arts. This Conference was supported by the University of Melbourne, Victorian College of the Arts, Arts Victoria, School for F.M. Alexander Studies, AuSTAT, Pathways to Performance.



Cathy Madden is Principal Lecturer for the University of Washington's School of Drama, Director of the Alexander Technique Training and Performance Studio in Seattle. She is an Associate Director for ATA (Tokyo, Osaka), a former chair of Alexander Technique International, and teaches workshops for performers, and Alexander Technique teachers in Australia, England, Germany, Japan and Switzerland. She was a Keynote Speaker for the Alexander Technique and Performing Arts Conference in Melbourne in 2012, and was also a Keynote Speaker for Alexander Technique International's 20th Anniversary Meeting. She is Theatrical Director for Lucia Near's Theatrical Wonders and has been working with playwright Connie Amundson in the development of her new play: *Mr. and Mrs.*

“There’s a trick to the 'graceful exit.'

It begins with the vision to recognize when a job,  
a life stage, or a relationship is over — and let it go.  
It means leaving what’s over without denying its validity  
or its past importance to our lives.

It involves a sense of future,  
a belief that every exit line is an entry,  
that we are moving up, rather than out.”

~ Ellen Goodman



## Bone versus Muscle: What is the Answer to Pain-Free Movement?

By Matthew Pressman

When trying to eliminate back and joint pain, most modalities prescribe muscle-based exercises or stretches to feel better. But, there is a century-old modality where you'll see the skeleton as the perfect model for better health – at the office of a certified Alexander Technique teacher.

What is the Alexander Technique? The Alexander Technique teaches better body awareness, anti-aging posture and improved movement. And, research has shown the Alexander Technique can reduce chronic low back pain by 86% in the British Medical Journal. Last year, a follow-up study in the U.S. journal, Human Movement Science, showed the Alexander Technique also reduced stiffness in low back pain patients.

So, what does the skeleton have to do with the Alexander Technique? The skeleton is certainly not as glamorous as the rippling muscles and six-pack abs ubiquitous in American pop culture today.

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## Bone versus Muscle: What is the Answer to Pain-Free Movement?

By Matthew Pressman

*Continued . . .*

But, then again, the Alexander Technique is a British-based modality that's over 100 years old. And, it's long been known for its emphasis on proper skeletal alignment, not on trendy ripped-muscle fads.

In fact, in America's pursuit to stop back and joint pain, too much emphasis is on muscle "strength" and not enough on aligned bones. The Alexander Technique teaches the intrinsic power of aligned bones to support the body. Bone is one of the strongest materials found in nature. One cubic inch of bone can withstand loads of at least 19,000 pounds, which is approximately the weight of five standard-size pickup trucks. This is roughly four times the strength of concrete. Ounce for ounce, bone is stronger than steel. This poses two provocative questions. Does proper skeletal alignment trump superficial muscle strength? Has skeletal alignment been a "blind spot" in America's fitness-crazed culture?

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## Bone versus Muscle: What is the Answer to Pain-Free Movement?

By Matthew Pressman

*Continued . . .*

The American approach to back pain is not working. Studies show that 90% of Americans will experience back pain. Back pain is second only to the common cold for missed workdays at the job. As more and more injuries arise for America's gym-obsessed, we ask: Are sets and reps the definition of true strength and fitness?

Many victims of back pain work to "hold" up their body with excess muscle tension in an effort to protect their backs. However, when muscles release, pain-free movement can occur naturally in accordance with our innate skeletal design, the architecture of the body. Most people overuse muscle tension to hold the body up instead of simply stacking the bones in the correct, natural manner.

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## Bone versus Muscle: What is the Answer to Pain-Free Movement?

By Matthew Pressman

*Continued . . .*

Worse, the overwhelming advice back pain victims receive is to perform muscle contraction exercises, often with heavy weights, further tensing muscles that are likely already in a state of chronic muscle contraction. This intensifies and embeds the body's default habit of creating excess muscle tension.

This ingrained habit of body armoring, bracing, gripping, and tensing muscle only works to add stress, pressure, and load to an already-aggravated back. Therefore, it may come as a relief to hear a different point of view from the Alexander Technique. The technique teaches you to release muscle tension in order to ease pain. And, instead, learn to align the bones on the "plumb line" of gravity, the central axis that is your birthright.

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## Bone versus Muscle: What is the Answer to Pain-Free Movement?

By Matthew Pressman

*Continued . . .*

Through a sophisticated process of neuromuscular re-education, the Alexander Technique can help eliminate the underlying habits that cause postural distortion and excess muscle tension. In turn, it allows the skeleton, when aligned properly, to provide the sturdy foundation necessary for pain-free movement.

True strength and fitness may be easier than all those hours in the gym after all.

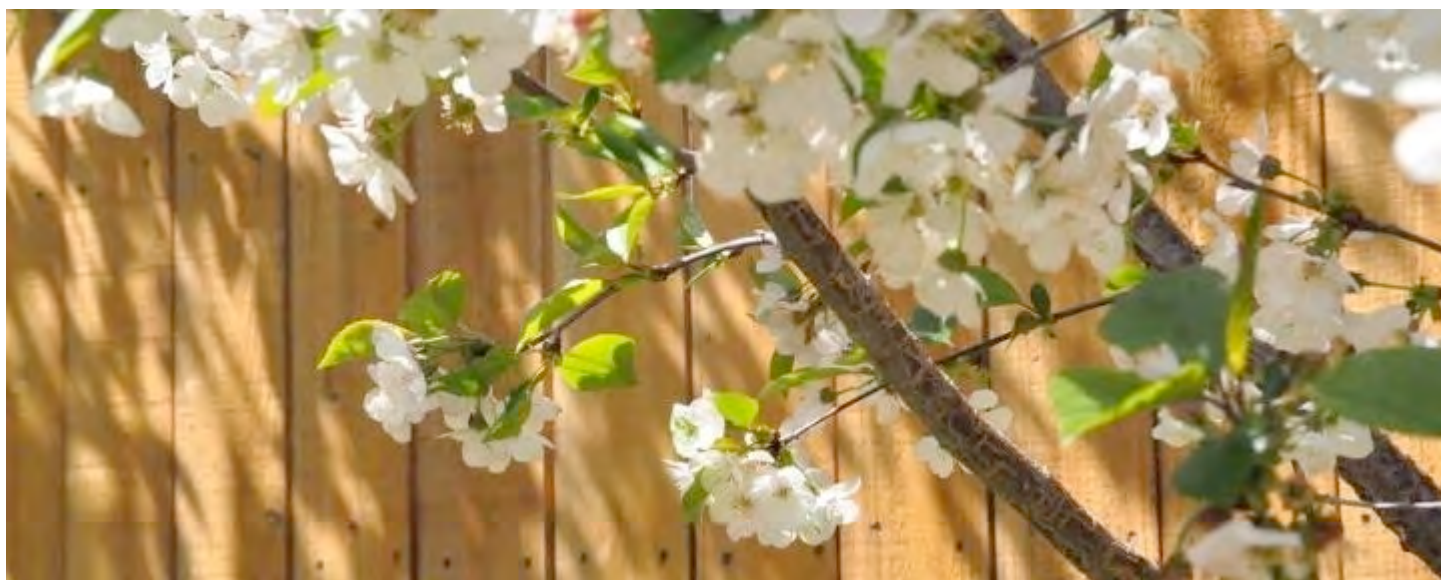


Matt Pressman, M.AmSAT, M.ATI, RSME, is now offering the Alexander Technique in South Florida. Body awareness, anti-aging posture and pain-free movement can be yours with this proven holistic approach.

Website: [www.decompressbackpain.com](http://www.decompressbackpain.com)

Email: [info@decompressbackpain.com](mailto:info@decompressbackpain.com)

Phone: 917-692-3425



## *Stepping Outside the Studio*

*an Alexander Technique Workshop at Chautauqua, Boulder, Colorado*

*May 16 - 19, 2013*

allowing time for exploration, movement, rest and rejuvenation  
encouraging curiosity and mindfulness in our daily lives

### Faculty

Katharine Birdsall	Charlottesville, VA
Shawn Copeland	Greensboro, NC
Peter Nobes	London, UK
Julie Rothschild	Boulder, CO

Registration: \$450

Includes 1 private lesson, lunch and snacks

We have a limited number of partial scholarships.

Contact Julie Rothschild for a scholarship application.

Lodging is not included in tuition. Contact Chautauqua to reserve a cottage. [www.chautauqua.com](http://www.chautauqua.com)

Details can be found here: *Stepping Outside the Studio* or: <https://www.smore.com/1w0v>

Register here: [www.alexandertechniqueboulder.com](http://www.alexandertechniqueboulder.com)

Please direct any questions to Julie Rothschild: [jerothschild@yahoo.com](mailto:jerothschild@yahoo.com) or 706-372-4830.

## Learning How To Fish

By Joseph Arnold

“Give a man a fish and he eats for a day. Teach a man to fish and he eats for a lifetime.” For me, this adage has special meaning in relationship to the Alexander Technique. Clearly, “fish” and “fishing” are metaphors for, on the one hand, individual events or tasks, and, on the other, how to do them.

To me, this adage begs a huge question: is there such a thing as an ultimate “learning how to fish”? To answer that question, we first have to ask another: what is similar among all the experiences of your life? What is common to the experiences of being born, dying, eating an ice cream cone, smelling a moldy sandwich, seeing a loved one grow old, winning a bicycle race, losing a bicycle race, being depressed, being ecstatic, studying for exams, singing an operetta, dreaming a dream, having an argument, digging a trench, or designing a spaceship (to name a few)?

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## Learning How To Fish

By Joseph Arnold

*Continued . . .*

It's you! You are the one common thread among all your life's experiences! Perhaps this sounds simplistic, but very often it is the simplest things in life that we most often take for granted and yet can yield the most profound insights. So, since you are the one common connection among all your life's experiences, and the way, according to the adage, to "eat for a lifetime" is to study those very connections, would it not follow that deeply observing yourself and your experiences would be the ultimate "learning how to fish"? We bring ourselves everywhere we go. Would it not be wise to study this one constant, pervasive, ever-present influence in our lives?

Many of us have a tacit assumption that we basically know who and what we are, and what we're doing at any given moment. In my own experience studying the Alexander Technique, however, I've been

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## Learning How To Fish

By Joseph Arnold

*Continued . . .*

continually surprised and enriched by the discovery of all the things I didn't know I was doing, didn't believe I could be doing, and never thought were possible to be doing without being aware of them. I think this is a common experience among those who study the Alexander Technique, and it shows us that there is a common connection among all our life's experiences and that this connection is worthy of earnest and diligent study. Observing myself, being mindful, has challenged the assumption that I already know everything about myself and has provided me a means of knitting together the pieces of myself into a cogent and integral whole.

In my view, the Alexander Technique provides us with a beautiful, practical, repeatable, testable, and totally sane platform for discovering our own "fishes" and our own "way of fishing."

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## Learning How To Fish

By Joseph Arnold

*Continued . . .*

It is a method for learning that ultimate “way of fishing”: how your inner nature and the way you do things affects the quality of your experiences and the outcomes of your actions.

Also, it gives you really good posture, which is always a plus.

When we are suffering, we seek out ways to alleviate that. Sometimes these ways take the form of mental and physical habits and compensations. Other times, we seek out various therapies and treatments. Many of these habits, compensations, therapies, and treatments are useful and necessary. What a lot of these have in common, however, is that they are kind of like getting a fish for a day. In other words, they are temporary because they don’t give you the tools for preventing the suffering in the first place.

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## Learning How To Fish

By Joseph Arnold

*Continued . . .*

On the other hand, by going to see an Alexander Technique teacher, you can learn how to prevent the 10,000 ailments, feel a whole lot more comfortable in yourself, and learn about your deepest inner nature in the process.



Joseph Arnold first studied the Alexander Technique because of chronic pain in his arms, neck, shoulders, and back related to playing the violin, and through this technique has overcome his pain. He is also a musician, music educator, and massage therapist in the Philadelphia area, with a Bachelor's in Jazz Studies from Carnegie Mellon. Joseph now teaches the Alexander Technique in the Philadelphia area.

## Future Workshops and Events

Please click on the following links to view

Workshops and Events:

ATI Notice Board of Workshops and Ongoing Events  
[www.ati-net.com/atiwshop.php](http://www.ati-net.com/atiwshop.php)

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<http://www.stat.org.uk/pages/courses.htm>

<http://alexandertechniqueworkshops.com>

## We Need Your Submissions

### For the June *ExChange*!

Submissions for the June issue due  
by June 1, 2013

Please share the wealth of your Alexander Technique experiences from your life, your teaching, or your learning by writing an article, essay, book review, poem, etc., and submitting to the *ExChange*.

Please email your article to Eva Fenrich:

[eva.fenrich@gmail.com](mailto:eva.fenrich@gmail.com)

1. Email your article in a MS word or plain text format. (Not PDF)
2. Important: please do not use text boxes in the article.
3. If you use pictures or graphics in your article, please attach each picture or graphic to your email.
4. Please put your article in the body of your email, in case the email attachment becomes corrupted.
5. Please include a brief biography, and attach a clear photo of yourself.

Thank you!

## Please Submit the Following:

### Articles and Interviews

We accept articles and interviews on a variety of topics.

### Essays

Put your experiences, teaching, or research into essay form to share with your Alexander Technique colleagues.

### Book, DVD, Video, or CD Reviews

Please describe what these sources offer.

### Poetry, Art, or Photography

All art forms are welcome, especially if relevant to Alexander Technique.

### Workshop Experiences

Write a brief description of an insight or exercise from a workshop or training session you attended.

### Humor

Please share any humorous moments pertaining to Alexander Technique.

***Submissions for the June issue  
due by June 1, 2013***



## ATI Vision and Mission

Alexander Technique International is a worldwide organization of teachers, students and friends of the Alexander Technique created to promote and advance the work begun by F. Matthias Alexander. ATI embraces the diversity of the international Alexander Technique community and is working to promote international dialogue. Our mission is:

To create and sustain open means of global communication for people to discuss, apply, research and experiment with the discoveries of F.M. Alexander.

To encourage the use of the F.M. Alexander Technique in both human and environmental relationships.

To embody the principles of the F.M. Alexander Technique in ATI's structure and means of operation.

To provide a means for recognizing Alexander Technique Teacher competence and providing certification for those teachers who qualify.

## ATI Website

[www.ati-net.com](http://www.ati-net.com)

## ATI membership, dues, and Exchange subscription

### Membership Dues in US dollars

Yearly Fees from Jan - December

General member:	\$102.50 per year
Teaching member:	\$184.50 per year
Teacher Trainee:	\$00.00 first year
Teacher Trainee Renewal:	\$56.50 per year

Note: All ATI memberships include an *ExChange* subscription.

To subscribe to the *ExChange* alone, please send check or money order in US funds payable to ATI in the amount of \$35.00 to:

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