

Day 151 Monday November 9, 2009

FI Exploration #172 – Dennis Leri

Standing scan through palpation, bottom up

CD#31/T01 [9 min] DVD#S16-1 Scene 1 [18 min]

With partner, touch, feel tone of calf, feet, arches, Relationship of ankle to leg, compare 2 legs. Sense of tone, texture of 2 legs. Where weight of heel, difference between 2 sides. Tone of front part/back of leg. Relate tone of hamstrings, quads to what you felt in the calves. Towards end of 2nd week, we'll come back to this – scan for practitioner and student. Feel extensor muscles in lower back. Flatter, tighter, more raised? Go up alongside the spine and alongside the spinous processes. Differences left/right. Both sides of neck. Review what you felt, review by touching. Watch student walk away from practitioner. Don't make assumptions, just look. Walk back towards practitioner. Switch roles. Repeated after ATM.

ATM Lesson #316 – Dennis Leri

Scanning spine, emphasis on right side, on back

CD#31/T02 [19 min] DVD#S16-1 Scene 2 [34 min] Source: Dennis

On back, look along a line on the ceiling. Look along inside/outside of that line. Scan internally from coccyx, up lumbar. Rpt, thinking along inside, then along outside. Sense effect of breathing on area as scan. Cont up to the thoracic vert. Rpt, add tracing ribs at ea vert. along R side. Cont, add: expand belly w/inhale, deflate on exhale. Rvrs, inhale/deflate, exhale/inflate. Then expand belly & chest on inhale, sensing the cervical vert. Rtrn to partner, watch walking. FI above repeated as means of comparison.

Discussion #202 – Dennis Leri

Competence and confidence

CD#31/T03 [70 min] DVD#S16-1 Scene 3 [71 min]

Questions coming into this last segment? Brian: Competency Profile from Guild. What is competency and are we supposed to have it? You're looking for something and don't know what it is, but you do something and something happens. Is that the beginning of competency? Dennis: you're competent to begin. As you begin to work with people, you'll have a general practice and you may find you get certain kinds of people to work with. You find your way through. There's never a population you're dealing with, it's always individuals. You don't have to see the diagnosis, just how they're breathing, walking, coming to standing. What you need to know just shows up. At a certain point you figure it out. Difference between confidence and competence. It's a life-long learning process. Biggest resource will be colleagues, inside and outside of class (worked for him with Mark, David, Elizabeth), plus DVDs, region has resources. Competency guide is an interesting document. Applies to being in a practice, not to a training. Many come to training without intention of becoming a practitioner. We never said this was a trade school. Moshe had confidence that the lesson would come to him, it would show up as he worked with someone. You don't have to accomplish something besides listening and engaging. Article Dennis wrote on Fechner. "Almost not seeing something" When you try to check it, you apply certain habits of thoughts and it disappears. Ambiguous, but not ambivalent. You can't be a cynical therapist. The threshold of engagement. Moshe threw a judo master before he knew who he was, after he found out, couldn't throw them. You will benefit from referring people to other practitioners. Tres: Trade school experience in my past. Understood all of training, went to job and understood nothing. Dennis: you just don't know where insight or good information is going to come from. You hope people will get the intent of the lesson, rather than the content. Kristin: After reading Fechner article, difference of knowing about and knowing how.

Shira: Have more of the lessons taught in training been Yanai? Why? Dennis: All training were site specific. San Francisco was 65-70 people, in the late 70's; Amherst: 240, 80-83. Different kind of training. My experience, both those trainings were all summer long. Doesn't map well to training in segments. Segments, you want to take series, more easily found in Yanai lessons. In Dennis' current Berkeley training it is 5 days, you need to have a beginning middle and end in 5 days. Amherst is like Beethoven's last quartets, it's so advanced. Moshe would start and stop, pick it up 6 weeks later. Yanai is a huge resource. It is a lifetime supply, independent of all the other trainings and workshops. London notes, Esalen, Yanai is a complete package. San Francisco was 4 days a week, he did workshops on weekends, taught ATM at night, did FI after class. How can I bend this lesson? If I bend it, where does it break. Yanai translations are not great. In Hebrew, no word for hand or foot, it is the spoon of the arm, leg. Look at the series for clarification of the language. Like a bartender, you have to size up your client. What do you tell them about the work or the lesson? People want to avoid discomfort. The symptom is smarter than the person. I will listen to the symptom. Cheryl: How do you listen to the symptom, validate the symptom. Dennis: foreground/background. What is the effect is treated as the cause of the problem. Underlying that is something they're not connected to. Diminishment of pain is a viable goal. Maybe 20%

reduction is a good goal. Any symptom is an uninterpreted part of life. Abi: interested in Dennis' workshops in California – big body, etc. Feldenkrais' basis for the theoretical aspect of his work came in the 40's–50's with work of FM. Alexander, Gerta Alexander (Eutony) Jacobi (amazing pedagogy, some Feldenkrais lifts directly), Gurdjieff, Krishnamurti lectures, influenced his formation of his work. Was looking for a context, Maurice Nicole. Conceptual work.

ATM Lesson #317 – Dennis Leri

Spinal chain with rolling fists, on back

CD#31/T04 [20 min] DVD#S16-1 Scene 4 [20 min] Source: Amherst July 2, 1980

On back, stand feet, arms out at shldr height, roll soft fists, think through arms to C7, shoulder girdle, upper chest. Pause, roll pelvis up/down, push/pull through spine, attn to sym of legs. Lift tail, then sacrum, little higher, not when switch from flexing to extending, only go as far as still flexing then return. Switch to asymmetrical use of legs, one side a few times then other side. Alt to compare. Rtrn to lifting both sides of pelvis, cont up until pressure is at base of neck. Start rolling arms up/down few times, leave neutral, roll up spine, pelvis lifted, note effect on rolling of arms up so elbows lift. Only roll fists a few times, pause, lift head to take chin to throat/chest, sternum moving down/back, add rolling fists down. Roll fists down, lift head, reverse, head down, roll fists up, lift pelvis. Roll arms up/down, feel through shoulders, girdle

FI Exploration #173 – Dennis Leri

Standing exploration taken into being on side

CD#31/T05 [3 min] DVD#S16-1 Scene 5 [67 min]

Work with same person that was explored in standing and have them on their side, taking into consideration the asymmetries you felt while they were standing

ATM Lesson #317 cont – Dennis Leri

Spinal chain with rolling fists, on back continued

CD#31/T06 [23 min] DVD#S16-1 Scene 6 [24 min] Source: Amherst July 2, 1980

On back, feet standing, arms out to sides, roll fists, lift head/pelvis in conjunction with rolling up/down. Stay w/fists rolled up, stay, lower pelvis slowly, keeping arms in same place. Rpt idea w/head up, arms rolled down, stay w/fists rolled down, lower head. Roll arms/fists up/down, sensing through shoulder girdle, ribs. Roll arms down, lift pelvis, roll arms up, lift head. Roll one arm up, other down, feel which leg gets involved, lifting one hip, turning head towards upward turning arm/fist. Stand on R foot/L knee, arms out at shldr height, R arm forward in front, L in back, turn one arm up, one down, lean towards upturned arm, look towards upward turning arm. Rpt OS. Sit, arms out to sides, roll fists/arms up/down, head up/down. On R foot, L knee, R fist on floor hear R foot, L arm straight up to ceiling, roll both fists "downward" and "upward" like just done in sitting. Rpt OS. On back, feet standing, arms out, roll arms/fists up/down, feel torso facilitates. Stand

Day 152 Tuesday November 10, 2009

Discussion #203 - Dennis Leri

Five lines

CD#31/T07 [33 min] DVD#S16-2 Scene 1 [34 min]

If you think about our skeleton, it's just an image. It's a good intermediary between you and the 5 lines. Like thinking of tubes, it's an interim thing. Abstract: length and direction. All the presumptions of embodiment, cycling around sites of motion, emotion, intellection, that we anchor ourselves - being not here is a way of being here. It has survival value or there wouldn't be so many people in denial. 5 lines are not your muscles, bones, pains pleasures. Ray: Why C7, why not T1? Dennis: There's a point where rib cage will dampen. As you're moving, you're carrying these lines along with you. You can reside in the lines and the movement will come along. The lines move to move you. Movement challenges the stability of the lines.

AY lessons 333-359, deal with self-image and are 5 lines lessons. You also find it at Esalen, San Francisco. Marge: this isn't making sense making sense. Dennis: We notice an amputee as missing something. This is basic to a human being. Pattern trumps the muscles. Which pattern trumps all patterns? Deconstruct to the most basic level. So basic we don't even take it into consideration. Your self-image can change (feel bigger, smaller, etc). 5 lines is home base, invariable. Feldenkrais won't make you a happy person, it will make you a person. You play with the marbles you are given. Shira: People have pain. In a lesson there becomes a possibility, pain can change. Dennis: In Israel, Moshe would never ask "what's going on," when someone was having emotion on the table. You had no idea what they had gone through and they would be insulted if you pried. Many people when they get their back belt stop. The black belt, "sho-dan" means first step, it's when you start practicing. There's a point where the energy centers shift over. A good teacher can recognize this and change the focus of your training. True also in Feldenkrais. Value of community - taking this voyage on your own. You need to feel connected. In ATM book, Feldenkrais said when you get it, you realize you're not in this world alone.

ATM Lesson #318 - Dennis Leri

Five lines #1, with hooking big toes, on back & sitting

CD#31/T08 [39 min] DVD#S16-2 Scene 2 [39 min] Source: AY#342

Sit, soles facing, hook big toes w/index fingers, lift foot from floor. On back, imagine someone pushing from base of spine, feel direction of movement towards head. Arms at shldr height, palms forward, think of movement outward from the spine along arms to finger tips. From lower spine through hip joints down legs to feet. Establish 5 lines. On back, hook big toes w/index fingers, begin lengthening (small unbending) legs, keeping sense of the 5 lines. Recognize if strain, lose the lines. Rpt, think R leg line from spine to knee. Then from spine to heel on each side. Rpt, focus on R arm line from C7 to elbow, then L, extend R to finger/toe, then L. Clarify movement from tail to head, keeping the central line moving upward as continue to lift feet w/hooked toes. Keep lines in mind as come to sit, soles facing, hook big toes, begin to lift the feet small amount until can balance on butt, lines intact. Sit, soles face, lean on L hand, hook R big toes w/R index, lean back, lift foot, keeping all lines long and lengthening. Rpt OS, think line is floating up. On back, toes hooked, lengthen, keep all lines alive. Sit, toes hooked, lift feet keeping lines, switch to lifting R foot, leaning L to make easy, rpt OS. On back, hook R toes, L arm long overhead, L leg long, lengthen/unbend R leg, keeping the lines long. Rpt OS. Hook both toes, lift/lengthen little just so can interact with the lines. Sit rpt 1st mvt. Stand

FI Exploration #174 - Dennis Leri

Standing exploration with 5 lines in mind/body

CD#31/T09 [4 min] DVD#S16-2 Scene 3 [31 min]

With Galileo, gravity - object falling through vacuum. Vacuum hadn't been invented. Thought experiment, take out all other variables. Mass in space. Everything falls at a uniform rate. There's a conceptual power to making these kinds of abstractions. With 5 lines this give you a perspective. Get a sense of your own 5 lines and everything you're touching as being in their 5 lines. In Alexander Technique, everything their hands do communicates forward and up. Do same thing as yesterday in standing, about 10 minutes each.

FI Exploration #175 - Dennis Leri

Pushing from the head #1, floating

CD#31/T10 [40 min] DVD#S16-2 Scene 4 [89 min]

Demo w/Ashley: Dennis, sitting at head, feeling along sides of cervical spine, rolling head, feeling for shape of back of head, lifting head, bringing forward, finding different angles, looking for easy. Shows different hand holds for cradling/holding head. Showed use of index at occipital for nuancing direction. Ray asks, "What's the it you're looking for?" The place where head is carried so eyes would meet horizon when standing. Pad behind head, rolling side/side.

Remove pads, L hand behind head at base, R hand at top of head, bring head forward that place, push through from top of head. Head on pad, both hands on head with thumbs at top to push through. Go to C7 to compress down through spine, return to top of head, thinking all the way through top pelvis. Importance of carriage of the head, changing the breath and chemistry. Teleceptors/periscope metaphor Lengthening. Sitting with hand on back, guiding awareness. Stand, sit behind, move from pelvis feeling through to feet and to top of head. Questions: Michael: hands? Dennis: work with each other.

ATM Lesson #319 - Diana Razumny

Standing #1, taking back backward

CD#31/T11 [42 min] DVD#S16-2 Scene 5 [43 min] Source: AY#234

1. Stand feet, note standing and arms/hands hanging. Arms hanging, overlap hands in front, hand holding the other, head lowered. Take pelvis back, note weight on heels. Head stays lowered w/o relative mvt, eyes are looking down. Neck soft. Clarify, note tail, whole pelvis. Note quads. Arms stay hanging in front. Walk 2. Stand, R foot/leg forward small step, rpt above, pelvis back, head hangs, knees don't bend. Chest/shldrs soften/chg in order to go back. Whole of self mvs back over heels. Chg hands, cont. Play w/breath. Chg legs, rpt. Weight in heels, toes lift. 3. Stand, legs spread a bit, feet parallel (inside), hands hang/holding, take pelvis back/to R/L corner (side/side). Walk. Chg? 4. Stand, feet parallel, take pelvis back, lift arms forward/shld height, hands overlap. Eyes on hands. Take R shldr bld back. What stops? Weight mvs over L heel. Walk. 5. Cont switch hands/shoulder. Toes don't lift or grip. Stay w/L shldr back, add taking L hip back. 6. Rpt above w/R shldr back. Walk. 7. Arms hang/hold, 1st mv, pelvis back. Tuck chin, look forward, take head/neck back. Have to take lower ribs/chest back. Weight on heels, toes light, arms hang. Walk. Stay w/head/neck back, take pelvis back. 8. Lift arms shldr hght, hug self, elbows up in front shldr hght, look at elbows, take whole back backwards, mv to extreme R then L in arc behind. Head up, knees straight. Turn whole body R, face/front go L w/pelvis back. Feel belly work, weight on heels. Chg in chest/knees. Rpt OS. Walk. 9. Arms hang, feet normal, take everything back several times, take R/L in arc while back. Find extreme backward. Note arms/hands hanging. Walk.

Day 153 Wednesday November 11, 2009

ATM Lesson #320 - Diana Razumny

Standing #2, taking back backward

CD#31/T12 [44 min] DVD#S16-3 Scene 1 [44 min] Source: AY#235

1. Stand, arms/hands hang in front, holding, think of taking diff. parts backward as in last lesson, parts in sequence. Start at knees, tail, top of pelvis/lumbar, upper back, between shld bls, back of neck. Go up/dwn few times. Pause, take whole pelvis back, arc L/R. Add arms lifted to ceiling, eyes forward, think lengthening. Walk 2. Stand, R foot/toes on floor, crossed in front of L leg to the L for balance. Take whole pelvis back in arc from R to L, eyes to floor. Cont w/R toes on floor little farther back to L, R leg touching L. Walk, compare legs. Rpt. OS. 3. Stand, legs spread a bit, feet parallel (inside), eyes forward, lift/drop heels. Note knees. Now only R heel, L leg on tiptoes for balance. Light/quick. (banging to head?) Rpt OS. Walk. Chg? 4. Rpt, alternate L/R heel bang. Same bang to head? Cont quickly, note path of knees, line forward. Image-parallel wires, thru knees back/front, knee glide on that line. Pause, lift/fall w/both heels same time. Note head bang. Walk. 5. R leg/foot straight forward, tips of toes touch floor, tap L heel. Which part of foot stays planted, has most pressure? Space between big/2nd toe. Shift weight onto R foot, L toes behind for balance, tap R heel. Hands/arms spontaneously hang w/palms facing back, shldrs/breath easier. Rpt OS. Walk 6. Stand, lift toes. Leave toes lifted, lift/drop heels. Note arms, breath, area of pressure on front of foot. Walk w/toes lifted. As if normal walk, note what tightens? Allow heels to move away from ea other. Hands soften? Walk "regular". 7. Stand, lift/drop both heels. Note diff in shldrs, head, chest. Pause, lift fronts of feet from floor, standing on heels. Attn to sm finger, chest. Step in place, walk forward, back, L/R. Attn knees straight/bent, try both. Walk. 8. Lift R toes, lift/drop R heel w/knee straight, pelvis tilts R/L. Rpt OS. Stand, note leg muscles. Walk, attn to parallel legs. 9. Walk on heels, front of foot lifted, as if normal. Knees move forward, back/pelvis move back. 10. Stand, feet parallel, lift arms, overlap hands, take whole of back backward like beginning, note all parts, if more moves back. While back, take whole of back R/L. Note head/chin. 11. Stand, cross R leg in front of L, R toes to floor L of L leg, rpt above mv, use toes for balance. Move R foot back so R leg touches L, cont. Rpt OS. 12. Stand, arms up in front, taps both heels. Walk, note hands, arms, shldrs, breathing, org of chest. Note chgs.

FI Exploration #176 - Dennis Leri

Pushing from the head #2

CD#31/T13 [30 min] DVD#S16-3 Scene 2 [78 min]

Demo Michael. Lift head, turning neck. Head on pad. Carriage of head, movements that are permissible. Lift shoulders, feel difference between sides, difference in how movement connects through ribs, affects neck. Lie on side. Feel channel of spine. Movement of hip, whichever allows more of the spine to be involved, hand on hip, sitbone, trochanter, hand on ASIS and knee taking hip back. All directions. Feel along spine, channel clearer. Using thumb moving rib in direction of spine. Hands shaped to rib cage, the shaping of the breathing. Sitting at head, working through C7 with both hands, finding connection through same spot, through it to the hip. Hand at top of head, hand on neck, feeling tone on both sides of neck, finding spot where tone softens, which is neutral. Pulling from back of head and jaw, finding neutral and pulling, finding connection through same place. Push through sit bones, finding same connection. Lie on back. Flat then with roller under knees. Lift head, find neutral. Pads under head. Feel difference in lifting shoulders. Find place where the angles of the lifted shoulders meet. Hands on either side of pelvis, roll forward, back, side to side. Referring to this morning's ATM, the hard part was the top of the pelvis coming back. Come to sit. Hands on front/back of chest. Standing holding head from side, pelvis. Hands on ribs, working with side bending, accessing same place in spine/ribs. Walk forwards/backwards, backwards on heels, feel what happens in mid-back. Position doesn't matter.

FI Exploration #176 continued - Dennis Leri

Pushing from the head #2 continued

No audio. DVD#S16-3 Scene 3 [46 min]

Switch roles

Discussion #204 - Dennis Leri

Working the "edge", going with a pattern

CD#31/T14 [7 min] DVD#S16-3 Scene 4 [7 min]

Question from Ray: going right to the site. Dennis: usually we don't contradict the pattern. There's a way to right into the pattern and pause right at the edge of it, wait a little and it expands. The connection is made. Tres: how do you identify the edge? The bone is closer to the nervous system than the muscles are. But you could move muscles to imply skeletal movement.

ATM Lesson #321 - Dennis Leri

Five lines #2, with hooking big toes and a smile, on back & sitting

CD#31/T15 [38 min] DVD#S16-3 Scene 5 [38 min] Source: AY#343

On back, sense/image 5 lines, hook big toes w/index fingers, lift/lengthen both then alternately. Hold toes again in easy length, smile/let go, cont w/the smile while opening/closing legs. Stop, lengthen arms/legs, sense 5 lines, sense smile. Hook toes, sense central line, smile, after while, shift to 4 limbs. R arm long overhead on floor, stand feet, hook R big toes w/L index, smile, bend/straighten R knee, visit the lines, smile, ease. Recognize any critical voice and do something different. Rpt OS. Hook both toes w/index, lengthen/bend legs, feel direction of central line upward, on/off smiling. Sit, soles facing, lean on L hand/arm, hook R big toe w/R index, lift/lower foot, visiting the lines. Rpt OS. Sit, lean on R hand/arm behind, hook L big toe w/L index, lift/lower, visit lines and smile. Switch hands, same toe. On back, hook both toes, focus on lines, smiling occasionally, movement continues in background. Slowly come to stand, staying with lines

Day 154 Thursday November 12, 2009

Practicum #1

3 students giving lessons to guests

Not recorded

Discussion #205 - Dennis Leri

Debriefing lessons

CD#31/T16 [47 min] DVD#S16-4 Scene 1 [48 min]

2 groups discussing lessons. One group recorded.

Practicum #2

3 students giving lessons to guests

not recorded

Discussion #206 - Diana Razumny

Debriefing lessons

CD#31/T17 [43 min] DVD#S16-4 Scene 2 [44 min]

2 groups discussing lessons. One group recorded.

Practicum #3

3 students giving lessons to guests

Not recorded

Discussion #207 - Dennis Leri

Debriefing lessons

CD#31/T18 [25 min] DVD#S16-4 Scene 3 [26 min]

2 groups discussing lessons. One group recorded.

Day 155 Friday November 13, 2009

FI Exploration #177 - Dennis Leri

Pushing from the head #3: Refinements & foot pushing

CD#31/T19 [69 min] DVD#S16-5 Scene 1 [69 min]

Demo with Shira. Competency, in light of yesterday's practicum. Rolling head with full hand gives a completely different experience to the client. Rolling head with elbow braced on leg is impossible. Lifting leg while on roller - be careful not to hyperextend the knee. Thumb on the 4th toe. Ways of holding foot, into standing position. Jeff Haller is obsessed with the 4th toe (the ring toe). Limits lessons. Mark Reese. If hand was floating in water, right place to push. Point where you can get lengthening without exciting stretch reflex. And finger is a part of hand, arm, person. Rolling head, you can over-ride. In the lesson you have expanded their (capabilities), and if you override their limits you can cause problem because the system has reorganized and lost its defenses. Find her limit and then use other hand to stop the motion and then take both hands over which gives them a sense of their boundaries. Or have them fix eyes on ceiling, then look in the direction they are going. Or take chin towards chest and then to side. From Judo, 80% of game is pelvis/torso. From Alexander, 80% is head relative to torso. Feldenkrais realized you needed both. Lift head, translate to side. Lifting arm - from across them is reaching. If lifting from same side, lift forward from elbow. From condyles, crook of elbow.

Dynamic stability. Balancing roller on end, takes little energy to bring back to center within a certain range. We have a lot of craft-oriented jargon, but we're working with the dynamic stability of the system. Sensei said to Elizabeth Beringer in article, "you take my balance and I have to figure out how to get it back." The support for our sense of self comes from our sensations we have in our relationship to the gravitational field and then societal. I do something to create my sense of self. Scales of descriptions. I'm here, I'm not here. Distribute the addresses of the correlations of foot to head, etc. 5 lines lessons. Feldenkrais said when you do a lesson you walk out and you forget. You haven't changed your relationship to your primary image. All your experiences (not just movement) are challenges to your primary image. Self-image is always mediated by your aversions, attractions and denials. Feldenkrais: don't get bound up in "is this a good movement?" Abi: are the 5 lines affected by experience? Watching Jude move. He already has a sense of his boundaries, when something is beyond his reach. James: when do you put support? Supports are wherever there is a gap. Mia Segal worked in Japan and uses almost props. Ruthy does the other extreme and supports, props, etc. If connection through skeleton is clear, the tone along that path cannot be dampening. Re: finger example from earlier, there's a set point like a thermostat. You're listening for that the whole system can change. A recognition of that possibility allows it. It's difficult because you have to wait and you get ambitious. James: Do you learn more about this from ATM or FI? It depends on you learn. I got this more from FI. You become inured to your experience and it's not novel any more. So, get FIs from other practitioners. 5 lines is a more objective experience, it's fundamental. Rolling head, moving arm, you don't have to worry about doing it perfectly, but work with it in a way that makes sense. Marge: direction and length in 5 lines.

ATM Lesson #322 - Diana Razumny

Standing #3, taking back backward

CD#31/T20 [39 min] DVD#S16-5 Scene 2 [40 min] Source: AY#236

1. Stand, legs spread, not neces parallel, take parts backward, attn weight onto heels - in sequence: knees, tail, top of pelvis, lumbar, lower chest, btw shld blds, C7. Walk.
2. Stand, feet wide, take L side pelvis back in arc to R, then alt side/side, attn to hip joints, diff of muscles in legs R/L, knees. Rtrn to only going to R.
3. Wide stance, arms out in front, hands overlapped/limp, take L hip back, turning around R hip joint, eyes stay to front. Walk. Rpt OS. Arms lowered, alt R/L. Listen for asym use of muscles/mvt.
4. Lift arms, take lower chest & upper pelvis back. Take that area back relative to rest. Weight in heels, arms don't lower. Walk, legs, pelvis?
5. Stand, feet wide, lift arms, eyes to hand, lift/turn R heel outside to R w/straight leg, take to floor to outside. Attn to mid R side goes backward. Bring weight onto R heel. Rpt w/arms down, quickly.
6. Rpt, coming onto R heel, shift body to R, take heel to floor, lift heel, pivot on front of foot quickly. Rpt OS. Attn to keeping L shldr/hip in line while turning back to L, front turns to face R. Rpt w/arms down. Bend leg at first then with straight leg.
7. Arms in front, lift R heel, turn out to R, lift L heel, L toes stay on floor, lift R heel, bring back to place, turning around R axis as one piece several times. Attn to the mid back backward.
8. Cont, add lifting L toes. Rpt, quickly, drop on heel, almost like a hop, R toes stay connected to floor. Rpt OS. Alt side/side.

Discussion #208 - Dennis Leri

A few practicalities of having an FI practice

CD#31/T21 [42 min] DVD#S16-5 Scene 3 [43 min]

Abi: working with injuries. How do you talk about with clients. Client might say, "You didn't work on my shoulder." Working with people who say they don't have cartilage in their knee. Dennis: If I give you answer you might think it's the way. It's just hard. It's not just your knee, but everything else will be better. Moshe, when practitioner still had pain after a session, he gave her some of his painkillers. Ray: on process. Dennis: shift in medical profession towards candidness. Pam: do you manage their expectations. Dennis: I manage MY expectations. I do what I do. David Bersin - insists on a number of sessions. He tells him he wants results, just like they do. He sometimes does 2 short sessions a day with out of town clients. James: do lesson "right" or comfortable? Feldenkrais would say "your slow isn't slow enough. Your not enough is too much." They're doing but they are not there. You want to shift to doing while you're there. If you know that doing it "right" helps your participation, then that's not mindless. It can improve functional relationship, if you're aware of what you're doing. Gaby and Chava - did without ambition. Brian: still have same old issues after 4 years. In a day/week/training, there's a certain period that it's difficult. Marge: re: Abi's question on surgery/knees.

FI Exploration #178 - Dennis Leri

Rib detail

CD#31/T22 [18 min] DVD#S16-5 Scene 4 [87 min]

Turn head, get a sense of freedom of it. Outline ribcage. The ribs relate to breathing. Shape of ribs, take in direction. Fingers between ribs, or use flat of hand. Instruct to breathe against my hand. Breathe out and do that. Do one side and do other. Alternate him breathing and taking it over, going against it. Not just working with ribs but the whole pattern of breathing in and breathing out.

Tres: not breathing in clients' faces. Michael: working with colleagues. In Diana's lesson, take pelvis backwards, the chest has to soften and broaden. In 5 lines lesson with plane of shoulders and plane of hips, taking arms up and movement is easier. Cheryl: echo of gluing of the lungs. Dennis: yes, and more of seesaw breathing. James: idea of what you want to improve for your client. Dennis: if you know what you're doing, you can do what you want. If you go back to what is comfortable, now it is a choice because you know what comfortable is.

Day 156 Monday November 16, 2009

ATM Lesson #323 – Dennis Leri

Five lines #3 with knots & strings, on back & front

CD#32/T01 [52 min] DVD#S16-6 Scene 1 [52 min] Source: AY#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.

Discussion #209 – Dennis Leri

About 5 lines ATM lesson

CD#32/T02 [61 min] DVD#S16-6 Scene 2 [62 min]

5 lines with knots: infinite amount of lines circling around. Cheryl: martial arts class several weeks ago, describing orbits in more than one plane. Dennis: are the lines becoming more accessible? Shira: how much holding there is especially in the center line. Clearer sense of my bones. Dennis: Would you have bones without gravitational field? Forensic science, the use of the skeleton shapes its shape. These lines are the trajectories of usage. The need to use muscles more than skeleton, the bony structure reflects. Skeleton is residue of how we use ourselves. For yourself (as opposed to the general public) this clarifies things for us. These lessons in conjunction with Diana's standing lessons – we are in gravity that minimizes our holding back from an action – we are minimizing the contact with the floor. A living sense of the effectiveness of the lines. Feldenkrais said when you do the lesson, the value of the lesson is ephemeral – it fades. If you think of the line, you can reflect on how the lesson affects us. The knot gives us dimensionality – it is orbiting around the central line. You can get transmission of force directly with the skeleton, or moving the muscle around the bone where it's tethered. You do that with the periphery and then when you come back the transmission is clearer. The head is the only insect-like/exoskeleton. The rest, is covered with soft tissue. Cars and football armor are insectoid. Our defenselessness is part of our strength. When working you have to get the sense of what works or doesn't work and proceed anyway. The pain in your body is gossiping about some part of you. The community of your neurons can't get your attention in any other way. In FI you want to have a sense of shifting things so that there is a balance of control and communication in the system. Feldenkrais says, he's always arguing for the symptom. This symptom is attached to an idiot. Definition of an idiot is one who doesn't sense. Robert's rule of disorder. California, Morehouse School. What were the limits of sensual expression? Hour long orgasm. It wasn't about technique, it was about communication. Refined process of feedback. The two phrases they didn't allow was, "I like it," or "I don't like it." OK: faster, slower, more pressure, less pressure. Stay in communion and then communication based on that. Like or dislike is a rejection, a stinginess. Steve Gilligan, Ericksonian therapist. When we have this sense of skeletal contact that is really clear, it is incredibly intimate. You have taken over their pattern, but it's already different. You can begin to introduce patterns that are novel. Feldenkrais would take a person who believed that belly breathing was correct, and put them in a position where they couldn't belly breathe. There are certain people you won't be able to work with. There were people in Israel that preferred to work with Dennis, just how he worked. People came to Feldenkrais with problems as if the problems would defeat him. He developed strategies to prevail, that resulted in movement. Getting out of your own way. The bodily sense that keeps us historically limited. This feeling/behavior is just a feeling, behavior. Demos: holding glass and tapping, dampening or ringing.

FI Exploration #179 – Dennis Leri

Pushing from the head #4, head off the table

CD#32/T03 [24 min] DVD#S16-6 Scene 3 [103 min]

Demo with Ashley. Lying on stomach, feet on rollers. Head turned to side, one arm bent up/one down, or both up. Lifting under clavicles, feeling along spine. On the side at back of head, turning head so that nose goes towards table. Feel connection between hand on spine and hand behind. Turn head to other side. Standing at side, hands on back and feeling rotation. Come forward until head hangs over table. Hang head without chin going into table. Arms hanging down. Feeling shape of spine, feeling relationship of head to chest. Interlace fingers and lift head from forehead and take weight of head, take chin towards and away from chest, little to right and left. Feeling for length, without trying to lengthen. Lifting from side of C7, thinking of neck lengthening into thoracic. Pressing through upper back towards lower back. Lengthening through lower back. Let them back to lie on the table. Or might have a stool same height as table. Arms hanging off: lift arm/shoulder towards spine. The order of these movements isn't important, whatever is indicated. Return to lying fully on table, and then on back. On back: lifting head. Hands under upper back, lifting. Pressing through C7. Hands on side of pelvis, rolling pelvis forwards towards head. Come to sit. Hands on upper chest/back, flexion/extension.

Standing. A lot of this lesson is letting weight of head and sense of the table can do a lot of the work. Two times on and off table is probably enough.

ATM Lesson #324 - Diana Razumny

Standing #4, taking back backwards

CD#32/T04 [18 min] DVD#S16-6 Scene 4 [18 min] Source: AY#238

1. Stand, hands overlapped hanging in front, take whole pelvis back, weight to heels, knees straight. Chg hands, cont. 2. Back of R hand behind on lower back to feel the movement backward of pelvis/lumbar. Put both hands behind, cont. Head stays in place, belly pulls in. Walk. 3. Arms straight out in front, hands limp/overlapped, take base of neck/C7 backward. Imagine hook screwed into vert, someone pulling back on hook. 4. Spread feet, insides parallel, take knees back, note weight to heels. Take tail back. Pause, take top of pelvis back. Include lower chest/lumbar, belly in, exhale. 5. Chg hands, take C7 back. Pause, take just below head/top of spine back. Take whole back backward. Walk 6. Stand, feet parallel, overlapped hands, arms at shoulder height, take head/back of neck backward, chin tucked. From there, part by part, go down adding each part going back. Think of corresponding activity in front - chin, chest, belly. Walk. (ended here) 7. Hug, elbows up in front, take R shoulder blade back, weight shifts to L heel. Stay w/R shoulder back, take R hip and lower ribs back, L leg straight. Rpt. OS. Alt R/L. 8. Feet parallel from inside, R arm extended overhead to ceiling, back of L hand on lower back, take all backward, arms fixed in space. Chg arms, cont. 9. Hug, elbows in front, cross R leg in front of L, R toes touching floor, take pelvis back, both shoulder blades/back of neck, arc R/L. Walk. Rpt OS. Cont, alt R/L. 10. Hang arms in front, take back from bottom up then top down: knees, pelvis, back, C7, neck. Pause, arms to ceiling, look up at arms then straight ahead, imagine arms being pulled, take everything back, arc R/L.

Day 157 Tuesday November 17, 2009

ATM Lesson #324 continued – Diana Razumny

Standing #4, taking back backwards continued

CD#32/T05 [27 min] DVD#S16-7 Scene 1 [27 min] Source: AY#238

1. Stand, hands overlapped hanging in front, take whole pelvis back, weight to heels, knees straight. Chg hands, cont. 2. Back of R hand behind on lower back to feel the movement backward of pelvis/lumbar. Put both hands behind, cont. Head stays in place, belly pulls in. Walk. 3. Arms straight out in front, hands limp/overlapped, take base of neck/C7 backward. Imagine hook screwed into vert, someone pulling back on hook. 4. Spread feet, insides parallel, take knees back, note weight to heels. Take tail back. Pause, take top of pelvis back. Include lower chest/lumbar, belly in, exhale. 5. Chg hands, take C7 back. Pause, take just below head/top of spine back. Take whole back backward. Walk 6. Stand, feet parallel, overlapped hands, arms at shoulder height, take head/back of neck backward, chin tucked. From there, part by part, go down adding each part going back. Think of corresponding activity in front – chin, chest, belly. Walk. (started here) 7. Hug, elbows up in front, take R shoulder blade back, weight shifts to L heel. Stay w/R shoulder back, take R hip and lower ribs back, L leg straight. Rpt. OS. Alt R/L. 8. Feet parallel from inside, R arm extended overhead to ceiling, back of L hand on lower back, take all backward, arms fixed in space. Chg arms, cont. 9. Hug, elbows in front, cross R leg in front of L, R toes touching floor, take pelvis back, both shoulder blades/back of neck, arc R/L. Walk. Rpt OS. Cont, alt R/L. 10. Hang arms in front, take back from bottom up then top down: knees, pelvis, back, C7, neck. Pause, arms to ceiling, look up at arms then straight ahead, imagine arms being pulled, take everything back, arc R/L.

Discussion #210 – Dennis Leri

About ATM lesson

CD#32/T06 [27 min] DVD#S16-7 Scene 2 [28 min]

Read Yvan's email congratulating students upon their graduation. About standing ATM lesson. Feldenkrais felt these lessons addressed a functional posture. About Alexander lessons and their difficulties and how to use them.

FI Exploration #180 – Dennis Leri

On all fours and top of head #1

CD#32/T07 [29 min] DVD#S16-7 Scene 3 [57 min] & 4 [54 min]

Demo with Brian. On knees, elbows and top of head. Students recommended different possibilities of how to work with Brian. Partners explore some aspect of what was demonstrated.

ATM Lesson #325 – Dennis Leri

5 lines #4 – bending leg to side, on back

CD#32/T08 [72 min] DVD#S16-7 Scene 5 [9 min] & 6 [63 min] Source: AY#344

Gave intro. 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.

Discussion #211 – Dennis Leri

About ATM lesson

CD#32/T09 [10 min] DVD#S16-7 Scene 7 [11 min]

Kim: finding self without effort. Story about Mr. Workshop not finding himself, not recognizing self without effort. Find that in the breathing lessons. Who is breathing when you aren't? Lines can have the same effect. Laura: minute effort. James: direction of arm. Dennis: more about the lines. Gave a simple template for an FI based on sliding leg up to standing. Shifting from sensory-motoric to the lines and back again, strategy for eliminating effort. Good/bad movement is what clarifies the lines, no shortening of the lines.

Day 158 Wednesday November 18, 2009

ATM Lesson #326 - Dennis Leri

5 lines #5 - Diagonal image, on back

CD#32/T10 [52 min] DVD#S16-8 Scene 1 [57 min] Source: AY#345

On back, sense contact, begin bend R knee out to side, include bending R ankle, toes towards chin, flexing hip/knee/ankle same time, noting back, shldrs. Switch to L leg. Both legs same time, attn to lower ribs. R arm overhead on floor, palm forward, L arm down along side, palm back, slide R arm along floor overhead, lengthning, switch to L arm lengthening down then both at same time; add sliding back of head on floor to L, L ear to L shldr. Rpt OS. Access 5 lines, rtrn to bending R ankle/knee/hip, keeping all lines, add bend L ankle, lengthen L heel down along floor, both legs move then do ea indiv, cont w/ea leg but alternately. Add: R arm down, L up, slide arms as before, back of head slide R, think of stand on L heel. All along bringing in 5 lines. Switch arms, rpt arm/head move, keep legs doing same, R leg bending up, L heel extending down.

Discussion #212 - Dennis Leri

About ATM lesson

CD#32/T11 [56 min] DVD#S16-8 Scene 2 [56 min]

Michael & Laura about lines. Marge: standing idea caused confusion. James: able to see lines? Story of tribes hunting or not. Not thinking of 5 lines all the time. Conceptual habits can shift using surrogate of the lines. Moshe was an extremely imposing presence. He said he was inherently a violent person but used his humanness not to act on that. People make a mistake to interpret the work as not including strenuous exercise. You are doing this work so you can go out and get in trouble. You can lose balance and regain. Practitioner job is to present the depth and breadth of the work. AY lessons are difficult. Work is about stability/instability. Assess where person is on continuum. No one can emulate Moshe. Russell Delman. Are we using more of ourselves? Judo: shifting grades/levels, people start losing ability as move towards next level. Not more of our historical self. Heinz von Forester. Mediaeval times, making swords using chicken shit - metaphor. Michael: using 5 lines. They are a place to orient our attention. Reference to Moshe's lecture on awareness. Aristotle: causality. Materials for house doesn't make a house. Have to have someone build. Formal cause - blueprint. The purpose is to live in shelter. Science took purpose out of generations. Later people realized price paid for it. Disregarded qualities of living. Systems theory comes in with relations of relations. We can interact with that. Intellectual tradition: ie intention to be happy is an intellectual construct. Concepts in relation to material world, bringing in sensory motoric aspect. Moshe's principle of no principles. Michael. Give into your weakness because therein lies your strength. Pretending we aren't cuts off who we are and the effort to cutoff is being used and taking away from. Seeing yourself, all temporal and spatial aspects we know ourselves through. We measure ourselves in this way is not our real nature, we come to accept it as if. Cognitive science now (Varela) you wouldn't be able to be in this room without ongoing reciprocity and ongoing levels of integration of parts. Abi: somatics. We're a shadow of 4 dimensions vs. animal/sensory. When you get the junk out of the way, awareness is there. When you intend to give a lesson - blueprint. You can't imagine the benefits of practice.

FI Exploration #181 - Diana Razumny

On all fours and top of head #2, palpating spine

CD#32/T12 [15 min] DVD#S16-8 Scene 3 [77 min]

Demo with James. Fingers to sides of spine providing pressure for student to push against.

ATM Lesson #327 - Diana Razumny

Standing #5, taking back backwards, head/shoulders in opposition

CD#32/T13 [49 min] DVD#S16-8 Scene 4 [49 min] Source: AY#239

1. On back, legs spread, bend knees, lift R shldr, simple/light. Add: turn face to L. Switch, turn face R. Turn L again, switch to R. 2. Stand, turn face to L, then R, take shoulders w/head. Pause, face forward, R shldr forward, L shldr stays. Switch so head turns L w/R shldr coming forward. Cont w/R shldr forward, turn head/eyes R. 3. On back, feet standing, lift L shldr. Add rolling head/face R. Switch, roll head L towards lifting shldr. 4. Stand, rpt OS (from above). Pause, R shldr forward, L back, head/eyes turn L. Pause, switch head/eyes go R as shldrs turn L. 5. On back, feet standing, rpt above combos w/shldrs/head. 6. Stand, head/shldrs to R. Cont shldrs to R, turn head L. 7. On back, feet standing, rpt head/shldr combo from above (standing). 8. On back, legs long/spread, R arm on floor overhead/L arm down, backs of hands on floor, lengthen arms indirection of fingers, lift L hip from floor, look up at R hand, back of head to L. Rest, compare sides/diagonals. Rpt OS. 9. R arm overhead, L down, palms towards floor, rpt above. Rpt OS. 10. Standing, turn shldrs/head to L. Shldrs L/head R. Head/shldrs to R, switch, head L opp shldrs. 11. Hug shldrs, move head/shldrs opp R/L. Quickly. Hand arms, swing arms, turn head/eyes to see behind, backs of hands touch back as swing behind. Lift back heel. Cont but head opp arms/shldrs. Rtrn to head/shldrs same dir. 12. ROB, stand feet, compare to beg. contact, shldr lifting, head turning towards/away from shldr.

Day 159 Thursday November 19, 2009

ATM Lesson #328 - Diana Razumny

Standing #6, taking back backwards, rotate around axis

CD#32/T14 [75 min] DVD#S16-9 Scene 1 [75 min] Source: AY#242

1. Stand, legs spread little, hands to ceiling, take back backward, turn whole back L/R. 2. Arms up in front, take only pelvis R, L hip moves back, lower chest w/it. Rpt OS. Alt L/R. 3. Arms in front, take L hip back. Add turn head L w/hip. Pause, take head R when L hip goes back. Alt, head once R/L when L hip goes back. Walk. Rpt OS. 4. Arms in front, R shldr back/L forward, only shldrs turn to R. Add head turns L. 5. Cont above, add L hip moves back. Pause, only shldrs R. Pause, only L hip back. Combine, L hip back/shldrs to R. 6. Cont, add head turns L. Then head R, then alt head R/L, going once w/shldr, once w/hip. Walk. Rpt OS. Take everything back, turn L/R. ROB. 7. Stand on R leg, L toes for balance behind, lift/lower R arm, switch legs, cont w/R arm. 8. Stand, take L leg back, lift R arm, lengthen back, weight over R heel, bring weight back onto L heel, alt R/L heel, finding that place of really standing over each leg. 9. Stand, lift R arm to ceiling, L toes behind, take L hip back, add L shldr, L hip/shldr go back, turning around R axis of R arm/leg. Pause, same position, take L shldr forward/back, R arm/shldr stays in place, leave L shldr back, bring L hip to meet L shldr, then tog, L shldr/hip return then move back, rotating around R axis. 10. Same position, switch arms, L lifted, take L hip/shldr back, rotate around R axis. Lift both arms, turn chest/arms L/R. Walk. 11. R leg back, L arm up, rpt above variations on this side. 12. Stand, legs spread little, arms up, whole back backward, take L/R. 13. Lift R arm, turn around R axis of arm/leg, L shldr/hip go back, stay over the R hip joint, R shldr stays in place. Rpt OS. Walk. 14. Standing, turn R heel out, bring weight over the R hip/heel, L leg free, head forward/up. Hop, heel outside/return, L leg free/lifted, whole self turns. Rpt. OS. Lift both arms, alt hopping on one heel then other.

FI Exploration #182 - Dennis Leri

Knee bent to side, on back

CD#32/T15 [6 min] DVD#S16-9 Scene 2 [79 min]

Demo w/Marge. Start sliding one knee out to side. Compare sides, note initiation. Prop up bent knee to side, work in this position. Start in standing, taking pelvis back over each leg. Partners: explore ½ hour each.

Discussion #213 - Dennis Leri

About FI practice

CD#32/T16 [7 min] DVD#S16-9 Scene 3 [8 min]

Brian. Marg. James: gravity.

ATM Lesson #329 - Dennis Leri

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

CD#32/T17 [56 min] DVD#S16-9 Scene 4 [56 min] Source: AY#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. Repeat to other side. Take head/arms opposite directions. Arms on floor resting, slide one leg up/down, bending out to side but not completely then leave the leg standing, imagine strings and knots, one above, one below the R knee, slide the 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.

Day 160 Friday November 20, 2009

ATM Lesson #330 - Dennis Leri

5 lines #7 - Lengths and fist, on back

CD#32/T18 [40 min] DVD#S16-10 Scene 1 [39 min] & Scene 2 [1 min] Source: AY#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.

ATM Lesson #331 - Dennis Leri

5 lines #8 - Holding knee with diagonal hand, rolling, on back

CD#32/T19 [56 min] DVD#S16-10 Scene 3 [56 min] AY#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.

Discussion #214 - Dennis Leri

About lesson plus questions

CD#32/T20 [43 min] DVD#S16-10 Scene 4 [44 min]

Barbara's Moshe's Mountain Munch candy bar. Barb B: Maxwell's demon. Dennis: Expend energy to measure it. Always perturbing the experiment. When you add everything in to prepping for a lesson, you get about \$7/hour. Abi: curious about language in last ATM, "thinking the line", vs. "Imagining the line." "Sense that, feel that". Dennis: "imagine" people hear "visualize" and some people don't visualize (or think they don't). We mean imagine in tactile, auditory, visual, and kinesthetic senses. Putting foot on floor: When playing Go, the masters know when you're any good by how you place the piece. Dennis doesn't use word "imagine" very often, unless he knows they will get it. Feldenkrais said, "Thinking means a new means for action." Not cerebration or masturbation, where it doesn't connect. Gravity to Newton was a new thought. Feldenkrais said we have very few original thoughts in our lives. You can start small. Putting foot down is thinking with whole self. It implies it all. The cognitive scientists (Damasio) say, if purely logical, people really can't think, without some felt sense of rightness, with the emotional tone. The bright line between thought and action gets clearer and closer. Pelvic clock, clarity of the numbers. Pearce: organization of thought. When we think, we have a skeleton of thought. Tinking organizations into sets of relations, default structures, either culturally or familially organized. Gus Solomon (mathematician and Feldenkrais practitioner, voice teacher), Reed-Solomon Codes. Every CD, MP3 uses the codes for digital/analog conversions. Most efficient message of information/noise ratio. Neural networks to simulate human nervous system. Matrix algebra. Take a raw network, send something through, it sets the weighting of the relationships of the network, which becomes the memory. Push it back through a few times and it clarifies. Used for character recognition. Network needs a certain robustness. Gus, through Feldenkrais, found that there's a certain thing I do to come to neutrality before moving. What is it? Developed new algorithms. Gus would have you record you speaking or singing and record after lesson, and have you compare the quality. Wrote book on breathing, which he felt was comparable to Reed-Solomon codes. Some people can't visualize, but can sense other ways. Senses are all kinesthetic. In Feldenkrais, how can you get a quick change when there's no explanation for it? When pattern emerges, the materiality can jump to that level - a change of state. French Jewish Philosopher, Levi Nas. Talmudic scholar. Storytelling is complex. The pathology of Western thought is the wanting to know before we act. It was the early covenant of God with Humanity, "trust me." We're always in action. Ways of modifying ourselves in acting. This is the laboratory that you answer those questions for yourself. Movie, "El Topo".

FI Exploration #183 - Dennis Leri

Coming to stand on roller

CD#32/T21 [12 min] DVD#S16-10 Scene 5 [12 min]

With person sitting, one foot then both feet on roller, or two rollers. Rollers perpendicular or parallel with foot. Coming to stand on rollers. Safer on rug rather than hardwood floor. Story of wire walking. Practice for yourself at the wall with both hands on wall. Abi: how does this compare to artificial floor? Cheryl: half balls for same person as roller. Story about guy with soccer ball.

ATM Lesson #332 - Diana Razumny

Standing #7, walking

CD#32/T22 [46 min] DVD#S16-10 Scene 6 [46 min] Source: AY#243

1. Stand, legs/feet tog/touch. Feel balance. Spread feet/legs a little, keep parallel, lift R heel very slowly. Stand only on L leg, R leg has no weight at all, "like a limp rope". Pelvis doesn't move. Walk. Rpt OS. Then alt. R/L. No rocking nec.
2. Stand on L leg, soften R knee, sm step forward w/R foot, just touch toes lightly, rtn to place, no weight transfer. Walk Rpt OS. Alt. Whole foot to floor same time, directly forward. 3. Stand, legs parallel, soften R knee, bring forward, limp leg, whole foot in contact, then transfer weight. L leg becomes limp, rvrs. No up/dwn mvt., no straightening knee back. Rpt OS, alt. slowly, walking, feet parallel. Never time when on both legs, only one at a time. 4. Imagine rope on floor, walk on rope, ea moment of bringing weight onto leg, other has no weight. Arms out to sides. 5. Rpt, rope walk forward/back, head forward/up. Walk. 6. Stand, parallel legs/feet, slight spread, step in same manner sideways, one step/rvrs. Attn to R heel moves out to R to keep foot parallel. Just L heel lifts few times, then all but L toes lifted. Same to L. Good bye.

FI Exploration #184 - Dennis Leri

First thoracic ring

CD#32/T23 [6 min] DVD#S16-10 Scene 7 [35 min]

First thoracic ring. Similar to last ATM. Pelvic area shifting side to side, and thoracic rig lead with hands on head. Lying down, seated, standing, walking.

Discussion #215 - Staff

Closure

CD#32/T24 [10 min] DVD#S16-10 Scene 8 [11 min]