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Day 66 November 1, 2004

ATM Lesson #172 ~ Dennis Leri

Tilting crossed legs #1, sliding legs, lifting head, on back

CD#11/T01 [Alexander Yanai #265]

On back, sense midline. Bend knees, bring head forward, chin towards chest, lifting head. Pause, interlace hands behind head, lift head, elbows forward. Cross R leg over L, tilt legs R, note when L hand moves or gets involved. Switch leg crossing, repeat OS. R leg over L, tilt R, interlace hands behind head, leave legs R, lift/lower head, thinking head along midline, note breath. Repeat, lift head at moment of exhale. Repeat OS, explore head lift with inhale/exhale. Rest, scan for midline. Cross R over L, leave tilted R, L foot slides L/R in arc on floor leaving knees bent to R, feel in torso. Repeat with hands interlaced behind head, elbows open. Cross R ankle on L thigh near knee, repeat last idea of arcing L foot on floor, hands behind head. Repeat last 2 variations on OS. R ankle on L thigh, tilt legs R, L foot in arc, push belly out as foot goes L. Pause, imagine same on OS then do. R ankle on L thigh, tilt knees R, hands behind head, leave L heel near buttocks, lift head, try elbows together or wide. Imagine on OS then do. Detail: Think of R foot helping to lift head. Rethink other side with detail of L foot assisting head. Cross R ankle on L thigh, tilt R, L heel towards pelvis, R arm extended overhead, reach L hand towards L foot, note use of head trying different variations. Repeat OS. Return to R ankle on L thigh, R arm long overhead, legs tilted R, reaching/holding L foot with L hand, think of L knee coming towards floor. Repeat but with R hand behind head to lift. Repeat last 2 variations on OS. Knees bent, think of midline, change it to a plane down middle, lift head keeping nose directly down middle, lift with hands behind head.

Talk #49 ~ Dennis Leri

ATM teaching

CD#11/T02

We will be practicing teaching. That's not all it takes to get a class going. Business will not be covered so much. Advertisement is a contract. Be aware of what you are offering. Finding your own way. You have something valuable to offer, making people's life easier. Rosemary: offering classes in the school system and doing it for no pay. Important to give a symbolic dollar. It's a kind of completing the circuit. Barbara: chair lessons if someone can't get on the floor. You can adapt the lesson. Or you can change your lesson. Story about working with child whose parents are fixated on the child walking or

whatever. You are working with that but the parents don't see the connection. There are naïve default categories for lessons. A chair lesson can have a variety of functional themes. The position isn't as important as the function. Position is only a way to create a subcategory of lessons. Susanne: Moshe's evolution of styles. Analogy of music, symphony, quartet. First training was 2 hours a day, 10 months a year. Students worked with him directly, giving him FI. In San Francisco, (65 students) having large group was more difficult to teach FI. In Amherst there were 230 students so didn't do FI in first year. There was a suggestion to bring martial arts teachers in to help get people organized to use themselves well. Then Moshe didn't make it. The assistants took over and returned to the San Francisco format but didn't work so well as a follow up to what they had already. Transcripts of San Francisco are coming out. Jerry Karzen analyzes Amherst videos. Style of teaching, some have students demonstrate. In training, we do a little different. You know you have a choice of demonstrating. Then some people find someone who isn't doing what teacher wants, stops class, has everyone watch then shows how the teacher can help the person. Not Dennis' style, yet, gave story about guy annoying him in class. People have more or less tolerance for criticism. You don't have to be nice or sweet to teach ATM. Moshe developed FI out of his own limitation of knee. Then he evolved it to ATM with the plan that the person would find themselves within the structure of the lesson. In a training you see it as an individual experience, then you take it to more general. There is a cycle of general/particular. Can't be too general or too specific. There's some sort of interpretation but not too broad or narrow. Moshe had very general principles with amazing amount of individual experience. Kate: marketing with generality or specificity. What is the pitfall to specifying? Yes, success then you are stuck with it. Keep trying different things. Dennis' story about not liking to teach classes but workshops. Susanne: What did you mean by FM looks at skeleton differently than a Rolfer. Thinking more ontologically and functionally. Collective mentality of grafts person as an analogy. Conceptual and motoric distinctions create how we look at skeleton. Human skeleton is unique in its uprightness and mobility around vertical axis. It's a lot of work to be upright unless you are really upright. Example of this morning's lesson of noting foot connection to lifting head. Physical structures that need organizing by most of our nervous systems activity. It's not just mechanical application to skeleton. We have feeling, thoughts, etc that imping upon our organization. We don't have a static ideal like Rolfing. The idea is you are going to raise structure so the kinetic energy is accessible. Connection you make in ATM has potential to take out to

life. Example of lessons again, attending to foot make lifting head easier. The subtext is maybe if I pay attention to more of myself other things will be easier. What is it that I can't think about doing here, if I run into a problem? We are generalizing from our particular experience.

Talk #50 ~ Dennis Leri

Work, weight, pendulums, center of gravity CD#11/T03

Without movement you don't weigh anything. Counter balance. Movement, mass and force have correlates to how we think about it in the world. Pendulum, takes force to make it move. When it moves, there are other questions. Inverted pendulum keeps its potential energy. Energy stored. When really standing, using your skeleton you don't feel your weight. Pendulum spinning around axis takes very little energy compared to swinging. Comparing that to horizontal spine versus vertical spine. It takes minimal work to be organized vertically. When organized, the thought of the movement perturbs balance and you just catch self. Wheel is a kind of pendulum. Human structure is designed to move with very little work. Kate: How does Alexander Technique differ? Have to know a system really well to be able to discount it. The center is something we move through, dynamic place. Question in FI, how are they doing what they are doing to make what they want difficult? ATM: clarifying use of self, muscles you use and how. It's an ideal, optimal organization that we don't achieve. We don't want to lower our center of gravity. We want high so we move easily. Large muscles connect to pelvis and as you go to extremities they get smaller. In some sense, all lessons indicate all of yourself and moving easily. Example of arm lifting, either organizing whole self or not can look very similar. The counter balancing. Shannon: higher center of gravity? Center of gravity being higher makes movement easier. Center of gravity can be outside of yourself although the muscles are all inside. Organizing muscles deep in pelvis it's easier to organize have center of gravity higher. Example of hurtling and having center of gravity out in front to pull you over. Susanne: FI gave feeling of lowering down and feeling heavier. Being drawn up more vulnerable to be thrown off and not be able to adjust to perturbations. Idea of standing as dynamic. Maryska: agonistic/antagonistic muscles. When injury or gaps of development, the clarity of the function isn't there. And, FM helps bring clarity. Scientist thinking in abstract terms. Coming down from there. Humans are a physical system so it falls within the principle. How does the human system attain and maintain uprightiness? There is a proximal organization and more utilized for heavy lifting the better it is, and less using the refining muscles it's

better. But if you have someone in a wheel chair, paralyzed then what? First thoracic and C7 are the feet. People may use a pattern that isn't optimal but they do well, efficiently. Biological system needs certain things, looking at people, what are the primal motivations for it to move. Prey/predator, fight or flight, eating and mating. Can this person feed themselves? Can they survive, live by their own devices? Example of a person comes and feel they can't stand on their own two feet. You show them shifting weight side/side so they feel it, though when they think of it, the image of it isn't there. Once the image can connect then it's there. In ATM there is clarification of use of self so in standing the cardinal directions are more available. That is the motor of the lesson. Example of soccer teacher telling child something stays in life and can be applied to other areas than playing ball. There are physical principles, then the murky psychological stuff connected to those principles. When something gets clarified in a lesson, it can be interpreted in many ways. Basic flexion lesson, there is a lot of residual tone in back, can make stomach muscles stronger by fighting it but not smarter. Then can connect with skeleton to change it. Example of unbendable arm and use of image helps you organize to use your extensors instead of flexors. Way you learn and learn how to learn. You need a "what" to work with, like human potentials, the very least the biomechanical will be improved. In San Fran Moshe talks, not teaching or helping, so what are we doing? We facilitate learning. When you experience something novel, so will I if I'm responsive to it. You can't teach it but you can learn it. You set up situations so they can learn. Story, running, showering afterwards, getting scalded, one time learning. Acupuncture, postures and movement. Patterns of organization is more important than the muscles. After lesson, patterns are in flux and it's a time to look for an organization where you feel no weight.

ATM Lesson #173 ~ Dennis Leri

Lifting head and pelvis, on back

CD#11/T04 [Gaby Yaron Somathematics Training 1989]

On back, scan L/R, remember morning lesson. Bend knees, feet flat, sense distance of feet to pelvis and to each other. Lift tailbone, roll up, lifting pelvis, returning to floor by reversing, rolling down, noting sides, eyes, tongue, jaw, sternum. Pause. Bend knees, bring feet/knees together and repeat rolling up spine by bringing pelvis forward/lifting. Stand feet comfortable distance apart, lift head, bringing chin towards chest. Pause, keep face parallel to floor/ceiling, lift head forward. Extend legs, imagine each variation of lifting head, feel pattern of movement/sensation for each, then repeat with legs long. Repeat with legs bent. Legs long, dig heels in to floor,

flex/extend ankles, allow movement to go through whole skeleton to head. Repeat, quickly. Add toes flex/extend with ankles. Repeat, switching combination/co-ordination of toe/ankle flex/extension. Take toes out of it and return to just ankles. Notice eyes involvement. Alternate ankles, note reflection of movement up through to head. Bring long legs together, return to symmetrical ankle movement, figure out when to lift your head. Bend knees, lift head (chin to chest) with lower back lifting, then with taking lower back into floor. Try lifting head with face parallel. Return to chin to chest, think of neck being connected down to lower back that is rounding backwards to floor. Legs long/together again, flex/extend ankles, lift head, feel connection to lower back. Add eyes looking at feet when flexing, toes looking at you. Bend knees, lift/bring pelvis forward. Lift head, stay with head up a few moments. Pause, lift tailbone, add lifting head with pelvis, chin to chest, press lower ribs to floor. Return to lifting head, chin to chest, feel through whole spine to tail. Alternate, lifting/lowering pelvis/head. Lie on front, toes turned under to push, hands up near shoulders in push-up, push to oscillate from toes. Face to one side, push few times with just one foot, then other, then both, alternating, both same time. Repeat with head to other side. On back, bend knees, lift pelvis, leave pelvis up, take chin towards/away from chest. Pause, legs long. Bend knees, lift pelvis, oscillate up/down. Slow it down and push towards head and lift head at end of push, chin to chest. Bend knees, lift pelvis, sense through the sides. Legs long, sense L/R. Stand, small oscillation, bend little in ankles, everything above ankles stay in same relationship.

Day 67 November 2, 2004

ATM Lesson #174 ~ Dennis Leri

Tilting crossed legs #2, sliding legs, lifting head, on back

CD#11/T05 [Alexander Yanai #266]

(note taker was on floor so notes spotty, only from memory) On back, knees bent, R leg crossed over L, tilt legs R, let head follow with legs, small movement. Add having eyes open, following along in continuous way. Repeat w/one eye closed, then other eye closed, return to both open, emphasis on eyes moving continuous with head without jerks. Leave legs tilted R, L arm across chest, take L elbow with R hand, pull arm to roll chest R, allow head to move as it likes, have eyes follow in continuous way. Then intentionally move head little L, eyes moving with head. R leg crossed over L, take L elbow w/R hand, tilt legs R, take shoulders R, head to R, all together. Repeat but take head L while shoulders/legs go R. Stand, walk. Repeat everything on other side, then stand again. R leg over L, take legs R, head L, eyes open, then variations of one eye closed, returning to both open. Add R hand on L elbow, take arms/legs R, face L, eyes follow continuously. Stand, walk. Repeat on other side. Bend knees, lift pelvis, slide forearms under lower back, return pelvis to floor, cross R leg over L, tilt R, head L, only as far as L elbow doesn't get involved. Repeat other side. Hug self w/arms, R leg over L, sink R, take shoulders R, head/eyes L. Repeat other side.

Talk #51 ~ Dennis Leri

Continuity of attention

CD#11/T06

Adam: visual change. Returning to 5 lines lessons, we are looking for the continuous feeling of those lines while moving. Mark's biography, working on judo and FI section of his life is all mixed up. Self-image, different kinds, related to emotional, physical, intellectual. When your self-image is clear you feel your full size. We don't talk about lessons afterwards necessarily because putting sensation into words can get jerky like eyes. When doing FI, not necessary to ask the person to put into words what they feel at the end. Moshe talks about "not thinking" but working with images, scheme, visual thinking that's different than verbal thinking. In our language, in the architecture of the brain, damage in brain creates aphasia. Story of Russian having brain damage created aphasia but not in a Japanese because they have pictures with the language. Talking to group, giving a lesson, you are projecting the image of the lesson as well as the words. There is a solidity that comes through the words from the "being in" the lesson. (describing Moshe giving a

lesson) There are different jumping off points in a lesson and people make choices that can take them away from the lesson. Giving sense of the quality lesson through your experience of the lesson. Two rules of lesson: go with range of comfort and the ability of the person to pay attention. There can be many reasons why someone experiences pain from movement and it's necessary. When you watch people who are attentive to self each movement is slightly different. Two extreme styles, just the structure or all about the experience with no structure. Another is to trans out too much so person gets way into fantasy realms. Being careful with images that could take people too much into possible associations. Betty: about the lesson and having one eye closed and getting obsessed. Can do smaller portions of the lesson or vary it a little. In our thinking and observing we are trained to not pay attention to. It's there but you jump over it. When people come to you for a lesson, they tell you a story about what they want you to believe about them but you may not see that, you can see something else, not skipping over what they skip over. They can direct you to something which takes you away from what might matter. Betty: do I need to find the quality before I can find that quality? No. Where you seeing everyone's eyes. Moshe talks about we feeling we need conscious control. We allow ourselves to become conscious. Don't abuse your conscious control about what you think the lesson is supposed to be able. When you come together with a person for a lesson the two of you have much more knowledge than the sum of what the two of you know. Judo training, lot of different kinds of attack but in actuality, they don't do exactly that. We train in a lot of different ways in ATM or FI but. We like linear, straight forward but it's not always like that. Finding your own handwriting. Moshe would watch his assistants and learn how they adapted their own side and shape to do something. Conversation theory, they transcribe them so the letters and words show up larger/smaller, emphasize based on how communication. You can see graphically the flow of conversation. In teaching a lesson you have your own speed. Analogy of New York or southern speaker. Only saying what the person says isn't a conversation. A conversation meets out between the two. ATM lesson, looking at the micro level, this last lesson, as someone scans, feeling L/R, there is a variety of distinctions they can notice. Sense of self has to be between two instances. When doing FI, holding head then moving on to something else, you keep the head alive in your own consciousness, having a continuity. It's not just a moment in time and not just a part of the body, there is a continuity. Our visual field was larger as child. Betty: relying on what we learn to inform our future moments. Alvin Noe, philosopher, we only attend to certain novel

changes in our field. Example of eyewitnesses, they all have different foreground, background. Constructivist idea of the NS. The world is there because I see it. The brain is making sense of things. Heinz von Foerster, if you want to see differently, act differently.

FI Exploration #76 ~ Dennis Leri **Sensing along spine, connecting dots, side** **lying #1**

CD#11/T07

Pairs, one person lying on side, other sit behind and explore along spine on both sides of vertebrae. Demo with Elaine, showing sensing along spine and being attracted to some area then reach that same area from pushing sit bone or from trochanter, lifting foot and pushing trochanter. Discussion

ATM Lesson #175 ~ Diana Razumny **Taking hip back, sitting #1**

CD#11/T08 [Alexander Yanai #335]

1. Sit, soles facing with space between. R hand on top/front of R side of pelvis. Direct R side of pelvis back with R hand, R elbow forward.; Attn to belly, back, head, neck and rounding back back. Shoulders don't turn; The head comes forward in relation to rest of body; Attn to R sit bone, hip joint, thigh lengthening, knee stays forward, kind of pulling of head of femur back as joint rolls back, dragging the femur back; Note L hip pushes L knee/thigh forward a bit; Let hand, shoulder, chest be easy; R shoulder broadens and rounds forward w/head as hip goes back; Reduce to very small movement, get movement/length of spine clear, and head being pushed forward by spine. Rest 2. Sit, soles facing. Imagine someone passing hand along spine, stopping at each vertebra while rounding back back, feeling for movement in each. Continue w/previous movement, R hip back. Reduce movement to only thought, really pay attention to image of skeleton in the movement. R thigh lengthening hip/pelvis moves away from it. As back rounds back, head comes forward, face parallel with some part of spine. Get clear picture of which vertebrae are moving in a plane parallel with plane of face. The two planes move together/apart. Feel connection between the movement of head/vertebrae. Stand, small/simple bow w/whole body. ROB 3. Sit as before, R hand on R hip, R hip joint moves back: Note elbow forward, space between arm/body gets bigger, shoulder widens away from spine. Note ribs. Track vertebrae from sacrum up, find what has been left out of body image. Note chest in front, clavicle, sternum, ribs, belly, distribute movement evenly throughout. Think of board on head, as face comes

forward board tilts a little, as head erects board becomes horizontal. As vert go back they change relation to vertical, note which stay in same plane as face going forward; they move back equal to face moving forward. Feel becoming erect means the two planes come closer together. Add next dimension of hip joints initiating becoming erect. Vertebrae push from under, one at a time to erect head. (Chinese juggler) So light/easier that you feel the thought of it is what's doing it. 4. Continue, show teeth as head comes forward, upper/lower lips move away from each other so teeth come forward, as if to bite or smile. (same thing): Coordinate movement of showing teeth with rounding back, as if all one movement. Reverse. timing, show teeth when erecting more like a smile than to bite. 5. Same position, R hand on R hip, moving same way: Take lower jaw forward while rounding back; Take jaw forward/back 3-4 times with one rounding of back backwards. 6. Sit as before: lift/lower arms; Leave arms up until tired; Return to R hip backward; Support R arm w/L from under; Return to lifting arms, note elbows wide; As you lift arms, think from shoulder, down arm to edge of hand 7. Stand, look forward, swing arms around R/L, note differences in the sides, face, eyes

Day 68 November 3, 2004

ATM Lesson #176 ~ Diana Razumny

Taking hips back, sitting #2

CD#11/T09 [Alexander Yanai #336]

Sit, soles facing, not touching, R hand on R hip, push back, elbow comes forward, wrist bends, allow head/spine to move as they want: Note: spine, sit bones, sacrum, hip joints, upper back, C7; Head comes forward, elbow comes forward, hip back; Note hip joint and iliac cress, elbow more in front; Lengthen shoulder blade away from spine; Note: hip joints, lumbar vert, thoracic, C7, cervical, base of skull. Add exposing teeth, widening corners of mouth to sides, then lips come forward, coordinated with movement forward/back of hip: Expose teeth as hip goes back, lips forward when hip comes forward; Switch, lips forward w/hip going back, corner of mouth broad when hip comes forward. Pause, lift R arm to shoulder height then L, compare. 3. Continue with L hand on L hip: Note: elbow forward, shoulder, spine, teeth, spine, chest; Expose teeth, slide lower jaw forward; Do several quick moves of jaw forward. Compare arms lifting. 4. On back, hands on floor, elbows wide, slide lower jaw forward, widen corners of mouth to sides: Let air out of lungs then push last bit of air out without any movement of body/chest, close mouth, inhale through nose. Repeat gusts of exhale. 5. Sit, soles facing, both hands on hips, push back, take jaw forward, widen corners of mouth: Continue, imagine someone touching C7, then out to edge of R shoulder, down to elbow, paint brush; Continue down from elbow to R hand/hip; Repeat on L side from C7 down to hand; Alt. attention R/L while moving hips back, jaw forward, corners of mouth wide, tongue behind lower teeth. 6. Same movement : Attn to base of throat where clavicles meet breastbone, feel connection of jaw to breastbone. ROB 7. On back, note back, shoulders, pelvis: Return to widening corners of mouth, exposing teeth, sliding lower jaw forward. At end of exhale, make sudden push of air out without effort in chest, stomach, ribs. 8. Sit as before, R hand on lower R ribs in front, push ribs back, elbow forward. Return to exposing teeth, widening mouth; Imagine tracing from C7, up to base of skull, continue up over top of head down nose, reverse slowly over top to base of neck, reverse, going down nose, over lips, chin, clavicle notch. 9. Lie on back, attention to pushing out exhale without effort. 10. Sit, L hand on L ribs, repeat movement, exposing teeth: From C7, trace up to base of skull, around to R ear, return, continue to L ear, down to corner of jaw, return to R side. Feel the two corners of jaw below ears, feel connection to base of skull. 11. Both hands on lower ribs, continue movement back, elbows forward. Note difference in movement backwards. Scan through skeleton while moving. Scan up

spine to base of neck, continue up over top of skull, down middle of face, throat, R clavicle, shoulder, elbow, back up to shoulder, to C7, up to base of skull, around to jaw corners. Repeat w/L clavicle, shoulder, elbow, etc. Sit comfortably to rest, stand, notice everything

Talk #52 ~ Dennis Leri

About ATM Lesson, 5 lines and pain

CD#11/T10

Students sharing about experience of lesson. Stand, lift arms, with weight forward on balls of feet. Then lift with weight moving towards heels. Feel the weightlessness of arms. Point of the lesson, feeling the counterbalancing that gives sense of weightless in movement and lifting with least amount of effort. What people sometimes do to test themselves after a lesson. Five lines idea: people can have physical discomforts and emotional reactions to those pains. With five lines, constructing a sense of yourself without the pain. You loose parts of the lines or they break up in areas of pain so organizing around the lines can bypass sense of pain. Health, homeostasis or a stasis of disease. Working with a "part" will not take care of the whole. We work more overall, general. Kate: what if someone has shorter leg and you use the 5 lines. Phantom limbs. Neuro-anatomy as a "practice" rather than just studying as a science. Painkillers delivering message slowly. Pain. Story of woman's lesson, pinching skin, monitoring pain, then regular pain went away. The five lines, you shift sense of self to another location. We look for those shifts in doing the work. Even a momentary shift can give person the message it's possible to have a different experience. Story of acupuncture and friend who had miscarriage.

FI Exploration #77 ~ Dennis Leri

Sensing along spine and connecting dots, side lying #2

CD#11/T11

Pairs: Person in side lying, feeling along spine for something of interest then find a way to access that from other points. Not going for an outcome and goal, just exploring. Discussion - Dan: what for? For a while. Can't have different intensions. Demo with Dan: could think of sliding ribs up through shoulder girdle. Also showed coming up under sit bone at an angle such that there is a rolling of the pelvis, creating a little side bending. Marsha: so no goal but intension? Intension at this point is to explore and see what you find. Another possibility (with Dan now) feel for the place along spine for area with high tone and push from sit bone and look for

direction of movement that lessens that tone and then hold it. Working proximal first vs. distal first. Mia and Gaby worked distal first. Dennis prefers proximal first. Example of Aikido wrist pain, holding hand still and move arm under hand then can move hand/arm together then just hand. Becca: clarify dampening someone's breath. Rif about using images and Moshe used dampening in a mechanical and electrical engineering way. Trivial and non-trivial machines, a coke machine with feelings. Gregory Bateson (Mr. Margaret Mead), Norbert Weiner suggested make a machine that is human by randomly punish it for being right.

ATM Lesson #177 ~ Dennis Leri

5 lines #1 - tubes with a flow, on front and back

CD#11/T12 [Alexander Yanai #341]

Imagine 5 lines as tubes with flow of water or whatever through them, arms straight out to sides on back and front.

Day 69 November 4, 2004

ATM Lesson #178 ~ Dennis Leri

5 lines #2 - hooking big toe with index, lift feet, on back & sitting

CD#11/T13 [Alexander Yanai #342]

Start sitting with hooking big toes with index fingers, lifting/separating feet. On back, create 5 lines. Arms out to sides, create lines with length and direction. Hook toes while on back, lift/separate keeping lines. Sit, hook one toe, lean on other hand, lift/lower foot. ROB then repeat on other side. One arm long overhead on floor, hook opposite big toe w/index, lift/lengthen leg, note a little rolling towards long arm/leg on other side. Repeat on other side. Sit, lift both feet with hooked toes.

Talk #53 ~ Dennis Leri

About ATM Lesson #178

CD#11/T14

Students sharing. Do we use the lines in FI? Sometimes. It's more about directionality, like a place along the spine and reaching out the arm or pushing from the sit bone to the head. In standing, where you can stand where there is no work. We look for something similar pushing from foot to head while person is on their back, looking for the place that the force goes through to the head equal to the amount of push on the foot. Lying vs. standing, NS reads similarly about taking force through.

FI Exploration #78 ~ Dennis Leri

Sensing along spine and connecting dots, side lying #3

CD#11/T15

Pairs: Person in side lying, feeling along spine for something of interest then find a way to access that from other points.

Talk #54 ~ Dennis Leri

About ATM teaching, 5 lines

CD#11/T16

We will begin practice teaching next week. Groups of 6 will divide into 2 groups of 3. Each trio will have 3 different lessons to teach and will break one lesson into 3 parts. Some people have difficulty with imagining so you can have them pretend. Moshe would talk about thinking without words. Thinking of a limb is a fleshed out version of a line.

FI Exploration #79 ~ Dennis Leri

Affecting the "bottom" leg/hip, side lying

CD#11/T17

Repeat previous with another partner. Add: have person on back, roll leg from trochanter. The one that doesn't roll as easily, have them lie on that side and then explore different ways of accessing that side/hip joint, leg tonus etc.

ATM Lesson #179 ~ Dennis Leri

5 lines #3 - hooking big toe, lift feet, smiling, on back & sitting

CD#11/T18 [Alexander Yanai # 343]

Similar to previous ATM # 178 with the addition of smiling.

Day 70 November 5, 2004

ATM Lesson #180 ~ Dennis Leri

5 lines #4 - circling string and knots, on back & front

CD#11/T19 [Alexander Yanai #337]

On back, 5 lines then imagine string around knee with knot, slide knot around 1/4 circle, continue, return to beginning, adding 1/4 turn until full circle of knot. Circle opposite direction. Repeat with other knee then side idea with each elbow. Repeat while lying on front side. On front, string around head at level of bridge of nose, eyes, top of ear, circling knot. On back, string around pelvis at level of pubic bone, hips. Circle knot around pelvis and head at same time. Add elbow and knee strings circling all one direction.

Talk #55 ~ Dennis Leri

About ATM, 5 lines, knots, images and so on

CD#11/T20

Students shared experience. Becca: about not using the knot. Rosemary: eyes moving. Kate: difficulty with string around head. Dan: difference in head/pelvis circle sizes. Betty: angle of the circling. Lisa L: changing direction of knot. Betsy: how to tie the knots. Frank: acceptable to use different image than knot? Can try other things but return to knot. Using a track with a beebie doesn't do the same thing. Frank: why not 7 lines. Looked at computer line walker. Susannah: difficulty with where is head in relation to lines so put another string around the shoulders to do head and pelvis at same time. Ann Baker: confusion about imagining in lesson #7 in ATM book. Rosemary also had question about, "if you can't do something you can't imagine." Thinking and acting gets mutually refined. People prefer to act instead of think. The lessons set up constraints to help get you to think. Speed, velocity and acceleration. Without orientation there is no possibility of kinesthetic awareness. Theoretically it's able to do something first through imagination. Use of our own sense of self and imagination to sense how another constructs themselves internally to get a feeling for what the person is doing and what aren't they doing. YoYoMa doesn't practice playing. Story of martial artist injured and sat on side lines and imagined practicing and came out of cast was much better. Adam: what's essential to a lesson. My interpretation is going to change. Left out a part of a lesson that didn't understand. About sticking to the structure, what is important, how do we know, should we worry about it. You can present the part of a lesson that isn't clear to you and see what

the people do. Moshe didn't consider the lessons ATM lessons, more a snippet of something he wanted to teach in FI. The AY lessons have strong structure from him going over and over and refined. Used the Bates method to develop lessons. Returned to question about use of images.

Talk #56 ~ Dennis Leri

Working with images

CD#11/T21

Maryska: sensing the knot on both sides. Bob: wife can't imagine. It's possible to build a bridge so that she can do it. Moshe had high IQ in each sense, kinesthetic, auditory, visual. The test for these things don't relate to something meaningful. Analogy of districts in Paris and districts in FM, 5 lines is one district. People don't have to visit all the districts and get a lot from the method. Some people can only move slow or only fast. Dennis personally had to use his boxing training and everything moved in slow motion and then when he saw people doing Tai Chi and related it to his experience. Eliza: thinking and acting. Thinking is a rehearsal for action, so in a way, thinking is holding back action. Boundary between thinking and action - you sense while you are acting, reflect on acting, sensing when doing until thinking and action becomes one. Often thought and action are separated. In ATM, we do a little, reflect, going back and forth. The test of a thought is how well it shows up in action. If someone thinks a lot, got to have the test. Other end, someone can have an action but person isn't there in the knowing sense. Thinking, moving, feeling, acting are all there. Moving is the least offensive for entering and changing something in a person. Using images like clock on floor and back of pelvis, fitting the numbers into the floor numbers, bringing thought and action together. No limit to qualitative movement but there is a limit to the quantity.

FI Exploration #80 ~ Dennis Leri

Twisting muscles #1, on back

CD#11/T22

One person on the back, knees bent, feet standing, feel under lower back, note where it's more lifted, go to that knee and wrap hands around thigh and pull. Do other side. If the back is flat against the floor, push from the front of knee into the hip. Now, rather than pushing from the bone, wrap hands around muscles, twist the muscles around the leg near the knee, go direction muscles want to go with intension.

ATM Lesson #181 ~ Diana Razumny**Head to knee, under gap, on front**

CD#11/T23 [Amherst July 21, 1980]

On front, L arm standing, R arm down along side, look under L arm. Feel L knee starts to bend. Take head/knee towards each other. Think of movement coming from the pelvis rolling back to L. Stay w/head/knee towards each other, imagine stick between forehead/knee, move up/down keeping relationship constant. Small/slow move. What would make it easier? Then imagine stick is between mouth and knee. Stay w/head/knee together, take elbow up/down. Add head going more under when elbow goes up. Return to taking head/knee tog/apart. Rest, repeat. Continue but think of mouth to knee. Stick between, moving both up/down. Take R forearm under waist so hand/fingers come through to front and continue ROB. Return to same but bring R arm all the way thru to front and slide it under the L thigh, palm up, return to taking head/knee tog/apart, R arm slides down/up. Cont then think of R hand to L heel. Wave elbow up/down. Stay w/head/knee tog like this and move as unit up/down. Sit, soles of feet together, roll head. Bend head R/L, note difference in sides. Return to previous position, R arm is under L thigh, bend elbow so fingers come up towards ceiling so it brings knee towards head, take head towards knee by bending elbow. Bring R arm behind, return to original knee/head tog/apart. Repeat stick between head/knee, move up/down. Return to just taking head/knee tog/apart. Switch to other side, R hand standing, R knee/head tog/apart to compare. Stand both hands, look under L/R arm gap, knees coming up, pelvis rolling side/side. Stay on one side, head/knee tog, move up/down as unit. Then take both knees to one side as head goes under gap. Sit, stand feet, hug legs, hang head, nose between knees.

Day 71 November 8, 2004

ATM Lesson #182 ~ Diana Razumny

Jaw movements, sitting & on back

CD#11/T24 [Amherst July 22, 1980]

Starts w/talk about jaw, moving head w/jaw fixed, relates to posture, neck, back, tongue, voice. On back, hands under head, open/close mouth slow/small, note when head starts to move. When mouth closes, lips come together without teeth touching.

Bring lips forward/protruded for sucking. Suck a while then allow mouth to relax so corners move towards ears. After while, stop, note if teeth are touching. Swallow, note teeth. Swallow without letting teeth touch. Sit, open/close mouth. Fingers on joint in front of ear, open/close; slide jaw forward/back; note pathway of chin, the movement at the joint. Sitting, note bite, upper/lower teeth relationship. Lower behind upper. Take lower teeth in front of upper. Note change in face. Leave lower jaw forward and use fingers to turn lips inside out, playing with lips. Play: taking upper lips R/lower lips L. Bite thumb, nail against lower teeth, slide lower jaw side/side, teeth against nail gauging how far jaw goes L/R. Switch to sliding jaw forward/back. On back, arms along side, jaw forward/back; side/side. Thumb nail against lower teeth, slide side/side, note diff distance side/side. Sit, knees open, hands on ankles, soles together, take head up/down. Leave head down, roll head L/R like pendulum; note eyes. Pause, eyes closed, hand in front of face reading distance, hand head, swing head L/R, hand moves w/head/eyes so that eyes would be looking at hand if were open. Gradually head/hand make full circle. Add taking lower jaw forward/back then side/side while circling head. Pause, sitting as you like, repeat circling other direction. Lean on both hands behind, soles together, head up/down; add jaw going forward/back several times while head moves. Just sit, open mouth, note when/if top of head starts moving up/back. How far before head starts moving compared to beginning

FI Exploration #81 ~ Dennis Leri

Twisting muscles #2, on front

CD#11/T25

Have partner lie on front side, take up the muscles of the calf of one leg, feeling through to the bone. Do the same with the thigh.

Talk #57 ~ Dennis Leri

About FI Exploration

CD#11/T26

Discussion after: students sharing different experiences. Story of woman who had stroke, using this approach and clarifying the image of the unaffected side.

Talk #58 ~ Dennis Leri

About Jaw ATM Lesson

CD#11/T27

People sharing. Ray: about head moving more at the end? Languaging in a lesson is always a part of a lesson. When using a transcription, separate out what isn't relevant to the lesson. Moshe's lessons have lots of talking. Screen playwriting has several classic forms. Same with ATM, get a feeling for lesson so you can then vary them. There is a logic to the sequence of the lessons so if you do a variation, know what you are doing. Brian: functional themes? You have affinity for a lesson. For instance, working with the eyes or sitting lessons. As you get more into a lesson, you wonder how it works. Marx brothers, working over lines before in film. Dennis' personal research: In ATM book, gives concrete instructions and things to look for then jumps to how this work will change the world. No scaffolding between two. Mental Furniture articles was an exploration about Moshe's thinking and how he conceptualized. Dropped cause and effect early. Newtonian point of view is all you need with FM. The lessons are kinds of experiments. Observer and the observed are the same so you go to a kind of meta observing. Brian: time shift? Padda physics, one-event theories. Proximal/distal comes out of the engineer and martial artist. What is imagination? Food tube empties, predator/prey instincts come up if you are in nature. If you are across from Weaver Street you think of going there. Function is the means by which you put intention into action.

FI Exploration #82 ~ Dennis Leri

Pushing from foot #1, on back

CD#11/T28

Have partner on back, push from their foot through to their head. Have them stand before doing the second leg. Stopped for a demo to clarify pushing is to the service of organizing, not just pushing.

ATM Lesson #183 ~ Dennis Leri

5 lines #5 - bending leg to side, on back

CD#11/T29 [Alexander Yanai #344]

On back, imagine lines with dots at shoulders, elbows, hands and hips, elbows, feet. Very slowly start bending R knee out to side, keeping sense of all lines staying long whole time bending then straightening leg. Bend again and lift knee to be over foot. Reverse. Repeat with L leg. Go back to R leg, stand foot slowly, tilt knee in slowly, keeping lines. Repeat w/L leg. With leg bent out to side, extend opposite arm to ceiling, reaching with arm, then add lifting bent leg. Repeat on other side. At end, both arms to ceiling, extending one arm, reaching for opposite knee.

Day 72 November 9, 2004

ATM Teaching #6 ~ Staff

Teams of 3 Teaching

[not recorded]

Groups of 6. Three students teach 1/3 of lesson to other 3 students. Then switch.

Talk #59 ~ Dennis Leri

About ATM teaching

CD#11/T30

Students sharing experience of teaching and receiving in teams. Timing was a big issue with several groups. Lesson can vary in length. Language and vocabulary. When person comes for a lesson we are going to give them a different sense of themselves. Use of relax and body. Avoiding the mind/body dichotomy. Moshe taking words out of vocabulary like Oy! or try. Address the shift in the lesson with qualitative distinction of the overall ensemble. Counting stops the daydreaming. J.Z Young, *Doubt and Certainty in Science*. Another book by Marty Wiener. A.R Orage - *On Love and Psychological Exercises* and book on dying everyday, every night you review your day and count 2, 4, 6, 8, 10, 10, 8, 6, 4, 2. The counting stops the critic. Then when you start the day, you know you are going to recount it so you go through the day differently. NYU drama school Moshe was giving workshop, he was 67, talking about brilliant people, currently, more people have access to that kind of information. Gives us a clearer way of thinking about the world as we accumulate knowledge. Gurdjieff had a movement group in Paris, 8 rows of 8. One person does a movement and another repeats. They ended up with 64 moves and Gurdjieff would count out timing and call our moves so they would work from a motoric memory. Noah Eshkol notation, Counting from a felt sense. Thinking at the speed we speak is very slow and limited in structure. Cultivate being lazy if you want to create something novel. Life passing before your eyes, everything very quickly. So where is that skill other times? Story of Jack Schwartz, Dutchman who could heal cuts.

FI Exploration #83 ~ Dennis Leri

Pushing from foot #2, on back

CD#11/T31

One person standing, feel tonus of each leg, holding/twisting muscles. Have person lie down and work with leg with less tone. Go to trochanter and move leg. Switch to high tone leg, add moving trochanter with pelvis in undifferentiated way and then do it differentiated, pelvis/leg moving separately.

Day 73 November 10, 2004

FI Exploration #84 ~ Diana Razumny

Pushing from foot #3, on back

CD#11/T32

Review practice from yesterday. Add reference of shifting student from side to side in standing and also feeling reference movements for second student. Went over options of holding foot and ankle and arranging foot in standing configuration before pushing through.

ATM Lesson #184 ~ Dennis Leri

Jaw open, tongue out, tailbone back, many positions.

CD#11/T33 [Alexander Yanai #451]

Explore taking tailbone back, opening lower jaw, stick out tongue. On back; standing with hands on knees; standing on knees; standing on one foot/one knee; on back and propped on elbows; propped on elbows and on top of head. Variations of open/close mouth, tongue in/out quickly.

Talk #60 ~ Dennis Leri

Organization

CD#11/T34

Betty: sense of someone's organization. Just imagine the connection from the foot. Don't need to see anything before hand. What you do with someone in a lesson may or may not be clear at the beginning and then comes clear when you touch or start. Asked Betty: What does organization mean? Organization is a general term. General scheme for a human being. The person's structure is an instantiation of that organization. It's abstract. The more that functions are integrated the more. . . Piaget talks about organization the way Feldenkrais thought of it. You develop a mental construct and use it as a backdrop. Brian offered his explanation of organization. Different strata generate it's own language. Speransky experiments of freezing dog's heads. Organisms work towards maintaining shape. Clarifying use of language. Varela and Maturana describing the amoeba structural qualities and observes who say things about the amoeba. Making descriptions is from an observers point of view. Kathleen: constraints? More like channels. And much, much more that note taker didn't take.

ATM Lesson #185 ~ Dennis Leri

5 Lines #6 - Strings and knots around knees and crotch with smile, on back

CD#11/T35 [Alexander Yanai #346]

On back, cross bent legs, tilt side/side. Change crossing, repeat. Stand feet, interlace fingers, create hoop with arms, take arms/head to one side and back to middle. Rpt to OS. Take head/arms opposite directions. Arms on floor resting, slide one leg up/down, bending out to side then leave leg standing, imagine strings and knots, one above, one below R knee, slide knots a quarter turn to R and back to middle. Pause, smile showing teeth, add knots sliding around to R. Have the centerline and R leg line, slide the knots and smile. Circle knots half way around, return, add smiling and central and leg line. Continue on to 3/4 turn of knots. Then full circle of knots. Slide both legs up/down to compare. Leave legs standing, tie string around top of leg, have the knot start between anus and genitals, slide knot forward to front, continue adding the 1/4 turns until full circle. Have the smiling and the central and leg line. With knot circling, smile and lines start lengthening L leg and bring it back. Both legs standing, have L thigh string in place, the two strings around R knee and slide both legs down to straighten. Legs straight, start with string at upper end of R thigh/crotch and two strings on L knee, repeat circling strings, smiling, slide legs up with knots circling. Continue with the strings, smiling, leg lines, come to stand. Stand and have all knots circling and walk.

On back, stand L foot, stand L palm on floor near shoulder/head, fingers pointing towards shoulder. Use L leg to roll/tilt body to R and press w/hand on floor. Start w/pelvis, then chest, shoulder, put everything back down in reverse. Then start w/lifting shoulder blade first, then chest, then pelvis, returning in reverse. The back of the head goes thru gap. Make worm move from hand to foot, foot to head. Attn to knee staying pointed towards ceiling. Both hands stand near head, both feet standing, worm move from feet through whole body to head, reverse worm move, hands to feet. Worm move from R foot to L hand. Other diagonal, L foot to R hand. Stand both feet/hands, take back of head through gaps alternately. On belly, stand hands, look under L arm, rolling pelvis so knee comes towards head, switch sides, alternate. Move up/down as unit. Imagine taking head side to side under each arm, knee sliding up towards head on each side. And imagine increasing speed while keeping feeling of elegance. When feel entire self do half speed you imagined. Stop, do in imagination. Imagine worm movement from foot to hand on same side then diagonally then other side then both. On back, stand both hands/feet, take back of head under one gap, then other.

Day 74 November 11, 2004

ATM Teaching #7 ~ Staff

Teams of 3 Teaching

[not recorded]

Groups of 6. Three students teach 1/3 of lesson to other 3 students. Then switch.

Talk #61 ~ Dennis Leri

About ATM teaching

CD#12/T01

Team teaching experiences. Advertising yourself for teaching.

Talk #62 ~ Dennis Leri

Demo with Shawn

CD#12/T02

Demo with Shawn on side. Use of primitives in FI. Answering questions about philosophy of method.

Day 75 November 12, 2004

ATM Teaching #8 ~ Staff

Teams of 3 Teaching

[not recorded]

Groups of 6. Three students teach 1/3 of lesson to other 3 students. Then switch.

FI Exploration #85 ~ Dennis Leri

ATM into FI

CD#12/T03

Play with your partner to clarify any movement from one of the 6 ATMs you received and gave during ATM teaching,

Talk #63 ~ Dennis Leri

Q & A

CD#12/T04

Brian: What about watching people doing ATM. Kate: Prefer more balance between moving and talking in training. Three week segment there are times when, as a whole group, there are different kinds of needs. This is not a trade school. If it were you would just rehearse ATMs and learn techniques.

FI Exploration #86 ~ Dennis Leri

Lifting head

CD#12/T05

Sit at partner's head, person is lying on back, knees bent, feet standing. Slide hands under head, lift head, bring forward, go with what's easy. Switch roles with a few people then end with a little head rolling on own.

Day 76 November 15, 2004

ATM Lesson #186 ~ Diana Razumny

Head under gap with undulation, on back #1

CD#12/T06 [Amherst July 22, 1980]

On back, stand R hand/foot: push/roll to L; Repeat OS. Stand hands, legs long: take back of head through arm gap; Repeat OS; Alt. L/R. Legs/arms long, press/release (worm): heels, knees, pelvis, chest, shoulder girdle, head; Reverse, alt up/down; Up/down each side separately; Up/down both sides same time again. Arms straight out, shoulder height, palms up: worm fingertips to fingertips, across chest. Stand hands: worm from heels to head; up/down; worm from hand to hand across chest. Stand hand/foot on one side: Push/roll, head under gap; Repeat OS. On back, stand hand/foot on one side: Push/roll torso as unit; Take head under arm gap; In sequence, push from foot, reverse; Repeat OS.

FI Exploration #87 ~ Dennis Leri

Lift/support head, knee out to side, on back

CD#12/T07

Groups of 3, one person lying, observed by other two. One of the two is the practitioner, the other is helper. Person lying, bend knee out to side. Observers observe. Leave knee out to side, note shape of torso. Repeat bending/straightening knee to watch how they use themselves. Look throughout, pelvis, lower back, shoulders, head. Repeat with other leg and notice differences. Bringing knee up is in a lot of lessons and can show a lot through person. Person lying share what they feel is the difference between the two sides. Sit at head, lift head, explore directions in small way, find the pathway forward that's easy. Put supports under head to create relationship of head to torso as if standing. Have them slide one knee up at a time and find out if they do it differently with head support. Then have easy leg slide out to side and find a way to support the knee out to side. Amplify/exaggerate what you see the person is already doing. After exploring, return to them sliding leg up/down. Compare with other leg sliding up. Have them walk around. Then repeat idea with other leg bent out to side and supported. Switch roles after lunch.

ATM Lesson #187 ~ Dennis Leri

Lifting and circling arm and leg, on side

CD#12/T08 [San Francisco, Year 1]

On R side, knees bent L on R, arms straight in front, palms together: Lift straight L arm to ceiling, arcing arm

from front to back only as far as can before L knee starts to move. Leave arm up/back, circle arm creating cone shape in space, fingertips define base of cone. Imagine/repeat on other side. On R side again, straighten L leg in front, lift from floor, circle foot creating cone shape w/leg movement. Imagine/repeat on other side. R side again, L leg straight in front, L arm arced back to comfortable place, teeter-tatter between arm/leg lifting/lowering as one unit. Imagine/repeat on other side.

Day 77 November 16, 2004**Talk #64 ~ Dennis Leri****About FI practice and feeling a difference**

CD#12/T09

How was the FI exploration yesterday? Less direction, more exploration within a container. How many people felt a difference after the first part of the FI practice. MS people having a global design of a lesson they didn't notice. Working with just one side made a difference they could notice and had to integrate differences that spilled over in the rest of their life. Kate: Is working on one side good place to start with neuro difficulties? Can't answer hypothetical questions. Look at people as ideal as they are, they've done the best they can given their perception and situations they've been in. Increase perception of choice. The first perception of choice is "this isn't wrong or stupid". You may have out lived it. As you begin to work you can find what can be different. You might think Moshe, after working with so many people, would have a particular way to deal with different kinds of people. One of our biggest problems we have as practitioners is wanting to "help" someone. You end up on a sympathetic level. Essential not to get into that mode. The person has their own resources and if they choose to help themselves that's how it works. Individual process and individuation and you can't do it for another person. First year of SF training with Moshe, woman with scoliosis and difficulty with her hip for a lesson who had come in having smoked grass. Moshe didn't make a pronouncement to her not to smoke. He'd rather not tell her how to behave but have her make differences for herself. You are just giving opportunity to feel a difference and sometimes people don't like feeling asymmetrical, you put a frame around it so they can appreciate what you are doing. What we do calms the limbic system. Now, for something seemingly contradictory, lessons are life threatening. Lessons are slow exposure to . Example, sunken chest, compress that direction, there is the personality level responding, then the whole organism overrides the personality and wants to breathe. When you really have the head you have the whole person. Hypothesis into hunch. Floating head, sits on top, lungs hanging from top of spine so head affects the breathing. Getting person comfortable in horizontal is already helpful and then your influence can give them a little something and you don't know how/where it's going to go. They make a decision. Clarity becomes the enemy of learning. Frank: height of table.

ATM Lesson #188 ~ Dennis Leri**5 lines #7 - Diagonal image, on back**

CD#12/T10 [Alexander Yanai #345]

FI Exploration #88 ~ Dennis Leri**Tilting crossed legs, on back**

CD#12/T11

Groups of 3, have a person on their back, have them cross the legs and tilt towards leg crossed on top. Repeat on other side. Note which direction is easiest. With legs uncrossed, tilt legs to easy side and leave them there with supports and then go through amplifying what you see they are doing.

ATM Lesson #189 ~ Dennis Leri**5 lines #8 - Lengths and fist, on back**

CD#12/T12 [Alexander Yanai #347]

On L side, knees bent, R leg forward of L, L arm overhead, head resting on L arm, R arm forward. Take straight R arm up then back following with head/eyes. Fist R hand. Both arms forward, fist hands, alternate fisting stronger, take R arm back keeping fists. On back, think through other side then do. Think of lines. On L side, fist hands equally, take R arm back. On back, L arm overhead, R arm forward, roll L keeping R arm relation to torso ending up on L side with R leg behind, R arm out in front, head on L arm. Lengthen R leg down through heel, flexing ankle, R arm bent in front, bring elbow/knee towards each other in front then lengthen away. On L side, R knee forward of L, L arm forward, R arm to ceiling, fists strong with smile. R arm forward, fisted . . . and so on. Please check AY from.

Day 78 November 17, 2004

FI Exploration #88 continued ~

Dennis Leri

Tilting crossed legs, on back

[not recorded]

Switch roles for last time. Groups of 3, have a person on their back, have them cross the legs and tilt towards leg crossed on top. Repeat on other side. Note which direction is easiest. With legs uncrossed, tilt legs to easy side and leave them there with supports and then go through amplifying what you see they are doing.

Talk #65 ~ Dennis Leri

What remains after a lesson and how long?

CD#12/T13

As large group afterward FI Exploration. Helping people feel a difference. Story of meanest man in the world who became successful, had a stroke. Lisa Knox share about old pattern came back. Runners adductors strong to go forward. Robert: learning lasting? Dennis brings in the 5 lines. What remains is a clearer sense of the self image.

Moshe Video

FI with Nancy Henry

Not recorded [Amherst July 29, 1980 Tape 25]

Moshe Video

FI with Nancy Henry

Not recorded [Amherst 1981 Tape 57]

Talk #66 ~ Dennis Leri

About Moshe Video and lessons to teach the public

CD#12/T14

Brian: What does Dennis see when he watches video of Moshe. Developing precision before moving quickly like Moshe in video. Betty: How do we choose lessons to teach to the public? Susannah: What about designing workshops? Adam: Headstand series?

ATM Lesson #190 ~ Dennis Leri

5 lines #9 - holding knee with diagonal hand, rolling, on back

CD#12/T15 [Alexander Yanai #348]

On back, knees open, soles facing, 8 inches apart, R hand to L knee, roll L/R very small amount, straight arm. Pause, think of central line, hold knee again, tiny shift R/L. Switch to other diagonal. Return to R hand to L knee, L

arm long overhead on floor, fist L hand, think of arm lines. Arms/legs down, think of leg lines, return to same on other side. Other side again, keep R knee still so that the rolling of pelvis/torso L/R is very small so that the movement is in the hip joint. Pause, return to same and allow knee to move this time. After few moves, stop knee from moving. Go back and forth a few times between keeping knee still or moving. Repeat on other side. Return to other side, L arm overhead, holding L knee w/R hand, think all lines lengthening with a tiny roll of torso R/L. Straighten L leg, leave R bent, R arm overhead, fisted hand, tiny roll to R, think R arm/leg length, then L lines lengthening when rolling tiny bit to L. Bend both knees, stand both feet keeping length of all lines come to stand.

Day 79 November 18, 2004

FI Exploration #89 ~ Dennis Leri

Affect shoulder circles indirectly, on side

CD#12/T16

Groups of 3, student lie on side, circle their shoulder and then find ways to indirectly improve shoulder circle.

ATM Lesson #191 ~ Diana Razumny

Head under gap with undulation, on back

#2

CD#12/T17 [Amherst July 22, 1980]

On back, stand hand/foot on one side: Push/roll torso as unit; Take head under arm gap; In sequence, push from foot, reverse; Repeat OS. Stand hands, legs straight: Worm from heels to head and reverse; Worm from one heel to diagonal hand, reverse; Stand hands/feet: Head through gap, alt R/L; On front, stand hands: Head under gap as knee slides up; Alt L/R. Stay on one side, imagine stick between head/knee, slide; Repeat on other side, imagine first. On back, stand hands/feet: Head through gap; Alt R/L.

Talk #67 ~ Dennis Leri

About morning FI practice, creating ATM lessons,

CD#12/T18

Betty, had difficulty with indirect route to shoulder without touching pelvis respecting students request. Kate: her partner had a very different idea about what to do. Practitioners can make very different choices of what to do with a person. Give student permission to give you feedback. If everything is painful, don't worry about causing them pain or avoid. Story about Nancy Henry. Maryska: Do you make up lessons. You can but be clear about the difference. Trainings come from combination of Amherst and San Francisco training to keep consistency between all the different trainings. Adam: Contexts. Lebet? If you think of doing something or do something is very different. Bleeding into past or future through anticipating, remembering. Hearing the first note of a piece of music you can know the whole piece is similar to holding the skull and knowing the whole skeleton. Our guesses and hunches keep us alive. We make informed guesses and continue to improving that process. We don't have a theory of FM because we are dealing with perception. We have a practice with esthetics but not a theory. We don't have laws and regularities we can rely upon. Heinz von Foerester proposed systemics instead of science. Chickens eating metal filings. Carver Mead at Cal Tech. Anecdotal tradition but we need to keep current

with science. Can't standardize what we do. The work is heterogeneous enough for it to keep growing and not become a cult. Teaching and studying needn't be a compulsion. Buckminster Fuller's idea of working together on our spaceship earth.

ATM Lesson #192 ~ Dennis Leri

5 lines #10 - Tanden with swinging leg, on side

CD#12/T19 [Alexander Yanai #351]

On R side, head on R arm, hold front of L lower leg with L hand, in middle of lower leg, bending knee up towards chest to reach hand to leg. Repeat, keeping L leg parallel to floor, holding with L hand, bring knee in arc up towards chest and then down and away, behind. Repeat-OS. Repeat and attend to: arc of knee; thigh bone; knee/hip joint relationship, fold in knee; space between legs near pubic; length of front/back of thigh from knee to hip. Resting on back, attn to below belly button, the movement of the breath at that point, note movement with inhale/exhale. Keep attention on point and roll to R side. Stay on R side, attn to belly point, hold lower L leg with L hand, swing leg with attn to belly point. Repeat-OS. On L side, hold R lower leg with R hand, take R knee L/R, to floor/to ceiling. Continue with attn to belly point "tanden". Note dimensions of thigh like before. Repeat knee movement R/L while holding lower leg, note heel also moves R/L. Note tanden moving forward/back. Have attention on heel. Note when tanden moves forward, head goes back, rolling you towards belly. Note R hip, breath, tanden. Then just tanden. Then whole thigh. Repeat all while lying on R side. On L side, propped up on L upper arm, L hand on L cheek, R hand on R lower leg, bring knee to belly then away, like before. Note tanden. Allow head to move for/back. Tanden goes forward when head goes back. Note tanden now moves forward of knee when knee is swinging down and back. Feel length along front of thigh up to head moving back when knee is down/back. Continue but extend the knee a bit when it is down/back to make a continuous line with the body to the leg. When it's extended move heel R/L like before. Attn to tanden, turning of body to belly with head going back, spine twisting from one plane to other from hip joint. L leg can straighten a bit for comfort of twisting. Rest on back, note tanden with breath. Do everything from 8 & 9 lying on R side, R cheek propped on R palm.

Day 80 November 19, 2004

ATM Lesson #193 ~ Diana Razumny

Head under gap with undulation, on back

#3

CD#12/T20 [Amherst July 22, 1980]

On back, stand one foot/hand: Push/roll, attn to head roll; Head goes through gap after roll. Stand hands/feet: Worm up/down; Worm across chest hand to hand; Worm up/down w/arms down. Stand feet: Stand L hand, worm R foot to R shoulder; Worm R foot to L hand; Worm L foot to L hand; Repeat OS. Stand L foot/hand: Worm from foot/hand; Push/roll, take head through gap; R hand on L elbow, lift shoulder; Add head rolls R/L w/shoulder lift; Return to push/roll, head through gap. Switch arm/leg, repeat OS.

Discussion ~ Diana Razumny

Groups of 3 about the undulation series

CD#12/T21

Students sharing highlight of their trio's findings.

FI Exploration #90 ~ Diana Razumny

Shoulder circles direct and indirect, on side

CD#12/T22

Discussion ~ Diana Razumny

Groups of 3 about the segment

CD#12/T23

Trios discussing what was important about this segment. Closure and handing out of ATM Certification letters.

ATM Lesson #194 ~ Diana Razumny

Head under gap with undulation, on back

#4

CD#12/T24 [Amherst July 22, 1980]

On back, stand hands/feet: Lift head/shoulders, pressing hands; Add-sticking tongue out; Compare head lift w/o tongue. Stand hands/feet: Worm up/down head/tail; Worm along diagonal hand/foot; Worm in circle around torso; Repeat w/arms/legs down; Repeat w/arms overhead; Stand one foot, opposite arm long overhead: Worm from foot to hand; Add looking at hand; Switch arms/legs, repeat OS. Stand one foot: Worm in circle around hips/shoulders; Switch legs, repeat; Repeat w/arms overhead. Stand feet: Worm up/down; Stand hands/feet: Head through gap.