Dr. Moshe Feldenkrais
San Francisco Training Transcripts

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Points of Reference

Day 2, Week 1: Tuesday June 15, 1976

Morning

Afternoon

Day 3, Week 1: Wednesday June 16, 1976

Morning

Afternoon

Day 4, Week 1: Thursday June 17, 1976

Morning

Afternoon

Appendix

June 14, 1976 — Day 1, Week 1: Monday Morning

[Audio: IFF_SF_1976-06-14-AM.mp3]

Talk

[00:00:00]

(whistling and applause) Very nice, very nice, very nice. Hello. (continued applause) Well thank you very much. (laughter) I come from a place where for four days there was—everybody talked and I talked and everything. (laughter)

Student: Where was it?

Another Student: You didn't get a chance to talk enough.

As I am talking enough (chuckles)… I intend not to talk at all but there are several minor things that must be talked over or talked of. And we will try to make them everyday a little bit so that we are not wasting time because—though in this case maybe it's not wasting time because it deals with the things we do.

First one minor thing: no recordings except of my speeches, talks, didactic things, anything, but not lessons because I am bound up. I can't do it anymore. No recording. You can record every time I talk about the work or any damn thing but not lessons. I mean everything that I say, which actually I believe is more important than that because lessons you can get, and they will be in books and you can get by the ones who publish them properly now, uh, Westinghouse. And in fact, I hope you will be able to make them up yourself by the end of the course. So there is really no point in recording because with the recording every time it clicks and people move and do and interfere also. That's also a trouble with the recording. And in the end they are useless because you can only listen to them and not use them anyway because they are not good enough. Now… So that's one thing.

Next thing, we must begin to look forward to how will people be examined—and that is to me an abhorrent thing because I don't believe in examinations. Because examinations is to make somebody fail (laughter) and my object is to have everybody knowing what he is doing, learning, and so that there is no question. I can tell before who is learning and who is not, and the examination is only…

In normal life now you need an examination to be licensed because there are a lot of—oh, I must not say that but—silly asses calling themselves administration who are there to stamp out life of everybody else. (laughter) So… In the world over, not only your administration, all administrations are like that. They grow so big that they have to justify their existence and that means that they have to show that they make people suffer, that's good enough. (laughter) So that's examinations.

So we have to find out what we're going to do, how are we going to consecrate what we… (sighs) No. Now as there are things that we don't live in a closed room but in an outside world and the world has his demands, we will have to do something which the organization which sponsors us demands. Therefore we have to make clear what and how people will be allowed to become members of the Institute, and therefore, allowed or consecrated to practice what we learn. Now obviously when you do that, obviously that some will not get it at the same time as the others because it's impossible.

[00:05:00]

I think the learning rate is not the same, though I try to do my best to keep everybody on the same level. I wait while I teach until everybody can—everybody is there and there's nobody who remains in doubt. And so therefore most of you will probably qualify without any trouble, except there are some who believe that they can skip a year and then get graduated with the others who are here all the three years. Certainly that's no question. Those who skip a year won't be able to join next year. You can't do that. You can't do it. Even in a university it's difficult but here it's practically impossible. So one, then…

Next thing is the Ph.D. people. We have to renegotiate with them because the establishment wants that first. And the students themselves, the Ph.D. people, also want to renegotiate their stay because at the beginning they didn't know really what they were doing. Some of them took on works without knowing what they are doing. And in fact, in many cases, in most cases as I say, they try to do something with the *Functional Integration* [and] *Awareness Through Movement* which just doesn't fit. They use the methods from other disciplines to get this done the same way, like for instance, statistics.

In that case statistics or other techniques that we heard, we discussed during the few days we were together, many of them don't fit at all and they can't be used here and they have no meaning; they're just a waste of time. Therefore thesis, which will be just a compilation, just a funny sort of—a nice story for somebody—cannot be accepted. There must be something which will show that the person has learned something and can use his own brains and his own ways to add to it. It doesn't matter how much, but add to it or change or take off which was wrong in that one. There is no question of that. It must be this is already perfect and nothing can be added or detracted from it or some… It's obvious. Therefore I hope that each thesis will be something worthwhile for everyone of you here because it will make one of the points clearer or destroy it because it's no good. Now that.

Now the third thing is the hours of work. I myself, I have so little time to waste that I… Today of course, first day we start 9:30. It's—we started 10:00; it's half an hour wasted for everybody. Now I will try like we did last year but not succeed it every time: I will start on the same moment and I will close the door for those who can't come, because I cannot talk to people when I see there are blank eyes who don't understand. That stops me and I start from the beginning. Therefore I might just as well stay and wait until everybody is there. So I…

And you remember my technique. I can't force you to come on time and I don't want to force anybody. But I can—we are both together—I can force myself to do what I want in order to

oblige you to do as I wish. And that is I can stop myself from saying or beginning or something like that. I won't punish you or force you to do anything. I tell you only that if you are not on time, I will keep quiet half an hour later. I will sit here and read a book. All right?

So if everybody is here I will start on time. If you're not here I will do exactly the same thing. I will sit there and talk, (laughter) read a book. There are many friends here now, I can talk with anybody. (laughter) And we will be doing that. So that's simple.

[00:10:05]

Now… Oh, while enjoying my joke I find I have lost the thread. (chuckling)

Students: Hours… Time…

Now hours. What are the hours that would be acceptable to the majority?

Students: Same as last year… 9:30 to 4:00…

9:30 to 12:00 and then in the afternoon?

Students: 1:30 to 4:00.

Excellent. That's acceptable to me as a routine.

Student: Are we going to go four days a week or five?

Huh?

Student: Are we going to go four days a week or five?

Another Student: Four—Monday through Thursday.

How did we do last year?

Students: Four… Monday through Thursday…

All right, we'll do like we did last year. Oh yes, now I remember. Many of you were worried that we were going to bring into this class people who have not done the work that you've done. For instance, Ilana [Rubenfeld]—she wasn't here last year. Or Will Schutz who wasn't here last year, or Betty Fuller who wasn't here, and so many others. There are about six or seven of them.

So I must tell you that these people have actually done the same course as you but not methodically. They don't know—there are things that they don't know. There are things they do better than you because they have started earlier and had more practice. But there are things that they don't know that we did last year that neither Will Schutz nor Ilana Rubenfeld

nor Stanley Keleman nor anybody who was in those courses. But in time all these people had this—Delagato [DellaGrotte], where is he? Huh? He's not here.

Student: He's driving. He's on his way. (laughter)

He what?

Student: He's starting over. He's driving. He's on his way.

Ah, he's driving. There too, there are all these people where—had six weeks with me in Esalen and a month in Berkeley. That means they had exactly the same time as you. But as there are parts which you have done and they haven't; especially in the work with the hands they had less practice than you. And therefore, when they are all together a group of six or eight, I promised that I will give them that outside the course here so that they can continue with you until then. But nobody who hasn't done last year—the Blintzes? Yeah all right, thank you (laughter)—won't join.

So now there is another thing. You remember we started by working up an organization to which we will belong and which will protect you from other people doing the same thing without qualification, and will also protect me. Because now I can show you, I have at least 50 reports in printing, in advertising and so on, of people who have never seen me or heard me, who teach *Feldenkrais* (laughter). And some of them are very sincere and good people because they write to me, "Look, I bought your book *Awareness Through Movement*. I'm teaching and it's wonderful but in the second lesson I can't make out what this means and I don't know what to say. Therefore could you clarify me on that?"

So you see the experts, they read a book and teach. Now when you are qualified to do that you will find that it will hurt you as much as me, seeing that your work and your knowledge is put to a lower level, abused. Because when he fails that means I am no good and you are no good. And you may be sure that with the knowledge of reading a book with 12 lessons, to go on teaching and accepting or treating people who have troubles, that one day they will get into trouble. And I had already that. I was at the Purchase University. It was called a…

[00:15:00]

Its real name is State University of New York in Purchase. I was there and somebody—one who took part in that weekend—came to me and told me, "Look, I had *Feldenkrais* lessons from" somebody I never heard. And he said, "I can't understand it. It's not what… It was some gymnastics, very interesting gymnastics, different exercises than others. But I didn't realize that it has something, a kind of message, something more important. What I have experienced here is overwhelming." So there you are. I want to protect you in the same way. Just like the Ph.D. is a kind of contract between you and the society, so the same thing this. We want…

So I have filed an application for approval of a *Feldenkrais* Institute. In that Institute there will be three kinds of members. Those who will be graduated, my old graduate people, and

those who will be graduated from here next year—that will make one group. And another one will be those who are now engaged in that. You will already be members and become full-fledged, associate members or some sort of name like that, and will get full-fledged members on the end of the course. And we will protect the *Awareness Through Movement* and *Functional Integration* so that nobody will be able to advertise that they do it. And when you find somebody who uses it you will report to the lawyers, and we'll take steps that the things don't happen.

So those are the few things I wanted to tell you. Now the Foundation, the thing, the Institute, will probably be a living thing in about six months, which is not the delay that we introduce but that the State introduces in approving such applications. It will take about six months. All right?

Now with that… There were in the last few days, with the Ph.D. people, some problems arose, technical, that relate to our work. And as they didn't know, I suppose that all the others don't. Is there anybody who, from the Ph.D. people, who have some record of the new things we discussed there? One? Is there anybody who remembers anything? (laughter) Heh? Well with me it's not a joke because I've tried to train you, you remember, to remember when you finish.

Student: The thoughts you gave on the…

(writing on chalkboard) Measurement instruments, that was one. That was the last. But before there was a kind of born blind and born blind because we talked about blind readers. (chuckles) So there were born blind and blinded. What's the difference? And what else?

Student: Schizophrenics. Remember, the way they walk and raising a…

Oh yeah. That is—somebody else published a paper and we talked about that.

Student: We talked about if you build your personality around what you can do. You did a whole thing…

That we did already. It's already recorded, yeah. We will enlarge. We will also take… We have from last year, Allison has made, and she told me that she made a resume that we have now in print what we said in each lesson last year. And you remember there were so many things we talked about and then we said…

Student: Next year.

[00:20:05]

Further we'll do next year (laughter) or we'll get the next approximation next year. Well we have to abide by that because it was not a joke, it was meant like that. Because you will see that we have actually a different level of doing. And that is the one that in the first we do what we call first approximation (writing on chalkboard), which is of course that but which

meant where the talk and the doing were just rough. You remember we said and did things—everybody from what he heard tried to do it.

This is, of course, has nothing to do with sensory, nonverbal work because it is the other way around. You try to first… That was only to educate the hands. We will have to perfect that, to make it so that it's really reliable. And then the next will be where you will do the work with the people, completely nonverbal, not a word. For that you have to be… To do something, if you do nonverbally, it's much more difficult and much more effective. And also the person on whom you work will give you the feedback also nonverbally. Therefore that's what we are going to do this year mostly.

And the last, where you must learn to verbalize your sensations. What you find you must be able to verbalize otherwise you lose contact with the world. And therefore you can't write a thesis, you can't make work, you can't lecture. If you don't know what you felt, what you have found, you can't say what you did. You say, "I know it's… Well let me do; I can do it." But what did you do? If somebody wants to listen to you, you must be able to verbalize afterwards what you did. You see?

So it's a very funny thing. First we try to do it in a way that we… You must—there is a parallel in that in what we do with the hands, what *Functional Integration* consists of. I don't know whether you remember because, as in the first approximation, it was fluent. It was also fluid. Fluid, that means not quite clear, not quite precise. And you found your way to do something and that's actually the way human brains learn fastest and easiest.

But you remember that also that in learning, how when the brain develops it starts—it must be able first to discriminate. In order to discriminate you need a body and an educated body and educated senses otherwise you can't discriminate. How can you discriminate if you're a silly ass? You can't discriminate if you, for instance, I show you one thing and another and you see no difference. Therefore it doesn't matter what, how intelligent you are, you can't say a thing. It's the same thing to you. You see no difference.

Now therefore, discrimination is a very important thing. Here you have learned to discriminate. In that first year we have learned mostly to discriminate, find… You can tell now a little bit about what it feels like: a good head, a free head, a body which feels nice, doesn't feel nice—you can discriminate things. And therefore, which I would, what I will try to start today, real work, is your questions. If you haven't, I will make them (laughs). If you don't ask the questions, I will ask the questions that you should have asked. Because "should" is also already a thing which I don't like in my vocabulary. Because "should" means that I try to make people of something that they are unable to do, and they are forced to do and therefore they must be… You can only be what you are, and therefore you shouldn't. But therefore, if he didn't find the questions, I will teach you how to ask those questions and show you that you should have asked them. And by that time you will know to ask them. All right?

Now afterwards we want—it's not enough to be discriminating.

[00:25:00]

It is important to be differentiating in order to get new skills. That means, skills is a very general form, it's not a sport. It's skills in everything. It's skills in feeling, it's skills in thinking, it's skills in body movement. That means it's all kinds of skills; it means new functions arising.

As usual, in real growth—which people now call creativity—in real growth there is always, out of the multitude of minor improvements on a function that you already can do, it appears a new one which is not contained in any of the minor details from which it arose. For instance, Freud has shown you—and everybody knows it today and they forget that major contribution—that a child, a baby begins his sexual apprenticeship first by feeling his mother's breast. So people then were afraid and astonished and disturbed by the idea that a child is sexual in touch, that a baby is sexual or erotic when touching the breast. Freud never said it and never meant it. It's only that most people had that in mind and were actually sexually and erotically disturbed, and therefore they interpreted what he said, and what he said they put in their own thought.

But it is a fact that apprenticeship, the sexual function, will take 13, 14 years to develop. And if you see that during that development it has got many, many stages of things that do not relate to sex at all because the child's contact with the breast is a much more important one. His life depends on that. If he doesn't have the breast for three days he's dead. Therefore his contact is elementary. It's a question of nourishment, of growing. He couldn't grow if he didn't have the nipple. He couldn't live without it, a nipple, or now a substitute of a nipple. But that is essential to survival. And therefore it has nothing to do with sex. Reproduction is the sexual problem.

But you see the question is that the function starts with a first approximation and a second approximation, and then it turns out that it means erections and non-frigidity and bearing children, making a new generation. And it starts with feeling with the nipple, with the warmth of the breast, with the liking of touching another body, to like the warmth of it, to appreciate the smoothness and to feel good about it because you satisfy a hunger and a vital necessity. So that is what is starting, and all these ingredients are in sex. You get satisfaction. It means you get food. You get the equivalent. You get the—feel nice about it because it satisfied a need. And therefore, it's all the same thing.

Therefore you see when we talk about functions you will see that they grow in the same way. And that's why what we teach is the way our nervous system grows and the way it matures. And we can only help by re-organizing those parts which fail, which do not work themselves. Because they would—presumably, theoretically if everybody was born with a perfect nervous system, with excellent heredity, and in a perfect world with no trouble, with nobody interfering with you, everybody helping you to grow—I imagine that the great majority would be just perfect, and you would need neither Freud or Bioenergetics or anybody else. Neither would you need *Feldenkrais Integration*.

[00:30:00]

But this would have still something to do because it would tell you how this was done, how the perfect world grew, because this has nothing to do—it's not a teaching but actually describing the way our nervous system grows. And through that we learn things which are important in a non-perfect society, with a non-perfect heredity—I mean not ideal. Therefore we can through learning how it works, how it grew, find ways of correcting, of helping, of assisting. Otherwise the whole damn thing is unnecessary, you see? Therefore in an ideal world you don't need it; you need nothing. Except that this would still be part of education of people understanding how that perfect world works.

Therefore I believe that this is a more fundamental teaching, and therefore it doesn't contradict any other. Because all the others are parts of this enlarged, improved, or improved very often without knowing really from where they grew. And it's only from a personal change or success that they grew, and therefore they develop in a funny way as if that detail is the world and without that the world wouldn't exist. It's only a minor detail of… You will see that it… There is not a discipline that I know today that is not included in that. In that the story from the beginning to the end for the development of the nervous system, how it learned to do, what functions it can do at different stages of development, and which ones you can teach and improve. I can't see that this leaves room for any other system to exist at the beginning.

Afterwards in a grownup adult, all the systems that exist do some good to somebody. And therefore, I have nothing to do with any of them, criticizing them. I can only say that none of them are universal, none of them, even the most universal ones. Even the most universal, like yoga, are restrictive compared with the teaching. I can accept yoga; they don't bother about me at all. That means I'm above them. (laughter) Not because I have a… I try to put them down. They put themselves down themselves. See, they restrict themselves to one special thing.

I say that if you start now with a more… Talking, beginning actually, what we should have started if we didn't have to live in an imperfect world with all sorts of details of organization, but have the fun of learning which I believe is the most, the greatest fun of all. You will see, even greater than orgasm because orgasms you can have 10 a day (laughter)—if you have the power, you can have it. But the satisfaction of discovery, the satisfaction of finding in yourself new things that you didn't, neither you nor anybody else knew that it will lead there, you can't compare that. Because few people, only some geniuses, some extraordinary people in each generation, perhaps a few thousand in a few billion—that means a tremendous small number—have that thing of being able to do it. But I, as I told you, I believe every one of us should be able to do it. Only we have not learned the method. We have accepted the teaching that comes around us which makes us—drains us, wires us into what we are.

I recently read a book by Penfield. And he suggested a word which I never used before. I say "wired-in." (writing on chalkboard) He said "non-committed brain," which is a very good idea. He shows that there are large parts of our brain which are not committed at the birth. I called it *tabula rasa* [blank slate], which means the same thing but it's a Latin word. It's of course used by everybody. But he said, "non-committed brain." That in the human brain there are large parts which are non-committed. It means that they have to be committed.

[00:35:10]

Ah, with this detail I forgot what I want to say, as usual. Can anybody…

Student: (inaudible)

(to sound person, Roger Miller) Can you let me hear something? The last phrases before there, which will bring me back to where I wanted to… (audio cuts out for 16 seconds)

I'm writing for me (writing on chalkboard). All right, now.

Student: (inaudible)

Get it. Arrange the thing so that you can continue. I know already; I recalled. I know.

Roger: It knows. You're on.

Huh?

Roger: It's okay. You're on. Continue.

But my eyes show me that only one turns. Ah. (laughter) I must tell you that I don't see well anymore. So you can see how well I saw before. (laughs) All right.

By the way, you can see that is one of the things I was teaching you all the time. We'll go back to that, but that's a detail which is important for you. You remember we said that in our brain, as it stands, consciousness—it was in one before the last two or three lessons before our last—we talked about what is consciousness because people say "consciousness" and mix it with being awake. And we showed that consciousness is a mode of doing that is necessary to make the human race superior to anything with having no strength, no power, no nails, no teeth, no nothing that other animals have—no wings. And yet we can do better: we can swim better than they, fly better than they, kill better than they. We can do anything better than all the other animals together only by having no tool from that world, from Nature but the brain. And therefore, that's the only thing we have to cherish and preserve and cultivate.

And therefore, I said the seeing is not the eye, which is really important. Because the eye, if I have a flicker, what did I see? I saw reflection from the other one. I didn't see reflection from the other. It's a minor quality of the eye, therefore you can have bad eyes. But if you have a quality of observation, of self-observation at the same time—I'm busy now talking to you; I made a failure of myself, I didn't remember, and all that doesn't interfere with me. Because the brain looks; it doesn't see. Do you remember what we said? And the brain listens but doesn't hear. He does also hear but the human brain, to be conscious, must listen, not hear. And that's what he does. He must look and not see. He does everything—what does it mean? It means that what is important to me, that thing I hear in spite of the noise. What is important to me I see in spite of everything moving around.

Now it's important to me that there should be a recording. Therefore no matter how busy I am—failure, discussing and showing that I don't remember—that doesn't stop me from paying attention that the recording should be as it should be because we need it. And therefore, I also waited for him to get into stride so that we don't lose this important thing which I want to start with now. And that is if the brain is non-committed and it's a *tabula rasa*… First you must know it's non-committed and it's a *tabula rasa* only for (writing on chalkboard) human society or human environment. Only for that it's non-committed, only for the functions that are necessary to be part of a human society. That means of living together. All the other things are ready for living alone.

[00:40:20]

A baby—take him away from his mother, put him on a balloon and send him away. He will live a few hours by himself without anything. But if he is an adult, do the same thing and send him away to hard labor and put him in a place where he is all by himself in a boat, he will survive quite a long time. And if he is very well organized, he may survive many years. So… But only in a human society do you need the things we have. It means in the other place he must see what's happening. If you are alone you must see, not look. You must see everything that is happening because if you fail to see one cobra it's your end. If you fail to see one animal who is after you… Therefore, you must see everything. You must hear everything. You must do everything like any of the very well adapted animals, like the feline group, like tigers, cheetahs; they can take care of themselves very well. That is how we should be if we are not in a human society. But in a human society I can hear only what I need to hear. Therefore I am listening. I am not hearing.

For instance, you won't hear now, while you listen like that, what that thing will record. If I talk like that and I do that (taps on chalkboard), nobody would pay that attention if I did that. Or if my shoes produced a noise, or if when I sit and this creaks, nobody would hear it here because you are all listening and you listening it's a social, human function of the human society. But the instrument who is not, he would record that to the point where my voice would be covered. If I do that (taps on microphone) you will hear it there better than what I say.

Now let's go… Therefore the human society things are, those are non-committed at birth, non-committed, every one of them non-committed. Take the things that are necessary: speech—nothing except the same noise like any other animal, grunting, from breathing, wheezing, coughing or something like that, speech. Writing—of course not. Reading—of course not. Seeing three dimensions on a flat piece of paper—no, of course not. Sing, whistle—of course not. Yodel, ride a bicycle, any bloody thing that you want—nothing of all that is present at birth. Huh? Now, but if you take the other part, the animal part of the human species, that is as ready-made and is everything is committed just like in any other animal.

Then the non-committed brain has to do with learning because all these things are… But then, what sort of learning? It's a different kind of learning than learning geography. It's a learning where, what we said before, where from a function which is more growth than… Because words are no good for that. You have to go on explaining what is learning, what's

growth. And how can you make a difference? What is one different from the other? Then I should have a slip of paper and write it so that we can come back to that. When you talk about a…What did I say, that last one? You don't know. Neither do I. You see what happens, I'm getting old.

[00:45:12]

Student: You said the committed parts of the brain don't learn, really, the same animal functions and that the other parts of the brain are wired-in.

That I know, I marked that. Well, it doesn't matter. We'll get there anyway.

So we have those two things and we find that this means this: the non-committed brain means learning. (writing on chalkboard) You see, means learning. But the learning is not the kind of learning as we did but something which is actually very similar and contains growth. Now what does it mean? There are words "growth." We see growth, we think of something getting from small, bigger. But growth like that, it doesn't mean there will be a new function coming out. To make growth productive, it means growth learning is different. You see they are similar. It entails or it contains growth, but that sort of learning we're talking, growth is only a part of it because it gets bigger and bigger and appears something that wasn't before in the elements from which it grew—that's learning. Otherwise… You see?

Now what I wanted to show you, that that learning, which is so important because it brings in adjustments to the outside world, that means to the environment, that is of course a very important thing because that makes us what we are. But we do not realize that to be adjusted to environment—to learn—does mean actually reducing our brain capacity and is a liability and a restriction. See? That's the most important thing to know because it sounds crazy the beginning. And you have seen I say the same thing is correct with speech. Speech or the word, the verb, is also—the verb is also a liability and a restriction. All of them are liability. Everything we do reduces our capacity for doing the different thing.

Therefore you can see how fundamental this teaching is which enables you. That's a real introduction to what we are going to do all the time. That it's so fundamental. It has to do with the foundation of human understanding, learning, growth and whatever we do. And of course we could go on from that greater detail and you'll find that how that learning goes on. We will have to discuss in great detail to understand so that we can learn. We have learned already not quite a lot about that. We could make it clearer in details but not so messy as in this introduction, take each part of it, make it clear.

And as I improvise always, that's also where it comes that I fail occasionally because what I'm trying is to sum up a universal thing for everybody without a piece of paper, without having organized it. I am actually surprised that it goes so well myself, to my mind, because the important things appear. But they could be organized better if I… But it couldn't because, you see, the difference between my teaching, this teaching, and all other teachings that you know is that in all the other teachings the teacher comes and teaches you and he doesn't care a hoot; the one who wants to learn learns.

In my teaching I can't teach unless you are there to learn. And when your presence, your attention makes me tick, I say things and organize them in your presence, things that I can't do when I do myself. When I am myself at the table and write it, I have my own way of thinking, my own way of organizing.

[00:50:00]

It has nothing to do with the things I say here and the way I say them here. I can't do that at home. I can write perhaps better, clearer, but not that way. That way I can do only with you when I'm so engrossed that I forget everything I want to say. Because there are so many things I want to say and I have to choose of them the ones which I think fit for the moment. And as I do it on the spot, obviously all the failures, all my faults will appear here. Of that I am not only not ashamed, but I told you all life you can learn only from your errors. You can learn to organize your brain only when you see that you did something which is disorganized. If you never failed I would think that I am the greatest, best, cleverest, strongest man in the world.

As it is, I know that I am in many respects inferior to many of you and in many people—bodily, certainly with my knees and things like that. And I don't mind to fail. I encourage you also when you come, please fail, make mistakes so that we will be able to see how, how the human species, the human brain can go on becoming a better thing than what it is now. Now, so—but to make intentionally mistakes, that's a silly thing (chuckles) and I won't do that. So my mistakes are really when I fail. It's a real mistake. (chuckling) It's not that I pretend that I know what I wanted to say.

Now this is a very important thing because most people, most philosophers—I don't say all philosophers because some of them have seen those things through but didn't know what to do. Wittgenstein, you know that man? (writing on chalkboard) Many of you have probably seen it, Wittgenstein. There are books. He spoke in German though he was in Oxford, and all the thing was in German, all his books were and they're translated. And they all, every phrase is numbered in case you fail to forget one, you miss one, the reference, you have to say the number of the phrase. So you can see how important Wittgenstein's work is considered by philosophers.

Now all that Wittgenstein did and talked and did, he showed one thing: that words, (inaudible word, possibly German), is not such a good thing as we think. But he never said it. He only said that we don't use it properly. And he wanted to show that if anybody tried to say with the words the things he wants to say—not what the words imply and carry as thought. And that's why I said liability. You'll find…

Can you see that words, if you have to organize them, your thought in a syntaxic way (writing on chalkboard), and making in syntax that it's a correct phrase, to make it organized that it's logical, you make it organized so that it's understood, by the time you do that you'll find that you can't think but say the things that you already know. Because this is such a complex process and hard that in order to make it you have to use only the things that you

have already organized once like that, that you have already experienced (chuckling) and know approximately how to organize it. Then of course, you can do a minor thinking.

What you said here, you can say the inverse; you can say the thing parallel. You can say the—you can do what the words, what in the syntax you say: negation, comparison, superlatives, things like that. It means every notion, every thought, can already by those means have the appearance of being creative. For in fact, you manipulate that with quite standard techniques that are known to everybody who is a cultured man. And you will see that most of our writing on psychologies or many things, most of the books that are written like that have contained that. And Wittgenstein made it a lifetime's work to show people that what they say they don't mean it. But if they meant it, then they're idiots. It's very funny.

[00:55:15]

You will find in his book, almost any subject that I touch, that he goes on showing—he doesn't show the solutions—but he shows that what we do is not good, it makes no sense.

Now why is there liability? You see why it's a liability because it restricts the thinking; it takes away the non-commitment. And when it's committed to—unless you know the mechanism, unless you're aware and you have some sort of means of influencing your own functioning, you cannot get out of it. You become engrossed. Your thinking is stopped. It's restricted to what everybody else can understand. It's restricted to what everybody else could have thought or has thought for himself and just did not bring it at this moment.

Therefore you see what it makes? It makes actually what it is. It is meant to be human society work. Therefore it means that we all do what you know, what I know; we share it, we remember it, we manipulate it and that. But this is nothing new; this is a liability. It's our brain being restricted to a level of functioning which the experience, the environment gives so much satisfaction for that that we stop growing, we stop learning. We don't do it anymore. The great majority don't learn, just accumulate more knowledge a little bit, useful tricks to make your life a bit more money. And that's not a—I don't laugh at it. You need a little bit more money, everyone of us. It doesn't do any harm. (laughter) So that's that. Now… Huh?

Student: You mentioned logic. I don't understand what you mean by logic. What's logic?

What's logic? Logic is a thing where people agree from first principles of comparison, of uh… There are some rules. For instance there are, you can say—you don't know at all? Did you want me to give you a sample, a definition?

Student: Yeah.

The definition is, the thing is you're organized thinking on principles so that you can prove that what you say is logical (laughs). (laughter) That's exactly what it means. It's not only a joke because…

Student: That doesn't describe to me what logic is, right?

Yeah, I myself think that explanation—as it is put in those parts where I believe that this is as much thinking in common that we can do—this is not thinking. This is always circular explanation.

Student: Yeah but what is it if somebody tells me what I'm saying or doing is logical or is not logical?

Well I'll give you an example of how logic changes. I say, "He is a bit cuckoo. He has his head on the moon, on the moon." He is actually, and it was general accepted that the moon influences somnambulism and people walk on the roofs when the moon is there. That moon is connected with something that is not real, that is imagination. Now I know several people who had their head on the moon and they are not somnambulic. (laughter) Therefore the logic is changed.

Student: Then logic is not constant.

I say so but they say that they can derive logic from first principles which have nothing to do with human experience, that logic exists in Nature. Some philosophers say that.

Student: Then logic is connected to learning in some way.

To my mind, no. To my mind logic is connected to transmit learning in the usual way from people to people, from person to person. But it's not necessary for thinking. For instance, logic to my mind, as it stands, as we use it, as it is used by us, is a restriction of thinking, a restriction of creativity.

[01:00:05]

For instance, if you know that a musical thing has to have a build-up, and then a thing like that, and then a finale like all operas have, huh? That's a logical structure. And if everybody abides by it, where is the creativity? You could never get jazz by that. You could never get pop by that. You couldn't get the Beatles. You couldn't get that. They don't do it. They start with the same thing (makes babbling noises). They're not interested in that. Can you see? If you want to be logical you restrict… By the way, if you write a sonata or a madrigal or a nocturne, what does it mean? That means logical. You must abide by a certain rule which is impossible. Your creativity is restricted isn't it? You're not free to do what you really feel or do or think. It must be done in a way that other people have imposed on you directly or indirectly or…

Student: Actually to create you have to do something that is not logic. Up to…

Always. Up to now it was always like that. Take any example. Take an example: what is logical about molecules and atoms? What is logical? Do you know that atom was decided that it can't be divided? It's by definition the smallest particle.

Student: Well, the question then is…

Wait a minute. It is the smallest particle. Atom is indivisible. Now we know that an atom is divisible in a few thousand particles now. So where is the logic? Logic for 200 years was—and the word "a-tom," indivisible. "A" is meaning no, not divisible. That's the smallest particle possible. So logic makes all the smallest particles are like that.

Now it turns out that not only everything that is logical becomes completely idiotic on that level. For instance, what do you mean when a gas is completely uniform, stable and no temperature difference? It remains—it has temperature stability, came to stability. What does it mean? Logically, stability means that everybody is the same, no movement, no change. On atomic level, when a gas is in equilibrium, it means it has all the velocities…. There are particles, there are velocities from zero to infinity, and none of them is ever stationary. They are only banging and running about. But all the velocities possible—that means that is in equilibrium—once you begin to warm it, the velocities become a range of velocities. Can you see? So the logic there is completely lost. You have to find it.

Now logic are rules whereby the present thinking, the thinking as we do with our limited, not-understanding how our brain functions really. In that way we have learned a lot and we have also misinterpreted what some of the better brains who learned said because every time somebody discovered a mistake in general thinking, he can always find that in history there was somebody who has already said it but nobody paid attention. Well that's it. Therefore that's why people say there is nothing new under the sun. And that is, it doesn't matter that there are new things under the sun. But as far as human thinking goes, there is practically none because whatever you say there was already somebody who had a—who wasn't logical. But he was thinking, and therefore he saw things that all the others didn't. And therefore, he said it.

Student: Now how do you take a thing that was discovered or created in a non-logical way and teach it to a logical head?

Well it becomes logical when people organize it in such a way that all the untrained and unclever brains—the restricted brains—can talk about it, don't understand it but can talk about it. Because if they could understand it they would be creative in it. They can only tell you what it is. That means… That is what I tell you—that's syntax, that's logic. You can tell only the thing that exists.

[01:05:20]

Student: You talk it; you don't know it.

You know enough to talk about it. (laughter) I can talk… You may know enough to talk about atoms, tell everything that you can find in an encyclopedia today. But you don't know enough of making another, a gamma, another particle. Or know that another particle must exist and go on looking for it. That you can't do unless you stop being very logical. And actually, moreover, the things that are found—once you look for a particle, pass years without finding it—the one who finds it finds it by accident because he is observer. Something happens that he did, and it didn't work the way he expected it, and he paid

attention. He didn't say, "My machine doesn't work. I'm tired," or something. He said, "Ah, something is here which is contrary to my logic." And then if he does that…

Therefore you see, all discoveries, you must stop yourself from functioning in a routine way, in a machine-like way. That's actually… If you accept the thing as it stands and talk about it in no matter how intelligent a way, you will never find any other thing but the things that you have said already, that you have thought already, that somebody taught, that you read or that you applied those tricks to a word. For instance, if I say, "(Inaudible) I found a trouble in somebody's arm, that the cubitus is longer than the radius, therefore it can't move without jumping out." Now that I tell you that. Now you needn't be a doctor, you needn't be a surgeon. If you apply your logic you say, "What did you say? What was the trouble? You said that the radius was longer than the cubitus."

Well logic says that you can inverse that and write—you can do it in two ways. You can make the radius smaller than the cubitus, that means cut the radius, then they (chuckles) will be equal. You can make the cubitus shorter. Can you see if that bone is too long, or that bone is too long—say that one in which is a concrete example from my practice—that one is too long, then what do you do? You can make it shorter, cut out a piece, make an operation, cut out a round of it, throw away and join it together; it will grow together. So you have restored the thing. Yeah? But you could also, instead of making that shorter, logic says you can inverse it, make that longer. So you could cut this and make it longer which would do the same thing. Huh? So that's logic.

Now what do you do? Take the good one and make it longer or take the broken one and make it shorter, huh? Can you see logic doesn't lead you to anywhere? You can't give an answer. It's not creative. It has a kind of technique—changing signs, say equal, superior. You can take its associative, like uh… (writing on chalkboard) Associative, that means if you say "A plus B," you see, you can equal also "A." I show you that you can take the two or every one separately, add on to equal "C." You can take then "A" and associate with something else. Anyway there are things that can be associated, things that can be non-associative. There is the—like the algebra that deals with switching which is different from the normal logic. There are all sorts of logics. You can do…

[01:10:00]

I am actually not prepared to talk about that in a way that you get something out of it, but it is obvious that syntax and logic are things that everyone of us has learned to use. Therefore it has nothing to do of you… It is the non-committed brain has been committed. And committed, as what we have learned, is not all idiotic. It is 10,000 years of improvement, of constant development. There are a lot of interesting and important things in it. And that's our present knowledge. But this is a restriction on what we can do. It's not that we, going from now, develop ourself and do something above ourselves, or above Nature or about what we are. It is only trying to relieve us of the shackles that we have imposed on ourselves through original ignorance of human people.

And that whatever they have achieved they thought it was like they fought, they discovered the laws of Nature. That means they wrangled out, they took out of Nature the teeth, took away of Nature's secrets and used it for their own. And that attitude remained incorporated in our culture and we do that all the time. And in fact, the official sciences, many of them are not silly anymore like that. But you will still find the bulk of it still believes that they discover laws of Nature while in fact they discover the laws of the functioning of the brain. If it were not like that you would see therefore, each law of Nature, each law of Nature, when you get—each new law of Nature, when you get used to it, discovers you a new world. Therefore it was obvious everybody could have found. Why didn't nobody looked at it before?

Take concrete examples: there was a question of ether. You know the story with Einstein and the velocity of light, whether it moved with the Earth or without the Earth, and why it was proved by…

Student: Michelson-Morley.

Michelson-Morley or Morley-Michelson. In America that they put a steel plate, a very massive one, on a mercury bath and this would have discovered a greater deviation than actually could be expected, and they didn't discover it. And somebody said it isn't like that and did it. So, but how long did it take before people understood what he really said?

I was present when Einstein lectured at the University Sorbonne. And [Émile] Borel—well everybody who knows mathematics knows that it's one of the great mathematicians—he's dead now; his son is alive—of the late 50 years—[Henri] Poincaré, Borel and that high group of mathematicians known the world over. And Borel is known especially in statistics and in many other things. And Borel, after Einstein's lecture, showed that whatever he understood, he could not get rid of the idea that relativity means that one leg is short and the other one is longer. That was Newtonian. Newton, for that you don't need Einstein, that (chuckling) one leg is shorter, the other one is longer. Huh? And that was a world great mathematician, couldn't get the idea. So you could see, you take…

Nowadays when you learn it without preconceived ideas, without having to wipe out your committed brain, then young boys of 17 not only understand that but can use it and improve on it, or solve problems with it. At that time nobody could. But you see the leading mathematician at the University in Sorbonne was unable to grasp the idea and made a fool of himself, lectured there and talked in Einstein's presence. Einstein left and that's where he said his famous thing. He said, "God preserve me from my friends. With my enemies I could deal myself." Because that was a friend (chuckling) who said he understood, and lectured and distorted his learning.

[01:15:05]

Therefore you see what I mean by restriction and logic? That's it. That's restriction and logic.

Now this is actually an introduction to what we are going to elucidate in theoretically. All these things we'll start from scratch and actually get not words but information, something which you can go through and arrive at the same conclusions as I without me forcing that on you. Now I don't force it on you because I am trying to explain to you why I have it. But when you do it you will see that you cannot avoid the conclusions, that we must do something we don't know where we're going in order to achieve real discovery. We must start from this place to go God-knows-where.

Only the question is so that if you go without knowing at all, and you don't know your previous grounds, you can walk and wander all your life without discovering any bloody thing. And therefore, what we do is we put us, in front of us, some sort of direction of discovery and go in a place where we know that something there is not quite clear, not quite true, not firm ground. And therefore, there we might find holes, we might find God-knows-what.

And actually that's the—other people say it: you must know to ask the right questions to become a scientist. A real scientist, the great scientists, all they do is they had the right question. That means they knew the ground where to look for the discovery. But they, of course they didn't know to begin with that it's there. What it is, they didn't know. But they knew that this is not quite Catholic; somehow it's not logical; it's not syntax. It's not so simple as the things we are already familiar with. There is something which is not so clearly cause-and-effect. There is something that happens which is not warranted by the use, by our feeling, how it should be. You see?

All the great discoveries were made like that. You can't imagine somebody inventing a button in another way than that. But how do you invent a button? Surely that was one of the great inventions. We would be naked (chuckles) until now, wouldn't we? We'd have to carry with that animal skins. There are many, many, many inventions.

There is not a generation which hasn't got a few thousand people who think and abide in their thinking by what I'm trying to make you clear now. And you can know by your own experience that when you're logical, when you say correct phrases and that, what have you invented in your life? Everyone, look at it in yourself and you'll see everything that we invented was like out of the blue. It's from previous experience repeated, suddenly the two things or many things are seen in a different light and they became to have a relation where they didn't have a relation before. And as soon as you find an order like that, a relation like that, a similarity or something, you find something, a structure which nobody could appreciate. You find an order or something like that. Then you have invented something or seen something that nobody else can do but you.

But you can't do it so long as you are tied up with that and believe that that is, and it's only you have to have talent to be able to invent. Well you go and buy talent and invent. You see, that's the kind of what I say. I told you, hey you, that logic is circular.

[01:20:00]

If you, if only talented people can invent and do things, then surely everybody should try to be talented. But how do you… how are you talented? You are talented only *after* the thing happens. When you're born I don't know that you're going to be Edison. When you're born I don't know that you are going to be even Nixon. I don't know that you're going to be Maxwell or that you're going to be an actor. I don't know at all. Nobody knows.

So talent—if the things that you invent, create, you have to have talent for that. And you discover the talent. You say there is talent when the thing is done. Therefore you have a—it's logical, isn't it? But logically it's circular. It means talent, success; success, talent; talent, success. What comes first? You have to have talent. How do you get talent? By being successful. How are you successful? By having talent. How are you talent…? Well, you can go on talking like that until tomorrow. And I say in that thing you can't find a solution. Impossible because it's circular. It bends on itself and you can go on *ad perpetuum* [forever]. That's it.

So we will—this is approximately the theoretical program, what we are doing there. And of course we'll go on with the lessons concurrently parallel to that. We'll go on developing our skills of touching. And then in the end, the skill of verbalizing. That means being able to say, "I do that because that's what I felt. I didn't know before that it's there, but here it is. Here what I see, here what I can feel, here what I can do," and therefore be able to tell others, write about it, do something with it.

Now is there anybody who has real questions from his practice? I'm sure you remember the last day I asked you to be careful not to work with people you don't know and not to work the thing in order not to compromise your own future and ours. But of course our aim is to be able to bring you to the state where you can work without the danger. I myself have risked… I can tell you in New York only—perhaps stop recording that because they'll put me in prison for that. (laughter)

Student: Let's come back at 1:00.

As you wish, I think we already interrupted. Come at 1:00.

Eh, Yohanan?

[01:23:44 – end of tape: IFF_SF_1976-06-14-AM.mp3]

June 14, 1976 — Day 1, Week 1: Monday Afternoon

[Audio: IFF_SF_1976-06-14-PM.mp3]

Talk

[00:00:00]

I am supposed not to whistle and not to make noises because I break their ears there. (chuckles) So you make the noise now to call the people in.

Now there is one major thing that I didn't touch. And I don't really know when I say "one major," and then immediately crops up another one. How these things are connected with… How do we distinguish between thinking and logic and things said? It's very difficult. We are—it's all right theoretically we do that, but how do you really in practice… What does it matter if we remain the same as we were? It's not enough to say that there is a difference, this is thinking and this is not. But how does one make the change in himself to know when he thinks or when he just compiles or tells his life story, isn't it?

Now this, we are not going to do that because the real thing, to know the distinction between thinking—and to me thinking means to do something that only you can think as you think. I can't think as you think; you can't think as I think. Everyone can think only the way he thinks, and that must be cultivated to be good.

That's the difference between the world outlook on education and mine. I'm not—I don't know a way which is the best way of thinking. Because I can think of mathematicians who thought perfectly and then did not succeed in doing what other people who didn't think perfectly succeeded, in their own theory, moved them ahead. The same thing with philosophers, the same thing with writing and everybody. There is one way of thinking which is yours, and that's the best you can do.

Now the only thing—what I want you is to do, that thinking should not be arid, fruitless, and shouldn't turn in circles by adopting methods which are logical, which bound you, limit you and so that you can't do it. Now you know already there are some disciplines that other people do—in poetry you have no such limitation as being logical. Therefore poets, you have such a variety of poets that it's really marvelous. There are not such a variety of logics as a variety of poets: Longfellow and Burns and Frost and Gide or any others, or Baudelaire. Each poet is a world in itself, completely different. Because everybody did it in his own way.

So there are modes of doing where your own personal way can become the important thing for everybody else. Now the way of distinguishing between those things, it's just rubbish, just rehashing, compilation, negation, abstraction, comparison, induction, deduction. Those are all techniques that everybody can do. You see? Logical thinking, I can put you to organize, give you a thesis and say take out of it the things that are not logical, and you will do it, and he will do it. Everybody can do that, but then you are not using yourself. You are

using what we have commonly agreed to be correct, logical, syntax, but you're not using yourself.

When you use yourself it must be something which is yourself but better than the thing you could do until today. What is it? The criterion is that if what you say, if what you think before you say is something which will lead to action—action meaning that anything which is the subject of your talk, when you will do it in another way than before you talked. If there is any change to—negative or positive or anything—but it changes, it deals with a change that must become apparent. Hm?

[00:05:10]

And as soon as you make that examination for yourself you will find every time, if you are honest with yourself, you will see every time that you want to say something it doesn't change anything, that it is actually something that you only said because it reminded you by association something that you have already heard, or you said yourself, or you dreamt it or you have experienced it. That means there cannot be anything new.

Thinking, thinking must be something that produces an improvement in your self, an improvement in your activity. It doesn't matter what it is, it should produce a change in activity, change in action. If it doesn't lead to that, no bloody good, then it is our normal life. We need that chaff too. We cannot live all the time making only—thinking original things all the time. It's not necessary. But we should be capable of doing that when we want it, when we set about doing it and not at that time find ourselves engrossed in doing something which you really don't know and be doing something that everybody else could do. It's not thinking.

Therefore the major part of our activity will anyway be logical, syntactical and common junk, which is the life. But when you set about producing a thesis, if you do something, work, you want to do something in which you are—put yourself to test. That's examination again. You find our language is such that you can't say a thing without having to qualify that you don't really mean what you say. You see? Well I don't really mean putting you to test, but not you yourself testing yourself.

But the fact, acting—and when you do that action, you want to feel that you [are] actually doing the thing you want and to do it so that it is worth doing. That means you feel that you have improved it from your own point of view. You made it so that you say, "Ah, I am satisfied." And that is satisfaction in life which you can't get if you know that you fail, or you know you do like somebody else, that you know this thing can be done better by somebody else. You yourself saw other people doing that better than you. Then obviously your self-esteem is *your* self-esteem, in your own eyes. It's falling instead of growing.

Now while if you do something and you act and you feel, "Ah, that's not bad." I don't know whether you know or not, but you don't feel even that somebody is wanted to do it better. You can only show him, "Look, can you see? What do you think of it? Not bad, huh?" That makes your self-esteem grow and your ability to do that better next time more likely.

Because anybody who is told off by himself—"Look, what did I do? After all this is junk. I wrote this book. Anybody else could write a better one. I know at least half a dozen people in the world who, taking up the same thing, could make a bestseller out of it."

So I feel, though I write a book, I feel that I… Oh, and when you talk to me, "You will be a great writer," I feel myself inwardly, "Look, all right, I want to be a writer. I want to be a writer but I can't. I am not. I can't compare myself to those writers who sell five million copies, and translated into 30 languages." Even if it is a momentary thing which in 10 years after wouldn't be read by anybody. Oh but there are books—Tolstoy wrote his books God-knows-when, at least 80 years ago, and—heh, heh—they're still read; they're still published. And what about (inaudible author/book), and what about the Bible, and what about others? There are books that will exist so long as humanity will exist.

All right now. So I made this long speech about action, which is very useful. Actually we had an example of that now at our lunch, that people said things and when I put that—the first trial produced already a thinking which was, that everyone admit that he said before was silly. You see?

[00:10:10]

That is an extraordinary thing because that shows that the technique itself of understanding that enables everybody to be clever, not only the one who said it. You see? When you say only a clever thing, and then only you can do it. When you show on what it depends and that this is within the reach of everybody, then I call that learning, not teaching, because everybody can use the tool that is available to everybody. It means everybody's nervous system is as good as any other, provided it has not inherent faults—that means the genetic inheritance is not too faulty. Otherwise we are all as good, as well as the other for the purpose of that.

Now as we decided that action is the most important thing, so you stop sleeping there and let us go to action. (laughter)

Student: I was imagining.

Yeah, that's good. So we will have a test of action instead of just thinking. (scattered applause)

Student: We're ready.

Now would you please sit. It doesn't matter. You know, we said about orientation that you should always orient yourself relative to yourself, relative to you or the room, but you should be clear whether you're… It doesn't matter for the thing I do, it doesn't matter where you orient yourself. But then you will keep the same orientation all the time. It doesn't matter how you sit, therefore decide whatever you feel comfortable.

And we are going to show you, showing that in the order of importance of awareness is the mouth, which through the nipple is the first to contact the world. And therefore, for the rest of our lives you'll find that this is the instrument with which we taste world, know it, speak to it, absorb from it. And it's more characteristic than any other thing to describe our consciousness. You can see that, in general, the world as it is shows you that the appetites…

When in a group we have still the trouble of anybody wanting a bigger share to eat than the other one, which is only a mouth quality. Without a mouth we don't need more than anybody else. You don't take more air than I do and you never quarrel with me if I breathe more than you, huh, or I pee more than you. Nobody is bothered with that. But when we sit at a table and divide a cake, you say, "Hey you take three quarters of the cake for yourself. Why don't you leave for somebody else?" (laughter) Now you can see the trouble. And the same thing: eat the cake, to divide a cake, that means it's a parable. We divide the cake; it means money, it means worth, it means land, it means everything that is necessary for us to have a bigger share than anybody else, or anyway we want a bigger share. So the mouth.

Now with the mouth, if somebody taught you something, a taste with your mouth that you don't know, you would be surprised. You can make a combination of tastes that you know, sweet and sour. You see? You can make it peppered and sweet, salted and—it means the logical combinations that you can do. But those are tastes that are familiar to you. You either like them or you don't like them, but they're familiar.

But next to the mouth are the hands. With the hands, that's the next part of the world that we learn, through the hands. And some scientists, some philosophers, some anthropologists believe that the human race, human species, got his superiority in the world…

[00:15:00]

Superiority, I don't know in what sense. But on the scale of evolution at least (chuckles) we are superior to other animals because we are the weakest and yet we can rule all the others. You see? So we are on the top of the scale of evolution, or the ladder of evolution. Huh? Now again, a failure. I always having details to say and miss the…

Students: About the hands… The hands…

Yeah. So they say that we are, we have that opportunity because we have learned to walk on two, and therefore we freed our hands to manipulate the world. And therefore, they call it manipulation, which has also the notion, in the word manipulation, the abstract word, it means change the world to your desire. If I manipulate you, it means I make you—psychologically, if you are manipulated, I make you do and see things as I want. That's by extension of the idea of hands.

Now hands are obviously a clever sort of things. If I ask you now, is there movement with your hands that you have never done? Show a movement that nobody has done before? That would be a striking thing, wouldn't it? Now let's do it.

Awareness Through Movement—Fingers Interlaced, Inverting Hands

[00:16:50]

Sit. Sit. Or even better… Well sit, we'll start with the sitting position. And put your right hand in front of you—just in front of you, not on the floor. And twist it, twist the arm with the thumb inward. That means, when you sit like that, counterclockwise. Twist it counterclockwise.

Now as usually, you remember the rules of our learning. If you do a thing and it doesn't work, or you limit it—that means you do it so many degrees—then you should ask yourself, "Who sets that limit?" Who has set that limit? Who has set it?

Student: You do.

Huh? Is it that you… (laugher) Huh? No I didn't. You set it. Because I didn't say you how much to turn. I say that, and usually, you remember, perhaps you don't but you should. And the "should," that means something I don't want to say. (laughter)

Student: Try.

Huh? I don't want to say you should because should means you should do something that you can't do. (chuckles) Now we did that and we said in our learning that if we do something and it has here, here are limits set, I can say, "Look, my joints are not supple enough. My muscles or my ligaments or my… are short, and therefore this is what I can do." I say if you want to do better use your brain. These are the limitations that we have imposed on ourselves through our normal learning, as it was up to now. Because the teaching we are going to have and which we are learning now is saying that if I and my hand are two divorced things, if I think "I twist my hand," and don't say, "I twist myself with my hand"… Therefore if you don't twist yourself, the hand can't do more than what you do now.

Twist yourself and not the hand and you will see you gain immediately 90 degrees in twisting the hand. And therefore, don't move it sideways. Forward, forward, still forward, the same direction. That's right. Therefore you can see… Ah ha! Eh? Immediately you got so much. All right? Therefore you can see that the—can you see?

As usual I am not interested in the thing that you learn now, but in that most important things which I'm teaching. That means which I want you to learn, not me teaching it. And that is that you must be aware of what you are doing if you want to be able to do what you want.

[00:20:10]

If you don't know what you are doing, all the modalities of what you do, you have no say in it. It's done as it is done by everybody else, logically with syntax. It means everybody else can't twist his hand, you can't either. If somebody does you say he has talent, as we said before. And when he can't do it he ain't got talent. When he can do it he's got talent. When

he has talent he can do it better, and when he can do it better he has bigger talent. And therefore, talent and doing means actually when a person can do it he has talent. Now here you gain talent while you work. You have already gained talent.

And you remember what we said: when you use an auxiliary function to twist your hand as you did now… Try again. Use the auxiliary function. I say human brains are so clever that they can do it afterwards without the auxiliary. You can do it now not by stopping yourself but by simply moving your shoulders and your pelvis, and not holding the breath and the clavicle. You can do the same thing without twisting yourself. That means that the effect, the gain of learning, was produced not by making the ligaments less stiff, not by making your muscles stronger, not by making you more supple, but removing in your brain a mode of action which interfered with action. It means that we improved the thinking. And this works immediately, on the spot. Everybody does it better than before.

All right, now. So you see one thing. You all lived with that arm, with that body. Nobody did it. Nobody could make it improve in 10 minutes like that. And if that is so, what's the limit? There is no limit to it. The limit is: take off another piece of junk out of our thing which interferes with us. Let's see, is there one like that? First of all, you can see that is a question only of the brain because…

Think the same movement with the other hand only three times. Think of the same thing with the other hand. Think that you're going to twist it and see how much you're going to twist it. And to help you, you can put the hand a little bit forward. It's more—it's concretizing a bit the thinking. In the end of our learning you could put the hand in your pocket and improve it. But I don't want to make it difficult for you to learn. In fact I want the other way around, I want to make it easier to learn.

So put yourself in a position where you can easier conceive the parts of the body. See which one… By the way, the floor—you sit on the floor, and obviously, if you twist your body, you should feel a difference of pressure on the buttocks, on the ischiums when you do it. If you think of that while you imagine the movement… Have you thought it three times? If you did, try it and see whether you can do as well as with the other one. So you see it's not a question of ligaments, not a question of muscles, not of age, not of structure, not of sex, nothing except dust on the brain. (chuckles)

All right, now. Now try the following thing. Once you twist your arm—twist the right one, please. And now you remember normally we interlace our fingers or join our fingers. Now turn the right arm like that and interlace your fingers. Interlace your fingers, all right? Now you can interlace these fingers in the habitual way and you will find that, though it's twisted like that, you still do it in the habitual way. (laughter) Ha ha!

[00:25:00]

Now, so do it again. Do it in the habitual way, and then in the non-habitual way. Here it will be more difficult. No, still from above. Non-habitual way means…that's right. Can you see it's an extra mental effort to do it?

Now I bet you there are very few people who ever did that in their life. So there you are. We have a range of movements that we excluded from our ability and then we say, "I'm not supple, I can't do it." And then you will see when we, in a few minutes, you will find things that people can't do normally that depend on that. Because in order to do that, what we are going to do, you will see what is needed—need parts of a person, parts of our body, parts of our nervous system that is not differentiated, has never been discriminated. And this way we'll discriminate, differentiate and get the result immediately, on the spot, while we are here.

By the way, I think as my teaching has improved, I want a raise in salary.

Student: Okay. (laughter)

(laughs) Huh? But in fact I have been… Huh?

Student: We're easier to teach, so it balances out.

Another Student: We're better students now Moshe, we shouldn't…

That's nothing. It takes me the same time. What did you say?

Student: We're better students; we shouldn't pay as much.

Well, that's what she says. But I say, whether you're better students or not, I have to give you more material and I have to work even harder to feed bigger appetites. (laughter) And people can tell me when I give them now the usual junk, they say, "That I can get that anywhere." So I give you better and better stuff. Now therefore your argument is washed up. (laughter) I… Huh?

Student: You get more satisfaction and rewards.

Another Student: You're expanding.

I got the same satisfaction last year.

Student: Well then you haven't grown a bit. What's wrong with you?

But I got less salary than last…

Student: Oh, you got less last year?

This year than last year.

Students: Aaah…

Aaah. All right now, problem or no problem, this is a joke. It has nothing to do with what we said.

So would you please turn your right hand and do again the habitual, the non-habitual, and finish with the habitual. And now hold it like that. Now as it's like that, move your arms and body like that, right and left, right and left. Easily as usual. Move yourself, not the arms, because if you move the arms you'll find that you can't move at all. (chuckles) That's right. And now up and down. That's right.

Student: (inaudible)

Huh?

Another Student: We should bow while we're doing this.

Now now, wait a minute, wait a minute. No, no, no, you're mistaken, you're mistaken. And now move your arms to the right and the head and eyes to the left—that's right—and do that a few times. This is our daily bread. (laughter) And the other side too. That's right. And now move right and left and change over the head, and make it simple, usual—not fast, not strong, only simple. All right.

Now make a few circles with that. That's right. And the other way around. That's right.

And now in the middle, lift the arms and lower the head, and lift the head and lower the arms. That's right. Keep on doing that.

[00:30:00]

And of course are two general mistakes in the whole thing. All the faces became serious. (laughter) (makes a "serious" sound) And of course, all of you trying too much, and not doing the thing to sense what you're doing, but doing it. And as we are improving only the thinking, which should improve the action, therefore you are not doing that. You're exercising the things that you already know. Therefore it's futile.

If—to exercise the things you do, it's gymnastics. I will do half an hour the same thing, do it… Just like (inaudible), like jogging, it's measured by kilometers or by miles. It's not measured by intelligence. It's doing the same thing all the time, therefore it's not learning. We are not interested in the thing we do but what it can teach us to improve our way of organizing ourself in this world to live easier and to be more alive, to make it easier for ourselves and also without—making it easier for others.

Because in a society we are not ourselves. If everybody suffers… Look, if you have nothing to eat—nothing to eat—and I have at home a good piece of meat and bread, if I sit here and eat and you are hungry, all of you, then I don't survive unless you are completely dead already. You will take a piece of that and you won't let me—you will consider me as a dirty dog, and you will attack me. You will steal that away from me. You will rob me. You will

kill me and take it, though it will not satisfy anybody. Because for me alone one piece of meat is a lot, but for all of you that piece of meat is nothing. Yet you will join all together without thinking and take it away from me. (laughter) That's the mouth; that is the consciousness of the mouth (chuckles) who wants a big of the cake. And this organizes our life as it is.

That's why I believe this is the ground for which I believe that with the kind of teaching that we do, when it's developed, when our brain develops a bit more, or at least our awareness of what our brain can do improves, we will—our consciousness will be shifted from the mouth to the anus, at least. (laughter) Because the anal state, you know, is already next to the oral. Huh? Then I suppose if we improve the world by say 15, 20 percent, we should have it, the whole world, anal as it is oral now. (laughs) Ha, ha, ha, that's fun. (laughter)

You see, so the future of humanity is to become anal, because you know anal is much more generous. A child when he's there, he thinks he's marvelous. He can produce things he didn't know he has. (laughter) And he will take it, taste it, and he will let you share this thing with everybody. So you see the generosity of the anal state (laughs). (laughter)

Where were you? Again I lose my thread for laughing, enjoying myself. Now as I said, I want you also to be like that; it doesn't matter. Forget, what does it matter? You still learn more than if you screwed yourself up and say, "I must learn." You won't get what we have learned by even today, which I think is not as good as can be. But it doesn't matter; it's good enough.

So now we're through that and we say we are going to see, try now to see whether it's a little bit easier. And of course with what we have done now we can try, bring the thing nearer to yourself, turn your hands. No, no, twist them and straighten them, straighten them. And you will see that there nobody fails. And that is…

[00:35:00]

No, no, not quite, keep on doing. Not all of you can do it because some of you sit in a funny way and they don't know how to sit to make this thing possible. Can you straighten your arms? No, that like that yes, after the twisting. Aaah, no. If you twist with power you will break them; you'll break the elbow.

Student: Ah.

Go slowly. Go slowly and find, in the way of movement there should be… Now that's what I said, what we teach is a new movement. But in fact, it is giving to the clavicles and the shoulder blades the ability to move as they have never moved. When you put that straight—move the arms forward straight, after the rolling. Yes, now straighten them.

Students: (inaudible sounds of confusion)

Move them nearer to you and straighten them.

Students: Oh… Ah… That's great…

That's right. Now look, when you straighten them like that, look how close the clavicles must be…

Student: Yeah.

…And how much the back of the neck must go. And those who can't do it actually have that difficulty, therefore you learn to do that.

Now you try to do that and instead of straightening, lift the shoulders. You will see, is that easier? Straighten—lift the shoulders while straightening. Huh? Therefore it shows you that the clavicles are involved. All right now, go on, do it the way you can easiest do it. That's right. Eh, eh, eh.

Now which shoulder must be higher? Don't do it, don't do it. Just, we said, we want your imagination, your kinesthetic sense, your everything, improved. Don't try. Close your eyes and think it out. And when you straighten your arms which elbow lies in which elbow? Don't do it, just think. Which elbow will go into which elbow? Don't tell me that, I know. (laughter) After the twist which elbow will go into which elbow?

Now you may try it. If you have thought it, try it. Obviously the elbow… Therefore the left shoulder must be higher than the right and backwards, and the right one forward. If you haven't found that, you can't straighten your arms. And therefore, you are not stiff, you haven't got short ligaments but a short head (laughter), a short intelligence. And, as I believe that it isn't so, you can see that you can learn in a second. Try and do it now. See how many of you can't do it. That's right.

It should straighten as easily as anything. And if you can't then you have already been so, for so long silly, that there is not dust there but mud, and it has to be softened and scraped off, and cleaned and polished so that it can work. It will take you another few hours of work that's all, not months, not years, provided you don't force yourself. You force yourself, you will destroy the ligaments, you'll destroy the shoulder, and you have to postpone it for a year before you can continue. Therefore laugh it off and say, "Ah, what I…"

By the way, by the end of the lesson you will get some more ways of introducing yourself into the work you're doing, and the more you will do—use of yourself—the easier it will become. Huh? All right. That's the same technique; we have been through it that. But by the way, you can see now how much we have learned last year. If I told that anybody who wasn't here last year he would not follow. It wouldn't mean anything to him. He would, "That man promises idiotic things. How could it be?" But to you it has a meaning and you know in your experience that is the—and in fact it works. Everybody is improving while we're doing it, and at speed which you couldn't do anything else.

Try again. Can you straighten it now?

Student: A little bit.

[00:40:00]

Yeah a little bit, that's good enough. Well.

Well, all right. Now would you please stop it and try to do the same thing with the non-habitual holding, mentally. Mentally, mentally—why work so hard? You can actually make the non-habitual interlacing so that it's easier to think. But put your arms at ease, like they are. Don't hold them. Breathe freely and try to imagine how you're going to do it. That's right.

And imagine, not forgetting your sex, and not forgetting your buttocks, and not forgetting your neck, and not forgetting that you are not involved in restructuring the world but learning something. And therefore you can give yourself a lease and say, "Ah, I could wait another 10 seconds. I didn't know it all my life; it can wait another minute, another half hour, or another lesson." And therefore don't feel obliged that you must achieve it now. Huh? And therefore you can do it with enjoying it. And if you repeat it, it's for the pleasure of seeing, "Look I can do it, I can do it, I can do it." That's it. "If I can do it"…

That's how children learn and that's why, that's how we learned all to speak. That's why we can speak, all of us. Nobody said, "Try to speak. Say: daddy, daddy, daddy, daddy." No, nobody said that. (laughter) And if you have to say it well and be examined on that and know by next—by your seventh month. If you can't do that, you will not be allowed for—what is it—candidacy. (laughter) You won't be a candidate, nothing. You'll go back to be a fetus. (laughter and laughs) You mustn't laugh; it's silly, what I say.

Now try it. Try it. Is it as you saw it or something wrong with the thinking? It's not so easy because this time, you see, look, this time it's the other elbow comes upstairs. It's the other elbow. If it's the non-habitual for you. Before what I said, the left in the right was for the right-handed people, who have it one way. I didn't say the other one in order not to confuse the others. But can you see that it's the other elbow comes up now? Did you foresee it? If you did, only by changing there that because on the other side it will be the other way around.

Students: It's the same elbow… (inaudible)…

No it isn't; it can't be.

Student: There is some confusion about…

It is the right hand but the non-habitual…

Student: The non-habitual?

Yeah.

Students: (inaudible comments, confusion)

Come on, try. Yeah.

Student: Here's one elbow. Now I change hands…

Yeah but then, you see, the thing is, the thing is, the thing is…

All right, now change over. Do it with the left hand, the left hand in the habitual interlacing.

Student: When you say non-habitual way do you mean the fingers interlaced differently?

Only the fingers, only the fingers.

Student: Oh, okay.

That's what I say, some did that and that. Some did the hands and some the fingers. Interlacing is the fingers. But as everything is interlaced, you also do the shoulders, the elbows. All right?

Now watch only now. When you do that, once you straighten your arms, why only straighten? Why not straighten them to the right, to the left? Ah. Eh, can you see what happens? Can you see that to make the right arm really straight, it's only to the side when it becomes really straight? Therefore the straightening wasn't good enough. No, straighten from the middle to the right, from the middle to the left. No, no, from the turning, straight to the left. Ah ta ta. You see? In action it's different. That's right. That's right.

[00:45:10]

And now up and down, overhead, same thing in the habitual mode of interlacing. And when you lift higher, also a little bit to the right, a little bit to the left. No, from the start you go to the left while straight. That's right. And to the left, and to the right. That's right.

Now one little advice: you will see some people keep on working and will get discouraged. You know why? Because they believe that when they interlace the fingers that must be (demonstrating interlacing with ambition) interlaced. (laughter) Now if you allow yourself interlace the fingers and say, "All right, so that's interlaced; it's not interlaced; it's interlaced. Well, it's easier like that. Why not move it? Why not…" Your whole body should participate in that, not one part of the body being an obstacle to the other to achieve. Therefore you shift the difficulty into one spot that can only break. It's you who must do it. And therefore, make every bit of you cooperate in as much as it can to do it.

All right therefore, there is nobody who tells you that this means a lock that cannot be unlocked. If you can't move it like that, hold two fingers and straighten. Then if you see, you saw how learning how it is—if you straighten it with two fingers, you can straighten it with four fingers and then you can straighten it in any fingers. All right?

Can you see, every time that somebody has a difficulty and he believes that he is ill and he is arthritic, and he is rheumatic and he is whatever you want, it's always the trouble something much deeper. It's somewhere in his way of using himself and the way he's aware of what he is doing. It has very little to do even with diseases and traumas and things like that, except of course when something is really torn, really broken. Then of course then whatever you try won't work unless you substitute something for that. All right?

Now would you please get up. As we said, we don't want more than 45 minutes of learning, that's good enough for any clever man. We have a few minutes of moving about. And try, find out what has this done to your arms and shoulders?

You try to lift your arms and see whether it's as usual. Lift your arms to the ceiling, one, both, and see whether there is something different, whether it feels different. And now, while we do nothing and walk around, just see whether the rest of the body has also adjusted itself to that new way of holding the (inaudible), and whether you can feel it in your movement, in your rotation, in the way you put your feet, in your face…

BREAK

Student: Moshe, the (inaudible) for me was when I leaned back on my hands before for the first time (inaudible)…

[00:50:20, tape resumes in progress]

…going to do what Pritchard and the other arrogant fellow there without, (chuckling) who did something I didn't think of—terrible thing, an insult. You could have done it somewhere else but not here.

Now would you please get up and do it because I think it's very intelligent and certainly instructive. Go ahead and do it. But change the—ah. But be kind with the other person as you are kind with yourself, because you will see that if you are not kind and you don't move with the person you will hurt. Wait a minute, wait a minute. You are both too good. Look, go one side and see, go near and see, go nearer to each other. Don't be afraid. (sounds students working together)

Now I bet you… Look, can you see what joy it is, the discovery? It is such fun. Can you see?

Student: You start off with one thing like this and then you go to another one and then another one.

But you can't do it without laughing.

Student: Right. No you can't.

That shows you that that's the right mood for, for…

Student: For learning.

You're proving me right.

Student: Yes.

Yeah all right then, thank you. Go ahead create, go on and do it. And put… (several minutes of students laughing and talking as they work together)

[00:56:45]

Ah, that's a proverb of the Jewish saint. (chuckling) They say if a silly ass throws a stone into the garden or into the water, 10 clever people can't get it.

Student: I think in every language, in every language (speaks in a foreign language). Right?

Yeah, right.

Another Student: I don't think I'm more stupid than everybody.

I don't think so.

Student: But eh, I feel a bit lost. (in Yiddish, says something about her right side)

That will help you when you finish. That's why I told you, don't understand that.

Student: I do understand. (in Yiddish) I understand you mean me.

That you don't understand. I talked to you.

Student: (in Yiddish) Yes, I understood.

Eh, Rogers and Allison, are you—I'm shouting here as if you don't hear. Are you writing down approximately the numbers and just a word or two what it's all about, so that you don't have to wait until you retype the whole thing and… All right? Thanks. And when you have it ready, make two copies, one for me too. Because I need it in order to have, full up my lectures. If I don't know what I said I find it difficult to make a better order than today. Eh? (more sounds of students working)

There is one thing I want to do while you watch, is… Yochanan, you do with her what you did with him. Do with her, because she can't do it and she believes that God has punished her and she has rheumatism. (laughter) And therefore we want to—but you can do without wrenching her shoulder out. Then do it so that she can learn that it's not rheumatism but dust on the brain—mud. And so, her mud is very old because it's not her own. (laughter)

Student: Yeah, (inaudible). (laughter)

Now on the other, do the other side, do the other side.

[01:00:00]

What I want you to do is not to hurt her. So…

Student: No, I'm not hurt.

No, no, that's why I gave you somebody experienced who wouldn't… (laughter) Did she do it?

Yochanan: Nah, (inaudible). Ah…

Aaah, that's better. Now another few times and slower. Now you try to do it yourself. Let's see how far you can do it with yourself. Oooooh! (applause) Can you see? Now she came now and complained, she came to me and complained that she can't really do what other people because she has arthritis there, arthritis. Now can you see the arthritis—but you don't realize what that means. That is ingrained in everybody's mind that if somebody has arthritis, he shouldn't be able to do it. And that makes it so ingrained that when you see it you say, "Surely she had no arthritis; can't be. If she had arthritis, how could she do it?"

And she was so engrossed with that arthritis that she really couldn't do it. Now let me see, where is your arthritis now? You needn't… You see, you can keep your arthritis for other—for holidays (laughter), and for other things that you want to excuse yourself from being unable to do. You see, I could be very amusing and tell you what kind of things you don't want to do. For that you will keep your arthritis. (laughter) Now, and for the things you want to do you can leave the arthritis here and do it. (laughs) It's funny. Yeah.

Now look what they do. Look again, what you do. (scattered laughter) Everyone should do it, not at the same rhythm, then he will go on twisting himself.

Students: Ah… Hey…

Now, you can see that how much there is in this technique and that's why I don't have to go over the others. This is fundamental learning. And you can see that it actually is so. You take off—I told you once you take off a real piece of dirt in the brain—it means a real inhibition, a real fixation—then you know what happens? Something of the greatest importance to the world, not to you, not to you and me, but to the world. And that is this. And this is also why…

Student: Shhh.

(to talking students) They are not of the world and to them it's not important. And they think that if they miss it they will hear it again. They're mistaken, and I believe that will be their loss, not mine. Now I don't know what I wanted to say.

Students: (inaudible reminders)

I know. (laughter) You see, what is the difference between the human animal and the homo sapiens and the rest of the animals of the world? But the human animal is also a homo sapiens. And in that animal there is the word "homo." And what's the difference between a homo and an animal? What's the difference between a man and an animal? Huh? What is the real difference? All the other animals have everything we have and can do most of things better. There is only one difference: they have no choice.

[01:05:00]

They have no choice. They can do—build nests better than anybody else. They can do—beavers, they can, they can do… A spider can do things that we can't. A bee can do the things we can't. A pigeon can do the things. But they have no choice. We have choice but we don't have it from God. God has made us in such a way that we can have choice. Because if He made us without, then He is responsible for our sins too. He can't punish us for that. Heh? Surely if He has made bad and punishes us, He is just cruel; He's not a God, he's a monster.

So therefore, he gave us free will. How? Where did he give us free will? If we have a brain that can make… If we do a thing in one way and that's the way to do it, then we are just like any other animal. We must be able to do everything at least in two different ways so that we can have, decide whether we do it that way or that way. That way we have free will and free choice, and therefore we are responsible.

Therefore if by doing that we have helped our shoulders to be able to do modes of action as they didn't before, we have increased our free will and we have increased the part of homo sapiens of our brain, of our identity. And that this is so, you can see that once you have learned only the first part of what I was trying to teach, as it was novel and nobody ever did that sort of thing except for, you know for the thing of moving fingers and examining. You know, some people do that—"which finger can you move when I indicate?"—to show that people confound because right and left in that position is very difficult to conceive, and many make mistakes. It's used as a game.

Try that. Now here, then I'd ask you—if I show you which finger to lift you will see that some will lift the other finger without being able to lift the finger that they really want. If somebody shows it—even if you try yourself, you'll find making the wrong finger. Try. Decide which finger you'll lift. But if you decide on the finger referring to the side when it is not twisted—and that's the trick how people succeed. But therefore you must do it quickly. This. Show him which finger to lift. You show him, show him which finger to lift. Don't touch it!

Student: Pick another card. (inaudible)

Ah. Show which finger to lift. Don't touch it! (laughter)

Second Student: He did the wrong one.

Ha, he did the other one. You see you will find everyone without training will make mistakes, but it's easy to train it not to make mistakes. You can do it for yourself. If you decide this finger, you will find, if you do quickly, you will see that you will move another finger than the one you want. If you do yourself, without cheating say, "Lift this one; lift this one, lift this one," then you will see that we make mistakes without wanting it. Ha, ha. You will do it with the right hand and the left finger won't do it. (sounds of students trying it and laughing)

Now try the thumb and the small finger. And of course, the most difficult one is the third, the third finger, which is not differentiated. You make with that one more mistakes than with the others.

Student: How about if you do it the non-habitual way?

Oh yes, you can also try your hands in the non-habitual interlacing, then you will see it will make you more mistakes.

Student: What finger is that there?

Another Student: Wow!

Make it the non-habitual interlacing, then you will see that the number of mistakes we make… Look, the time he takes to decide which finger to move. (laughs)

Students: Picking every one but that… That's good… Raising all the ones except that… That's even harder… To raise all the other fingers except the one you did.

Yeah, well… Look, can you see that is a way of thinking where the words express a thought and not logic and not syntaxes.

[01:10:010]

You proved what I said, that real thinking leads to a different action. It has nothing to… And that is personal. You couldn't give him that task to tell somebody else; somebody else would never have thought of it.

Now, there you have another thing. Try, you go explain. Hey. Try the same thing but test yourself: lift all the other fingers except the one you decided not to lift. (scattered laughter and talking) Lift all the other fingers (laughs) except the one you decided not to lift. You remember I told you how much I suffered when I first discovered this sort of thing on myself. And I had nobody to…

Student: Play with. (laughter)

No. Nobody to whom I could express the joy, (laughing) being myself joy and nobody there. What is that? It's a punishment. (laughter)

Student: Hey man, look what I can do.

No, but the important to me was that, if it were only a finger—you can see I discovered something which, when I throw it into a group of people, they are just as bloody clever as myself and better. And they do the same thing. Look, that's the second discovery on a subject because this is a kind of movement which nobody does. And therefore, look, you thought of something. There, he thought of something, Leri, thought of it.

Those are modes; we have used them; we have said them. But you see there are modes of action that do not come to your mind because they are blocked out by words. As soon as you got it, everybody has got a creative mind. And those who haven't done any discovery yet, I will give them opportunities to show that they can do the same. And by the way, you will find in each mode of action that is new there is somebody else who will discover something that the others haven't.

All right, now let's do something. Lie on your back. And now, I have…

Ah, just like everything, you are going to do my work. I told you, perhaps there is a Jewish story. The Jews have usually lived in misery but they always were interested in *yeshivas*, in schools, and the children had to learn and… In the most religious people they were the only literate people of the world in the Middle Ages and up to now. There is almost no illiteracy—among religious Jews, there is no illiteracy. Unknown before anybody left. Because in a Jewish family, in a religious one, a child from the first start he must learn because it's important that he should know how to serve God, and therefore how to pray and how to read prayers and learn.

Therefore there is one thing you must say: the religious Jew is the least illiterate people throughout the 2,000 years of our Exodus. They were the only one who were really literate, who could read and write all through the ages. Now, but to do that (chuckles) in the conditions of ghettos and governments who suppressed it, they were in big trouble, because there was never enough money to teach, to have yeshivas. And therefore, there were special people who traveled from one Jewish settlement to the other and collected money for the yeshiva of the place for which he worked. So each yeshiva had a few messengers like that who traveled from city to city, from village to village to collect money for the yeshiva.

[01:15:05]

Now look what happened. One chap, and therefore traveling at that time, he would travel by wheel—that means with a horse and no roads, and villages, and things like that, or in the winter on the sledges. And that means traveling away. If he went away to cities that were 200 miles back, it took him a year before he made the circle to come back. He left a young wife. He comes back. (claps his hands) To hell with it, she's pregnant; she's going to have a baby. And he was over a year from home, he wasn't there. So, but the—so he was very… He didn't know—how could it happen? How can she get pregnant? Huh?

So he didn't know what to do. He went to the synagogue and opened the *Talmud* and started doing what a pious Jew does when he is depressed: learns. So he learned and learned. (laughter) The saying is (in Hebrew) "If you have a headache, you feel something wrong with the head, go and learn something." They do it that way.

So he went there and learned. And then "Oouu!" he suddenly found there was written there clearly, "The one who does the right thing, other people do his work." (laughter) "The one who does the right…"—in Hebrew it has more meaning than that. "The one who does the thing which serves God best, then other people will do the work that he needn't do." So he got that and said, "Ah, now I understand. (in Hebrew) It was a *mitzvah* [a commandment from God]." He did something which was…

Student: (in Hebrew) He who does a mitzvah will be helped by others.

Yeah. I said, it's said that the one who does a thing which is right in the eyes of the religion and God, other people do his dirty work. And that's what he understood now. He got the solution and he was quite pleased. Now why did I say that? Because that's exactly what happens with me now: I needn't work anymore, you will do my work now.

Now what is it that…? Keep on, on the floor, with what you learned, see what would… I intended to do something on the floor. Do the same thing, but you go and do it. And see how many you will do it the way I did it, how many will do it better, or how many won't find any solution at all? And that will give a chance of many of you doing things that they think they can't, that means create new modes of doing. And I can sit and read a paper. (silence as students do the movement)

Ah, silly ass. One found already something I did, I intended to do. Terrible thing, I tell you. Once you look like that you find that I am teaching and some people are cleverer. And that's terrible to know that. (laughs)

[01:20:15]

But of course, as he is not aware that he's doing it, and therefore all the others don't. You see, most of you… Would you please stop, would you please stop.

And you remember what we talked this morning: It's no use repeating what you know already. That's already logical now. It's already common knowledge. If you want to do something else, if you want to discover a new mode of function, do, think of which part of yourself is not involved in the work. Huh? Which part of yourself is not? Most of you didn't use your head. He began to use his head and legs.

(talking to a student) And now the legs, that won't do much. No, that's not what we did, that's not what we did. Your hands, that's where you come. You always did that. You remember in Berkeley how often I ticked you off? You remember? But look what you do with your hands, you don't do the things what we did. Ah, ah! Now that's it, look. But the legs are of no use here. What do you do with your legs? Leave them alone. Don't do—leave

your legs. Now what you do? That's right, and… Ah, that's better. But you haven't got the whole thing yet. But at least he's got lifting the head and doing something. Hm.

(to another student) Ha? You got it? You got it? Let me see. Ah ha. No, lie now on the floor, stretch your arms and… All right, you'll get it yourself. That shows you that when somebody does God's will other people do his work. (laughter) You do my work.

All right, now, still, would you try, when you lift your head, to do the movement another rotation and touch the seventh, the lowest vertebra on the neck. Stretch the arms overhead and then when you—turn them and touch the seventh vertebra, and stretch them and bend them, and touch that, and stretch them and bend them. Eh? And you will see what freedom of neck and shoulders that does.

Can you see they're all movements of—I believe nobody has ever done, anyway except people in a madhouse perhaps. (laughter) But they didn't do it by choice. They were compulsive. They had to do it. But we are free, and therefore we do it by choice. Therefore we increase our choice, increase our ability to be human beings.

Now sit up. Sit and try to do that. And—that's right—and stretch the arms overhead. Ah, they should be doing—that's right. And go and touch lower. No, no, just behind, in front, straighten above the head and touch below the head. And keep on doing that. And then see which arm, which elbow can touch the head while you do it. Touch the head, one, the other, both perhaps. With some people neither can, none can. And with some people only one can. Try one; try the other. Move the head, move the—any damn thing you like. Move yourself even. That's right.

[01:25:00]

Now do it on one side more to the right, more to the left—it means to the shoulder blade instead of the middle vertebrae. You do it, you do it. Come on, you look at—you do it, please.

Student: Me?

Yes. Look at that. That's terrible. She ain't got arms at all. Look, she… What is it? That's right. Now straighten them up. Look, look at that. Look at that. Is that what a human arm should be able to do? Can you touch both elbows behind the head? Look at that. I say this is… You can see, nobody would believe that possible after a few minutes work. And I say not only this is possible, but once you know it, you'll find that this is nothing, that you can use that like you use the other one. And I will give you the opportunity (chuckles) to go on and make out of that another 15 new movements that we haven't done, that neither you nor I…

Now, can you see, can you see? That's excellent. And bend it, and all the tricks. You will find that if you sum up what everybody has discovered here in himself, for the rest of humanity it's already enough, a year's work. To get that by chance they will have to live as

much as we altogether live, and they will arrive at the use of the arms as we have before that. All right?

Now would you please try now. Lie on your back and try to see why didn't it occur to you before when you were lying on your back? And of course, do it with both arms, fixing one—I mean twisting one and then twisting the other in the normal twisting and in the un-habitual twisting. (silence as students do the movement) I believe that that, that should have been filmed, videotaped and as an example of what real learning does. You can send it to any university. They haven't done better than that in a few hours work with so many people.

Now get up, and in the standing position try to combine both of the things we have done. First do it in the standing position. See what happens when you roll the arms once behind and once in front. Once behind the head, that's right. And once go down and do it in front of you, that's right. And see what sort of… Keep on doing it. Complete, complete turn, straighten, once in front, one behind. And then move it right, left, do all sorts of things. You will see we have, there are so many new tricks, so many new modes of action.

Now who would believe that the hands, the most, the thing in which we have the best and widest awareness, has escaped so many movements? That is because there was no differentiation. No discrimination, no differentiation.

Now this is, it's too silent and it's too serious, therefore you're doing donkey's work. Do you remember when Pritchard and that chap came and said, "Look what we discovered. Look, look, look!" Did you see how they laughed? (laughter) Well do nothing but put yourself in that mood first. Put yourself in that mood and muck about, and see what you can do with the things you have done.

[01:30:20]

But doing it means also thinking. It doesn't mean you have to be all the time in movement, because if you're all the time in movement, time passes without you being able to imagine something new. You may also stop and do nothing. (silence as students continue)

It's terrible. I intended to show everybody that everybody is as clever, but in fact I remain the cleverest.

Student: Yeah.

And it doesn't work. They are really cleverer. (chuckles) I see somebody has gone another step forward of something I did. Don't show it to them! Also, look how it happens. I watch people and I can see immediately one who does something new. How? How with my bad eyesight can I see everybody and see immediately somebody does something personal, new?

Student: It stands out.

Stands out. But why does it stand out? Only because of discriminating. (laughter)

Student: That's right.

I'm looking, I am looking for that; I am not seeing. (chuckling) I am looking for finding somebody, a grain of human intelligence, and when I discover it, I see it. And that's the thing, that's what I want to do and I want to see more of it. Now don't show them, not because it's a secret, not because we are going to keep it to ourselves, but because they are capable of discovering themselves.

Now would you please stop it. Stop it. Walk, do nothing. Do nothing for two minutes and then try to think again. Think, not do. Doing and thinking, and not thinking, you should do a bit of everything so that it's not too serious. Because if you are out to do something, to discover, you can't because that inhibits you. (sounds of students walking around and talking)

Student: Hello, Gaby. How are you?

Gaby Yaron: (inaudible)

Functional Integration **Practice: Rolling the Head**

[01:34:15]

Would you please see now—you remember the last two, three lessons we had last year? Would you please lie, one line of people that way, and another one sitting behind. Lie, one line of people lie with their legs that direction, the head that way. But lie in a row really. That's right. And behind each row that lies there is a row that stands. So, that's right. You lie down; you are behind him. But try to be in a line so that I can have an inspection. (sounds of students moving around)

[01:35:00]

Now wait a minute, wait a minute. Lie down. Organize yourself like that. No, no—look. Oooh, look, really. You want a whistle and a German whip? Couldn't you lie down that it's regular and say, look, one up, one down, five together, and then nobody there. Have you, organizers, look at the available space and lie in a way that it is rational for everybody. That's right, now. Why not make geometrical lines? Look, something parallel to that line. And there's a group here; they sit all right. That's all right, more or less. Not one up, one… Otherwise, I can't observe so many people and check them unless I can see something wrong in a symmetrical—no, no, be there where you are, it doesn't matter. Each group, the sitters and the liers must be aligned. That's right. That's right.

All right. Now see what difference the exercise we have made—the ability of moving the hands—how different the heads, how different it is to do. First of all put your right hand on that and try very slowly moving that right and left a small amount. Don't push it beyond what it will go. That's right. And you should be more sensitive and be able to define, discriminate where you're pushing him and where it goes with his consent, without him having to change

something, or her to change something so that you can do it. That's it. I say the fact that your wrists are moved and can move in ways they've done you should feel that movement a million times better than last year, and more delicate, and feel a greater difference between when the head moves one way. And then you feel that the person has to reorganize himself to be able to follow your hand.

And that's funny, as usual. I intended to continue today with that but I was precipitated to that and found, as usual, somebody thought of that before I did it, and actually came and told me that. Yochanan told me, "Look, now that their wrists are like that, why shouldn't you do that—why, it will be easier for them to do that." But that was on my program anyway. But it's always somebody thinks of it. I always am surprised to find that other people's brain[s] work very well and not worse than mine, and very often better. I mean in domains where they obviously came to learn, and therefore they should be feeling that they can't, they can.

Now just to see whether your ability to discriminate is better, move, you to the…(audio cuts out briefly). You come here. The last one comes to the top of the line so that each one can move only one step.

And you remember that those who lie, who are supposedly passive, their work is even more delicate. They should be able to tell how the person behind sits, whether he holds his breath, whether his hand is really light, where you can tell in which part of his body, because they're surely bad. I can see there are no two elbows here which are the same way. Therefore there must be tremendous differences. You will see that between my movement [of] the elbow and Yochanan's and Mia's and Gaby's there is less difference than that.

[01:40:25]

And some of you sit two miles away and they don't see that it makes a difference. Yaiyr [name not confirmed], you are much too far away. Wait a minute, don't go nearer. Let everybody look at Yaiyr. Try again and see. I say in that position it's impossible to do what you want to do. I mean you can do it, but badly. It's not to the… Look how he does it. Go ahead and do [it]. Look at the angle of the arm to the body. Look how the right shoulder must carry, make a tremendous effort. And therefore, the fingers—he can't touch with the hand, only with the tips of the fingers. When he goes with the hand, look what happens. You're pushing him now with a force that you don't know even what it is.

All of you sit that and try it out like that and see why is it that he can't tell. Make the arm like that and feel. And do the people—no, you are too near. Go away, you're still too good. Go more to be with that—no, he touched with the tip. He sat so far away that he could touch only with the tips of the fingers and then had to go forward in order to be able to touch with the hand. Yeah, that's approximately. Does it feel for you the best way to do it? Surely. Now you… Uh, there's a good reason with his legs—he doesn't know what to do with his legs. You see, it is because one of your legs—look, try with the other hand. Uh huh.

It doesn't matter; he will learn. If he didn't commit—if nobody, if everybody was perfect there is nothing to come here, you could do it yourself. Therefore this is the right thing to do,

find differences now. Only those who work with Yaiyr later, make him feel the difference between the two things: the way he sits… You too were for instance sitting so far away; that's the same trouble with him. You see you don't know what to do with your legs; he doesn't.

All right, now would you change, another one. The last one comes forward and you go down. You try three people just to feel the difference between the heads.

Student: Moshe.

Yeah.

Student: Do you want us only to use our right hand or…?

No, no. Both hands, you can try both hands. And of course, the people who are down, as before, should, should think of the chap who does it and form their attitude to him: whether you like the way he does it, whether it's better than the other one, where it's worse. And what does it mean: better, worse? Is it too hard? Is it… Can you feel a difference? Among the people who touched you, whom would you prefer, so that when you get up you could do the thing which you prefer and not do the things which feel awful, disagreeable? And what are they? At the moment you can't define things like that; you can only learn by touch. Later we will, as we said, in a further stage we learn to verbalize what we feel.

[01:45:05]

Would you change places with the people now. Those who stand or sit, go to lie. And of course, use and try out the things that—try to do, to imitate the people who did it to you. Try to do it as the one you liked best. Try to see whether you can produce with your hand what the person who to you was the least efficient and the least agreeable, and the one who was most agreeable.

Try the two things, to do the thing, if you can remember what you felt when somebody did it to you and it wasn't good, it wasn't agreeable to you, and somebody else did it and it was more agreeable. You try to reproduce the two things intentionally, the agreeable and the non-agreeable, except the middle one, the least agreeable, the most agreeable. Try to think. What would… That will enable you in the long run to verbalize it because you will be able to say, "What did he do that was disagreeable? What did he do that it was so nice?" (silence as students continue practicing)

Move a step—it means you go to the next and the last one comes to the front. (more silence)

And now would you please, the ones who lie, tell the chap above what would you like him to change to make it better for yourself. Would you like him to be nearer to you, away from you? Press harder, be more gentle? Be… What does he do that is disagreeable? Ah, you know why I said it? Because I saw you sitting too far away.

Student: I was trying that.

That's why. Did he ask you to come nearer? Yeah, that's good. Good point for the Blintzes.

Tell the chap there what he does that you don't like, and tell him what you like he is doing.

[01:49:59 – end of tape: IFF_SF_1976-06-14-PM1.mp3]

[Audio: IFF_SF_1976-06-14-PM2.mp3; Note: this audio is poor quality with lots of static]

[00:00:00]

(45 seconds of silence as students continue practicing)

Who said DellaGrotte was on the road?

Person: (inaudible)

Hm. (silence as students continue practicing, then an inaudible conversation in Hebrew)

Now move another step. And again, move another step. We have—the other ones had three; you'll have three too. And the last one comes forward here.

Now you now pass judgment on each other, but nonverbally; you don't say a thing. Don't say a thing. Just you decide what you feel, and the other one decide what he feels, who you liked before, whose hands, the first or the second? And those who sit, each one, the active and the passive, try to think of what your appreciation was really, or is.

You see again, in the people who knew something about learning they said—I said that to you when you asked (inaudible). There is a saying the Talmud, "(inaudible Hebrew)"—that the silly man, the man who is not intelligent, it's not that he can't think; he doesn't feel. And that's what we said today. If we can't discriminate, how can we say what is better, what is worse? And the one who can't tell the bad from the good—that's why we were chased out of the paradise. When you've eaten the fruit of knowledge you can tell what is bad and what is good. And that's why we were chased out of paradise, because that's too dangerous. Now we seek that dangerous thing. To be able to tell it's better, it's good.

[00:05:00]

Eh, I can see some of you turn the head themselves and not the person who moves it.

Now we'll do one more go, but this time you're not restricted to do what I'm telling you. You have three minutes to work on the person there. You can do whatever you find necessary, desirable, what you would like to do. Do anything you like. Next thing, you can scratch his ears, you can pull his hair—you can do anything you like.

(Inaudible student's name), I didn't give you… You have to do really everything you like to the person (inaudible). (laughter) I mean you can do everything that is acceptable to us. (chuckles)

Now move, change over again. Those who lie, turn, do the active part, and you try to do the same thing. (sounds of students changing over then silence)

One step again, move a step. Last ones come in front and you move a step. Again, freedom to do anything.

And Kolman, I think you have also the cards… Yesterday in that, in the box there, here?

Kolman Korentayer: For tonight (inaudible).

Ah, it's for tonight only? Because here too there are many people I don't know the names, who I know very friendly like that but I don't know the name. No…

[00:10:10]

(several minutes of silence as students continue practicing)

All right, now would you all lie down; those who sit lie down a minute. And would you, all of you close your eyes. All of you close your eyes. And try to recall, recall without trying, anything that you learned today, or you heard today which was new to you, or something you knew which was expressed in a new form. And if you can, try from the beginning of the morning. Can you think of things that you already heard but didn't realize that it was—what it did or the effect that it had today; the thing we talked in the morning?

We talked about so many things: about functions that depend on the human animal and the human being as a member of the society; a non-committed brain; of learning different from growth, but the nearest to it; of verbal, nonverbal and (inaudible). All sorts of things—junk we picked up with that *tabula rasa* liability, (inaudible) restriction.

[00:15:15]

Or for instance, when is thinking at its best, how it is done and whether you are thinking actually or just recalling things that you knew in a different way or experienced before. And so many, many, many… Do you try it? For many people to put them in that order I could make the lesson more fluent, more consistent. But I still remember what I said and always in the order. And what else? What else do you remember?

Now remember the things with the hand. Don't do it but just think. What was new in that? Where do you feel it? Do you feel as tired as I am, sitting and working all the day and you just enjoying yourself? (laughter) It's not a joke because I envy you the feeling you have now. I feel that I did a hard day's work.

(silence as students continue remembering)

Now would you please sit up and try once your hands in one way, left over right and right over left. And just try it and see whether it has… How does it work now? Try it and see. Is it so…? Can you find that in fact it was so simple that nobody can understand why it was so hard to learn. And above the head and behind the head. And I can see a new (inaudible). Can you see? Look at her.

Student: (Inaudible)

Yeah. Look at her eyes. Look at her. Can you see that she experienced real pleasure, relaxation, organization of a friendly hand?

Now stand up and do the same thing. And then Brindle, can you see? It's arthritis—how can it work like that with arthritis? Look at that. Look at the arthritis. (laughter) She said she was only one who couldn't do it because it was, she is arthritic, she has arthritis. Heh. Now that is really wonderful.

Now the most important thing—look. With the—a movement that nobody has done before, with people with arthritis, with people with injuries in their elbows and hands, a new work. There is nobody who is going to be stiff tomorrow in his shoulders and the arms, and most of them will find that some sort of faulty movement in the shoulders and the elbows has improved. And nobody will be stiff, though we worked more than an hour.

[00:20:20]

Now I think I will thank you, and I will have to take a rest. Thank you very much. (applause)

Student: Moshe, (inaudible)?

Oh yes, yes. If you are—anything. We're finished with the work.

[00:20:59 – end of tape: IFF_SF_1976-06-14-PM2.mp3]

June 15, 1976 — Day 2, Week 1: Tuesday Morning

[Audio: IFF_SF_1976-06-15-AM.mp3]

Question and Answer

[00:00:00]

I feel after yesterday afternoon's lesson like somebody after a successful lovemaking. After that what can you do? What can you do? (laughter and applause)

Student: Do it again.

If you want you can only go to the pictures, see a silly picture. Isn't it? Or do it the same, but then it has lost the taste. (chuckling) It's not the same thing. So we should go to the pictures today. (laughter)

Student: Yay.

Huh? What? You've got an experience like that? (laughs) I have had that, when doing it again is just spoiling the taste.

Now we will perhaps actually not try to do the same thing again. But we left out at the beginning yesterday, we said that after you have had three months learning, and then many of you probably tried out what we learned on themselves, and certainly many of you have questions. We said that yesterday at the beginning. We didn't ask anybody. But is there anybody who has really pertinent questions relative to the work he has done and what he found, and what bothers him or her?

By the way, I must for that excuse myself. I have still not—I don't know the vocabulary. I know a "chairperson" I know already. I would ask is there a "chair-bottom"? (laughter) And that makes it clear: no man, no woman—a bottom on the chair and that's that. But why a chairperson? Is it a person who sits on the chair or a bottom? (laughter) Now I mean we are so particular of not insulting the strong half of the human race, the women. You see because if you say "chairman" it means that women can't sit on the chair. Chairwoman or chairman, chairperson, chair-bottom—it's the same thing. So Pante, Pante, yeah.

Robert Pante: Yes, I'm working on people myself during the year. Every once in a while I came up with someone who had a great deal of flaccidity of the muscles, you know, soft muscles. There wasn't a tightness and they had good range of motion. But there was that soft muscle without the power…

What?

Pante: …a flaccidity. A soft kind of… The whole body was very soft and spongy.

Yeah.

Pante: They didn't have the power to move with this.

They didn't have the power even when they wanted?

Pante: Very soft, like a soft ass, you know.

But they didn't have the power when they wanted it?

Pante: Ah, I don't know if they wanted it but their whole outlook was that they were very held back and not out there getting, you know, doing what they want to do.

So what?

Pante: There's nothing wrong. I want to know how to work with it.

What do you want to work with it? The man is soft and he is—so there they are. What do you want? What did he complain of?

Pante: He didn't complain. (laughter) I was talking about that kind of body.

Well, he didn't complain and you wanted to do him what?

Student: What's the question?

Pante: My question was: how do you work with a person who feels that—a person whose body is not supporting them in getting done what they want to get done?

You didn't say that. I asked you what did he suffer. He asked…

Pante: Yeah.

He complained that what?

Pante: "I'm tired."

Ah, you didn't say that. You said he's only soft.

Pante: Yeah, all right.

A person who feels soft and satisfied—I found my cat feels soft and satisfied. Perfectly all right. But when he sees something that disturbs him, he jumps like I can't do like that. Huh? Therefore you see, with words I have no answer. You tell me, your words should describe the situation. You tell me a man was soft, well let him be soft. He probably will harden when the necessity will come. Heh?

[00:05:00]

Now the question is then, tell me what did you find that you couldn't do that was to be done, or that you did and it didn't work, or you did and it hurt the other one, or something like that. You tell me, "A man was soft and what do you think about it?" Well, I think we are all soft now. There's no—you can't answer a thing like that. I can't answer it. You describe to me what was his complaint, that's what I'm asking. Or if he had no complaint, what do you want to do him? What do you mean you worked with him? For what purpose? What did you work for?

Pante: His complaint was…

Oh, now there… Yeah, what was his complaint?

Pante: That he always feels tired. He doesn't feel like doing physical activity. He tires at work. He doesn't…

What is his work?

Pante: I think he works in the Post Office. He does something in a Post Office picking up bags. He's supposed to do something with mail. I don't know exactly what it is.

Look, I myself, when I have to do with somebody, I know not only what he does, what he does. Because if you take me now as I am and put me in a Post Office to pick up parcels, and I am a man who is not fit for that work because I have much wider and better occupation and better aspirations, then I tell you not only I won't be—I will be soft, but I'll be so downhearted that a psychiatrist won't be able to help me. Therefore if you tell me about a person, tell me who he is. Is he married?

Pante: No.

He's not married. How old was he?

Pante: Twenty-seven.

Why didn't he marry before?

Pante: I don't know.

Has he girlfriends?

Pante: Yes.

You're sure?

Pante: Yeah.

He has girlfriends, and he hasn't one which he likes? (laughter) I mean he hasn't got a girlfriend—does he go to prostitutes or to his girlfriend? (laughter)

Pante: I think several friends, several females.

Several females. All right then, that's all right. I'm not imposing him morals or anything. I want only to know with what I deal so that I can see my way where to help him and how. Now from what sort of origin is he? Why did he get into the Post Office? What is his education?

Pante: Moshe, I don't know that.

Why is he… Where does he work in the Post Office? Why did he come to you?

Pante: Well he knows that I do movement, and he's watched me move. And he tells me that his body is always tired a lot. He doesn't have the strength to go out and dance if he wants to go out and dance a lot. He doesn't…

He wants to go out and dance and he hasn't got the strength. That's not true. Well you see, I want to fly and I am not. I'm here because I don't want to fly, I want to be here. If he doesn't go to dance that he doesn't—either he can't go to dance. If he only wants to go to dance and doesn't, it's enough to be soft because there is something which stops him. Who stops him from going to that? If you work in a Post Office, you are free for all the evening. You can go to dance, surely. He can't cheat you like that. Therefore there is something that stops him from going to dance because he says only he would like to dance because he saw someone dance. Can he dance?

Pante: He moves but he doesn't have a vitality in his movement when he moves. He danced—I asked him to move and it's very slow. He's not enjoying what he's doing. He can't get a rhythm going and get it out there.

Look the man is probably seriously ill.

Pante: Yeah.

Because as you describe, it's a depressive person. Is he tall, big, small, how is he?

Pante: My height, moderate height.

Is he heavy or thin?

Pante: More on the heavy side than on the thin side.

Heavy side. Has he a nice face?

Pante: Yes, there's no great distortion.

No, no, but is he a pleasant guy when you meet him like that?

Pante: Yes, very amiable, able to communicate and say what's going on.

And he complained only of his softness.

Pante: Yes, he can't get things done like he wants. His intention is to do a lot more physically and his body doesn't work with him, he feels. That's what he said.

I can't tell you any advice because I think that person is a misfit where he works, where he does, where he is. He is a misfit in something. I usually a thing like… In your examination he's soft everywhere?

[00:10:10]

Pante: Yes.

That's impossible.

Pante: Well I'll show you what I did. Like if I ask him to raise his arm, you know, and put a little pressure to see, he hardly can pick his arm up. Because if I'm just touching with pressure—he's lying on a table.

He can be very weak, that's possible, but I know he is a weak person. And there are very many people—if you compare here in strength everyone, someone is stronger than the other, and the other one is weaker. He can be very weak but he's certainly strong enough to live. If he hasn't got a muscular sickness… He is not paralyzed anywhere?

Pante: No

Hasn't got… But he is weak if he does nothing and he's not… You see, your question in a particular case what to do, can't be done unless you give me all the information that I could get with my hands and with my eyes, otherwise I can't see. The whole teaching here is that there is no specific treatment for any bloody thing. You can only deal with a person and find how to help him in his own way.

Therefore I can't make that person strong and I wouldn't intend to make him strong. Because what he says, if he wanted to be strong—he's 27; he had already a million chances of being strong. He only says he wants to be strong but in fact he isn't. He is indolent, and he's indolent because he has no incentive to work. Probably he does a work that he doesn't like and started through his life in a way—he got that work only because he had to eat and therefore he took anything that came. And therefore the whole structure, if you want to make out of him a human being, you start from the beginning and not bother about the strength.

You would never make me weak even if you try. If I came to you and said, "Look I suffer. I am much too strong. Whatever I do, I tear; I break. I break my ribs. I break my—I tear my

everything. I'm much too strong. Help me." What would you do? How will you drain my strength? (laughter)

Student: Tranquilizer. (laughter)

Tranquilizer, that won't do anything. And it's true, actually, if you come to think of it. I can show you the example when I say, "Take me." You think that there is nothing to be done with me? I worked a lifetime to correct my strength so that I can live without breaking new things. I pressed somebody like that and broke my own rib. Huh? (laughter) But *he*, he nearly died. (laughter) But so what? But then that's strength the other way around. And you know, why did I do it for? Why do I have broken knees? Why do I have that? Why do I have this? Why do I have that? Why have I had so many broken things?

Look, already when I was 20, look that's broken. So… And it's not by taking away my strength that you will help me. Now what do you have to do with that thing, with a bugger like that? He comes to you, "Look I am so strong, and I use my strength in such an idiotic way that every two years I have something broken, and broken when I do actually the thing which satisfies me." Huh? What do you do with him? Now therefore, if you say that's exactly how—what do you do with a weak man? You will find that if you don't understand the structure, if you don't…

Anybody taking my head and working with it today, as I understand, would find all of my trouble. And had I done it 50 years ago I wouldn't have had anything broke. Because you find here a limitless ambition. Ambition which actually to me it was more important to achieve the thing I set out in front of everybody to achieve. It didn't matter—break the knee, break any bloody thing provided you do it. I'll set the example. I didn't even think I would have broken anything. Once I'm engaged in a fight, I don't mind. And this in our thing is an idiotic way of doing. Therefore anybody who would show me…

[00:15:00]

And that belongs to the history of my life, how I—where it is, the fact that I'm a Jew, that I lived as a child among Christians who were hostile. And the children in the street, if somebody wanted to, did me something wrong, my mother and father from home told me, "Don't… Give in, run away, do nothing. Because if you hit a Christian boy, you will never reach the school anymore because they are all there. They will find you and they will distort you, they will kill you. That's it."

And therefore when I came into my own, when I was free of Mother's rescuing, trying to save me, I decided I'll save myself, it doesn't matter what happens. And hence, actually, the Judo. Who wants Judo? As I told you (chuckles), when somebody has a strong will, he's internally impotent.

Student: He's what?

Internally impotent. Because you don't need a strong will to live happily and do anything you like. You don't need a strong will to be a boxer. You don't need a strong will to be a writer. You don't need a strong will to be a good husband. You don't need strong will to be a psychologist. You don't need strong will to be anything. Strong will is only necessary—that's a way of doing. If I feel that I am lazy and I cannot take a cold shower in the winter, then I say, "To hell, I'll do it. What do you mean I am such a pansy I can't take a cold shower?" Then I'll take the cold shower while I suffer and shiver and say, "Oh, it's good to me, I feel warm afterwards." But I'll do it only because I feel I can't take it. You see? I want to teach myself a lesson.

And that's how the Judeo-Christian thinking of life is that: that you have to deserve being alive. You have to deserve it. You have to do it. And there is the original sin and you have to expiate for it for ever after. (laughter) You see the Christians are in that case better than the Jews because Christ did it for them, and therefore they can fuck about and, and… He has done it and if he doesn't, he will do it again for us. It doesn't matter. (laughter) And the Jews, they kill themselves to be right, to deserve the grace of God.

So you can see that it's not a simple thing that you say a man is weak. That's not a fault. There are many weak people are marvelous. Stanley Krippner is very weak. You can see him, he has strength in his muscles… Certainly, if you put his head, he won't be able to lift it. But so what? But he is a very productive, creative, satisfied person in the HPI [Human Psychology Institute]. I found, I told him, I told Stanley, "I don't like psychic people." (laughter) "I don't like psychic people and I don't like people who believe that a psychic is already now; that telepathy and telekinesis and all that is there, here now and it's as good as a car." (laughter) Huh? "Or telepathy is as good as a telephone or better." Because he himself saw that somebody directed a thought to somebody, made him dream seven people. He told it himself.

But I found Stanley to be a man with both feet on the floor, more integrated. And his Ph.D. people, he cares about them. They're much more organized than any of the others. And he has everything—he knows everything. Did you hear any question that was—how present he was there. Any question that was raised in the HPI, Stanley's intervention was constructive, knowledgeable, integrated—a man who is fully aware of the present world. And when I left him I told Stanley, "Look. When I knew your name I never tried to find you or meet you because I don't like psychic people." Not because psychic is not existing and that, surely. Once when our brain is involved there will be telepathy and telekinesis and any of those things. And levitation—I hope I can do that once. Sit here (laughter)—aaah, marvelous would be.

[00:20:15]

Look, I could save all the telephones—just five seconds and my soul is in Israel. And then I find out everything I need, come back. Heh, TWA would be out of business (laughter), you see. Uh, telekinesis. Have you seen many people flying about? (laughter) And even then, even when they tell you, they have to take their astral body, their astral body. Do you know

what that is? (laughter) Where it is? Is it in you now or is it away? Where is your astral body now?

Student: Here.

Here, yeah, that's what I… So, and I told him, "Look, Stanley, I find that you are the most down to earth, a man who stands on both feet more than any of the people who tell themselves materialists." The well-integrated, materialist people that were there are nothing compared with Stanley as far as a social, well-integrated, knowing every detail of his work and other people's work, and how to assist everyone and himself. He knew the answers to any administrative or scientific, or any question that was put to him. He had an intelligent, interesting answer—not all of them. So, and he is a weak man.

Therefore weakness is also not a thing to be cured, and you can't cure it. But therefore that person… Would you ask, you see, look who is the strongest here is he also… Who is the weakest here? There are many people who have less strength than the others. That's no drawback.

But it's impossible to answer your question, can you see? And that's actually the trouble, that when you will go into that work you will see that you yourself would not ask a question like that. You would know that if I asked him, "Somebody is weak; how do you make him strong?" What sort of question is it? What sort of answer can you get? That is actually what the medical authorities would ask. You say somebody has, eh, what sort of disease given—multiple sclerosis—how do you cure it? That's the answer. Somebody has asthma; how do you cure it? Well I know asthmatics that you can cure a pill, with one puff, and they're all right. And I know asthmatics that you can work 20 years and it won't do a thing. He'll still be asthmatic.

How do you cure anything? Somebody can't have children; how do you cure it? That's the kind of question, you see? Will you ask, "Somebody has a long nose; how do you cure it? Somebody is a Jew; how do you cure it?" (laughter) That's exactly the question. There is no cure. You have to see the…

Look, we said that when we look properly at a person, and that's where the holistic approach, which I only learned about it here. I don't know the holistic approach and I don't know… Not that I—in fact, I think I am more holistic than anybody else but I didn't know that you call it "holistic." (laughter) Like somebody (chuckling), you know, who danced the rumba with somebody. And he said, "Can you dance?" I said, "What?" He said "A rumba." He said, "I didn't know you called it rumba." He thought something else. You don't know what, it doesn't matter. (laughter) You—at the time when the rumba came about it was the most pornographic dance possible. (laughter) And therefore he felt that was like a sexual act. And therefore, he said, "I didn't know you called it rumba." (laughter) He called it something else.

[00:25:00]

Now if you look at the thing you're talking about, we have a very complex approach to human beings. (writing on the chalkboard) If you want to know really properly then you'll see what a complex sort of diagram I'll make. That is a brain, you see, that's a brain. But it's a *tabula rasa* [blank slate] to begin with, therefore the brain can't do a thing. Then around that brain there is an envelope, you see, which is muscles, nerves, say nerves, muscles and a skeleton. That's all that. You can't… Therefore this brain will affect the nerves, the nerves will affect the muscles, the muscles the skeleton.

All that what to for? In order to move in an environment, to do something, to do who wants to do. Only because you can do it, do you do it. And if you ask what for—what for the whole business, why live?—there is no answer to that because we have no answer to *why*. We can only learn *how* the thing works. We can learn how the world works. There is a sun and stars and the atoms and the… We know how it works but we don't know why. Why? What for? There is no answer to that because it's a question beyond our ken. Now that's like that.

Now, so this is an environment in which we function. That environment, you can also say that it is a social environment and a physical environment. But then, if you had another dimension to show, I would pull that out and find that the nervous system and everything else does not start being adjusted to that. It can't do the muscles. It can't move the skeleton. It can't do any of the things in the social environment to begin with. Therefore that thing is like folded round in itself where this nervous system learns from the environment how to use his nerves, and move the muscles, and move the this, in order to be able to do it. Therefore it's a closed circuit.

Therefore if you want to adjust a person really you have to start where the thing could be wrong. As it started being a child with a nervous system which—how did the nervous system start? The nervous system has already heredity. You can be born like Helen Keller without eyes, without ears, without a mouth. You see? So that nervous system is not a thing that is always perfect. And your heredity [is] certainly not mine, and yours is not hers. We are structured differently. You can see it—if you only compare our skins you will see that there are not two skins alike. It's not the same thing. The eyes, the color of the eyes, there are not two alike. Nothing is alike.

So you have an heredity. So that heredity is already connected with the environment and is the result of previous generations. Now this now, this thing which is not just material, which is similar like sand and which you're going to make bricks, and the bricks you can make stones, you can make something else. This is a thing which is very complex and nobody knows where it came, all the answers for that.

Now, then you come, that thing—the person comes to you with a nervous system which has the history of thousands of generations in it and is already prepared for this new venture of his own life with a background that is richer than all his life. His life is insignificant. His life will be 50, 100 years. He compares that with a history of the human species, several millions years. Even his consciousness is almost 40,000 years already. And this thing is now adjusted in a specific environment and then functions around and does it. (chuckles)

Now he asked me, "What do you do if he's weak in his muscles?" Well if you tell me, what he—that's why, what did I ask? I asked whether he was big or small? (writing on the chalkboard) You remember, big or small? I asked if he was heavy or light. Now I asked also whether he has a wife or he has—a wife, has he has got girlfriends. You see? Has he one or many?

[00:30:10]

Now I asked also what he does, how does he make a living? He tells you he's in the Post Office, taking parcels. Now is that enough to know in order to be able to tell how to change the relationship between the environment, the body and the nervous system? Is that enough? More actually than say, "He is weak and I didn't know it. I want to make him strong." Surely in that connection what does it matter, weak or strong? He can be weak in one spot and be terribly strong in the other. You can find, you can see that some of the bravest people in wars, some of those who nations venerate as heroes, who at home were bloody nothing and nobody ever thought that they are worth anything. And then you find that this silly…

I can tell you a real story. We had a chap in that town where we lived, in Baranovichi, a small town. We had a chap who all the town didn't want to have anything to do with him. He was drinking in bars, which with Jewish people you know are not much drinkers, especially there. They drink wine for religious ceremonies when it's prescribed to do, and the number of glasses and everything, everything is prescribed. So they don't drink.

Now with Jewish people, usually the majority, there are very few criminals in a religious community, very few criminals compared with others—with others, incomparably less. Even in Israel in the religious community there are less criminals. Now they're improving; (chuckles) they're catching up. Because they are becoming in a free country and so they're catching up with others. But originally religious people have very few real criminals. Of course anybody can do something dishonest a little bit now and then, (laughter) but it's different whether somebody robs people, kills people in order to get money. You find that it's almost unthinkable in a religious community. It never happens.

Now we had then that chap there who was a drunkard, a horse thief, and who moved about in the lowest—even among the Christians he moved in the lowest grade of people. Therefore he was a kind of renegade from the Jewish community. Nobody wanted to have anything to do with him. But of course as he was like that, ostracized, he was very strong, very violent, and a damn nuisance to everybody.

Then came the Germans and began to take the Jewish people in order to burn them, in to Auschwitz and there. That's from a Polish house—took them to Auschwitz first of all, truck after truck. And this chap suddenly decided that he will go to fight the whole German might, and he will stop them to take Jews to burn. And so there were several lorries taking people to the train to take them. He himself, all by himself, turned over the lorries with the people. And of course many Jews were killed too. But he would not allow, those who survived, he whisked them away. But the German who drove the car and the car never reached the train.

And so the Germans were after him. And this man alone, I think he avenged at least 200 Jews by killing 200 Germans. That was his—any SS that did something to Jews, this chap went out and risked his life, risked his body, didn't eat. He did the extraordinary thing. Nobody knew how. But every time that there was some thing officially taking a lot of people to the trains to be burned, he produced a disaster. And he—yeah—and he produced a disaster which spoiled the trick.

[00:35:15]

The Germans put advertisements: they'd pay 10,000 marks for anybody who would show where he is. Nobody knew. And he, by himself, saved hundreds and hundreds of Jews. And he became a hero, and he has became a legend. And you see this dirty drunkard, you see? There is nobody in our town—they have a memory for all the people who fell—nobody knows where he is now. He is probably dead; somebody killed him anyway. But he himself for two years maintained the Germans on the go, and saved, interfered with every action they did with all sorts of tricks. It's too long a story to tell the details.

But there you are. A man who everybody in the city considered as a shame to take into his house, today there is not a survivor in our town who doesn't carry the memory of that person as one of the nicest examples of the Jewish community there. They are proud of him. They're proud of him. And I tell you they have, we have a book. Every community that has been destroyed, the survivors wrote a book, put the names of the people. And about this chap, everybody, all the survivors say that that was the only man that they regret… Everybody remembers him, that's all. They regret other people, but that was an extraordinary man like that.

And in other wars, the same thing. You find the Victoria Cross in England or I don't know—what is the military, what's the highest degree military courage in America?

Students: The Congressional Medal of Honor… A Purple Heart…

A Congressional Medal?

Student: Of Honor.

Of Honor. Well the people who have that, you will see it's not necessarily people who were respected in their community, not necessarily people who were good at their university studies. It's not necessarily anything. Therefore, you see the specific treatment to do anything is impossible. You have to view it in that general view and that's what we do, actually.

But as it is impossible to do all that, I can tell you actually, originally… Ah, hm. I started a book, a series, which will be appearing, (writing on the chalkboard) which called *Adventures in the Jungle of the Brain*. (laughter and applause) And I choose one now, each—that's the name of the series—then each book will be a kind of detective story called *The Case of So and So*. And I didn't do the first case, my first case, my first real case, because at that time I had the idea of what this is theoretically. And therefore when I had a case—it was an

extraordinary case actually—but I didn't write it because to write that case I will need such a big volume. Because you see what happens? I give you roughly the idea.

There was a man in Paris who was… It was during the Israeli, the first wars. And we needed, with France we had special friendship. You see? And the French then gave us arms and sold everything, all assistance we needed. So we had a special delegation there. And the head of the delegation was actually a university doctor of the Jerusalem University, who everybody cooperated, and he was sent as he knew French and nothing. He was sent to France to be a liaison between the buying people and the French, and know what to buy, and he was directed.

[00:40:00]

Now he had some trouble and came to me personally. We got to know each other. Then after he knew me, he came and asked me, "Look, I have a brother in Jerusalem who is a doctor of agriculture. He studied in Italy and he's a very clever man. And he has three children and he is married to a woman." Actually her brother is now—was ambassador here, ambassador there, I don't know.

Anyway, very nice man but he is a bit cuckoo now. What's the cuckoo? He has, when he sits at the table and takes a knife or a fork, he gets suddenly a violent attack and he feels that, unless you stop him, he will cut the throat or kill his own children. Huh? So when he does that he gets suddenly hysterical twists and jerks, can't move the hand, can't move this. And he has been analyzed and treated for years in the mental hospital in Tel Be'er, and every important psychiatrist that was in the country had something to do with him. He was in and out, and a few years worked, and then every time new attacks from that.

And he told me—I was at that time in Paris, "Would you consider going to Israel to treat my brother?" I said, "How can you do it? It will cost you a fortune. I have to give up my work, go there and come back. And I have no real idea how." I never did a thing like that. It was quite at the beginning, just after *Body and Mature Behavior* was published. So I said, "I don't want to go. And I don't know the case. I don't know what's happening, and how would we go there?" It was to me such an insurmountable difficulty, which he arranged everything and brought me also a report from… To me it was a great boon at that time that a professor at the hospital allowed me to come and treat him, which I thought that to me was an increase of status in my own eyes. See because I thought they would never let me go into the hospital there. (chuckles)

Now the thing was this. It turned out that this guy's wife and his father—his father is a well, well-known person in Israel, and one of those who 25 years ago, before there was a state of Israel, he started a movement of Arab-Jewish friendship and living together, making one country, not a Jewish state. And therefore, by Jews he was hated and by Arabs too. (laughter) You see, both. But of course, there were in both communities very sophisticated people who thought that he was, eh, *the* person.

Now he was a very pious man, this one. I won't mention the name because some Israelis are here and they know. And his wife, a very active and strong woman—she actually, as he… I don't know whether you know, usually in many religious houses the man is an erudite intellectual who is unable to do any bloody thing, and the wife, who looks innocent, she has all the trouble to bring in the income to the house, raise the children and look after him to give him a clean shirt morning. So the woman does every damn thing in the house and he's the figurehead—a nice beard, nice looking, presentable. She's the cook. But in fact she does everything. Without her he couldn't have even his beard.

So in these circumstances I came, I went to Israel. I was paid a plane trip to Israel and back, and for staying there about two months only for that only person. That was my first real great case. And this is a story, extraordinary story to tell you what I did.

[00:45:05]

At that time I said that: this in itself I can't change, this in itself I can't change, this… But I can change the border, how the muscles act on the environment. I can change how the nervous system will—I can relax the muscle. See, you can do that—can stiffen it, relax and that. I can only act on the relationship, on the boundaries between the two, how they meet with each other. And I did that.

Therefore you see what I did? I first touched the person himself bodily, find out what he has. Then I looked at his immediate environment, it means his relations to his wife. And then I found there extraordinary trouble. You can imagine a chap who was so nervous, such a kind of nervous kind of person that, as he was religious, religious origin, and though he was an educated university man, I found out… And that in itself, how to find out, these people wouldn't talk about things like that. I found out that—they had three or four children by that time. Now they have six, but at that time they had three children. And in between the three children their intercourse was always done with withdrawing and casting the sperm elsewhere. But it means withdrawal before completion. It has a name, a special name. What do you call it?

Students: Coitus interruptus…

Coitus interruptus, which means just withdrawing before it's finished, but in Latin so it's more acceptable. (laughter) So you can imagine what sort of trouble that makes to a person who is already a nervous wreck anyway. (laughter) Huh? Go on for years to… Now you can also imagine that the woman, when he makes a coitus interruptus, has she ever had an orgasm? Now how do you talk to religious people on a subject like that? That's a skill in itself because they wouldn't talk a thing like that; that is not a thing to be spoken about. They get withdrawn before if you only mention it. You can't ask him, "How do you perform your sexual act? What do you do?" You have to fish it out from them directly or indirectly. Now that's that.

Then I began to find out, "What do you live on? What do you live on?" It turns out that he, at that time, though his instruction, his education was agriculture, was a doctor in agriculture,

he didn't do that lately but he worked in the statistical department of the government. He was in charge of a computer, of the biggest computer that was in Jerusalem at that time. He was doing the programming. He was doing the thing, actually the most difficult thing that was then because it was at the beginning of the computer business. He had to organize to make the connections in the computer to produce what was wanted by the department. It means the cards, the programming, but the wiring had to be done. And he was—I told you he was a very clever chap. And he knew mathematics outside his agriculture, and he had that job.

So I asked him, "What do you do?" He said he does this. Now, "How much is your salary? How can you live on that? How?" His father provides some money every month for the children to be able to go to better schools and things like that, and also to supplement the income of the house, because I found they lived on a very grand scale. They had a magnificent flat and everything was just first-rate. And I asked him, "How can you live on a…?" You know officials in Israel, how officially paid very little, officially. (laughs) Now they have learned to get all sorts of unofficial income which makes the disaster for the country. But it doesn't matter. He was an official (chuckling) and officially he had very little income.

[00:50:20]

Then I found out that the bloody father, the religious, wonderful father with the—he never gave the money to the daughter-in-law though she was the person who ran the house. He gave the money to him and he handed it over to his wife. Heh. And therefore the relation between his wife and the father-in-law and the mother-in-law were just on knife edge.

So you can, now can you see a chap like that being… But I know it. Look, now it's 30, nearly 40 years since. I can tell you every detail because that was a major piece of work for me. I took a person and examined him: (writing on chalkboard) him bodily, his immediate surrounding, financial, and his immediate surrounding, the sexual, and his immediate surrounding, relations with his wife, his father and mother, and the children.

And then I said if I want to make this chap healthy, well usually you take the chap and take two, make him for about 10 years, put him on the bed and find his dreams, and look his knots, his armor and keep on working on him until he is dead and nothing has changed. (laughter) Heh? Or there are minor changes like that that nobody can feel actually and the person goes…. Anyone, I know anyone who has done any of the treatments has been to about 50 different treatments. That shows that none of them are worth anything. Everyone did something, improved something, but how can you improve that?

Well I said I want to make a radical improvement. I will improve first make him aware of the trouble in his body, of the tensions and how he wants to use a knife, and that in fact this is only an expression of his misery and of his lack of confidence in himself, of the thing where he feels himself—he has no esteem for himself, you see? He knows he has learned this and learned it, is a son to a great man and everything, and what is he? A fuck-all, just so he can make children and then pour his sperm out on the floor or on the bed sheet. And he has no fun at all in all his life. In every walk of life he was a failure. How could you live like that?

Then my idea was this chap comes for me for help. If I tell him, "Look, don't do this, you must do that. Your mother spanked you and that's why you can't do." So what? Now how will he collect the power to make any change? If I put you in his position, what would you do? You would be like him.

Very few people would find another way except anybody who would find another way would never get involved in a trouble like that from the start. (laughter) Wouldn't marry that woman, wouldn't be born into that family. Or if he were born to that family, he would go out and forget it, go into another world and forget that family. Then he would structure his life by himself. But he is like a cork on water. Every wave pumps him up, lifts him, bumps him, bumps him up and down, and he has no say of his own. All he can do is make a will effort to overcome any kind of desire he wants or he doesn't want to curb himself. Therefore he has a very strong will and he is a complete nervous wreck. At the moment that he breaks down his will doesn't work, he hasn't got will. And his will is then only there, "Kill, push," things that he really doesn't want to do. How do you cure a chap like that? I say you can't. And I did that case.

[00:55:05]

I tell you. I can tell you what I did at one day, how I changed the relation between the father and the mother and his wife, who didn't speak for 10 years. I used every trick possible. As they were pious Jews and she was a very pious woman and the Day of Atonement is for Jews, even those who in San Francisco who don't know that they are Jews except that their father and mother were Jews, or grandfather. Some of them without knowing will fast on Atonement Day because in childhood some were impressed with that idea that the Atonement Day is… They will smoke cigarettes yet, but they will fast. Or will go to the synagogue on foot because you're not allowed to drive on that day. And some will drive and go to the synagogue.

But anyway it's one of those queer things where non-religious Christians Christmas is a holiday though they don't care a hoot about Jesus, that he was born in the manger on that day, heh? Or whatever happened. Same thing with Jewish people. But some, in a religious thing, for them they feel that it's a day of judgment and they feel the presence of God in their heart. They will actually have an extraordinary deep experience.

I remember in childhood seeing the Jews in the synagogue on the Day of Atonement. It was like a catharsis. You could see that for some people it was a change of outlook or a different life. So…and but there is a thing on that day. The first, they begin the prayer with (singing), "Kol Nidre." That means, "Everything I have promised, everything I have swore, everything I undertook and didn't fulfill and that is void now" and that. And of course, the whole day is asking God's pardon and benevolence. And as it's a day of judgment, you have to in your heart recall every mistake that you made and say it—a terrible thing for children when they don't know that, they take it very seriously. I remember the first few times that I understood what was going on was to me a terrible experience, extraordinary, powerful.

Now, so very pious Jews will forgive, forgive their enemies. The real, real sincere pious people will go to the person they have offended or to the person whom they wronged, and will go to his house and knock at the door, and admit their fault and ask his forgiveness before he can ask God to forgive him. So it's a very powerful sort of thing. Many people will do things that you would never believe them. Go and ask pardon from the person you hate, the person who has robbed you and you insulted him or did something, said something bad about him. Even without the other one knowing you have to go and ask his pardon.

And then when you come in, there is a symbolic whipping. There is a place where you—and it doesn't matter how important a person you are in the place. You may be the mayor; you may be the judge; you may be the rabbi. He will lie down in the synagogue on entry and somebody has a *retsu'ot* [leather strap] and he will give him, will whip him with a retsu'ot, not powerfully but symbolically. It is that he is submitting to be punished, you see? Everybody who goes there gets that. Of course, now days you don't see it in the big synagogues, in there nobody bothers about that. But in the real pious community you had *Malkot* [the Jewish ritual of symbolic whipping], had to be that. And therefore, you see that everybody prepares himself in a mood of submission to divinity, open his heart and be free.

So I picked about—this is, with sunset the whole thing begins, when there are three stars. At sunset there is a second which is predicted by the astronomers, which means six hours twenty-three minutes begins the Atonement Day.

[01:00:15]

So I came about an hour earlier to their house and told them, "You're going to… I know that you are religiously, I believe that you are sincere. I know that you are really religious people but… And you're going to expiate your sins in your own conscience and in front of God. How can you do that when you know…" And I explained them.

They didn't understand that giving the money to the son and that, and not speaking to, not on speaking terms with the wife of the man and so on. Tell them, "You are responsible for that son. It doesn't matter whether it's your education that did it, that other people say now it's your fault. Maybe it's God's fault, anybody. But what is your part in it? How can you go to the synagogue and present yourself in front of God with a clear conscience? Whether I tell you now, I will explain to you that what you do to that woman who is actually, without her he would perish. And if she left him, he wouldn't find another wife in his world as he is now, daft like that, being here and there, and trying to kill. What will you do if she left him? And I tell you, if you don't listen properly to what I'm telling you, I will encourage her to do that because she is your victim and his victim."

They sat there as if somebody knocked them on the head. And I said them, "Now you cannot go to the synagogue and be honest with your God if you can kill your own son by doing harm to his wife, the only one who is actually bearing his children and lives with him. You only give them a few hundred pounds every month. But she has to have him in his bed and he does, do this and that—*coitus interruptus*. And that is your bloody fault; you taught him like

that. You can go to the synagogue, but I can tell you, I will speak to God and I will tell him that you can't cheat him like that. (laughter) You can't cheat yourself."

I brought them to the state that both cried and I tell them, "You are going to go there and said (in Hebrew) for the sins I've…"—they say for the sins—"and you will do that. But what if you don't go now, by the Jewish tradition as you go and go to that wife and ask her pardon, ask her pardon for all the trouble that you gave her by giving her such a bloody husband. (laughter) If you don't ask her forgiveness, if you don't ask her forgiveness both of you, now, before you go to the synagogue, I don't believe that you are religious because you are an insult to religion if you do that."

Anyway I am from a religious upbringing from my grandfather, not my (inaudible). And my grandfather would do that. He would go out and anybody who was offended, if the man who he offended was a street sweeper, he would go and stand on his knees and ask his forgiveness, and then do something to pay for his crime, do something good for the person that he wouldn't do to anybody else.

Now I got them that they did actually put their clothes to go to the synagogue. And we took a taxi before that and drove there and the son and everybody was surprised. They came in and asked her forgiveness and paid her the month's salary in her hands. And I said, "From now on you never give it to him, only to her."

And that's only a part of the story. The story—very funny, he wanted to kill me too. (laughter) The son, not the—the son. It will be a very fine story when I tell it.

[01:05:10]

But I organized—you see what I did for that man? That's why he could for 20 years go on living. I organized his sexual life because I took his bloody wife to a gynecologist and we inserted her with a Dutch diaphragm and taught her that she has to go—and we took a woman gynecologist—and I forced her to go there, and fit her with that. So finish with the coitus interruptus. I produced, I went to his parents and changed the relation with the parents. I did improve his own body tensions and rubbish.

And I went to the place where he worked—that means the statistical department—and phoned and asked the director and I told him, "Look, this man has worked with you so many years. If you don't—you are compelled by law to give him six months full salary so long as he is ill. But as he is not six months in hospital, he goes out and starts again. You will be paying him—he is now 36 years old. He is likely to live 70, 75. So 36 minus 75, you see what you have. You'll pay so much a year; the whole thing is 40,000 pounds or something. It will cost you that. And if he dies in between, or if he does something, you will have to support the family with three children until they are 18. Anyway, look the amount of money you have to go to do that.

And while he is away you have to have somebody else to do the work. Look, the expense. Now I'm talk to you then. You pay me for him, the salary, the three month's salary ahead.

Give me that money and I will do that, that he will bring him back to your work and he will never be more ill than anybody else. He will work regularly. But provide me some of the money; give me some of the money." And I had other demands of them, what to do. I wanted him this, that… That's a—I didn't want to tell that; that's an even longer story than that.

The idea was I say the man is a failure. He's a failure at work. A doctor of agriculture who takes on a computer winding—winding the connections in the computer there, it's not an easy job. If you have a look at it you will see there are several thousand wires and when you want to make some sort of combination of a card, to fit a card, it is a nightmare if you don't know the job, if you don't have a method, if you don't know how to do it. And you have to be trained for that. And if you do it by sheer intelligence, by looking at the diagrams, you make one mistake and then you have two months to find where that mistake is, and during that time the machine doesn't work and the establishment demands it.

So I was bloody sure that he doesn't know it, but he wouldn't admit because there he's the big expert. But you can't be a complete failure with your wife, with your husband, with your work, with your parents without being a failure everywhere. That's his character, to be a failure. So I knew that that was a failure. I told them, "You will pay him that, but I will come with him here, not to work, but I can't make him do it otherwise. I will ask him to teach me how to do it. And by knowing, when he will teach me, I can assure you that I will find what are the things he doesn't know." And we did. "If you agree…" And I wanted him to be accepted again in the establishment so that he comes there not as a second-rate, not as a donation or something, but by his own right.

So you can see, I connected everything; I did everything.

[01:10:00]

His—everything we said here. At that time—but this is a work where you can actually fish out a finished man, a man who by every standard you would just let him die or put him in a mental home for life. And I brought that man—he is still alive and he still functions. Nobody knows—in his own country, a respectable man. Has now five or six children, I don't know. And they're a very knowledgeable, a family known in the country. That's that. And his brother is a professor now.

So, but this is a kind of work which is impossible to do. And that's why I evolved afterwards the improvements, saying with that kind of thing I could in my life restore in a year four, five people. And you could do it only with people who can pay to do it. But with that you can take a dead man and reconstruct a new man, because I remade his body, remade everything for him. And my idea was at that time, any of the things that I did for him, if I asked you—you—to do it, you would find it above your power. Could you extricate yourself from a relationship with a wife like that? Or with parents like that? That's a tremendous effort for what we call normal, strong people. Now I said I could, if I were, and I had to tell to my father something which I did tell him, I couldn't my own father, it wouldn't work. I wouldn't be able to tell my father things that I said to them, you see? So he couldn't tell his father either.

Therefore the way that psychiatry and psychology use, try to improve a person by making only the change in *him* so that he does all the job to correct, and don't do a thing about the rest, is just like trying to lift yourself by your shoelaces. You can lift one leg with the shoelace but you can't lift both. (laughter) And that's why it's impossible, it's impossible to make a real thing, and it is cruel to ask of a person who is down the drain, who has some big trouble, something which he can't solve, ask him to solve it while he is ill, while he is suffering. Therefore I said, "I'll do it for him, and if I do that I will actually, it is like a broken down gramophone—that I will rewind the spring (chuckling) so that he can tick for another few years." You see? But I did the rewinding, everything necessary to make the thing play the tune. That was that.

Therefore you see, from my point of view, now that I don't do that, I do only the things, and I can work only with people who can go on by themselves. Things that are too far gone, like with the one I did in Jerusalem, I don't take them. I say, "Look, there are mental hospitals, go ahead. I can't waste my…." That case is not a waste for me, for my life because I have learned that you can actually take a dead man and put him on his feet and make him tick. Therefore I proved it to myself and you can see that I remember every detail until today. I remember even the words.

And then I tried to devise things which will, from what I've learned, to see that in fact, with most people they have troubles like that. And most people have difficulties and they avoid it. And they think that by making *asanas* [yoga postures] or relaxing they will solve the problem. If the relaxing doesn't give you means of action, doesn't improve your way of acting, then to hell with the relaxation. Therefore you have to learn to act, to do, to improve the things you do so that they are more you. You become more active yourself. You learn that the act can be done in a way which is efficient, which produces the result, and not just keep on doing, repeating, relaxing and that.

[01:15:05]

Therefore when you say me the person has weak muscles or comes to you weak, how do you work with him, can you see why I can't answer? The answer is: if you think he is weak and you can do it, then he didn't go to the right person and you are not fit to do it—both. Now you have goodwill and the intelligence to learn to do it. But once you get the method of looking at the thing, just like you learned to improve every movement we have done, and I use only that as a sample. That's why when we do a movement I always insist on the aspect, on the abstraction of the thing, how it relates to thinking, to feeling.

That's why you can see, yesterday you remember, every bit we got, we talked about cleaning something in the brain and getting that. And you saw that in fact, in the end, so many of you have had an extraordinary experience of seeing through the movement and seeing new things that I hadn't seen before. Have discovered things. Leri did, he did. Pritchard did. Where is he, Pritchard? He's not there. Well, today you see… I believe actually that an experience like that itself is a thing that you retain for life because that's just like a trauma, but with another side. It is something that boosts your self-esteem to the point that nothing else will. The

discovery is something new in yourself. An ability which was dormant and interfering, just wasted, pops up.

Now with this, if we take so long to answer one question like that, you can see that we need another few years. Now, eh…

Student: Fine. (laughs)

I think it's enough with one question like that and we perhaps do some work. Because as I believe, anything that is too long begins to be a bore. It's boring. Therefore it begins to be boring. Stop it at the moment it's still interesting (chuckles) and do something else.

Students: It's a wonderful story, Moshe. Thank you... Yeah… Really… (applause)

Ah, but I told the story… I thank you. The story, I gave you only the skeleton of the story because this is actually relating to our work. It is the difference between what we do. In fact we are trying to do that in the new way, in a shortened version of what we do there. But I want you to be able to see the thing in its entirety. When you work in a detail you could see in its entirety.

Very often, especially Mia, she works with people and does wonderful work. But there are parts of that which bore her and she doesn't know how do you know that. Well she probably now sits and understands, the times that she came and got answers, that she actually could have thought it before. She couldn't know it herself. You see, she even put on her spectacles to see. You see, she very often knocked on things like that and found, "Look, I do that. It works; she's all right. But I can feel that I'm not doing something which I ought to be able to do, and I know it." And then she'd say, "How do you do it?"

Mia Segal: You have to know…

Therefore I show her—I showed her before, of course. It's not the first time. She knows it already. But I think in that way, when you explain a thing fundamentally to people who have no knowledge, have never heard bits of it, she had to put the jigsaw puzzle herself. I talk about this and that, that part, that part, but not of the whole as it is presented now. Therefore to her, she suddenly now gathers all her memories into one and I am sure she feels very nice about it. (chuckles)

Now do you—somebody want to say something? But I… You wanted to ask a question, did you?

Student: Well I had one question about…

About this?

Student: Sort of, yeah. On occasion I'd find some point of tension or something, and the need for it to move and they were holding it in. If we started moving it for them all hell would

break lose and you'd have tears and old traumas would come up. And suddenly I'd find myself playing psychologist, which seemed to go all right. Although I often wonder how you would look upon that and whether it was really part of our work. And it seems…

[01:20:25]

Wait a minute, wait a minute. You say that when you work with a person with the hands suddenly he comes up with…

Student: I mean you touch their chin and you can just feel the tension in the chin.

Yes.

Student: And if you start providing what they seem to be holding back, suddenly they're crying…

Yes.

Student: …And then they're telling you all these troubles that they have…

Yeah, well.

Student: And then you just talk it out. But I was…

Well that is extraordinary. That is one of the most important things that my theory works because why should he suddenly tell you? All the others worked, take their dreams in order to find out, make them also to works, transference and all sorts until they get them to tell that what they tell you without you asking them.

Student: Right.

And they tell it, when they tell you that, they tell it with a kind of indifference as a story to explain to you why they did the crying. Therefore that is one of the most important parts. The fact is that when you resolve the motor pattern with which the anxiety was linked… What do you mean? Where, what is anxiety? Anxiety is a thing? By the way we should perhaps find out that. You see, in words you think somebody has anxiety, which is a thing which is put there, and you do what with it? Anxiety is not a thing. Then what is it? Is it a juice that runs? Is it a kind of lymph? What is anxiety?

Student: A habit?

A habit. A habit of what?

Student: I don't know.

Ah ha. And therefore that's actually what happens. If you don't know, if you haven't got an idea what anxiety is, then usually what you want to do with it is something that you're actually not dealing with the anxiety but with something else. And in a way you don't know what it will do. It's like putting your hand into a dark room where there is a hole in that, through the sleeve, you put in. There are things there you don't really know. By chance you may take the right thing and do the right thing with it. But otherwise it's all—somebody has to wish you good luck when you go into that hole. (laughter)

And that's—but I would like actually, *you* to remember that because now I want to do some work, not keep on talking all the day, you see? But that's important, important, all-important thing. (writing on the chalkboard) We'll write it down here: anxiety.

And you have seen that I have had the great luck of, to finding anxiety in about 1946 and that view is now beginning to give fruit the world over, because even Freud wrote *Anxiety and Neurosis*. There is a little book by Freud. I advise you to read it, (writing on chalkboard) and you will see that there Freud says something which many people wouldn't believe. *Anxiety and Neurosis*, it's a small book, and one of the most neglected because people don't find there much analysis but he's (inaudible). He says that, in there he says he believes that analysis will become superfluous, ineffective when we will know something about the chemistry and the functioning of the brain sufficiently. He says, "I don't know enough biochemistry, therefore I am using this technique, which is the only one I know." But in due course, he says, analysis will be a futile as far—will be superseded by other techniques who know better, more efficient.

[01:25:10]

Now I thought that I did it, that movement, but nobody followed me except a few extraordinary people. But nowadays it's becoming more—there is actually even a hospital in America for schizophrenics. And I gave to some of you, those who were with the Ph.D. people, two copies. And I would advise you to make Xerox copies of those two. Where, where—who did it? Where is she now? Huh?

Students: Bonnie… Right here…

Oh yes, there she is. You have two. Give them one to make some copies or give, perhaps Kolman make for everybody. Yeah, you see.

There is in Phoenix, I think it is. Is it? In Phoenix there is a state hospital. (writing on the chalkboard) It's Arizona, is it? The Arizona State Hospital for Schizophrenics. And they have looked for it and found now that they can see eye to eye with my technique here. But of course they don't, they have never learned the technique. They took it only from *Body and Mature Behavior*, all the theory of anxiety and posture, and they use it in the hospital. They've given up analysis and given up chemotherapy as both being ineffective or useless, and try this. So you can see that is to me a very great event though I don't know the people. They never saw me.

Student: What did they do?

Ah what they did? They took, they did, and they do in as much as they can get out of books what to do, as much as they could. From my book they cited and reworded many things, many ideas. They marked it. You will see it. Read it, you will see. If you read *Body and Mature Behavior*, and that you will see that it contains the gist of what I was trying to teach.

All right, now. And I believe, that's actually what I told you. Remember that I wanted a large number of people. Because you will see that that is such an enormous, wide field, it englobes every human activity. And just like that a hospital has turned that. There are many other hospitals and many other ways, many other things that can be treated by, not by doing just copying *Feldenkrais*, but by using the foundation of that to think for yourself. But that you must go on with. I hope by the time we finish you will be able. As you can see, every time I clear off another corner for you, to allow you to think for yourself and not just have to everything be learned and given a small spoonful in the mouth. You can take the spoon yourself and take as much as you like of it. That's it.

Now would you—you are not very tired but I have a voice. So would you please not, I can't resist if you come and talk to me privately, then it's no rest to me at all. Would you please let me rest five minutes…?

Students: Sure…

And you interrupt, that's right. (applause) Thank you.

[01:30:00]

Break

(sounds of students talking and moving around)

Now, everybody here?

Student: That stuff that was sent to you is the same kind of stuff you don't want to read anyway. It's no new questions. So you can just give it back if you want. Save yourself some time.

Yeah, I'll have a look at your letter, at least. (chuckles)

Assistant: He did very well, you know?

Now the question is this: to tell you stories like that at full length, I could keep you going for a long time. I think occasionally it's not bad because it was an answer to a question, which was too short and show you the difference of attitudes, which makes again a proof of what I said. You see, if you present the thing in words there is no solution. If you present it as a diagnosis—this man has cancer—that means it's incurable; you have to give it up. She has

arthritis, therefore she can't twist her hands. What can you do? Everybody is agreeable that with arthritis you can't. You see? That's where I tell you that words cut thinking short, and to such a degree that it makes out of the person what he is and he can't change.

Therefore if you want to change, you see, do what she did. What we did helped somebody to show her—Yochanan did two minutes with her, perhaps less, and she learned that arthritis is not a sufficient excuse for [not] using the hands, straightening them and twisting them. Now with all the other arthritic things she has it's the same thing. But we are so bound and believe, so attached, that the word has replaced the thing and we find it extremely difficult to remove them, and therefore we need some help to do that. But in the long run you will find that you gradually…

By the way, I myself find it also very many things. It's much easier for me to have somebody's assistance—even somebody who doesn't know what he does, it's easier for me to undo my own knots than doing it all by myself. You have seen me very often, I ask the assistants. I can do it myself, but with the work I do it becomes hard to do and with involvement—everybody has his involvement—it becomes very difficult to do, and it is much easier to have that kind of assistance that somebody can give you. And of course, the more the person is qualified the easier it is (chuckles)—the more help you get, it's easier. But you can get that help from a dog. If you know how to take it, you can get it from a dog.

Awareness Through Movement: Interlacing the Fingers, Twisting the Arms continued

[01:34:00]

All right now we won't talk about anymore. But now, would you… Can you recall what we did yesterday with the hands? Just a few movements and see whether what you have learned is still there or you still have to change or… Do it with the right hand, with the left hand. But gently; don't force yourself. It doesn't matter. You will find that things that you learn like that, which are so novel that you never did it in your life really, you may have changes in the joints which show that you worked a little too fast, that you forced where you needn't have forced, and therefore it may be painful. So better try the whole thing for a few minutes, the whole gam [perhaps short for gamut], but gradually, slowly give yourself the leisure of not being perfect from the first beginning.

[01:35:00]

(silence as students practice)

Eh (inaudible student's name), bring your hands forward. Ah ha. All right, all right. That's nice, and that's right.

Now will you stop a minute and also only… Many of you do very gently, lightly. I would like only to have a feeling that you play with it. More play, not so serious. All the faces are

serious. What's the seriousness about? What's so serious about it? That's all right. Now… Look, don't be serious. Just do it. (silence as students continue)

Every time I'm surprised that almost everything that I created, invented and put it together, when I look around some people do it without thinking even. And some don't realize that they're actually doing something. Ah ha. You know that—Mia, you remember Rivka's trick? Look, do what you did. That's right. Eh. And you did something you don't know that is new that nobody did, but you don't believe in your power either. But you did. (chuckles) Now you will see that if we go on doing whatever one… Now he noticed now. Look. Ah ha. Ah ha. (laughter) Look at it, look at it. What an ingenious lot. Look, huh?

Student: Now I can't get it out. (laughter)

I told him there are many things like that. Somebody do him a favor and undo him. (laughter)

Do you remember that? She, Rivka, Rivka has invented that trick. I had a… Believe it or not, in Israel it works too. (laughter) I had in a group, one of my oldest pupils in the groups, a woman with—she was… When she came to me she was 90 percent dead, literally. She had an ablation of both breasts and was cut everywhere. And the diaphragm she had a trouble. And it was (inaudible)—unfit both physically and emotionally.

[01:40:20]

And I didn't want to take her because I was afraid she would die in my presence, but I can't afford to have somebody dying in my work. I can't afford it. A doctor can sign a certificate, but if somebody dies in my place then I am involved with all sorts of things. I can't do it. Therefore I can't afford anybody getting worse. That's why I am very careful that all those who are with me improve. And that's why I raise my price all the time because they have a guarantee, if I take them, that they can only improve. Huh, that's something. (chuckles)

So she found a whole series of tricks of that sort. Look, that means putting one elbow into the other. But most people in the group couldn't do it because they didn't do what you did yesterday. With that, doing this is easy. She did it actually in another way. She did like that, put one elbow there and then put it there, but she didn't start with the movement of twisting. Or you can see, you remember yesterday I tell which elbow is above. That was the trouble. That's what I wanted to do, with the elbow above.

The elbow that is above is the one that leads you over your head. Look at that. Now try. That's right. Now turn your arms. Turn them. Now the elbow that is above, you see, that's the one that goes into there. And therefore, that's the one that can help you and this is the one that leads it. Look. Can you see the other arm is not fit, but the one that is above is the one that has the ability of going over the head. Huh.

And I show you that this is, that that is—look how many have it spontaneously or at a look only. Don't worry, don't trouble, we haven't finished it. Those who can't do it really, there are parts that are interfering but where, they don't know. That's why we have to finish it.

That's what I wanted to do. Is it now? Very difficult. Can you do it? Mm, that's right. Now you'll see that will teach them modesty. (laughter) I have been taught that long ago. (chuckling) There are many things I know I can't do. All right now.

So you can see that now I can—once I set you on the road I can go to sleep. You'll find yourself, by looking at each other, new tricks. Now I want to show you another one, a new one. You, just put both hands like that. Twist them. Now go in front of you to touch them. You did it spontaneously before. Yeah, like that. Touch the backs of the hands, turn them over; touch one like that, which is the same thing, isn't it? That's right. Now see the turning. Why does it stop there? Can you do—what would you do to make it turn more? Ah, ah, ah!

Therefore you can see the people who can't do it, it's because we haven't done the thing at the back. Now I want you to find it yourself. I have a whole series there. Now she was trying from the start, finding that—can you see? The back was not present in your work, therefore you can't do in the front what you want to do. Now go on doing that, go on doing that and you will see that that in itself is an improvement of human action.

But what is important to you, to point out the abstract, intellectual thing, the verbalization. You see that's a part… You remember what I said: we will set out this time to do with the hands things that most people never do, and that it is remarkable to find so many things that the hands can do, that nobody does.

[01:45:05]

In fact in normal life you are careful not to do it because it's difficult, because arms go only here where you can see. But there, who said that they can go overhead like that? It's unthinkable.

Now go on doing that. Go on doing that and see, when you turn in front and it doesn't work—look—the hand goes there whether you want it or not. Heh, it seems to be a natural movement. Hey, hey, you're killing yourself. Look at him. Do it again exactly as you did. Look. Go on, do it, it's important. Now the thing we do he does rightly, but the swimming idea that he has is wrong. Can you see what he does? He does (makes a popping sound) and he forces his hands up. When you force them up they will push you into the water. They don't propel you. Try again. Look, that's movements that he does. Up to now he swims. There he pushes himself under the water. Therefore that powerful jerk does not propel him forward but makes him sink.

Student: But maybe I was swimming underwater. (laughter)

You couldn't swim underwater. You couldn't because the first movement you did was—actually, you didn't go swimming, you're not under the water. Look, I told you when you get the experience of my working you can see what I see looking at people. And that is the thing that you will see exactly and you may see more, provided you learn the trick, how to look. Look without intending to find fault with anybody, then you see everything. If you look for that, who does it wrongly, you don't see a thing but what you know to be correct. But if you

don't look to do, you just don't look. Just scan with your eyes and you'll see that you see it whether you want it or not. All right now would you stop it. (silence as students continue)

Lie on your stomach. Lie on your stomach. Turn your face to the left and put the back of your right hand on your belt behind you. And now just move the wrist to turn the tips of the fingers to touch your pelvis. Turn, turn the wrist. Touch, turn the wrist to touch your pelvis and turn the wrist to touch with the tips of the fingers above and the middle of your chest. That's right.

But there are several ways of doing it. You can think that you should touch everywhere with the nails looking upwards. So turn your hand as many times as you want so that the palm touches. The nails look upward. And now observe, at which point do you feel tension or awkwardness in the arm, in the shoulder where you would like to have more freedom? And see what limits that movement at the point where you feel it doesn't work, you would like to have more freedom there. What is it?

[01:50:00]

And if you think of the thing above it—that means the more proximal part, the more proximal part, the one nearer to the center of the body—and see whether there, there is nothing that stops the movement. And if you, well if you, you know already the rest by yourself, do it. Keep on exploring, finding a way but don't force. Don't make one little bit take the brunt of your inability to do. It's you who have to do it, not the wrist, not the elbow, not the shoulder. But you are responsible for your organism as a whole. Otherwise, all these cells live only for you, that means it's an organism; they have an organic life.

Now put the back of your palm on your back. No, on your belt, easily. And now just twiddle it around itself quickly. Twiddle it quickly, but you can twiddle it up and down, right and left, and then towards the back and upwards—it means to the ceiling.

And now take that right arm and right hand on the floor, near yourself on the floor, and do the same thing. No, no, not—no, near where it was. Why take it overhead? Where it was. You take—oy! It was there. Leave it on the floor and do the same thing on the floor, and see which parts can't you do on the floor. Is it the twiddling of the thumb right and left? I mean the hand as you did on the back, when going up and down, twiddling up and down.

Now would you please put your—after you have done this and explore on the floor, touch with the palm in all the positions possible at this place where the hand is. Touch with the palm in all possible ways. There are more than the obvious ones. There are more possible ways than the obvious ones. Now only play about it and don't try to solve problems. You solve the problem while you bang against it. Otherwise the problem you will solve the way, by trying to solve the problem, will be a solution that every, every person around you can do it. Therefore there is nothing in it. It must be a personal solution. And don't work so hard. Make it easier, simpler.

Student: Just with the palm?

Huh?

Student: Just with the palm? The palm only?

Palm, the hand, shoulder, everything goes together. It's the palm that you have your attention, and we are interested having the whole… You see, it is part of the movements that we did in sitting. I want to make that clear.

Now put your hand now again on the back or the belt and try to do the movements you did before, and see whether there is some improvement in lightness. Now touch and see whether your rheumatism or your arthritis allows you to move the hand a little bit higher, a little bit easier, a little bit more to the right, a little bit more to the left with the fingers. Whether you can scratch your back (chuckling) a little more efficiently. That's right. Scratch at points where you normally scratch above your hand. But try to scratch it with the nails upwards. That's right. Now—and then downwards on the pelvis. Scratch your bottom anywhere you can, but also with the nails upwards.

[01:55:10]

It doesn't matter. Turn it the way you want but don't strain. If you can't, turn your body, turn your bottom, turn your shoulder blade and clavicle to make it lighter, make it easy. Make it easy.

Now you go to the same places, not with the nails upwards but with the nails touching the body. Go on wherever you can, touch the body with the nails, wherever you can. And see whether the points you were there, you can find another way of using the arm and the hand to be able to touch with the nails at the places you touched when you used the tips of the fingers and the nails were upwards. Now stop it.

Sit up. Just sit up and see whether you can tell a difference between the right shoulder and the left shoulder.

Stand up again and see. Because with some you'll find that there is such a difference that you can't understand how you held your shoulder in such an idiotic way before. And some of you have little pains in the elbow, little pains in the wrist, little pains in the fingers, will find that those things are gone and you will have to go and find them again if you want them.

All right, now would you please lie on your stomach. And use your left hand on your back, turning the face the other way around, it means looking to your right. Put your left hand on your back and don't do a thing. But mentally—your left hand, your left hand and your head to the right. And try to move your hand through the positions you experienced but don't do it. Don't do it. But try from the middle of your spine between the shoulder blades through your right shoulder blade, and the breathing, and the ribs on the left side and the right side. And use as little movement as possible, only just recheck and reorganize the parts that are involved in moving the hand, that means the shoulder blade, the clavicle, the neck, the back, and those can't change without changing the rest.

But at this region the change is gradually as if, suppose if you put a dark color where it's important, the most important thing being dark or dark red. And then you will find that from the dark red point the color spreads, becomes less and less red, becomes more and more rose. But the rose color, the unseen color goes to every part of the body. It's only getting darker, from the right toe to the shoulder blade it's getting darker and darker, darker. It means there the body is involved wholly without exception. Everything cooperates to the movement: your head, your thinking, every muscle, the right hand which is not involved. You can see if you fix the right shoulder to the floor motionless, you can't do anything. You will find the left hand can't follow you.

[02:00:00]

Therefore the shoulder, the intensity of the involvement is on the point which you move. You see? But the rest of the body is involved. It's only that the intensity spreads, becomes negligible elsewhere. But therefore, the same thing, the thinking must be the whole thing together.

Now begin to test slowly whether your thinking fits the actual use that you make of the arm, that means try to move it. And at the points where you feel it's not like you imagined, don't continue. Just make there, come there and reorganize your thinking, your sensation of the shoulder, of the neck, of the pelvis, of the breathing, of the ribs until what you feel and do, what you sense and what you do feels the same thing.

Now you go through all the movements that you did with the right hand and see whether the left hand can do it easier, better or discovers you points that you couldn't do with the right, or that the right was difficult or the other way around. Do that a few minutes until we can check with the right arm. But that's very good that so many have actually not tried yet with the right arm, and they have the patience not to do it. And they also the ability to inhibit that wish of symmetry which is a disease. (silence as students continue)

Now stop it with your left arm. Do with your left hand on the floor like you did with the right. But also not doing but imagining it. You can put the wrist in any position touching the floor, which makes the thinking easier. But if you can *not* touch, it's better. If you find it easier to think, it's better to think that it will be more concrete and better thinking if you touch with the left hand—it means put the left palm somewhere on the floor. And you remember it was, we put the left palm somewhere near the buttock, near there, near the chest, near the belt. And then we had a whole series of movements with it, the same movements, exploring so to speak, the floor as a thing.

You can see the floor most people touch and that's that. But you could approach the floor with different ways of adapting yourself to it. We want to know why did we pick the simplest which limits ourself. You remember that makes the liability and the restriction. If we get one thing working and we leave off our growth, our learning, then become a fixed machine who can do one thing, has no choice, has no freedom, has no free will. And therefore, we are not better than any other silly animal because some of the animals are more intelligent and they

learn too. They change. But there are some who are very silly and live only on the strength of what they have inherited from their forefathers directly.

[02:05:15]

Now would you try to do with the right hand on the back. Explore the back with the right hand now really and see. And also change the movement of the head the other way, and use your right hand.

Student: With the imagining, do you want us to stay within reality in imagining what we can actually do?

No, no, no. Imagine with the reality that you have experienced with the right hand and see whether you can go a little beyond. (air raid siren in background) That's not a declaration of war. In Israel when this happens it means that we can have bombs within three minutes. So when they do a thing like that they let us know beforehand it's only testing; it's not serious.

Students: It's twelve o'clock… (silence as students continue)

Just compare both hands in your thinking. You can do the other in your imagination and do each one separately. And go on, just try to do with your own powers and not me guiding you all the time. Find out what you can do yourself but slowly. It doesn't matter if you fall asleep. And don't do it. It's better than forcing or making something that is painful. And when you are asleep at least… (chuckles)

My father used to tell it to me that the sleep of the wicked is a pleasure for him and a pleasure for the world. (chuckles) And he meant that that was my case. (laughter) (in Hebrew) The sleep of the wicked is a pleasure for him and a pleasure for the world, that's it. But actually it's not only that.

The thing is that when you work, think and fall asleep, you will find that some of the things that you can't do with your intentional mind has to do a lot with the things that you do unintentionally. And therefore with the falling asleep it's not a coincidence and a hazard. It's not—it happened because he fell asleep. It is because when you are at the limit of what you can think, you always fall asleep and you always contact parts of yourself that you have not used properly. That means your—people call it unconscious. You touch some of the parts where your committed mind as, when it was non-committed, the way it was committed that there is something there which is not really universal, not as good as you could make it. Therefore when you begin to touch the non-committed parts you fall asleep.

[02:10:00]

Now, would you please sit up. Sit in a symmetrical way, any symmetrical way you like. And now, put both hands behind you. Touch with the palms, the palms touching. Touch the hands behind you. Palms. Can you touch with the palms? (student claps their hands) Now try do that, applause. (applause) That's right, that's right. Now hold them now. Can you try to

interlace—no behind you there, lace the fingers, interlace and undo them. And interlace in the non-habitual way.

Now hold them like that, interlaced in the habitual way, and see whether you could do something about rolling the thing like you did before in front. Could you do that behind? Is there any possibility of doing something there? Ha. And watch and see what happens. Most of you can probably stretch the arms backwards with the rolling, that's right, and then inwards.

Now can you turn the hands so that they come downwards that way and then the other way? Slowly, because you will wrench your hands out. It shouldn't be—it shouldn't destroy your elbows, it shouldn't destroy your fingers, it should make them better. So can you do that? Turn the hands, can you see, a full turn behind and the other way around. That's it. And that's it.

Now would you please sit here facing the wall. Look what he does. That, and touch the floor both ways, touch the floor both ways. Touch the floor that way; touch the floor that way. Now slowly. Don't ruin yourself by getting perfect. Slowly. Can you believe it that that is possible and that everybody can learn to do it in so short a time? You can do it?

Student: Yes.

Who said that? You started it by turning your hand like that. (laughs)

Student: You started it.

I started yesterday, but today you started this thing.

All right? Now the non-habitual interlacing. And don't hurt your wrists, you. It doesn't matter if it takes another 30 seconds. Don't hurt your wrist, because if you hurt it, it will take weeks to recover. I've hurt my wrist and that hand years and I can't recover because I keep on torturing it. All right?

Student: Yeah.

Now would you please now do another: Put your hands like that in front of you and see, could you pray to the Almighty and put yourself really there. Now try to see how much could you turn your hands in front of you without taking them apart. From what you do now see it's possible. Some of you will do it. That's right and, and, there. That's it, go ahead.

Now you see, the trick is there. We do beautiful tricks like that, you can see. But the most important thing, you see, there are movements that you lived a lifetime without using your arms.

[02:15:00]

And the arms that were—the arms that ache, the arms that can't do, that are indelicate, they can't do many fine works and haven't got the strength to do the thing, you will see both power and skill will increase because you freed the brain from points in which there was general inhibition. That point never worked. Those cells were never released from the initial childish spasticity. Because you know that a child, when he's born in the world, all the muscles are tight. You can't lengthen his leg or lengthen his arm at the beginning, the first few days. Already it's stiff and the legs are bent, you can't straighten them. All the flexors become toneful. And it takes time afterwards before he releases the flexors and makes the extensors toneful. And therefore, at the beginning he is doing only that: getting rid of the spasticity in the flexors.

Now go ahead, go ahead. One should be able to bring the fingers through the body either this way or that way, and some people can do it both ways. But one way like that, internally, and then you will see also where the shoulders have never worked that way. You will feel it in the shoulders and in the… That's right. Now if you want to do it you will see…

Ah, I am, really I think I'm worth everything that you can say (laughter and applause) and everything I can say. Because look, when I say shoulders, you try, everyone of you, try to do the same thing and see that those who can't put it through never think of lifting their elbows and their shoulders high. That's it. Huuuh, arthritis. Now you see. Try. Why don't you? You see, because this is a combination we never use, and therefore we can struggle. I call this taking away a piece of dried dirt.

Now you're beginning… What annoys me is that I give you the power to do it and then you do it and then I envy you. I am jealous (laughter) and would like you to be as daft as I am. Because I am coming here teaching you, and I could do it between you and also improve instead of teaching you how to do it. And then you see also that that it's not my teaching, it's your learning, and that becomes practically instantaneous now. You just open the window, everybody sees everything. Terrible. (in a mock sad voice) And I will remain old and decrepit. (makes crying sounds)

Students: Aww…

You are all so perfect. You are all perfect and I'm really the worst of you.

Student: Let it out.

Huh?

Student: Let it out, Moshe.

I refuse to teach anymore. (laughter) It was a joke. I thought that what I teach is something. Well it's nice to hear but it doesn't work, then I will be able to teach all my life, for the rest of my life. That's actually the attitude of many teachers. They teach you enough to know that you have to learn from them for the rest of your life, and you call them disciples. (laughter) You see? To make it nice, it's their disciple. (laughs) Yeah, so all right.

Now once you have done this, let me see now whether behind something similar cannot be done.

Student: Oh…

Aaah, aah. And you will see that it can because now your pectoral muscles and the clavicles and the shoulders have been through spaces where they have never been. And that's a movement you've never done. And it wasn't because it's impossible, but it is feasible only when you remove that piece of dirt that's all. Can you see what I mean? Can you with your hands like that get them upwards like that and downwards on the back? Can you?

[02:20:05]

Student: No…

Yes (inaudible). Yes, and down. Well, what's the difficulty? That's it and therefore… She goes up. Turn the—come on. Only you should take off your shirt so that it doesn't trouble you, (laughter) or somebody pull the shirt down so that you can see. Sit on it. Sit on it. Now look. Huh.

You know that some gurus do it and they have been doing it for 20 years on a thing to get it. And here you become gurus, as many in the second day we work only. Now imagine what it will be after 20 years. Levitation will be nothing (laughter) and we will all levitate. And we won't need even the place because I could sit in Tel Aviv and I will project my thought into you, and you will project yours into mine. And we will be flying around with the astronauts in the space with the astral bodies, we'll contact each other. And of course there, there is no pain or nothing, no trouble. Hey, what a pleasure. It will be like…

Student: (inaudible) (laughter)

What, what?

Student: No money.

No money, that's nothing. But the angels live like that. But who wants to be an angel? (laughs and laughter) Huh? You want to be an angel?

Student: Yeah.

(giggling) Yeah! (laughter)

Student: You are, don't worry.

All right now, so can you do that behind?

Students: Yeah… Yes…

Did you succeed what she did? Is there many who can't? You can't. Ooou, well that's not many, only two or three are not good enough. You know what the idea is? Who is better? Can you see what they do? And can you look at—you have a look. What is interfering with it?

Try to lie on the stomach and do it, all of you. Then you will see the three who can't, that they don't do something in the sitting position which in the lying position they will be compelled to do. Otherwise they can't do even the half of what they are doing. Can you see that what it in—uh, tah, tah tut! Ah! Can you see?

Student: Yeah!

Ah, look, he found it. Look. Come on. Look, when he lies there, when he wants to go there he has to lift his head and push the stomach forward. Only then can he push his fingers through. She did it without thinking. Look, she does—can you see the back disappears under the finger and makes room for the fingers to go through? That's it, that's it. Slowly, don't press because the fingers have… You've never done that, therefore the suppleness of the fingers are insufficient. You see? Lift the—that's right. And as usual, once you know that it is making room with the chest, you don't have to lift the head; you can do it without. Look, there she can do it now without lifting the head altogether. Look, there you are. Bump! All right?

Now you must know that if I try to do it now, if I try to do that to the degree that you do, I will find it more difficult than you for instance, or Dub. Can you do it?

Dub Leigh: Uh…

It's difficult. Because look, in order to achieve that I must eliminate all my life's faults. Already that elbow was injured, therefore I must allow for that the time to get used to it. So—because I can do it once but then I can't use my arm for a week. So what's the point? Who wants to do it? But if I do it gradually, my arm improves actually, because when I do that it stops creaking now when I do it like that. Therefore I have to give myself more time.

[02:25:10]

He, look what a strong build—his muscles are much too bound compared with ones because he had a lifetime of doing Rolfing where it was a question of using things. And otherwise, not only some people are from the start groomed to believe that strength is a thing that is essential and therefore all their youth they pass on gaining muscle and strength and power, and thereby actually eliminating many skills.

That's why very strong people are not skillful. There are things they can't do at all because they're muscle-bound, and therefore those things are out of their range. Just like some people are too weak and then there are other things that are out of their range. Therefore one should be able to be weak and strong, and soft, and good and bad and everything. Then you have the

best chance of using yourself as best to improve your future ability and increase it, and therefore enjoy a continuous growth.

All right, so you found it now. Try to do it in the sitting position now. It should be easier. Only in the sitting position people forget that they have a back and can go taller and therefore—that's it! You see, you have to be tall. And you have to put your breast forward, you shouldn't be ashamed of that. And therefore many people have inhibited that. Therefore they sit and they have impossibility of doing that. That's right. And for many males it looks an effeminate movement. There are all sorts of troubles. As you can do it.

All right now would you please just try and see what we yesterday discovered, and was such a great discovery, and everybody enjoyed. See what a silly, simple thing that is and really, what have we been learning there. Look, try.

Student: Jesus.

Ah, Jesus. What is this? Yeah, and now over your head. Take it over the head and touch the vertebrae there. Surely, what is the fuss he makes about this, Feldenkrais makes out of nothing, makes such a big fuss? Now imagine if you were doing that, you never knew that you can't do it, what change that would have made to the use of your arms. You never knew that you couldn't do it at all. You were—that it is a problem. Just like you don't think it's a problem to open the mouth and suck or bite something. Therefore it works all the time.

All right. Now we have—what will we do next with that sort of trick? Can we find more movements?

Students: Eat lunch.

Yeah, sure. I am talking about eating lunch. (laughter) I am going to talk about… But I'm talking, I say, you remember and that is one thing. There is no limit to silliness but death. And there is no limit to cleverness but what? I don't know. But there is really no limit to improvement.

And therefore I propose to you to think and see whether you can find a solution to a problem that nobody has ever solved. And you will see that it is possible with what you have experienced in your body to solve it. That will show you also that I once could do that. You will see that it's impossible to… You know that, everybody knows that the right hand is symmetrical to the left, and therefore there is no means of making them coincide. You know that?

[02:30:00]

You cannot make a glove of the right hand fit the left, impossible. Correct? Therefore people who want to have a glove that fits both hands make only the thumb and that. This one you can put on both hands. But if you have to put all the fingers in you can't do it. I can do it: make a glove of the right hand fit the left. Can you do it?

Students: Sure… Yes… Yeah…

How?

Student: Turn it over.

How? Think of it in a way…

Students: Turn it over… No, no, (inaudible). Not turn the glove, turn the hand…

Huh?

Student: Turn the hand?

Another Student: Turn the glove and you can use it on both sides.

I will show you. Anyway, think of it. I will show you something. I will give you an idea and you will see how silly, how words interfere with thinking. Suppose I have a glove here and that glove is a rubber glove, a rubber glove that can stretch. And I hold like that and you come there and take the glove and shift it over to that hand. Can you?

Students: Yes.

No, neigh bother. Neigh bother. All you have to do is to peel off my skin and graft it on this side. Peel it off from there and there. Now can you see that, the world since I know, I have never heard anybody doing that trick and finding that it's so bloody simple. Did you discover it?

Student: Sure. I heard it like that.

You heard it like that?

Student: Sure.

Well I'm sure I always teach you that there is always somebody who has thought it. But that it's general knowledge, which seems so simple to have thought it on yourself. You hold your hand and I have a glove here. Is it so difficult to think that you take on that and pull it over there? And so in fact, most people… You could buy only one glove or two gloves and share it with your—one glove for one, one for the other. If you need your right hand, it's there. (laughing) I will put it over the left. (laughter)

All right. Now that we have had that, would you please get up, walk around, and go and have lunch. (applause)

Student: Thank you for sharing your stuff with us. You're beautiful. Thank you. Really nice.

Thank you.

Student: Really incredible. Really good…

Huh?

Student: I'm getting so much good…

[02:33:20 – end of tape: IFF_SF_1976-06-15-AM.mp3]

June 15, 1976 — Day 2, Week 1: Tuesday Afternoon

[Audio: IFF_SF_1976-06-15-PM.mp3]

Talk

[00:00:00]

Oy. And we are going to first bring our beds here. The beds are going to do some serious work. (writing on the chalkboard) You see we will start all the little tricks we started to see: talking, working one on another, beds and all sorts of things. Can you please—you can stop it for a minute now. It's a pity, because you see, it's a thing that I will forget.

Somebody, someone of you, not the least intelligent of the lot, came after what we did this morning and said he felt that the tension was diffusion. What we did, all that, that the tension diffused—this was a diffusion of tension. What we did was diffusion of tension. And you remember I gave a parable, said that there was one point which can be seen red and getting less red, rose towards the body but the whole body must be integrated in that. I don't know whether this image gave him the idea of diffusing of tension. But I told him that I don't know that I was diffusing tension or that the tension was diffused. And I never seen in a body tension that can be diffused. Where is he? Is he here? The diffused tension? No, he's gone. Well he should have heard that mostly because that concerns him. He is the gravest fault in that, or the greatest sinner in that because he put it in that way.

Now you see this is one of the examples of what I teach. Tension, when you put tension, how, where is tension in the body? Where is tension in a human being that you can diffuse or increase? How do you take tension, make it stronger, smaller? Where? How? Have you got tension somewhere that one can increase, make smaller? Where is your tension? It's words. It is describing something that you can communicate to somebody. Or somebody who has some sort of trouble which is like yours, somehow he may think that he understood what you mean. But in fact he didn't understand a thing because you can't communicate that. So what do you mean, "diffused tension"?

And that also you think it's only a trouble of us personally that I can't use my body. The whole society is in the same trouble. You see, you can say that there is a lot of tension in the working classes now. Where is the tension in the working classes? Huh? And therefore to diffuse the tension you send some people with sticks (inaudible) to diffuse the tension everywhere a little bit. And they don't—I have never seen them touching tension, I have seen them only touching human heads. (laughter) Banging on heads, that I see. But how this diffuses tension I don't know. Because the tension was not… You see, there he is, the diffused tension. Come here. (laughter)

Student: It's cause and effect.

No, it's not cause and effect. It's nothing. (laughter)

Student: (inaudible), Moshe.

No, no. The question… You sit here. The diffused tension is an abstraction from a real situation. What we did was a real activity. He diffused it, and therefore it's got no electricity anymore, it took the fuse out of it by making it diffused tension. It won't work anymore. But the idea is, what he wanted to say, and what is really happening is something from which he abstracted that.

[00:05:00]

And I wanted to point out that: that instead of saying that he could have discovered something extremely important if he used, instead of diffused tension, just used the thing in a working—what he felt, what he discovered. You know what he discovered? We have discussed it a minute ago. Come on, you know what he has discovered? Come here, sit, sit here. He has discovered this: that we have…

What were you doing this morning? We have been doing it in a way—and yesterday afternoon—moving the arms in ways which we called new. That's again a word, what do you mean, "new"? It's an idiotic word; it doesn't describe anything. But we were actually trying to use our arms in a way where we discovered parts of our body that were not used while moving the arm. And that is because we learn at school that we have a body and extremities. The extremities is for using in space and the body—this is a body and this is an extremity. You see? Now when the body is not used, the body is stiff, is held like a body and the extremity is only the shoulder, that's it. Therefore this sector we know very well.

Student: Like a stick man, right?

You don't interfere again because you will make it again diffused tension. (laughter) I want to show you that it's not diffused tension.

Another Student: Shut up.

Shut up, yeah. (laughter) Less wisdom talk. Now look what we did abstractly is not diffused tension but discover a concrete law. In words you will see it's much more interesting than diffused tension, and will give you the means of improving your action even further. Because what we did is this: instead of that being a body and this extremities, we said that the body and, when you work something, everything should move. But we didn't say how much. Now in extremities and body this doesn't move at all, only the shoulder. What we tried to do is to find out that in order to turn there, look, you have to move the shoulder, not only the extremity but that. And there are things in that if you want here behind to be able to move the hand and with two hands holding, you must move, you see, the whole spine in order to be able to do it.

In fact, we found that the body and the extremities work better if they work all as one structure. But there is in that structure something which led to the mistake and something which led other people to integrate, find the mistake and remove it. And that's what we did.

Now the general world mistake is that this is a body and extremities. And those words limit the intelligence, limit the use and excluded some movement from the general register except for a few extraordinary people who were talented and found that they could do tricks like that and make out of it a theater trick or a stage trick, and they earned a living by that.

Somebody told me, he himself I think, of a chap who could use his hands behind and in front so simply, equally, that you never knew whether—when he had the buttons here, that was his front. And he combed himself and used his moustache and everything. He had a mask turned the other way, and he did it so often that nobody could tell the difference. But at the end nobody knew. Then he said he will show you how he did it. He stood, opened his jacket, and of course he was with the back to everybody. They thought it was his front. (laughter) That's how he tells it.

Now the important thing here is this: that every movement… I usually don't like to introduce it but there is a notion in mathematics, or even more in physics, which is called invariance. (writing on the chalkboard) Invariance. Now this is even more abstract than diffusion, then I'm diffused. (laughs) You see, you can do that too. An invariance means that the total sum is constant and doesn't change. And therefore, if one changes, the other one must change, that's an invariance.

[00:10:12]

For instance, the total amount of energy in the world is an invariant. And therefore if you destroy energy, it cannot be destroyed, it is transformed into matter. That's what Einstein showed. If you take matter and transform it, it will become energy. (writing on the chalkboard) But then the sum of energy plus matter is an invariant. If you can't destroy any one of them, then the total sum in the universe, in the cosmos is a given quantity. You can't create matter without destroying, without materializing energy. You don't destroy matter without making energy. You can't thicken energy without making matter. And if you do it, one is—it's only transformation, there is no creation.

There are other invariants like that, very simple and nearer to us. And the other invariance is this: the kinetic energy or (writing on chalkboard) *cinetique* [kinetic]… I write it in French; it should be kinetic.

Student: "K."

With a "k." When I write it with "c" it's not because I don't know but in French it's cinetique not kinetic. See? You've got the idea. (laughter) So the kinetic energy plus the potential energy are also an invariant. You can't make one without that. See and look at that: if you lift that here, kinetic energy is nil; potential energy is the biggest that you can do with this situation. That energy here is invariant. If I let it go here it will reach with its speed until it loses all its kinetic energy. And that is the same. And to bring it back to that point you have to produce again the same amount of energy. That means in each particular case between boundaries, fixed boundaries, the kinetic energy and that are both of them together are an invariant.

That being so, look what happens here. In our body, because this is a law of Nature and therefore it's present everywhere, therefore all animals are structured in such a way that they have a part which is heavy—which is heavy—and the muscles are connected to that heavy part so that the heavy part will move very little while the other part can move much. That means, in fact, a muscle moves both things, one towards the other. But if you make one motionless then all the movement is done in the other. If you make the other motionless, all the effort is done in the first. Now you can see that very easily. Look, if you…

Lie down. Lift your knee. That's it. Now if there is no restriction… And lift your knee freely and there. That's all right. Now lower it, lower it. Now lift your knee now. You see his lifts his back, not his knee. Can you see, the same muscle? He lifts his back. And there is movement there but before there was no movement there. Now you see what happens, that in any action—in any action whatsoever—any extremity that we use, like I use this like that… Now press down. Can you see he lifts the body? All right.

Now you will see something very funny. Here, you see, he has the smallest power because he presses with his full weight, full power. Look, I can hold it quite easily. Eeeeh, he twists himself. But there is no movement there, small force. But normally that small force—and there, there is a lot of movement. That means that if you take the force multiplied by the movement here.

[00:15:00]

And now look here, the same force. Press now. Press me down. Can you feel that you have more power? You see here, if you do that… Now there, stop it. Now here, here. You press only here, not on the other one. Here the force is bigger, the movement is smaller. And here the force is bigger again, and the movement is smaller still. And here there is no movement but the greatest amount of force.

Therefore what you call diffusion, that's what's happening. That is the diffusion is to you—you talked about it—and that what actually, that you did this morning. You see what you did? You did see that. There was no movement here. And therefore, you had a lot of effort there, and a lot of effort and no movement. We did diffuse that point of tension because you moved a little bit more here. And therefore, there was this one compared with that is less moving than that.

Therefore there is still more force here and that's what you did. You moved this point to that and between those two you have done what you do normally—it means no movement, a lot of effort; more movement, less effort; more movement, less effort—while before this and that were stationary with the same amount of effort in both of them, and no movement in both of them.

Now put your hands as you did behind you and see what you do now when you turn. Turn them. You see? That's what you did. You introduced—this became the only one stationary is that and here there is movement while in all the other things that we did up to this… Try with the turning the hand.

Student: This one?

Yeah, you see that's still motionless, and that is also motionless. You see? Therefore we gradually actually made that law of what he calls diffusion, general. That means that the center of the body doesn't move and there is a lot of effort there. The strongest muscles are here. We pointed that out last year, that the strongest muscles are connected…

And then all our structure is like that: that if you want to use it to the best of the ability then everything in every action you should participate the whole person and the whole body. And that means that only one part of it which is the heaviest in each position—the one that remains motionless, which is to you the thing from which your movements start—there, there should be very little movement but full effort, and that the distribution to the end should become, depending on the length, the force becomes smaller, and smaller, and smaller until the extremity. You see? And there should be no… And that is a uniform distribution. And once you get like that you get the best intentional movement.

And if you examine that then you will see that to ski properly that's what you do. To hit, to do a good service, that's what you do. If you look at Muhammad Ali you will see he fights better than the others because his bang is something that comes… He stands straight and he dances and dances but—da-byk!—he goes from there. And therefore when he bangs somebody he goes, "Done." You see what he did in the last fight where he brought him five times to the floor. When you look it doesn't look as he hit him so hard but he went down and that's a chap who's used to go down. (chuckles) Because all his fighting is (inaudible) that he can (inaudible). Though he gave also… If he weren't so dull in his mind that chap, he could knock out Ali. It's not so impossible because he is—well we don't go to waste our time on that.

But this is important. You can see—that's a kind of thing you will see that everything, every time we improve our action, is that what happens. We take out, we make…

[00:20:05]

You see, what we do is this. (writing on the chalkboard) Instead of making a body and this an extremity moving somehow, we say integrated from your toe to there. What does it mean integrated? Here there, there is some part which is around about the center of gravity—which is a volume, depending on the position of what we do. If that point moves less than everything… You see? And that moves more and it's gradual, it's proportional to the distance. The effort here is that. Here it's enormous. Here it's nothing, nothing, the smallest effort possible. The biggest movement here, the smaller movement there, fuck it all here.

Now you can do that the other way around if you can, if you… Judo people do the thing. Some of them don't know, that's why they learn months and years things that they could learn in moments. And that is this, for instance. Look, come on. Look, what I do. Here they want to throw the chap. Then look, I could, (chuckles) if they do this—look, bring the part that will be motionless and go there, and there throw him. That means they fix between those two points and bring the body into such a state that there is one point the strongest, will lift

his weight and more, and the biggest movement will bring him over. So he will be leaning with his weight on me there, and that's enough to take his hand or anything and throw him over. He's balanced, and therefore you need little force there because all the power is here. He will hinge on that. His full weight will stick on my strongest part. All right? There.

Now with this we are finished with that remark. But you can see it's very funny. You remember the approximations? You can the same thing: look more and more deeply and you can, by the time you are to the second and third approximation you can only understand what you didn't understand to begin with. And I promise you that there will be a second approximation this year. We are doing it. (chuckling) How we'll make the third one I don't know. But I hope I'll be dead and I won't have to do it. (laughter)

Students: Oohh.…Boo…

That's one way out. (laughs) That's why many people die.

Students: We won't let you do that… Convenient… That'll do you (inaudible)…

Functional Integration **Demonstration: Working with the Arm**

Now I have found also a means of economy and that is this. You know that we do *Functional Integration*. That's what we're going to do on the bed, which we did last year; we began and did some. And here we'll do Functional Integration, [writing on the chalkboard] that means integration, functional. And *Feldenkrais Functional Integration*. (chuckles) Maybe this is…

Student: That could be our symbol then.

Yes, that's a very good symbol. *Functional Integration*. (laughter) Tel Aviv, San Francisco, (chuckling) *Feldenkrais*—the what? The "y" or the "x"? (laughs and laughter) All right.

Now that we are here with the *Functional Integration*, we are going to do with *Functional Integration* also a step ahead. You remember last year we treated here, we did the head lifting and that. We didn't finish it by any means. But if you continue with that you won't get more before your sensitivity improves, before your ability, your discrimination improves. And therefore if we continue with that thing like that, you saturate what you can do at the present state and finished. And then you find only that in some cases it doesn't work and you can't improve it because you don't feel the difference.

[00:25:05]

Now therefore we are going to get *Functional Integration* into a second approximation, something much clearer, better, so that you know what it means. And then perhaps you'll do a second, third approximate later.

So let's see what it is. What's the function of an arm? How do you do that? And therefore this is a very good thing if you have a broken arm, something where the person can't do at all

and have tried in hospitals for a year or two and it doesn't work. How do you do that? What do you do with the *Functional Integration*? Then if we take too a difficult case which needs many, many sessions, then of course it's impossible to show it in a way which is instructive for learning. Therefore we need an arm which is more or less normal but not quite good. It means someone who had an accident three years ago or two years ago, and still finds that it creaks and that he can't really—if he moves fast he feels limited and the movement is not complete. He couldn't do, box with that arm, or do something suddenly quickly and powerfully.

And therefore we need one like that but you can't get a disease measured (chuckles) or a trauma measured. Therefore we will take somebody who has proved during the two days that she has done the greatest progress and we'll see how we deal with the arm. We will demonstrate only theoretically what *Functional Integration* is, and she will benefit by it, which is a pity because she would have paid me a private lesson. (laughter) Well that's wasted money isn't it? Come on. (student about to receive lesson laughs) She already asked for a private lesson. Now I'm spoiling my own business.

Now would you please lie with your—facing the others. This is the worst arm, isn't it?

Demonstration Student: Facing there?

This is the worst arm.

Demonstration Student: Yes.

Yeah. How do I know? I know. (laughter) Now lie on your side, that's like that. And organize yourself—you will stay a long time like that so make yourself comfortable. And I will have to do a lot of talking and teach you. But of course, I won't do the whole thing, or perhaps I should do the whole thing. I want only to see not *what* I'm doing but *how*. The how is more important. And therefore I want to do this almost theoretically. It means do it ideally as if I'm not concerned with my time, not concerned with money, and she is not concerned with money and she is not concerned with healing. Therefore we have the time that is necessary to do what is necessary.

Now if you think of what is an arm, what does an arm do? What can a baby do when it's born? What can it do with its arm? What can a baby do?

Students: (inaudible responses)

Yeah but the way you show it is wrong. Have you seen a baby doing that? (laughter) No. A baby can do only that (makes baby sounds). And in his eyes, if he touches (rubs his face), that's all he can do. And that means the most primitive movement of the arm is to bring the arm to the mouth, to the face. Therefore if you don't know—suppose she is a Turkish woman who speaks only Turkish and I don't know—I go to examine and see whether she complains, shows me (makes sounds of being in pain) something is painful, and I want to examine the arm. Then I want to see first whether she can do the most primitive movement initially which

she should have been able—she was able to do when she was born. A few days after she could already do it.

[00:30:10]

Now I take that arm—don't help me because you are a baby. So I take the arm and see whether I can touch the mouth with it. If I can do that then, yeah, then certainly I can do that. Now when I can do that, what happens next? Next means that if she can do that and I want to see whether other parts of the arm are… Now wait a minute, this is the first… It's very, very difficult because I will try the thing from many different sides so that you can get into the inside of what *Functional Integration* is.

Now the correct, the ideal way of doing is, once it's like that, you now know that the rest of the body with the baby is non-differentiated. It's not differentiated. You can't move one part without the other. He can't dance. He can't tell yes or no. He can't do a thing. You see? But he can only exist. But exist as he can, you can move him. You can take him in your hands, you can feed him, you can wash him, provided you help the head and so on. Therefore, provided you take the head and the hand together, you see? You should be able to do that because that has to do with the back, the whole body. You see? This is moving the whole body. Huh?

But at the same time it gives me an idea. Look, that up to here, look that part of the arm, this one is good. Now I say that normally the child does this and after he has done that he finds an extraordinary thing because he has been using the back and this to do that. Look. And this, as you see, there is no movement here. And therefore after he has done that, what does he do these things for? In order that after he has done that he can take it to the eyes too and there too—that means he can bend it better than before. That's how he begins to learn. That means *Functional Integration* happens actually in Nature in everyone.

Now after he has done that… All right, now let's see. Is this working with the head and all? After you do that he will find that something—look, the elbow has learned to move in space from right to left. And without doing anything to the arms, without needing any muscles in the arms, it is actually doing, working. The part which needs to be the strongest in order to be able to sit or crawl—it means the back—must be trained. In every movement throughout the learning, every thing, every movement is reported to the… Look, can you see? No movement in the arm. But look, look, movement in the pelvis and the spine gets trained now, the muscles of the back learn from that bloody movement how to sit and how to stand later.

Otherwise how would he have the power in the head to stand? It means the power to hold the head. You can see when he's three weeks old or a fortnight old, you take it, the head falls down. He can't hold it, he can't lift it. He can lift it reflectively because he strains the back and lifts it to the point where there is no power to hold the head because he puts it straight with the eyes on the horizon as if standing. But midway he can't and that's why it's all or nothing. It's a reflective movement. He can't…

A baby, if you look at your photographs in the album, you will see that he either lies like that or makes a tremendous effort and holds his face like that. But he can't do it like that. You will never find a photograph there because he does this, you see there, and then with the back lifts the body. That's why he learns already to find the horizon at the end of his eyes. Therefore it's reflective. That's where he learns his posture. He learns to be upright. So we go further with our *Functional Integration*, you see?

[00:35:00]

Now for every new movement that I do, every progress, I do use the body to get used to that little thing that I got there and find that it goes—look. Now that, look, it's not good because… Now therefore, I can now say without effort that from here to here I can take that elbow. It has been there. Because when I do that the body will move, not the elbow. Look. And in fact look, it's the body, the (inaudible), the spine moves. Therefore we have done only very little differentiation. The real improvement is that he bends better. That's all. Now if that bends so, now that we have done that and that there is some movement there, I can therefore take the movement there. And there I again do this. Look at that.

Now this will allow me, look, to find out that if the arm doesn't go any further then it's here. And therefore, look the difficulty she has, the arthritis, is in the shoulder. (laughs) Look. And therefore, look, when I do this, look how there's that… Now when I do this I bring it back—look at that, look at that. And do with that I do exactly the same movement, look—pick, pick, pack, pick. Therefore you can see from the nervous system point of view, from the body point of view, this movement is equivalent of training that part of the spine and the strongest muscles to make them capable of carrying the body when it will stand—look. Therefore this and—look, exactly the same movement. Look, I move that, look how it is. Now watch. And therefore, look. The P, P, P—you don't need strength for that.

Now once you have done that you will find that you can take the arm a little bit that way and there, look. Arthritis or no arthritis; arthritis or no arthritis. She has arthritis; you could see she couldn't yesterday twist the arm. Now I feel now that the arthritis—you know where it is? I feel the arthritis here. That wrist can't move. But I will go, I will only examine the function, *Functional Integration*. Therefore I don't… Normally if she came to me to pay, I would do the next thing here. But I want you to show theoretically an ideal case, how you treat that from the point of view of *Functional Integration*. You don't need power. You can be paralyzed yourself. You can still restore, do everything that is necessary. So that I can do now. Now, all right. Put that there. Rest a little.

Now let us see. I have seen that when I move that head—look, you can see, look that is finished. The head, only with the hand together does it move that. Therefore look, the knee doesn't lift anymore. Look. And while I do that, look, look. Heh. And I do that, immediately (inaudible). You see therefore here, if I want to lift the (inaudible) I need strength and she will have pain in the neck. All right? Why? Because the connection between that and that. The wonders of the thing that she has learned in childhood has now been forgotten and never used since as one. She never did the thing, the diffusion. Now we'll get that always, the diffusion of what? Of tension. She didn't do the diffusion of tension. (chuckling) Therefore

the tension is remaining there because tension you have to diffuse. In fact, you see that it, look, even if I do that, look it doesn't work properly. So there is nothing doing. But you have to do that and that.

Ah now look, very funnily, when I do that look the elbow moves like I did. Look, it's the same movement which I showed you before look. While I did that, move—look, we moved that like that without the whole thing together. Look, look, and we said that this moves very little but lifts the (inaudible). Look now, and I said this is the same movement. Then obviously, look that moves the elbow—look, look.

[00:40:10]

Therefore if somebody can't move this movement, you don't have to torture him, make him painful there. All you have to do is there and do that. Then the movement moves in space as much as you want. Now, but I say this is undiffer[entiated]—this is discriminating the movement, but now you have to differentiate it. You see? And that is that. Once you discriminate you can also move the arm without the body. It's differentiated. Once it's differentiated it becomes a clever thing.

Now I do that and come here. Look, here I feel again, heh? It wouldn't go further. Look if I move further you will see I lift the body again, look. So it's not differentiated. Now I must do that.

Now the question is then in which order. I have tried the flexion; flexion was all right. Now we… Uch, uch, uch. What do you do with an arm? You can flex it.

Students: Extend it.

You can extend it. But this is the simplest most primitive thing in front of you and that is necessary for that, for that, for that. (laughter) That's all. For the rest, in this sector you have nothing to do with your hands anymore isn't it? Or protect those things or stimulate them. But for the external world you must begin to do something else, you must be able to rotate the arm. You must be able to rotate it around itself. But this is a very differentiated movement. But you have to do, most of all you have to be able to reach, to reach, to reach. And that you see that you all stopped learning at a point where you did not complete your possibility.

What you learned yesterday and today was furthering the learning which *was* taking place in everyone but which was stopped when what the society demanded of you, of us, is enough to be that peg. They don't want more than you be able to write, to be able to sign, to be able to open your desk and close it, and that's all you want. And to be a chap who handles parcels in the Post Office, you don't want anything more. You take the parcel there—pum, pum, pum—put it there, put it there. Therefore you don't want the "diffusion of tension" that we have. (chuckles) All right?

So by the time we were all fit like that—and by the way, this was done also with our brain. When the demands were satisfied we were given a diploma and say, "You're clever. Go now and be a member of the society." But if we never stop… There are very few—if everybody abided by that rule there would be no progress at all; we will be still in the jungle. Fortunately in each generation there are people who found through themselves, find in themselves the ability to further that. That's why you saw it yourself, the demonstration that once you bring you into the field of experimenting, your ability, your learning that you left at the age of 12, 13 is not dead. But it was there and many of you manifested it in an extraordinary, superb way which discouraged me, losing my job. (laughter) Yeah.

Now let's do that. Then we do this. Now here, let's see again. That's it. If that goes then what can be done? Look. Why do I do that? Because the first rotation, you see whatever it is—twisting around itself, reaching out—there must be movement of the humerus between the clavicle and the shoulder blade. The humerus, in what we did before there was no movement—we moved the shoulder blade and humerus together. But now this is the first movement where the humerus moves. You see the clavicle is staying. There is no movement in the clavicle; the humerus moves. The shoulder blade will move with, but there is the first movement between there.

[00:45:00]

And as you know most of the troubles in the shoulder are the bursitis here, the bursa. This is again a most primitive initial movement—the bursa, there is here the bursa. And when the people have a frozen shoulder it's this movement is the hardest. This movement is the hardest, the most painful. All right? And even her, as she has, now I am sure that if I try it—look, there. The bursa is painful and swollen, not much but enough to be a nuisance. Look. You will see if I do it, she will twist her face. That's painful.

Now we do that. You see, in all of them… You see, I don't bother about the hand; I take only the humerus. That's it. That's right. Now I see that that is all right and therefore I can now be sure that I can now do this, that and that. Look, but then this turns also the wrist now in a position that was never—look. But that's the movement I did, that's the movement I discriminated, I made her feel what it is all about. And now I am trying to differentiate it, it means make more out of it than what's—other, reach other thing.

That being so (inaudible), now what about the shoulder blade? We haven't touched the shoulder blade. We did the shoulder blade so long as it moves with the body together. We'll get the first little movement of the shoulder blade and that is… I know this can be done already and look, plip, plop. Haah. That is the shoulder blade with the clavicle in a more simple movement. Oop, sorry. Can you see if you do that, if you did it you will feel that this—look, that only is correct. That is without resistance.

Here she doesn't let me do it, she helps me because she wants to avoid the trajectory where I would guide her. She has only the one that she has already learned, all the others are inhibited to her. Now I want the whole function right. You see, there—look, there, there, there. That's right, only here, that is good. Therefore that's good enough. Now, hmm, hmm,

hmm—that's all. That being so, both this movement should have increased and the other, and of course it does. Now that's one.

Now what about this one? Huh. Look, look, aaah. Here again, look, look! Here I have to push with power. I have to use strength, that means no intelligence. You see in all the others I don't use strength at all except the minimum necessary for producing the displacement of that. But here, look, here, look, here it's right. But there, look, there I stopped. Stopped. Why? Where is that? Let me see. It's certainly not the leg because the leg can't move more.

But look at here, look at what happened there. Look, I can't move it but here I support it, that's where it is. Now look, if I do that it moves. So obviously there, there is the differentiation. *There* wasn't that. Now I say that when I do that—yeah, look. Pip, pip, pip. Now I say that if I let it go I'll find that this can be done now more than before. That's it. Look, there, look. Now you will see how much I can move her now without power, there.

It's not done yet. You will see that it's again the clavicle and the shoulder blade have arthritis. They have not learned to adjust to each other—that means they had but they forgot it. Now look, that is—look, that, look. In order to move that forward that clavicle must move. And she can tell you that this is hard and painful. Aaah, ah ha, that's functional.

[00:50:05]

Of course I can complete that but then they will also have a general impression, and when you come to do it you will just pull it and harsh. I want you to do that little bit that you have seen. Do this, but feel… You see, I want to obtain a function. By the way, you will see that what I have done there is already sufficient to lift that arm easily. And I can tell you which, you see I don't hesitate. Huh? And I support it at the point where it's not painful, look, because I know where it will be painful. Look I hold it and move that basis so that this is not painful. Now also not painful will be that part, look, provided I move that. This we have learned also, that won't be painful. No?

Of course we will complete the function all through the whole arm, but that's how you'll… Would you please—Mia, Gaby and that will assist you. You see it's very funny. They don't know it that way either but they can do the movement when—they have learned enough in their own time, and many things they forgot the theory as I present it now that it can be done. I present it now. They will improve their thing, but they can do it. You see they can do it.

Student: You don't know how good it was.

They can do it but they cannot expose it as I do. You see, it's quite a difference. Therefore they can help, every one of them, you see, with their hands. If I give that arm they won't make it painful. They will do everything that is necessary and do the right thing. But they will not present it as a *Functional Integration*, starting with child, how you do that. That is a skill which they can't do because they have learned it and they have forgotten that I said those things. But I have had to find it out for myself.

And therefore the way through which I passed is for me a painful one, a laborious one. All these things when I told them 50, 25 years ago, people said, "He's cuckoo. The person has rheumatism, arthritis, a frozen shoulder and he talks about *Functional Integration*, baby movement, how it goes. You see, go to the hospital and have it put in a plaster of Paris and get some physiotherapy done and be done with it." Nobody went actually to have it done by me because who am I to do it? I have to fight against a professor of orthopedic surgery who has an experience and teaches others, he says that this must be done that way. There comes a silly ass who has nothing to do with it and he says, "Look, I can make it work immediately, now, without…" Ah, go on, fuck yourself. (laughter) And that's how people did.

Therefore I could get only those who couldn't get anything, who went to the hospital and it didn't work, which are not many because many are improving. The hospitals improve thousands of people. Those who couldn't be improved in the end had come to me were those that they couldn't, and it's through those that I worked my way through. Therefore I have this more clearly and I can teach now others, though my assistants have partially forgotten and partially they can. It's not that they can't do it at all but they would explain it in their own way. But the treatment of her arm I have no doubt and no hesitation to give it to them. You see, that's why…

Come on, would you please… You remember, we'll do like last year. We'll divide the group. We have—where is Shlomo? Shlomo, also you also—and then lie on the beds. (speaking to someone) I will finish it in a minute. I will finish it without letting them do it.

[00:55:00]

And, and lie on—take somebody's arm. Would you please, Yochanan and Mia, just watch that they don't do anything else and that what they do is with a minimum of work. Because if you take my hands while I do that, you take my elbows, you see I'm doing nothing. I'm not doing more work. See, you try it. You see? That's the amount of power. You see, if I push here, look, push there, look, that's the amount of power. There's no power. There is no power in that sense. And of course you can deviate me and then I'll push in a different direction, but there is no resistance to any change. You see, there, there. And even here, the same thing. You can touch my elbow and try to move it sideways you will see or my shoulder.

Student: So then you're pushing like Muhammad Ali punches?

Yeah, sure. (laughter) You see you move her whole body like that with one finger, look. And moreover while I do that, look, I can keep on moving it, look, and with my whole body as it is. Look, I don't stop. Look, it's continuous. That means we are—look there, and there, and there, and there. I keep on doing it while I move, while I talk, and while you can move me in another direction, I still do it. Otherwise you can't do it without strength. And an aching shoulder can't stand strength. If it's painful and you are not sensitive and you push it to where it can't go, it's just painful. And when it's painful it's irritated and she goes home and it's more painful than before. So what's the use?

Now you see, that is, now we get that. Look at it. Can you see the arthritic shoulder? There, now that's it. Now once you have been able to do that and this, then obviously I still don't want to make—this, look, and there, which is now easy to do. And there—ah, not quite, the clavicle is still no good. And that is because—I know now, I can think of that, that the clavicle because it's connected to the breast, and because she's of very religious origin and very religious thing—that this will be inhibited so there is no movement that nobody suspects her that she has luscious thoughts, and nobody suspects her that she's trying to, (laughter) nobody suspects her that she does something to her husband which is not what the law prescribes. You see, all that will appear now. Look now. (laughter)

Now therefore but I don't do that, I don't have to talk to her. (laughter) I can feel it. I know it. I know that about anybody else, the same thing. Therefore I don't have to have them talking.

Student: Never mind talk, talk. Just do it.

Can you see you talk, talk and do it. Now you see once you have done this… Now you can see that I wouldn't go on. Theoretically this should continue like that here until it is a complete circle. Because you see, where I can move this I can move the arm, but at the point where I can't move that, the arm—look there—it will crack, it will break. That means wherever you have to use strength, it means that you have no intelligence. Just like in the back: no velocity, no movement, a lot of strength; in the extremity: a lot of movement, very little strength. See? That's how it works. That's a law of Nature. If you take with a stick, if the stick is short, I can lift something with the stick. If the stick is very long, then it's enough to put a handkerchief at the end, you can't lift it because a handkerchief at 15 feet weighs many pounds. See that's it, and the same thing here.

Therefore no questions, enough talking, go and do it now. Go and try. You remember, this I wanted to do for her sake only because—that's right. Huh? Now we have done this, the most proximal thing, it means we did this, you see, integrated a little bit more with the back. Therefore now it's the elbow, the elbow and the wrist.

[01:00:44 – end of tape: IFF_SF_1976-06-15-PM.mp3]

June 16, 1976 — Day 3, Week 1: Wednesday Morning

[Audio: IFF_SF_1976-06-16-AM.mp3]

Functional Integration Discussion, Demonstrations and Practice: Working with the Arm continued

[00:00:00]

Look, the table business will be finished. I will take away the tables because you're wasting your time and mine by doing the things you are not asked to do, and in a way which everybody persists in all those body, sensory things that you have done—massage and already the things you know. You keep on mucking about and spoiling the work. So if you don't use the tables for what I teach you, no tables. They will go there and finish; we will do it otherwise.

Because I can see—you see, learning is, you must have the contrast. You must be able to discriminate. If you can't discriminate, you can't learn. You can't differentiate. Now if you keep on doing the thing you know together with what I do, you only, in that vast sea, you add one drop of sugar and you want to get it sweet. All that happens is that the sugar disappears. Therefore, in fact, you don't do integration, but I saw—who was it now—watching there does some sort of massage, gentle handling—boinging, boinging—you call it 15 different names in California. Everyone has a different kind of patting, fumbling, fondling, and that's nothing. It should be direct and only one movement, not 15 as you do.

Who was it there I saw walking in there? Rubin showed, the other one too. Come on, where is one here? Can we have—(inaudible student name) is not there. Huh?

Student: Do you want to work on somebody?

I don't want to work; I want to show what there is to learn. It should be one thing. When I give you that it is the beginning. You don't even know how to hold the hand. You don't know what to look for. You just twiddle, pim, pom, pim, pom. And somebody who has already had a discipline like Pritchard, he's also bored looking at it. And you're spoiling the work. You should—you saw what yesterday. We have to do things where the number of movement can be counted. It shouldn't be more than three, five, that's all. It's not a question of doing 50—pom, pim, pom, pim, pom, fiddle around.

I told you at the beginning of our study that any of the things we do it you can do it in the principle of the yoga. It means if you stay in a position for three hours without moving, everything will organize itself through the fatigue of the muscles that work too much, through the fatigue of the nervous system which does unnecessary work, and you will find that everything organizes itself. So you don't need anything, provided you can spend 20 years taking *asanas* [yoga postures], sit like that. (laughter) Then you will see, it will organize itself that the fingers will do that, and then you'll do that, and then you will begin to

breathe properly. Now, but for each new situation you have another two years of asanas. (laughter)

I have nothing against it. People in India have nothing else to do. (laughter) A guru who goes away—Buddha himself when he went into the hole there and stayed 18 years, he had nothing to do. And therefore he might just as well sit like that and watch, see what happens. (laughter) And something happens; it's not a joke. Something happens if you can maintain one position for a long time. You learn something out of that because the body suddenly finds that whatever you tried to do at the beginning was not the best way in sitting in that way.

And the other disciplines have had the same thing. Gurdjieff, you know that he used to do that, that if you start getting up and suddenly he said, "Stop!" Now if you stop like that you find what you do wrong with the legs, with the balls, with everything. And then if you have to stand like that until he tells you, "Go on," you find you must stand in the ideal position. How do you do that? Your legs begin to ache. Your neck begins to ache. If you stand like that, then you find after a minute or two, you let go.

[00:05:08]

And therefore the "stop" and the yoga, both of them, all of them—there are millions of techniques to achieve that. But in none of them do you know what happens. You don't know what you did. And therefore none of them can you learn from that to make an invention, to do what we did yesterday, carry it over to something else because there is no awareness, no understanding. There is just a change.

And yesterday came here a man who was an Israeli who went to learn yoga in India. And now he came here to San Francisco to continue. And for five years he says, "Look, can't open my chest. Somebody else was doing it and it's very painful." I suppose he's doing some—he didn't say Rolfing—but some other sort of postural integration. Is there such a thing?

Students: Yes… Yeah… Postural…

Not Structural Integration but Postural Integration? Well then he says, it's very painful and it's still not close. I say, "Why do you want to open or close the chest?" And I touch him like that and I showed Yochanan that somebody working in our place for five lessons would be in a better state than this yoga. Though he's a nice, tall, healthy boy. He learns, you see, and he will go on asking advice, go from one guru to the other for the rest of his life and the chest will remain as it is.

Therefore when I ask you if you want to use the tables as we did yesterday, it is to do what I said. You don't stay on the bed more than two minutes. And the question is of being, having the experience to carry over from one shoulder to the other and see the different structures so that you can… And I can teach you afterwards how to deal with a structure like that, with a difference like that, where the arm is broken here or twisted there, or dislocated at the elbow

or somewhere, and that you should be able to recognize that. If not, then just sitting somebody, taking somebody and twiddling him there quite gently like that, that is masturbation to my mind. It's not learning, that's just wasting time. And you have wasted enough time on these techniques.

Now I want somebody here. Come here, where you, here. Lie on your side. Now first of all… On the other side, please. First, normally you can't do it without supporting the head. Therefore what I did to him was showing you something very simple: that there, in the movements that there is a hierarchy, and that is *Functional Integration*.

I showed you that I take the arm without knowing what it is and to examine it. To examine it, the first thing to do is to see whether he can touch the mouth. And then if you don't know anything about the arm and you're not thinking particular, then I say that then when it's touched the arm in order to see what else, whether you can touch it elsewhere, then you can try to move it, the arm, with the head together very gently.

Now the arm, you see, the head with it, these together it is because—and you remember the old explanation yesterday?—that this is the first movement a baby can do. And therefore an arm that can't do that is already something; you have to find out why it can't do; it should. Now all normal arms can do that easily. Now you notice also that when somebody has a broken arm, broken shoulder, any dislocation, they also, without knowing, the whole world puts a sling and keeps the hand in that initial position in which a baby coming to the world holds his arm. The idea is you find an explanation to take away the weight. Why take away the weight?

But the fact is that you put it in the sling. That is the most neutral position of the arm. And it's good for any being broken here, being broken there, being broken in the neck, or the shoulder blade or the clavicle. It's always like that. Of course there are other positions where you keep them like that, which to my mind are wrong anyway. But we are not talking about other things and don't criticize them. But this is the thing.

Now here I saw somebody doing, sitting there. He sat there—poom, poom—very gently. What is that? What is that?

[00:10:05]

That if you do to a nice girl at least you have a chance of doing a little there or there. (laughter) But if you go on mucking about like that, what is it? And we sit and watch you doing that. You need experts for that? You can do it yourself. In fact, in the baths there in Esalen everybody does it, massage, eh, oh… (laughter) And you see?

Now we got that and then, look, it's not a question of doing 50 movements. The people who saw it in, with the real bad arm that I did in there saw that's a question. Each movement I did three times, not more—four times. And that was finished with the arm. So you see, when I do this the head should be supported. You shouldn't be sitting here actually. The normal thing is

there. And therefore you see how much time you wasted yesterday and this morning doing that. The proper thing is you have to sit here because… You see? Now—no, no, leave it.

The thing is this now: we're talking that this is *Functional Integration*. Therefore the arm, this is the original thing, the first movement. And then we said this: we move the arm, look, with the head together; the arm with the head together. Can you see? And in this case he has no real abnormality anywhere in the arm except some hard muscles not harmoniously contracted; the arm is not ideal. But then this, when you take that, with a real bad arm this may be an improvement to the thing because look what happens now: the head and the spine, and if you watch, the shoulder move—look.

And as we said yesterday you remember, here there is big movement and small movement up to the—actually to the—there. And look, here it's correct, it's easy. If I go further, look, I feel a different in quality of movement. Now therefore I stop here. And now I say, you remember that before the thing is differentiated it is together. That's what we are actually trying to improve by *Functional Integration* because all the muscles of the head and that with most people today go together. You see?

Now therefore, we start the first movement which the baby can do and find that once—and that's what happens in reality. Now when I did that I'm sure that he can also move the hand higher and better. And also—look, look at the movement from there through there. If I take it like that you'll find, look it doesn't work. He—oh, uh, uh. You must give him time. Even now, look, it doesn't work any further, look. That's the integration. Shouldn't be there, shouldn't try it, the impossible thing. You should go on reconstructing the function.

Now when I do that and now move the head with him together, look, can you see what happens? That whether he wants it or not there is some movement of the humerus in the shoulder blade, in the joint there, and of course a little bit in the clavicle and a little bit in the… There. Now once I've done that I can now be sure that I can do this a little bit, and put the hand there, and now move it very slowly. Can you see what's happening now?

Now this movement is doing what happens in normal things. That when the child who can do only touch his mouth and rub his eyes with his hands, while doing that he does that, from the heavy part of the body to the top there is a lot of movement here with little strength, and the strength is going bigger and the movement becoming smaller until there is one part which is practically motionless. All right? Now that's what we do.

[00:15:10]

You see? And therefore all we have to do is, in each of those three cases—you see the three things that you should have done yesterday. Try one and find that there are very different arms and shoulders and that, and feel the difference. That's all you want to do, you see? And be able, be clear about moving that head together. You see, every time you do a thing like that together you find that there is something else.

Now here you can't see it because the arm is normal. But you will find, if you continue with the function, you will find, I will find for you the movement in that arm where it shows that there is strength, too much strength in one agonist and the antagonist is weak, and the synergetic movement is past because it's impossible otherwise. These arms have worked hard. They've done Rolfing, and therefore there must be a sign of that Rolfing. It means the strength of his arms and his ability to work hard make the arm adjusted to reality, and therefore restricted from the ideal movement.

It's a liability to do well. See if you can lift weights very well, you are quite unable to be a ballerina. Unable, it's idiotic together; it doesn't go. Therefore every real learned thing is a restriction on something else. You see a violinist will never try to do work of strength with his hands. And you will see if he is somebody already on top, he is very careful not to do any effort with his arms. One movement, yes, but to do hard work with his hands he knows that that stiffens them—and so does a pianist—and makes them futile. His music gets worse through becoming strong. He must have the kind of strength which turns the effort into movement and not into pressure. He must be able to bang the, eh, what do you call it? The *clavier* [keyboard]…

Students: The keys… The keyboard…

The keys. The key must be hit and not pressed. If you press it hard, it doesn't make any difference. But the way he touches the string and the way he lets go, it means the suddenness, the speed with which it goes. It means whether you do it—you see some people play like that, some people play with bent fingers. There is a difference in the hardness of the touch and that makes the peculiar personal touch. The pianist who can play Chopin very well and will not play Bach well, and the other way around, depending on the way they touch.

So I want you to learn these two, three things, simple like that. First that, you see? You see? And first that and you do a few movements. Then touch it over the other side and do a few movements, and that's all. And I want you to feel and touch different heads. That's what you were supposed to do yesterday. Everyone take everyone and do two movements, three movements like that, otherwise you will learn anything you like but *Functional Integration*. And if I present you afterwards with a broken arm, or with a dislocated shoulder, or with a broken clavicle or something, then you will see that you can't move; you don't know what to do. And if you go on massaging like that, that's exactly what I did. A chap is massaged and exercised for two years and you can't straighten it. The woman I did in, in, in… There, where was it?

Students: San Rafael…

In San Rafael, she had it months like that and she had continuous pain. She could do most of the movements except one and she got up in the morning with pain, and during the day. Wasn't it? And that was gone. She told me next morning that she got up without pain. And during the day she can feel that it's not perfect and I told her she had to have another go.

So poor Pritchard, he volunteered; he thought we were going to do something more. So (laughter) I want you… No I will do it on him later. We will do after you do the three movements, but not more.

[00:20:00]

And where is Kolman? Kolman promised that he will restore—you remember last year we made groups and saw that everybody passes and we'll do it in a few minutes. We can't waste two hours on a thing like that because you have also to learn how to hold it. It's not only… At the beginning I will show you roughly, do something more or less, but then get the advantage of that though. Touch many people and that's all. And then you will see that there is a way, there is a difference. And when there is a difference you have learned something.

Otherwise it's diffusion of tension. (laughter) That you know all: diffusion of tension. How do you diffuse tension? Where, which tension? How do you make diffusion bigger or smaller? But he was right in what he said. But the abstraction makes it so far from the body that you don't know what to do with it. That's what I say. That's speech divorced from action, therefore futile. Only for communication, it's marvelous. It does you in two words something you have to learn three years to do. Therefore both have an advantage.

So would you please now go and… Where is…? Divide yourselves normally. How many are we here? Stand around one table and do only those three, precise movements, not more. Have you observed how I did it, where I held my hands? If you observed that, it's all right. If not, do it any other way, because at the moment it doesn't matter. You're not curing anybody, you're not healing anyone. Just do it and touch different heads and see that they are different.

Student: Now my question is, is there an advantage to doing it rolling the head back and forth this way, getting movement throughout the whole arm and down here rather than just doing this?

You can do that. If you can do that you don't have to have it done.

Student: (laughs)

Assistant: Moshe, don't you think it's a good idea that people will use all the tables and really move around so that…

Yeah well…

Assistant: …so they're not just...

Yeah but you move around to observe that they don't stick to it.

Assistant: Yes but there shouldn't be just four groups. There can be as many groups as tables.

Oh well sure, you can take two tables, observe two tables, three tables. Yeah sure, do anything you like.

(audio jumps as if turned off then back on) But the thing is this. You see you don't get that idea.

Student: I don't get what idea?

Well if you ask…

(audio jumps as if turned off then back on) Look, if the person comes and lies down, the one thing here… You are healthy people therefore you don't see the difference, that if you take here like I saw some doing or when you hold here the hand—some held it, did this, there. Well that's a stick; that's not a hand; that's not a sick hand. You see, if you do that—and some they, he did that there. Of course this is a healthy arm and therefore you can do it, but what do you do it for? So you must know first of all that if he were not, he couldn't lie like that. That already shows that he's more or less a good arm. Because a sick arm, he will—on lying, he would himself carry it to put it somewhere where the weight is taken away.

Therefore when you want to take the arm, you must take the weight away, first of all. If you want to see whether the arm can move, if you take the weight away and it can't move then you feel immediately where it's wrong. And also, if there is something wrong in the arm, he will fight for that. He won't let you take it like that. And therefore what will you do?

But if you, from the start, take it so that, look, the weight is in your hand and don't take it there, but take it gently, slowly. See how—ah. If you watch how he goes there then you see, look, he goes here normally. Look. And before it will come to the mouth, look, if you take it just like that, look where it goes. You don't pay attention because you're using force, you're directing him. You should find out what he can do and try to help him to do it. Therefore I take that…

[00:25:00]

And by the way, I put it like this. Normally with a person that is ill I wouldn't put it like that, I would put it like this. And then look, I take that. You see that goes. Now the first thing is can he go there? Can he go to the mouth? Now you see that, you should be discriminating the movement and differentiating. Otherwise, you see if you don't make that, if you don't do that, if the trouble is in the arm, you can't do the thing. It won't work and he won't learn anything out of it. That this, in order to—that the head that should do the non-differentiated movement, you must know which movement you're not differentiating or which movement you are discriminating if you want to work reasonably.

So therefore, first of the thing is this: you take so that there is no movement in the wrist because I made the supposition that I have to deal with a person to whom I can't talk at all. He is a Chinaman, I don't know a single word he knows. And I'm trying to examine his arm because he told me, he made me clear that he came to me because it's painful. He said,

"Urgh." That I can understand. It's in all languages gesture and movement and touch. Movement is always the same the world over. Without Chinese or with any language, we do something like that, "Aaaarh," everybody knows that it's painful.

So therefore if you take the arm, in whatever position he puts it, you take the arm, the wrist doesn't move, you take the elbow and then move it gently and see whether you can, while moving, rotate it to come to the mouth. Therefore I said you looked but you didn't see. Most of you didn't appreciate that that was the movement. That's why I say first approximation, no use teaching any further, because when you do, instead of that, just "Ah, make it nice and gentle." (laughter) Well if he's nice and gentle, why not?

But I can show you that you can make it nice and gentle like that and have a broken clavicle and you won't see that there is a half of the range of the movement, because he will move everywhere nice except if you try the movement. The range must be the limit of human ability. You see? That's the range; it's an anatomical range. It means how much should a clavicle move, an ideal clavicle? How much would an ideal shoulder blade move? Where? Should he be able to go there or not? So it's not as simple as it looks. And therefore, unless you don't get the method in it, you will find that you do everything else except that work. All right now, enough.

So see now, we're going on with it, so this is the movement. Therefore you should go and lift easy to see first whether you *can* lift. If somebody—a lady came here a minute ago and say somebody has broken the femur [humerus] there and it's improperly grown together because it was improperly done. The head of the humerus was broken off and wasn't properly set. With a humerus like that, when you do that it's equivalent to lifting the head of the humerus to that position, and that he can't do. So you can't just lift there and do that, and do, and then pim, pim, pim. He can, fortunately for him, but we are learning to do it with people who can't.

And also, what do you do with an arm can do most of the movement but it's an arm of a world best violinist? And he says he has some trouble with the arm. And his trouble with the arm means for you a perfect arm, because if you examine it that way, that arm is better than anybody else's. Because he can do, he can do 64 movements in a second, and he can vibrate that for four hours on each string—tick, tick, tick—vibrate on each string and do what you like. So that arm is as perfect as you can think of, in fact better than mine. And if in that arm you want to do it then any of these movements are just futile. For that he won't come to anywhere and won't stay two months for that. And he won't improve it even if you do it like that seven times—that is no use to a violinist.

[00:30:20]

Therefore you see, as we do the whole range, then you must try to establish the function completely, and that needs care and method and understanding what you're doing so that you don't have to do a million times the same thing. There is enough to do. If you do a few movements of every part, there is enough for a good half an hour work each time which exhausts the ability of the chap to learn.

So the first important thing, that you take the weight and you hold the wrist, not here and not here, but so that you hold… And by the way, while you do that, you will feel also the movement of the cubitus and the radius, and you will feel also where in the hand itself there is trouble. And therefore when you do that, you will see then the funny thing you will have—and that is by trying a great number of hands, of arms—you will feel whether you should do it like this, ah, and then bend; or bend and then do. There is a tremendous difference if the arm—you can see in his arm, he can tell you. I can feel here, look, that's the limit of the bending that can be done without, without he begins to feel dangerous and now he withdraws.

Now obviously from here, when you go there you must find what he would do naturally, you see, what he has learned to do. So therefore, you see, the amount of turning and the amount of movement is not fixed by me. But you impose it on him. You should find out what he can do easily. Can you see if you go to that finesse of movement, you will find the response of a broken arm, but you won't be able to tell the delicate arm. Therefore unless you learn to appreciate the weights and the amount of turning—look, here I can feel. Look, how I told you that, that is—note here, that's the limit of the turning. It begins to be. It's not the limit but it begins to be the limit. And I can tell you, I will say that is—there, that's the limit. Is that correct?

Student: Mmm, hmm.

Now you see how gentle I did? I didn't try to see whether I can do it. I only stopped where the movement becomes less fluent. And therefore I begin to—I know that his nervous system will defend. And when I come to the limit, though his intention is to be relaxed, there are parts in his body, the lower centers which will not allow the movement to be done. For that you will need a tremendous…

For instance, if I hold it over a candle then his intention to hold it is very insignificant. There are parts in his body that will force him to withdraw the arm. And only if he has an extraordinary reason of sacrificing himself that he will be able to take it. But even take it I will feel it in his arm that he makes that tremendous effort to contradict the withdrawal of the arm. That you will feel it. Try it out and you will see that you can tell it on the other arm too.

Now, so look. Make sure now that when you take that that, look, not here and not there, and not just mucking that—da, da, da, da. But when you collect the arm, first of all take the wrist and see whether you can do it. Then you take that and then *your* both arms, look, go together. And I sit in that way that I can when I do that, if necessary I will— look. So I am organized in the way I want him to organize himself. That's why he will follow, otherwise he won't. If I sit here and push him and push him, it's nothing. That's physiotherapy. (chuckles) For that you need months.

Thomas Hanna: Moshe, if in making that motion, if there is no muscular inhibition or no other problems, say if you support the arm and hold it out to the side, and then you notice that if you let it loose, he's still going to be holding it...

[00:35:00]

But we are talking about—you haven't been here yesterday. We're talking… That is only—you weren't here.

Tom: That's true.

We are not talking about that. We are talking first then what do you want from an arm to be able to do? (chuckles) Because you see, people did here and found that here they could do but they couldn't take the arm and do other things. And in a few hours they found that the arm can go places where nobody thought before it could. Isn't it? So the human range, for the sanity of the thing, the range must be possible at least. For a healthy arm it should be possible to go the places we went there yesterday.

Now how do you examine all these summarily so that you can tell that arm can do what a normal arm can do, or an ideal arm can do or almost, or it can't? And that's what we try, that the first movement to check is whether it's possible to touch the mouth. Because the first movement the nervous system learns to do on arriving this world, and actually can do with most healthy babies, is to rub the mouth, touch their mouth and touch the eyes. Those are the things they can do.

Therefore this is the elementary thing of the arm. I mean if the child were a cerebral palsy that afterwards could never learn to walk, he probably can do that—touch his mouth and touch his eyes, he can, otherwise he wouldn't survive. So that movement must be there in every arm. So that's the first elementary movement to try in the order of growth, following what Piaget should have written out and didn't. You see?

Student: Excuse me. The next movement then is the one...

So that is the first movement. Then I said if this movement is exact, then a normal baby, once he can hold his mouth, if you want to go further you try to differentiate that movement, so that there should be some more movement in the arm. So you see when you do that, first of all the twisting here increases. Can you see? Also the bending increases. And also the shoulder here which is supposed to have no control, no intentional movement, neither on the clavicle nor on any of the muscles here, there is no movement here because that moves with the—sorry—with the rest of the body. So that's what happens normally, that a non-differentiated arm with its first movement can do that because this has nothing to do with the arm itself.

So we try that and see, and I say once you try that you will find that you can twist the arm a little bit more. Therefore I did it, moved from the first to the eye because he can twist it more. You see, he can lie now here. And also because you have tried the twisting there and because it has moved that amount, you can also—ah. Look, here it's perfect; it's easy. Now then if you move it there and also, look, try that, then what do you do? You're actually making the back supporting that and that, these muscles coming to work just like it happens with a baby,

which will make it possible for him to lift the arm. Because you can't lift the arm unless these muscles hold and the shoulder blade holds, and then you can lift the arm.

That's how it works and therefore we go through the same procedure, examine in each position a few—that's it, there. And I say that once you do that you should be able to get there with that ease, with that same ease. There, and now let down, and then do this. Now you can see, look what happens. Now the rotation here is almost the limit of rotation that is possible from there to there.

[00:40:00]

Therefore now when I do that I am sure that I can do this. Look, look, look, and with ease. Then when I do that, here. Now again, look. Now, can you see how much movement there is now in the elbow? And now can you see there is some movement now in the clavicle and the shoulder, but so little and the back more. That's what I'll show you later.

So now you're going to do, at least make it clear to yourself. You see, I can feel and I am sure he felt that by the time that I went here, that that movement became easier, simpler, easy. Ah, it was—here it was already stopping. Now I can do it at least another 20 degrees. And there, yeah. Now, so that's the thing.

Then we will see also how we get into work the elbow. You see there is—here you can see the bending now, you will see, very funny. At the beginning, you remember I showed you how much bending you could do? Now look, that's the bending of a baby. There is no resistance in the joint, in the ligaments, nothing. That's complete folding. How many people can do that? Complete folding. Look, touch on the whole length. You will find—and look, here too. There it's not complete yet but this is as good as damn it. And that is possible because of what we did.

And therefore you can see that you can actually get to the limit. Can you do it, fold your arm? Very good. But I can assure you you'll find people here who can't. Now look, he can't. And many can't. Can you? Can you see therefore, you can obtain that, look. And I'm doing something ahead.

Now normally you would do that first. And then, do that, and then do it on both sides and see whether you can get… Now don't do anything. Don't take then, and then take here. But start from the beginning: take that here, hold it, and then take the weight with your hand. All right? We won't go with that precision all day long because it will take us a month to go through all the functions. That's why I want you to get a rough idea. We'll do all the other movements but at least you will be handling them with greater skill already because you understand the problem. The question is taking the weight.

And when you work with a person—I talk now, I am not doing what I would do when I work with a person. When I work with a person, I told you, I will never let him do that, never. I will normally put his arm here and if I feel he can't do it, I will put it there. And I won't let it go before I can feel that I can let it go. Therefore I won't let it drop like that because for some

people you do that and (shouts) he will never let you touch again. Because if it's an arm, an injured arm, that's the most difficult movement, this one. So when you let go, you let go so that somebody else carries the weight.

And the funny thing is that while I do that with him, what I am doing now, with that feeling, you will see that he will get up and feel that arm quite different from the other though I have done nothing. Try. Get up and see. Because he himself never uses that arm with that gradation. And you can see it already on the eye, that the right eye is bigger than the left. (laughter) And the right shoulder will lie differently.

Student: You can see it in the shoulder.

You can see it.

Student: Yeah…

Hence, you can see that way, when you work with that thing, you make a change in the motor cortex, in the way it organize the rest of the body.

Student: Sorry, (inaudible). (laughter)

Now to make you clear—I did yesterday, but those who weren't here yesterday.

[00:45:05]

So look what the movements of the arm, what the *desiderata* [things needed or wanted] are. First it must be able to bend. Then of course, it must be able to touch your own body. Huh. Now but if you go on touching your own body you're not going to see where he can and where he can't. But normally the bending, straightening. Then in that plane how far should it be able to go? Then you know that schizophrenics can't go because they hold their head like that.

Some people now, you can see that if you take it—ah—you will see that if you take the arm with the head together, it means non-differentiated, you discriminate the movement that you actually hold them together. Once you hold them together you can lift the head there, and you can take the arm even further. That's what we've been doing all the time. And that's what I was doing with the chap here. Move the movement with the body together, it means take the muscle that you want to become clear, to be intentionally, eh...

Student: Differentiated.

Yeah but the words are… If you want that it will obey your intention, it means that your volition should make it work and that it does not interfere with your volition, that means you can perform what you want. For that it is essential that you do it very slowly because only when you become aware of the movement do you feel, we appreciate the difference. And if you appreciate the difference you have learned it forever. Or at least we have learned it

sufficiently to remember it and try it, and then find that you can restore it as well as before in spite of the life being, pushing you in directions which may be contrary to that.

And also that at the beginning this is like putting sugar into the sea. We want to be begin putting sugar into a bucket and then putting sugar into a cup. It's the same sugar but there it's inefficient and in the cup it is efficient. Therefore that's exactly what we're doing. If you do it in a sea of movement, it's nothing. If you take it in more and more limited movement, you can change the entire thing from sweet to sour. All right now, so we have done.

Now the real trouble comes when you want to lift the arm because how many people—how many children at the age of three can lift the arm? You will see they can in one fashion, not in all. Now you can lift the arm. Of course you can lift it like this but you could also lift it like that. And you could also lift it like this, and therefore the question, lift and rotate around the axis. So rotating around the axis is a thing free, common to all other movements. You should be able to rotate.

And you saw that we had improved that rotation yesterday and before yesterday. We improved the rotation, you remember, in all directions, and you saw yourself what enormous difference that makes to the shoulders, to the head, to everything. Now, so we want… This is a movement; how much should it be? And then of course, you have to lift it in this plane and you can do it in that plane, that means from there.

Now those are the functions of the arm. The question is then restore that function to its ideal state, and see in each case how far is it from ideal. Now we have been doing the two things in the last two days. You remember we did movements that we never did, that most people never did with the arms, and found that in front here we are quite clever—that region we know very well. But when it comes to changing or doing it behind, from the beginning nobody could do it at all. We had to do all the things like moving there and there, and doing this and overhead. Overhead, you remember? Nobody had the idea of doing it himself. And you could see that straightens the arms there and here. It makes a thing, an enormous difference, 360 degrees instead of 90 or 120.

[00:50:00]

And when you do that you could see that some found that with this thing, they already found that an arm can't move without starting from where? From there. You remember yesterday? And then when… Anyway, you know that. Therefore we examine all the functions and find means of making sure that even if that arm is injured and can't do it, to restore the function to it.

Now the important thing is that we don't deal with the muscles, we don't deal with the fascia, we don't deal with the bones. So with what do we deal?

Students: (Inaudible)… Nervous system…

Now I say that if you take and demand of the body the functioning, you're doing something… Is he recording, Rogers, or no?

Students: Yes.

If you deal with the function, then you do the most important thing. Because you can make a robot today with plastic bones, and you could make springs or rubbers—or there are, like [Aharon] Katzir made, contractile material, polymers that change with the—if you make one, the medium in which it is, make it acid by one drop, the thing contracts. When you make it alkaline, it lengthens.

So you have many means of constructing a robot which does exactly like a human being. But then once you have perfect bones, perfect muscles, will that arm be able to do anything that your arm can do or that Tom's broken left elbow can do? Never. For that you need what? You need a brain, which receives information from the outside and from the body and know that location in space and be able to coordinate them. That means there should be orientation and manipulation, means you… And the feedback can make it so that the error becomes smaller that you actually touch what you want and do what you want. And for that therefore, you need a brain.

And therefore the most important thing is to get the messages from the brain going through all the other auxiliary structures like the cerebellum, like the pons, like the spinal column, and all the things which you have through the hierarchy of that learning is a job in itself. But if you don't have the path, the motor path, or the efferent—E-fferent of F-ferent? [asking students for correct pronunciation]

Students: F-ferent…

…Efferent paths functioning, the arm won't move. Now you need the afferent paths to inform the brain of the state, and you need the efferent to organize it to do what you, after your information, the thing you want.

Now what we do here in *Functional Integration* is that we start from producing an afferent—afferent—stimulation, like taking the weight of the arm and trying to twist it, and wait and organize so that your efferent nerve sendings, nerve impulses arrive to the arm, and I can feel now that I can move it a little bit more. And therefore I must do that thing so that the machine can answer, that the nervous system can answer correctly.

Therefore, and I know from the previous learning, previous experience, and from last year what we did that the smaller the effort, the greater is the sensitivity. It means the smaller you perceive, you appreciate, you discriminate smaller differences. Now when you do that, and I wait until you have reacted to that stimulus, and I work through the passage, all the synapses from the start, from your intention to react to my stimulus and let it pass. Therefore we do that part which no attention to muscles, fascia, circulation, bones can do.

[00:55:10]

We produce the, make the path of the impulses to the muscle be easy, and more or less as it is in other normal human beings, or in an ideal human being if we can reach it. Therefore we deal—that's why we call it *Functional Integration*. Should be you can find even a better name but then it becomes completely detailed.

But there, do you see the difference between that? That we deal with the afferent and efferent paths to make them a complete circuit, functioning, checking that everywhere—where from your intention to move to the point where the arm is moved—all that is checked and made, given, brought within your means and awareness so that it's a smooth movement and where all of it becomes reversible. That means it's no more a primitive movement of all or nothing but a graded, absolutely graded, controlled movement. You can do with it, you can go, continue, go back or do something else at every stage. Even at the moment, if you begin to smile, stop and don't smile, or continue, laugh, or smile and say, "Look, it's very good, you were very brave but you disobeyed my instructions. Therefore you're going to be hanged." (laughter)

That's actually what some very famous people do, especially in the films. (laughter) They say, "You did everything..." By the way, Napoleon did it with one of his generals. He said, "You won the battle. You are a great general. You have done better than I but you disobeyed my instructions. Therefore let me your epaulette," pow—in prison, "and my admiration for winning the battle." (laughter) Well! Wow, well, well, that's discipline with principles, with laws. (laughter)

So now you can see what we're trying to do, and therefore it's quite a different thing. I am not trying to adjust the muscles. I will do that too because when I find the circuit and find in one point where the person when I—I show them and he doesn't get it because he's not, he—at that point it's painful for him. It's painful, and when he's in pain he cannot feel the slight difference that I want to move him with. And therefore I have to with my hands find—and you will see that when you examine the function like that you find points that neither he nor the physiotherapist...

By the way if you look at that, what I said, some people do the circulation; they massage; that was the first discovery. If you massage anything, it gets better. Therefore there are masseurs who will cure your cancer, ulcers and everything with massage, which is, of course, doesn't work. But if you massage your ass it becomes smoother, that's certain. And if you massage the skin, the skin gets better and easier. No doubt about that. That it's pleasant—undoubtedly. That it does you some good—undoubtedly, it improves your circulation. For how long? Anyway, it does it; it's very good.

Now other people are bonesetters, they correct the bones. Now other people are muscle setters and will go on, manipulate your muscles and twist them and twiddle and that. And you call them Shiatsu, Kiatsu, all sorts of pressure points, Polarities, all sorts of things. There are millions of them, every one making a small difference in the way he treats the muscle, the other one the bone, the third one the skin, the third one the circulation.

And then physiotherapy deals with the function except in a funny way. If that arm can't straighten, he will do that "Come on," hup, plup, plup—doesn't matter. If you can't walk, put you between two tricks and do it. It's painful; it doesn't matter. "Another effort, once more, once more," until you fall down. (laughter) Because a person in that state can't do; he does three movements and (inaudible).

[01:00:10]

Now then afterwards there are people who deal with fascia. You'll find that everybody deals with part very effectively and usefully. And sometimes when the trouble is only there you can't do better than do any of those tricks. But none of them deals with the function. None of them deals with the function. And now I find that when I do my…

And that's why I say that this, once you understand that, you find a place for fascias, for massage, for Shiatsu, for bone setting—all those take their rightful place and you can see when and how much you should do of that in order to get an arm that can do what [Muhammad] Ali can do, and do what [Narciso] Yepes can do, or anybody else. That means it must be an arm that can be delicate and do fine movements, and do strong and fast movements—and in all the regions, not only here. Why not there?

Why shouldn't I be able to scratch my ass like any cat or seal can do? And human beings say, "Scratch my back. Scratch my back. Oh very good. Higher, higher—oh, oh!" (laughter) And we construct even sticks with a handle like that to scratch where we can't get. Isn't it so? All right now.

Now would you please try on the left side what I did on the right side, but I want you to do it sitting. And there is a reason. I could do it as we did the other things, on the floor, touching each other as a group, it doesn't matter. But you will find that then you learn to do it with sitting, with the legs like this, legs like that. But when you come to work afterwards you will find that you can't put people on the floor because some of them just can't lie on the floor, can't go down. They have a knee, and it's for that he comes. He can't get down. So what do you do? You have to do it on the bed, on a couch, on a table. And then you will find that your body gets stiff because you don't know how to sit so that your arms are free. Therefore we have to do that also in that.

For me it's easier when you do on the floor, all of you together. But for your sake, for the future, if you have to work on people you want to have a hold like that. If you have a table or a massage table, or any sort of thing, or a normal table like there in the corridor—that you will find that you can take somebody and do work with him. But you won't be able to—you have to correct your standing and your doing so that you're able to talk and work and then—without making mistakes on the person's movement.

And then you will see there is a great skill in many of the movements where you move and your skill of movement is as great as the one that you demand of the person there. It's very difficult, (inaudible). There are movements that are very difficult to do when you move, and

there are some where you have to move and you have to do it. And when it is with normal people there is no harm—so it's a little painful or a little inconvenient or a little harder.

But with some people—I had someone when I did something to him, he lifted and wanted to hit me. And he sits here in front of us this chap. There was a time once I did a movement improperly and he felt such a pain that he lost his head; he wanted to hit me. And he would have hit if I did it three times—second time he would, and rightly so. Because in months I made one mistake, but the thing was, to him that mistake is vital. He felt it as if I'm killing him. Or if I did another, if he let me do another tenth of a second, he wouldn't be able to take it. So who's right? Obviously he was right. But then you have to learn that. Now all right.

Now would you please try, and quickly, on the beds. And then we get rid of the beds and we'll do it afterwards on the floor for proper learning. But I want you to have the ability to do both.

[01:05:00]

(to student) It's funny how so little doing makes a difference to the feeling in the arm, huh?

Student: It's really…

More than pushing, pulling hard or anything. (sounds of students moving around getting ready to practice)

Student: Can we use this one Moshe?

Yes of course.

Student: And so working with his arm in that position is, how to get it straight, that's very fine. Do you think working—I'm working with a boy who can't lie there.

Hm.

Student: He has to sit up like that with muscular dystrophy. He can't lift his arm up but he can do this. This much he's learned. He can move down to here.

Well then you will see what we have learned here that if you move that non-differentiated movement, the head—the arm with the head together.

Student: Like what you were doing?

Yeah. Then you will see. If you're careful you will see that each time you do it there is an increase of movement. (audio is turned off)

[1:06:40 audio resumes with a *Functional Integration* demonstration in progress]

And then we are able to do this therefore, and there we see that is more or less, or here. But it's there.

Now we, with all that you can see we have done very little to the clavicle and the shoulder and shoulder blade, it means this joint is practically not worked. It has done the minimum possible, practically no movement. Now we want to start with this one. This is again, this is a very complex joint. Because I don't know whether you know, there is a clavicle going there which lies on top and a part of the clavicle is articulated—it means there is a little place there for the humerus. Then there is the shoulder blade, you see, which has there most of the humerus joint. And therefore that joint is placed in a funny sort of way, bits here, bits there. And, hm. Eh, you see? Now this is a very complex thing. It will take you that part to work properly with the neck there. We will only next year be able to do.

But here at this moment, I want you to see something very funny. In order to make the minimum movement in that joint, and first, as we are talking about function and we said that where there is minimal movement is at the proximal side. Proximal, you remember what we said, is nearer to the center of the body. The more you're nearer to the center of the body the less there is movement and the more there is strength. While you go away there is more movement and less power, more movement and less power. All right. So that on the whole, the power multiplied by the movement means the amount of work done is the same. That's an invariant.

Now we want, therefore, to begin to do that. Here the weight is taken away by her own body. Now if I take that and take this and try to do this—look. Now I support it here in case there… And doing that, look, the movement is here. Very little there. There is some movement there, see? And then, and in this is (inaudible), you'll find that even after the exercises, and even though she may be a dancer, you'll find that the arm is far from ideal. Huh? That you can improve almost without any doubt most arms, especially arms of strong people because they are limited.

[01:10:00]

Now that is the movement. Look, there, not lifting but holding the weight there and moving there. Now you can see this, the major part of the movement is in the clavicle here and there, and a little bit there but without movement near the body. Can you see? Very little movement in the joint itself; it pushes the joint up. By the way, this is the way that you spread it here because in that position nothing holds it. If you fall on the elbow like that, you see, bang, a big jerk, then the humerus goes out of the joint, comes—it's a luxation. If you fall like that, as near the body you don't hold with power, therefore it does this and that's finished with. So therefore supporting here and both arms together go like that. Now, see? And of course, if that arm has some injury then you can do that.

But first of all only that and then slowly there. And then you will find almost with any arm that it doesn't go with the same quality all the way. That one will work with many. If you don't hold here, already here you will find she already holds it. Can you see? She holds.

Therefore she doesn't—she will move only in her habitual way. And there, where the integration comes, the learning comes that I show her—look.

The thing is, it looks something which is not so obvious. It looks at that, that the muscles that hold any joint can't do but contract or de-contract. They can't do anything else. Correct or not? Now therefore, how do they know or who knows which part will move? If I have a spring was attached to his nose and to his nose there like that, look, and I let the spring go, they will both be pulled one to the other. Isn't that so? But if you attach my nose to her nose, she will move more than I do because she's lighter. Therefore a spring that pulls on a heavy thing, on a light thing, the heavy thing will remain motionless and the muscle will be there.

Now normally this is the heavy part, this is the anvil. The center part of the body is the body and this is an extremity. And in words it means that that is the thing that should move. And this is so misinterpreted, as all words are misinterpreted, that it interferes with the whole movement altogether. You get only what is possible by moving the hand alone and the body is not involved, and therefore gets all mucked up.

Here therefore, you see if I have a shoulder that is painful, my object is to move the muscle, not to lift the arm, but to do the muscle with the part that normally remains motionless. It's the same muscle except to the other one the person doesn't realize even that that's the movement which he can't do, because what he can't do is to have this motionless as it was and lift the broken arm.

But if the arm is broken and I lift the motionless bit, the muscle can contract. That's why I don't have to deal with the muscle separately. The muscle can do his work because I bring him to the point on which he normally pulls. Therefore it's only a change of point of view. It's only a change for the people outside as far as the environment goes. But for the nervous system as far as impulses go, working that muscle which is inhibited, which makes pain and therefore is all painful, can't touch. You see, once you have hurt…

[01:15:05]

Suppose you hurt your arm, your shoulder here aches the first few days that it's unbearable. It's here that you feel the pain. That's why also they support it. They put the sling to be able to relieve a bit and give you drugs because it's painful, not at the broken point. But the muscle who would normally pull, who is now inhibited and is contracted for long whiles without being able neither to contract nor to let go. Hence you feel the terrible pain and fatigue.

Now here, you see when I do that, that, that, I am actually moving the muscles that will lift that. I'm moving it because that is the muscle, and this, the muscle that will lift that arm. I am moving them without the person resisting or feeling any trouble. Now if they move, and if that has been correct, then if the person could not detach the elbow from his body, then after I have done this alone, you will find that you can lift it at least that much. And if you now take it in this position and do it like that, you'll find that you can lift it that much. Then you leave it. And you don't go to exploit what you can do. You could lift it more but then it will

become painful. But my object is to restore the normal functioning. Normal functioning should not be associated with pain, only with pleasure, with satisfaction.

So a person who couldn't move that elbow away, once I do that, and that, and that… And by the way, she can tell you this is easy but here's the limit. Here is the limit, correct?

Student: Hm.

See? Here is the limit. And to do that further you need to do something else. You see that clavicle and that are not—look. You know where that arm should be?

Student: Where?

I will show you, there.

Student: Hm.

Ah. That's where it is. In that position I could move it, and look how much. Now she doesn't know that, that she has to be taught. And she will learn it in the half hour I do.

Now will you please try. Do that: be able to move so that those two move completely together and there is no resistance, and you can find why or how much it's already better. In the beginning the clavicle and the *omoplato*, the shoulder blade, didn't move as much. But now they are not in position and not right by habit, but the freedom of the movement has increased quite a lot. Ask her. You can see it. But ask her.

Student: How is it?

Now get up and see the difference between that arm and the other. (laughter) Can you feel? You can feel it immediately. Everybody can tell.

Student: Yeah, I feel it in my face.

That's how I can tell you feel because the left eye is already relaxed. That means it is actually happening in the motor cortex, only because of the lightness of the movement and because you move a bit which was never moved, which normally is that is stationary. (audio person says, "End of morning taping")

I will show you that to understand clearly what it means. Lie down please. I'll show you that, an example and another one, and that's here. Look, there, normally we do that. You see, we do this, we do that. When I work in the same way on the same principle then I do this. Look, first with the leg like that. And what do I do? I hold this and move this there, and move it there. And then once I do this and this (inaudible) and there, look, hold this practically stationary. And I will hold it really stationary when necessary, like there. And then I stop that and do this.

And I find that with some people who can't move the thing that I get it, now I do this and there. But if I start that, that's the movement which they come to complain about. It's painful. I don't do it. Can you see? Don't do it.

[01:20:00]

But I do it, the muscles and the bones move, but only because as I do the function, I'm not interested neither in the circulation nor in the fascia. All these are used to help when I can't get it because it's broken, because it's torn, because it was wounded, a bullet came through the arm or something. Then obviously I want the circuit there, the efferent and afferent passages, the movement from the outside inwards and the response should find that way possible and then the mechanism, the structure, should fit to execute that. But without that, without the message, without the idea, without the projection of the movement, and without the nerve impulses arriving at the muscle, there is no point in having muscles.

That's why people are very often paralyzed. They have the muscles, they have everything but it doesn't work. So what's the use? They do massage on the muscles, which is useful because it keeps them more alive than—because the circulation without movement is inferior and therefore the muscle vanishes. Therefore there is a point in doing massage and doing Shiatsu, Kiatsu, everything—everything. There is a point also because that leg doesn't move, then the fascia and things will stick together will also, it's a problem, it can do that. And if the bone is broken, of course you have to set the bone. But all that will not make an iota to the function.

Only if you re-establish the afferent nerve path and the efferent and the impulses because inside it's also complex. It doesn't work with one go. It's not that you have one brain and you say you give that and it comes. It's a very complex part on which we know little bits, about every part a little bit. But on the functioning of the whole, nobody knows yet what happens when we think. Only Katzir and I think that we know. (laughter) We think, and you know what thinking is worth. If you can't perform, the thinking is not worth having. All right then, thank you.

You see therefore that in all we will see; we will do it everywhere in the body. Everywhere where muscle or a bone can't be moved, we move the part which the person normally does not associate with it, which is actually the stationary part of the body onto which the muscle is attached. And therefore if you move that part you can activate the muscle and everything, and the person is not aware that you deal with his inability or with the point that is painful. Which shows you that the pain is also not anywhere, not in the arm, not in the broken arm, but somewhere in the head. All right then.

All right, would you please try this movement. But that one you could do—move the tables away and do it on the floor so that we don't waste another two hours on a minor thing like that. It is a minor thing in the whole.

Student: Put the tables away?

Another Student: It's good to be… (audio cuts out)

Stop. Lock, ach. Surely we have done it a hundred times already. Can't you do that? One line here with the feet there, and this line with the feet there, inward, quickly. (sounds of students moving and talking) That's right. Now the next line, the same thing. Organize yourself like that and leave room between you, that's right. Now would you please start doing that thing we did now on the left arm.

Student: On the left arm?

On the left arm of the person who lies.

Student: (asks a question in foreign language, inaudible)

Huh?

Student: (repeats question, inaudible)

On the left arm. You do it on the left arm a few times. And you will observe that if you do it gently and not fast—there is no hurry. It's not a question of mechanics. You have to learn and do it easily.

[01:25:10]

And by the way, don't put the fingers on there. Hold your left hand on the clavicle and the shoulder blade only. That's right, that's right. Be careful, you're doing a lateral movement with the elbow. Hold the elbow. You're not holding the elbow. That's right. And it should be a straight movement. That's right. And push—not with that hand—push only with the left hand. You move the part that is normally stationary. And if you do a few movements, you will realize that the shoulder gets freer and freer.

You can't sit on the side like that. Look at that, look. Sit on the side; sit on the side. And you look, all of you try to do it and tell the difference whether it should be like that or not. And why not? Because I tell you this is just within your grasp as mine. Why is that not good? Can you see why is that no, this is no good? If you sit from the side, it's no good. You do it to him and you tell the difference.

Student: Is this okay with my hand down here?

Yes, sure. If you can do it, why not? (students continue practicing)

Now why is this sitting objectionable? Sitting on the side, why is it objectionable?

Students: Push down and into the bone… Push down into the neck… It feels like the pressure is going more down into the neck than letting it be clear...

It's not a question of depth and not a question of only one thing. That here if you support… Ah that's… If you do that with the hand on the (inaudible), then you actively support it only

when you think of it. And otherwise that arm doesn't do nothing. Therefore you're actually pushing with that arm against nothing. You see? Now when you hold with that hand in front of you then your body is the stationary thing, and that stationary thing, as usual, has a very short movement. You don't need more than that. Look, that's the movement. And this is very powerful and easy. But this one, your muscle there, it's very, very weak. And therefore, and if you don't do anything you don't support it at all. Can you see it?

Here you have to think actively of supporting it, while if you hold it like that, you support it with your body whether you want it or not. Now you're dealing with a normal shoulder, it doesn't bloody matter; you can do anything. But if that shoulder is broken or the neck is broken and the muscle can't move, if you don't support like that the person can't take it. You can't let him go. You have to do something for him so that he doesn't feel the pain. And therefore you cannot hold and then let go or say, "Now my hand is tired; I won't do it." Because if you left him in the middle there you can actually finish the breaking of his vertebra which may only be split.

All right? So sit and do that. Take the difference. You can feel actually that that hand, when you sit in front and push like that and put the elbow in front of you, look, then your whole body holds and does a very small movement; you're sure to be right.

[01:30:20]

The important thing to realize here that you will find there is much to do with your way of doing as with what you're doing. And therefore your position is as important, your self-control is the most important thing whereby you can teach the other.

Student: Moshe, I'm confused about my hands. I can't tell if it's because of the pillow or what. I feel like…

No, no, that's no good.

Student: Right. This should be this way.

Yeah, sure.

Student: But you had said the left hand goes up here.

Huh?

Student: You had said the left hand on the shoulder, but it feels more right this way.

Yeah, it's like that. You're right, the right hand. Because you see I look at one side it's left…

Student: Ok, ok, all right.

…and the other side is right. (chuckles) The question was only that I—and I said the stationary part. I corrected myself and said the stationary part should be with your stationary part so there is small movement but real support and the other one easy.

Student: I have to go. Do we come back at 1:30?

What do you mean?

Student: Are we going to leave now and come back…

We go now at 2:00.

Student: We come back at 2:00. Okay, I'll see you back then.

Now would you please move one step: the last one there, the last one there, last one there. Oy, last one there. Listen. Look, while you work you should—that is one of our awareness business. If you're so engrossed that you can't hear what's happening around, you are a dangerous man. That's where the awareness comes in. You must learn to work and be able to be talked to and listened to, and not remain there, fall asleep there. Because you—oh, I have always millions of things to say, I don't know when I will say them. Maybe I will read it in a new book, you will have it.

That it is important, the people with Ph.D. who talked about the born blind and blinded during their life; there is an enormous difference between the two. The same thing here. If you, while you work, your awareness—it means your ability to cope with anything—should be wide awake and you should not be engrossed in one thing so that you can't see and hear anything. It's just like somebody who wants to cross the street and he's so engrossed in that what he wants to do that he runs to the bus and doesn't see that somebody will crush him, and he's actually killed.

It's very funny in our place where we work. We have telephones and things, and the person who works also attends to that. We didn't do it intentionally, and I at one moment actually put a point in the room so that you don't have to go into the other room. But I found that when I work, and that I have to hear a faint bell instead of a strong one, then my attention is wide awake and my work on that is more delicate and more deliberate, more intentional and not of the primitive, all-or-nothing thing.

Therefore I want you to pay attention. Listen while you work there—oy, while you work there—we should hear what to do. While you work, therefore I will change so quickly that you won't be able to concentrate. This is concentration. Concentration is a bad thing. Concentration means withdrawing from the environment and see one point. That should be done like in reading. We insisted on that last year. You couldn't read if you concentrate because then you would have each letter in your mind for thing. You can't see the page either, therefore that's diffused attention. But the skill is not making a static improvement or anything, but to be able to lose your balance and recover, to lose the letter you look at and

find another one. It means scan quickly but see the whole page and know where you're reading.

[01:35:15]

That's like in reading; we gave that example. Therefore your attention here should be the same. Your attention is there but you should listen to me.

And now would you please get up and change over again, just for that sake. Come on, change over. The last one comes here and change over. Change over. You can do it on the right side—yeah no, that is not material. Do it on the right, on the left, but change over. Change over. If you want, do it on the same arm; if you want, do it on the other arm, but change over.

Now listen, you are dealing with your object, with the person you're working with. But listen to me because you're going to change in another second. (pauses for a few seconds) And this is the other second but we are not changing. But we want your attention be divided, the major part on what you are doing but in the background you should listen to me or see anything else that goes around. Mia or… There is somebody here who hasn't got a partner.

Now this time everybody gets up but the people who sit, lie on the spot where their chap lies now, everyone in his place. You stand up and the other one lies down. That's right. You stand up and you do it. And you do it too. Now. (sounds of students moving around, then audio cuts out for a few seconds)

Eh, you're not holding your hand properly. The right arm, right hand. You do, it's your neighbor. You don't. You're holding it… Come on. No, your right hand, your right hand. No, you didn't. The way you put it, no, on the shoulder. DellaGrotte, you could correct her. The person underneath knows already. No, no, no. No, no. That's better, is it? Yeah. Now, what was the fault was not the change of the hands. Uch. You don't listen.

Student: I'm listening. What was the fault?

Not you, but everybody should listen, not only you.

Another Student: Well isn't this also just the opposite of what you were talking about?

The thing is I corrected her, not that she did it with the wrong hand—she could do it with the other hand. But the hand, the right hand, where she put, she put the fingers on the shoulder instead of supporting the clavicle and the shoulder blade. That's what I made and she couldn't understand that. She changed the hand, she changed this, you see? That's correct. But before with the right hand you held the fingers on his humerus. You don't understand?

Student: Are you talking to me?

Yes, sure.

[01:40:00]

Student: I wasn't sure. At first I thought you were talking to me and I thought you were talking to...

I am talking to everybody.

Student: I knew I didn't feel right when I was doing that. I couldn't…

Oh yes. Before with your right hand you put it with the fingers like that while you should have done it like that. Now the hand was right. With the left hand you wouldn't make that mistake anyway.

Student: It really feels…

No, no. You should move to the side and support it, just like… You can do it with your right hand but support the same way. Support his clavicle and shoulder blade the same way.

Yochanan, oh that's right. Now look, he does it with his right hand now. You see? That's the same thing. And then he could do it with his left hand. There you are. Now you could do it with the other hand too. It's easier like that but otherwise it's immaterial.

Now would you please jump a step, that means the last one there come here. The last one there come here and you move, everyone moves one step. (sounds of students moving around) That's right, you take him.

Now for the rest of the movement of learning with the shoulder to do that, we will do it on one side only so that everybody can realize that worked on that side only, only a few minutes in that way makes a tremendous… And as we'll repeat it several times, you will see that by the end of that half hour of doing you will feel a tremendous difference between the right shoulder and the left—and the hand, not only the shoulder. And the shoulder blade, and the whole side will be altered, which will give you a feeling of what you're doing to the person.

You there on the end, at the end. You, oy! Your right arm is too high. It's too high. Your right hand is too high. There, you on the end. What you're doing now… Lower, that's it. A little bit higher. No but not on top. No, no, no. The way you did was all right, only the height was wrong. No do it—your right arm, your right hand. What do you do with your right hand? No, that's no good at all. He didn't hold it like that before. No, you didn't hold it like that. You see that's, you don't know what you do; you just do. Put your hand like you were shown. There, lower, that's it, that's all. Now do that and you will see the difference.

By the way, you communicate with each other. And you, the people to who are done, should feel the difference of handling of one and another, and judge what is the right thing to do so that when you do you know where to try to go, to where to tend to go. Otherwise there is no point in the changing. And there should be communication between the two. That means the person should make you feel whether you do it right or not, whether he likes your hand better

than the other ones. And he may even tell you, "Look, you're pushing here and you're not pushing there, you're pulling; you're doing something which is awkward, funny, difficult."

[01:45:10]

Yochanan, you're neglecting your partner. Yeah, I saw. That was right but she will cry if you leave her alone like that.

Now would you move another step. There on the end, come here. Move another step. Move another step. And as it's free, now you can also change on the side if you wish to have experience on both sides.

Brindle, Brindle (name not verified), you're not holding the elbow. What are you doing? No, with the other hand. You are doing something else. Do like everybody else, nothing else.

Student: (in Hebrew) She hasn't started yet.

Huh?

Student: (in Hebrew) She hasn't started yet.

(in Hebrew) She hasn't started but she's starting incorrectly. (in English) No, if she can do that, you don't have to do what you're doing. Don't lift the elbow; you should… Oh, *merde* [shit]. Well obviously that the person who she handled before didn't tell her that it wasn't right.

Well, one step further. Would you please get up there at the end, and all the others move one step to the left. You have touched three people, every one of you. (silence as students change over and continue practicing)

Eh, does anybody know where the skeleton is?

Students: In the closet… The skeleton will be here tomorrow…

No, it's a very poor thing for our purpose. We can't put him on the bed. We can't show anything with it. He hangs there like an idiot. But still it will help to show some details. (silence as students continue practicing)

[01:50:00]

Student: Does it make a difference which hand?

Huh?

Student: Does it make a lot of difference which hand?

It makes a difference but you can switch hands. You should be able to do it at any way. Yeah. That's the one which I did…

Student: This one?

…but you can do the other one.

Student: I was doing the other way…

You can but of course, you can do exactly the same thing with the other hand. But otherwise you will find that if you don't pay attention, then changing the hands makes a lot of difference, the way the push goes. Because you see, when you do that, look now the push goes from the outside inwards. Now if you do it with the left hand it goes from the inside outwards and therefore… But you can make your left hand, you move so and push with the left hand and it does exactly what the right hand does. Therefore you can do it with both hands, but you must watch that you do what you want to do and not that the change of position changes the push and the pull. See? But otherwise you can do it. If you're left-handed, it's more convenient for you; you can do it.

All right, that may be finished. But I would like to point out this point which is also important. There are left-handed people, right-handed people, all sorts of people, that each movement may be more convenient one way or the other. I would like to have one—come here, please—and I'll show you that you can do it either way. For instance, lie down on your right side.

Now look—(to student) come a little bit here—if I now do what I did, we did it that way, you see? We touched here and did that, and did that movement. That's it. Now you can see that with many of you—and that's why I say we cannot make all the details before you have experience. Look, even holding it like that you can do it wrongly. Suppose you do that and then you do this. You're actually pushing her there, and this up, this there, and this up, which is not… See? Now look what I do. Look, look at that, my push here is in the direction of that arm and therefore that is the thing to do. Look, obvious.

Now is it compulsory to do it with that right arm and that one like that? No. You can do it the other way around provided you know what you're doing. Now if you don't do that and change then look what happens. Now you're doing completely an idiotic thing. But there is no reason why you shouldn't move, organize yourself, look, there that he does exactly the same thing as before. You can change the hand. But if you change a hand sitting like a dummy there and don't know what you're doing, what is the direction of pushing, what you intended to do, then of course you change, by changing hands you make a completely a different set of movements.

So you can see that once you realize that the push is in the direction—and that's what we did actually, with precision. That's why I said, look, that's it. Then you can do it that way, and of course you can do absolutely the same thing directly, same thing. But if I sit here and don't pay attention, take that one, then look, you're twisting the back and... Right?

Therefore you see how much there is more work on yourself than on the person while you do it. Because if you don't know more than he, if you're not aware, if your awareness is not better, what the hell are you going to teach him? (laughter) And that's why people don't, not many do this work, because it's much easier to do (demonstrates a movement). (laughter)

[01:55:10]

And then this is now Shiatsu. They press—arrgh! That is good; it's painful; that proves that it's all right. Can you see I usually don't talk about the other systems and actually I don't do anything. (laughter) I showed you only that the other systems would benefit if they did *Functional Integration*. They would know where Shiatsu can do any man's power of good, and do it only then. And so with massage. Therefore usually they forget that.

I am saying only this is a more fundamental teaching, much more universal, common to everybody and teaches the function. And in the function there is room for Rolfing, and for massage, and for Shiatsu, and for bone setting, and for muscle treatment, and for physiotherapy, and kinotherapy.

Student: Chiropractic.

…and chiropractice, which this another trouble. This has a big drawback, but doesn't matter. It's not my business. Let them worry about it. So we…

Students: I want to hear you… What about chiropractors?… Yeah…

We are a quarter of an hour late. We'll…

Students: Ah, it's all right… So?… We'll come back later… I want to hear about chiropractors… Let's hear about chiropractors… (laughter)

We'll come at a quarter past 2:00, a quarter past 2:00.

Student: No, a quarter to 2:00…

Why to 2:00?

Students: 1:45… An hour and a half… We don't usually break until 12:30… 12:30 to 2:00…

An hour and a half?

Students: Yeah… A quarter to 2:00…

A quarter two, two, two… (laughter) We are not bothered about a quarter of an hour. All right now, bon appétit. (applause)

[01:57:23 – end of tape: IFF_SF_1976-06-16-AM.mp3]

June 16, 1976 — Day 3, Week 1: Wednesday Afternoon

[Audio: IFF_SF_1976-06-16-PM.mp3]

Questions and Answers

[00:00:00]

Eh, yesterday we answered one question very shortly, briefly. You remember what the question was?

Students: Yes… How to work with a flaccid body…

Pante, Pante asked the question. How…

Student: How to work on a flaccid, weak body.

Yeah.

Students: Mailman… (inaudible chatter)…

What to do in order to—what to do with the…weak body.

Student: Weak body.

And do you remember a little of the answer too? Why, why you can't work—why you don't… The question is put in a way which betrays actually what we normally think anyway. That question would not seem bizarre to anybody who doesn't view the world with our eyes. Because I am sure if he asked anybody, he would tell him what to do, or say for instance, give him Benzedrine, give him some—a pick-me-up.

There are many pick-me-ups in this world and you could do it. He would say he has not enough iron, he eats too much white sugar, and other means of things which could increase his strength. Or tell him, "Well he doesn't want to do some (inaudible). He must do some gymnastics, make him swim, make him dance, make him, make him." Well, that's the kind of, betrays the difference of attitude.

Now is there anybody who has another question? (laughter)

Student: Are you kidding?

Wait a minute, wait a minute. Not all of you together. Some I would like—as you remember last year, that is the kind of question which to my mind I call it, it's a silly question. And therefore it's a very important question because the silly questions we don't ask because you think that's a silly, and what's the use of asking a question like that, and there is no answer to

it. And those are the questions in which our general ignorance is buried. That's why silly questions like that are very, very important.

Now there are also technical questions which may be also important. Now whom do I answer first? I don't know. Being left or right, I will answer the one I saw first: him. You used two hands.

Student: I've got about 10 problems I didn't know how to solve. Can I give you a few of them and have you pick one that makes sense to you as a good question?

All will make sense to me anyway.

Student: All right. One of them was while we were talking over lunch was the thing of when someone is trying to help you, or in other words, when you move a limb you can feel it move in starts and stops. They'll see what you're trying to do and they'll do it for you, then they go like that.

Yeah.

Student: Another one is…

So what's the question?

Student: How do you get around that? I mean, when you're working on your mother and she's trying desperately to help you do it… (laughter) That's what I ended up doing. But how can you, how can you get someone…?

That is when you—I found the other way around. When you work with your mother you find that whatever you do, it's painful to her. (laughter) Anything you do to anybody else is not painful; to her it's painful.

Student: I had another problem with trying to do away with spasticity in the arm of a stroke victim, and I found there were tricks I could do. You know, if you're trying to pull it out that way, if you move it like that then it comes out easier. But I could never entirely get rid of it. A question with someone who couldn't raise their arm over their head, and I couldn't even come close to a solution on that. One of her arms would not move past this point. And for all I…

Yeah, it didn't work. Yeah that of course…

Student: And the shoulder seemed to be moving. It seemed to be right in the joint and I couldn't…

Well that's exactly where it comes. That's why I make you touch 15 different heads. You will see that you're not sensitive what's happening there that's all. You can't… The

difference between where it's wrong and good is imperceptible to you. You think that the difference is enormous, but the difference is small.

[00:05:20]

Student: Well any one of those would be of great interest to me if you wanted to talk about it.

Well in order, the first is what do you do with the jerkiness.

Student: The helping?

In all these things we are supposed to do, to make the thing work, to make it do. Now as I told you, when you ask the question like that, then you would say, "I have so many questions which you can't answer, and nobody else can." Is it in the bones that the jerkiness goes? Is the bone not smooth at the edge? I mean the joint, in the joint which you work on—that joint may be without cartilage. Normally a cartilage is very smooth. It's so smooth that it's one of the smoothest things that you can find in this world an articulation working in the joint. Is it there?

Is it the tendons in which there are proprioceptive nerve endings and don't low? Is it the muscle that doesn't stretch? Is it the impulses that come in irregular jerks? What is it? Nobody knows and you can't answer it. And nobody is interested. When somebody—if you go with that to a masseur, not interested. Somebody will find some trouble in the circulation, somebody in the nerves, somebody there. I don't know. I know only that I can, if you give me the person and I touch, I will make it work.

And I'm sure you will in the end be able to make it work too when you will understand the thing from the functional point of view where you find that you have the whole circuit under control from the moment you touch, and what comes back, you can actually decide where it is. *You* can decide where it is by sensation. I can't now; I can tell you only what is possible. Can you see?

It's possible that the antagonistic movement is not proper, and that can be in the spine, which is… You see, who organizes the antagonism? It means the working of the smooth working of the hand that it doesn't do that. Who works that? It's organized not only in the spine. First there is one level in the spine—that's for the rough movement. But to be able to do it while you do something with the hand, it's the whole nervous system is involved in it.

At least one day you asked… Where is he? Yochanan. He brought me once a paper about that. You remember the antagonism, how it's organized? It's a very complex thing. How can I tell you? I teach you not a single specific movement. You see I am not… Medicine finds Parkinson vibrates, "Take this medicine, it will work." If you have this, you take that. If you do that, you do that. And for the things—for cancer you don't know what to do, nobody knows to cure it. See? I have no specific treatment whatsoever. I am only there to find out. And I've trained my hands and my eyes and my understanding to be able to detect small

differences so that I can tell on touching, on moving, where I can help, which part of the circuit can be assisted.

[00:10:00]

And also assisted because it's not I that will change it. I can't change it. I can only produce such movements to make the person aware of it, and he will connect the thing. If I can't make him connect the thing, nothing happens. As far as I'm concerned, I can't change a thing in the chap. What can I do? If I move him I think, if I make the hand—you can see that it makes a difference whether I push it fast or slow, and where I push it, that that makes the difference. Why does it make a difference? Because *he* becomes aware. He suddenly, or she, connects the back with the shoulder, the toe with the nose, and then this changes.

Then we talked about that in the last few lessons last year. That if you remember, I thought a rubber sheet which represents graphically, that means in space, the kind of excitation of the cells, how much they work. We found rules: that if one place is very excited the surrounding must be inhibited otherwise there is no… See if I move that finger, if I move with that finger hard, then all the fingers must not move at all and be able to go back. Therefore there is inhibition all around that finger. But now you see, if I do that, look, to hit hard, all the other fingers, look, are bent and must be inhibited otherwise they will also be there. All right?

So that's what we do. We find in the cortex where there is too much excitation. Found the place where there is excitation; find around that it must be flabby if there is… You see, that's answering you too. If the man is generally weak, he wouldn't live. He would go on dying. You say he is generally weak. He has something which is strong. First of all he carries parcels, so he's strong enough to carry parcels all the day.

Now the question is where is the weakness, where is the strength? That I can't tell without, you remember, inquiring into the relations of the nervous system to the body itself. That means to find out in the body any trouble, then the body to the whole system, to the surrounding, to the immediate surrounding—it means parents, teachers and relatives, and sex, and other things, then the outside environment.

And you can only work on the relationship but not on the thing itself. But in some of them you can. For instance, if the man can't find a job, and with everyone he works with he is at loggerheads and is being dismissed when he thinks he is just bloody marvelous, and he can't find a job. Then of course if you give him a job and pay him, he will be all right, isn't it?

So the kind of—whether weakness or excitation or that is not only a verbal thing, it's a thing which is on when you think of the nerve cortex. It can be related to material things too. It can be related also to muscles. It can be related to cramps in the stomach. It's still there. Therefore excitation and that, when you think about in terms of cells overworking or underworking, or whole patterns because each cell has no say in the matter. You see it's big lumps of the brain that want to work and they don't—the way it works, the how it works.

Therefore it's very difficult to answer specific questions. Some of them you can because they are so rare that you can. But otherwise you can find in most people there is not the smoothness that you can get, just like in most people you can't get the movement on a fiddle where they get that note that [Bronislaw] Huberman gets or [David] Oistrakh, or somebody else.

[00:15:00]

It's the smoothness, the lack of jerkiness is a measure of sensitivity. You see? The smoothness of an Oistrakh is something of the maximum or the limit of what a human being can do. And so it seems now; maybe everybody's fiddlers will find better, but that's what it is. But otherwise your jerkiness may be also the one you detected and could be remedied. But normally you should be able to get Oistrakh out of it. But whether it was because the head was, whether the eyes… What sort of person was it? Can you see how my question is again? You remember what I asked him: is he big, is he small, is he fat, is he old, is he young, is he what? How is he?

Student: To my limited perception, I've run across this in a number of people. In fact, a couple of people today when we were working, I felt that.

That what? That they were…

Student: That there was this hesitant quality.

Oh, well that is because—that hesitant quality that you can feel is actually the thing that you're supposed to do if it's with the normal people. Because when the arm is stiff and the person realizes, he cannot immediately—he doesn't know what to do with it. He feels only he tries to let you have it. And then he thinks that if he does another step, that that's it. It's only later that he will realize that it's not the letting go, but the whole way of holding that you wanted the smoothness. If you keep at it, only what you have done, it will go on improving if that's the thing.

Now I can give you another thing which in my experience has happened, and that I found only in California, nowhere else. I found a kind of vibration when I touch (laughter) where people have energy vibrating in them. And I found that they have learned that vibration. No, they were taught. They were so brainwashed that energy must vibrate that wherever you touched, they vibrated. (laughter)

Student: It was the astral body.

The astral body vibrated. I found one. You know there is in Norway there is a Reichian who has worked with Reich. What's her name?

Students: Ola Raknes…

Ola Raknes. And I found a woman here who was with us in Berkeley, Professor Goldstein. You remember? He's a professor of psychology or something at the University of California. And his wife was there and they had 85 sessions with that. And when she came back she vibrated that you will know what vibration means. She vibrated everywhere you touched. She lay on the table first and I only touched (makes a vibrating sound), then I touched (makes vibrating sounds). (laughter) Wherever I touched, vibrated.

I first thought I've got an extraordinary disease (laughter) and I was frightened to touch her. So I touched at innocent points. I thought if I touched—she lied on the table—if I touched the buttock, surely that's such a delicate instrument in our mental makeup that there if I touched gently it, oooh it vibrated there too. The whole body vibrated. When she would vibrate like that I would say, "Go on vibrate, I'll do what I have to do." I realized already that it is (laughter), that she was wound up like a gramophone to do it. And I kept on working until she had to make an effort to do it because she became so relaxed that she… And there was still a dying out of something like that somewhere until it was completely dead.

[00:20:00]

And I told her, "Look." She felt empty of energy. She felt very weak. That's not a joke because she vibrated but she had pain everywhere, her back and the thing were dreadful. And only after a few lessons could she stop vibrating. She was in pain everywhere with the energy floating and vibrating everywhere. So you can see that, how can I answer you? The answer is: by the time you know it, you will. But if you present me the case like he did: you have weakness, how do you correct weakness? Who knows that? Does anybody know? How can weakness be corrected? If there's weakness, there should be strength. There should be. How can you make it should if it isn't there? So you can't. Therefore you can't do a thing with a question like that.

I can only tell you that if you avoid that saying, how do I correct an eye that doesn't see? Somebody is blind, how do you correct it? Huh? How do you correct it? You can't, depending on what the blinding is. If he has a cover on his eye I can take off the cover and he'll see. You see? But if he has no eye I can't correct it. And if the eye is there and the nerve is not there, I can't correct it. In fact, you can't do a thing unless… Specifically, specifically, it's one of the things we worked with you all the time.

You are not a man who does something, you remember? You're not curing. Leave that to the medical profession. They do it marvelously, really so. In fact, there is such a richness of things. Look, I'm hoarse; what do you do? Take menthol vapors. If it doesn't, take faradization, take this. If it doesn't work, "Ah, you have warts on your vocal cords. We operate, clean them, polish them." Now what else do you do?

Now when it comes to me, I bring first, "Shut up, don't work," because the way you talk something is wrong with the way you do it. Let me see how you do it. And we try that and correct the way that the hoarseness is produced. And therefore when I ask you how do you treat hoarseness, I have no remedy against hoarseness. But I usually can help anybody realize

what he does in order to produce hoarseness and remove it. Not because I removed it, because he became aware of how he can do it or she can do it.

Now therefore questions are like that are very useful to make you realize that those questions are exactly the things which made me create the work that I have. Because I have like that: I have torn ligaments, cross ligaments of the knee. What do you do when somebody has torn ligaments with the knee? And therefore the knee slips out and there is water, synovial waters with the knee. What do you do?

I went from one doctor to the other until I went to Mature [name not verified], one of the world's greatest orthopedic surgeons. He told me, "Operate, you will not be better, much better with the years. You'll be better perhaps at the beginning but then it won't be better in another 10 or 20 years. If you can manage to live like that I would advise you to do it like that." That was the real great advice.

Afterwards when I came and suffered even more and had it, and it was during the war. I had to work because I was in a place where I was in the Admiralty and we had a group to go on submarines and go, I couldn't go on doing that when, if every fortnight, every time I slipped on a submarine I had to go and lie three weeks in bed. And my whole team couldn't work because I was in some places I was part of them. In my group I was the head, so all my workers had to come to me and give me reports and I talked…

[00:25:15]

Well anyway, it's not a way to live in wartime. So what do I do? What do I do with a thing like that? Where every surgeon said either operate and make it stiff or don't do a thing. No remedy either. Some things like that experts can't do it either. But for many—there are other things. For instance, all the—um, maybe I just slipped, I don't know what—mycology. You know what it is? It's not shrimps; it's fungus and fungi…

Student: Mushrooms.

Yeah, mushrooms if you like. But I'm talking about the fungus on the feet. You know some people have they the nail suddenly gets thick and terrible things, ugly. You'll find nobody how to cure it. What do you do against fungi? It depends which. Some fungi you can destroy immediately; others you can't do a thing; you don't know how to do it. You can cut the nail and take it off, nothing. It will still be there. It's a fungus that lives on you, on some sort of rubbish that he likes because he… How, what is it that you eat? Is it white sugar that does it? I don't know, maybe. Is it bread? Maybe. But there are many people who eat bread and sugar and don't have it.

So the attitude of that is, the important thing is you must learn to know that you are not a doctor and are not curing. You help the person to become aware of what he is and therefore use some of the 80 percent of the brain that he doesn't use because he uses only a small part of himself. And also the healing parts, he doesn't know. He has engaged in his brain into a kind of mode of action. You see that—you don't believe it but arthritis, you see, is a part like

that. It's arthritis but you saw yesterday that arthritis can do the movement and painlessly. Therefore arthritis is the same like all the other diseases. It is if you use 10 percent of the brain you can't talk about the healing power of the whole body.

I told you of [Haruchika] Noguchi who says that everything that he teaches is the autonomic nervous system to work properly. And he says when the autonomic nervous system works properly you are healthy; there is nothing that can go wrong. And he told me that he was proud. He can show you what his system does, that in one day—I don't know whether you remember I told you—that in a restaurant 200 people had eaten and had food poisoning, were taken to hospitals. And all talked and all wrote about it that they were poisoned, had food poisoning in one particular restaurant, one particular food. But there was one of his pupils there. He was the only one who wasn't taken to hospital and had nothing at all because he, when he started eating the same food as the others, after a few spoonfuls he was nauseated. He vomited on the spot and that was that. All the others swallowed it, ate it and were taken to hospital. You remember that story? I told it last year too.

So when you know that work properly you will understand that you can't cure. Even when you make somebody lift his arm, it's not you who did it. You were only instrumental in making him aware with his mind and his body and his muscles how he could bypass that organization that he has made and organize it in a different way so that he can do it.

[00:30:00]

You see plenty of room for that. But it's not curing in any sense. There is no remedy for that. There is no remedy. As there are remedies, there are many remedies. The medical work, and medicine as it is, has found millions of remedies against millions of troubles. There are. But then they are local sorts of things to my mind and therefore they never work really properly. But many do—there are more that work than don't.

I mean if I look at myself, the number of people in my 72 years of life, how many people were in hospitals and could come to me, and didn't have to and didn't want to, had no use for me; to the number that came, it shows you that medicine is a very efficient thing. Because the number of people who came to me is a few thousand as compared with many tens of millions who were either cured or killed in hospitals. (laughter) But many of them, they—it's efficient. (laughter)

I go myself to the doctor if something happens that I don't know, that I think I don't know. Then later I find out that it doesn't work and I have to do something myself with most of the things. For instance I'm beginning to, look, there is something happening. You know what a cataract is. My right eye forms a cataract. Well what do you do? What do you do? I tried everything. I first went to an oculist because I didn't realize what it was. I only suspected it. And so I went to a Dr. Kraft, a friend of mine, and told him, "Look, I think I have a cataract." He looked at it and said, "I wouldn't tell anybody else but you are right. It is going to be a cataract. It is already there." What can I do?

He gave me drops to put in that, into the eye, three times a day. And he gave me also vitamin B and vitamin E, a big box. (laughs) And I took the whole bloody lot and the cataract kept on improving all the time (laughter), not I but the cataract. (laughs) And on the bottle of that thing is written, "Use it once and never again." I don't know why. In the indic[ations], the little bottle has a slip of paper inside, around it, in the box. And that one said a one-time use and said don't try again. If it works, it works; if it doesn't, not. He told me also, "If it burns, if it smarts, if you feel awkward, don't use it." Then I—very difficult to decide. It does something. It smarted a little bit. Is that bad or good?

So I kept on doing it; I used it. And you see that is cataract how you do it, surely. Now I thought, I read up about cataracts in books I could. And somebody brought me the *Scientific American* who had a very big article on cataracts. And from that I learned that I am lost, that we know that there are fibers that shouldn't be growing, grow, and that they decrease the opacity. And therefore all you can do is to tear it out and throw it away to the dogs, and there is a hole there. Then you put—of course you have no accommodation—and you put a spectacle. And of course at one distance it can be adjusted that you see more or less well. If you can afford you should do—the lens thing is better but not everybody can afford it, and that's that.

By all that thing, I started, as it gets worse I began to do something myself. I don't know what. But I found out that when I do certain exercises I'm doing, I feel a great difference between the right and the left, which I didn't know that I use my left eye completely different from the right, apart from whether I see or not. You see?

[00:35:12]

And I can't say that I have discovered already a way, but I found also already that I can in certain positions, certain directions, read which was impossible already before. And that's where the expert has already put here a glass which is practically a piece of glass because they say it doesn't help anyways. So what do you want a glass for? That's only for beauty. (laughter) You see? I found now that I can, look, I can see there is a pencil there. And I can see, look, there it is, the head and everything with the cataract, with the fucking cataract. And look, I can see this is a different color and that's smaller and bigger. And I can see the book there and I can see a red thing there. And I can see a beard there, a man with a beard. And I can see that my world enemy, the Cause-and-Effect. (laughter) And I can see, look, and it does that. I couldn't do that a few months ago.

Students: Huh… Hmm…

Whether I will succeed in doing better… But still, I haven't got a remedy for cataract, just like I haven't got a remedy today for torn ligaments. I have only that a torn ligament I can substitute a kind of movement which makes it workable without the ligaments. That means that if your surfaces never do shearing stresses, eliminate couples, that's why you see me working carefully. I intervene with my brain, with my sensation, to do movements in which the ligament is not necessary; it wouldn't do anything whether I have it or don't. And so I can walk and can live like that 40 years without the ligaments, without the cross ligaments of

the menisci. They are torn. So? Other people, somebody else in my case would be with straight knees and walk like that or with crutches.

But there is no specificity. There is no such thing. There is no cure. We are not learning to cure. We are not getting… When I say I am a quack, I'm actually joking because many people believe that. I believe I am a scientist and I believe that I do more scientific work than most medical practitioners do. I believe that my work is more scientific because I can account for every movement I do, not like in massage, just circulation. Massage is a medical thing. They teach it there. Now. So now that's one answer.

Now this answers approximately the first question. The other two, that's what we will learn here, how to get that thing over where it can't go—that's what we are doing. What we did today, when finished and accomplished, you should be able to make that do if it is a few days after the trouble, it means if there is nothing that has to grow together or swelling to go. But if it's only it can't be done and it's not an acute state of the trauma, you could do it in a few, in a lesson or two, straighten that. And you will get that.

Student: Should you not work in an acute state?

Huh?

Student: In an acute state is it better not to work at all?

It depends how acute and what it is. If for instance somebody has cut his throat and is bleeding, don't try to relax his head. (laughter) Sure, well it is like that. We don't realize that we ask, we believe—in words you ask something; you have in mind what exactly?

Student: I was thinking of somebody falling on their shoulder and there's some swelling there, and they're in pain.

Then you see, at the beginning when somebody falls on the shoulder, undoubtedly that you could help. But as you don't know when he fell on the shoulder whether he has torn something, broken something. And if it's only—say it's a fissure. That's what actually happens with most of the people.

[00:40:10]

Some people fall on the hip. They feel a pain and they say that's nothing, and they go. Three days later they find that the pain increases, it gets swelling and they can't move. They go to the doctor and find that now something in the hip which was only a fissure—as it broke but the position was there—if it were not moved, if it stayed like that and there were no effort displacing it and resting—or what the Japanese bone setters do, it means see that and find that it's not displaced, put a soft kind of piece of bamboo, a part of a bamboo around it, tie it up and see and do it like that—nothing would happen. Nothing would happen. But when there is a broken bone which is just a split in it, it's called a fissured. Is that the word?

Students: Yeah… Yes… Right…

And then if you now come there, somebody comes and tries to help him at the moment it happened. He takes the leg and tries to find out whether it is fissured and holds the hip joint there, takes the knee and does what we did today with the damn thing. Then you could do it, thinking that if it's fissured, you don't want to increase it. Then you would move it longitudinally and there wouldn't be any trouble. But you will try to find out whether he can take it backwards, forwards—ploop, ploop. By the time you're finished it's broken really good.

Now if you feel that you are expert enough to take it so delicately that you're sure that you won't make of a small fissure a big trouble for life, go ahead, do it. (laughter) And therefore I would advise you with your present knowledge don't touch it. (laughter) Not because that… Give it to somebody who is more ignorant than you, who believes he can do it. But he has the right to make mistakes. You haven't. Because if he makes that and if she dies of a gangrene afterwards, if the leg has to be amputated or whatever happens, he can sign. He must only not have done negligence. And how can you prove negligence in a thing like that? But if *you* do that, you may finish your life supporting that person, working to feed him. That's all.

You see we, what we learn here, we have no right to make serious mistakes because one of them—one or two minor mistakes may pass. But if you keep on doing that, a thing like that, you will one day knock yourself into a position where you will have to work all your life to feed a family or somebody that you don't care at all for. Therefore, before you feel that you are not endangering yourself and not the other person, because here you are only the second person. You endanger the other one and you are in danger, therefore both. Don't do it.

I have a—like with everything I have a story to tell you about that. [I] will tell you that in another time because I want to do some work today too. Now tell me, is there anybody…

I want you to learn that we don't cure—that's knocking yourself that out. You cannot cure anybody. You can be of great use to everybody, you see? But we are not curing. You are doing something else. You're improving his awareness, his functioning. You're improving his use of the entire system to a better level. And some of those things, some of the troubles cure because they are a function. They depend only on misuse of self, on not using it rationally, not even instinctively because we haven't done it. We are educated not to use it instinctively.

[00:45:15]

We haven't got an instinct. You remember what we showed you yesterday on answering him, that there is… I see Stanley instead what I saw yesterday was here (laughs), somebody else. You remember the things that we learned—*tabula rasa* [blank slate], non-committed brain—that most of the things that we use as a social being are all learned. And therefore if we have trouble in that, it's certainly there is nothing else that can help it but we in our way of approach. But there is nothing you can do from a medical point of view; can't do. All right.

Now, it's a pity there are a few who haven't heard that yesterday's business which gave a general, very clear definition. But you will find, I must say that one thing. My own teaching is very, very difficult to change your thinking to that because it is like learning. You will spend on that as much time as learning Chinese today when you don't need it. To learn Chinese to the degree that you know your English, it will take you a long time. It will take you much less if you went to China and if you *had* to learn it. If it were your new environment you would learn it faster.

But learning here, now, learn the environment as, "Oh I would like to know Chinese," you will see how long it will take you before you can get to that excellency of use that you have in your own tongue. Same thing here. And therefore the sooner you get away from the things you don't need, the easier you will learn, the better you will learn.

Now then, another question. Yes, here, and Dub wanted a question.

Student: When a person lies down on the floor to do group exercises… Well if you're working with them on a table, it's obvious they need their head elevated, some people.

Yeah.

Student: So I wondered about why not elevating a person's head when they're doing exercises. Do you ever advise that?

When we do what sort of exercises?

Students: Group. Group exercises.

The group exercises or the group lying, what we did today, this morning?

Student: No, group exercises.

Group exercises. I'll tell you why. Group exercises… Why do we take off the shoes? Why do we take off the…

Student: For it to be more comfortable.

More comfortable. Now therefore, you are left in this world with your body. And when you have to adjust it, it's actually— even without clothes. We go with clothes. Therefore I advise to take off the belts. If you have a belt like that, surely you want to do on the floor, take it off. If you have spectacles, take them off. Now everything you want to get used, to use yourself as you are and take away all the crutches.

And the crutches would be also because I would take off the brassieres because as it is here, when we roll, women with breasts are edited actually and don't use their body. But if she were used—or other races, species, that don't cover their breasts, when they lie on the floor, do you think they squash their breast and it's painful? They can't do what men can do? They

can but what do they do? They move their body in such a way that the gland is never squashed. And therefore by putting the brassiere and putting your breasts in such a way that it helps you, you actually lose a knack in the spine. And that you can see, that in the spine, in the chest there are parts, and your ability to roll on the floor, with the breasts on the floor without producing pain on the gland of the breast is lacking.

[00:50:15]

Now same thing. On the floor I want you to use the floor to teach you to direct your head and chest and body so that you can live without. If you bring with you a book or any sort of mechanical thing that will help you, then what for? If you need something in order to keep your head in such a way that you can use it—you use an aid, an external aid—then why train your legs to use anyway? You have an aid; you can take a bicycle and do. We have cars; we don't need legs.

So can you see it's the two extremes. The extreme is that you want, when you do the exercises, we want you to deal with your own body and not with the auxiliaries. And obviously if you arrange your head, support it correctly, we move in so many different ways and change the position, put the head on the side—actually we're doing that. Put the head on the side, move it that way, that, until you can feel that actually you can… This world is made by somebody who has made the world, who has made also human beings whether it's, whatever it is—a power to be, the power who did it, the energy who did it, the thought who did it. I don't know what but the two fit together.

Therefore, obviously the things that are viable have all the means of using maybe not a floor but the ground outside in a correct way so that it doesn't hurt yourself. Therefore if I had to correct at each position, make the alignment ideal, make it easy, can you see how many instruments we would need and how much time we would need to adjust everyone?

But you will see we have learned that you have to lift the head to a certain height to do it. And when we—that's why we will also have, when we are on the bed—we did it last year, you remember—lift it to the height until the head is forward and up, as the Alexander people want it, in the lying position so that if you turn the bed and put it standing they wouldn't have to change. You remember we did that. Now we will do that with greater precision yet when we have to do it.

And I told you also about Koizumi with the pillows, pillow business. You remember, supporting all the curves with pillows and that it feels terribly nice to do it. Now. Now what is the next question? Dub.

Dub Leigh: I'll save my question for later.

You have already been answered?

Dub: Well, no. (laughter) Yesterday the question came up of someone crying or having an emotional upset, and how you handle it. And that was never answered. I never…

Oh yes, yes. Somebody told me yes, that was somebody told me but not as a question. He told me that he had, that when he relaxed the person suddenly cried and told him something. Who told me that?

Students: Bruce…

You did? Yeah. Well that is, if you ask me, the greatest compliment that I've ever received because I am believed to be the first man who claimed that to be true. I said and wrote about it in *Body and Mature Behavior* that as we have, when we are always awake or most of the time awake, and all the traumas that happen to us. Therefore it is a pattern. And at the moment, the attitude in which you were, the situation in which you were, the body organization in which you were, that trauma who happened at that time and you suddenly, it was repressed because you didn't like it, you don't know and it disappeared from your memory. All right?

Now Freud has found that: that if you have like that, he wanted and believed that if he brings it back to your consciousness, that fact itself, to fish it out of the memory and bring it to your consciousness, he believed that that would relieve the person from his trouble.

[00:55:15]

Then they found that the person, it's not that, that he has to relive the trauma but in a different situation with the assistance of somebody who is there, helps him and that. And if he relives that a few times like that, each time it becomes less intense and suddenly the intensity wears off. Some of them call it catharsis, that sudden emotional upheaval, and they say that afterwards you're all right.

Now all those things to me are words because I have never seen an unconscious and I don't know what Freud meant by unconscious. He made a complex of unconscious actions but he never talked about there being a hole in the brain which is unconscious. (laughter) And people slowly, words be coming to them, believed that there is a conscious and that they know the brain is conscious. But there is somewhere in the brain a hole where the unconscious lies or that the unconscious lies some—that it is a thing; it is a thing. It's a mode of action, not a thing.

Unconscious means a mode of action in which your intentional, your rational thinking is not participating. Your unconscious is the way you digest your food, that's unconscious. You see? The way the thing, the peristaltic movement of the stomach is unconscious. The movement, how your arteries contract to help the heart, that's unconscious. How you by your moving improve the circulation in the body because your movement—you see if I do that, I have been helping my heart to work. How I do this, I don't know. Is it automatic? What do you mean by automatic? What do you mean by unconscious? So…

But I say that every single moment of a human being, the whole thing works like a complete unit. It's an organism. See? And therefore that organism has also means of remembering, which is also a big question. You know how little people know what memory really means.

But we call memory that function which exists that people can finish a phrase. It's a short memory. If I know, if I say a phrase, as it's serial, I must know at the beginning what I wanted to say and say it. And when you don't know what you wanted to say, you stop in the middle; you can't finish it. I showed you several examples like that without intending. (laughter) It was unintentional (chuckling) but I showed you some examples like that. So that happens.

Now what is it again? (laughter) So you find… What I can tell you is this. From my point of view my answer is that each situation is retained in memory as a whole thing. With hypnosis we can recall it. And some Scientology and the Dianetics and others call it a "clear." They believe that you can bring all your sensations for a given situation, everything, you revive it and make it as vivid as it was. There are others—I don't want to mention names again—who pretend to do that. But whether they can do it or not, it's obvious that in hypnosis we can see that we can actually restore things that look completely impossible, but they were part of our previous experience.

[01:00:00]

Now what I contended was that the motor cortex, the association cortex—it means all our nervous system—is affected by the trauma you had. Otherwise there wouldn't be a trauma. It was something disagreeable or unhealthy for the system, whether you got it in a bash in your teeth or they put an enema in your ass when you didn't want it, or whether somebody operated on you under anesthesia, or somebody, as you heard in our literature there, my mother ignored me or my father was busy and didn't answer me when I asked him a question and therefore the end of the world. Therefore today you should be making ticks or burning other people's cars because—yeah. Or do all sorts of things like that or mug people because your father didn't care for you.

Now all that is a kind of thing which needs a lot of explanation. But to me, you see, the pattern in which the trauma has happened and the feeling that was associated with your mouth, with your body, with your eyes, with your—as far as a memory—is an engram, which is a word that was used very often in the previous philosophers. Engrams. There is an engram, there is an imprint, something is printing in your nervous system. Now this holds together and therefore, so long as you have not resolved the pattern, the muscular pattern, which will resolve the—which we do, when we do. You change it by helping the person to reorganize his body, to become aware of the things.

I will show you in a minute an example to make it concrete so that you don't forget it, that we'll have to say it only a few more times not a hundred more times. Which I told you, I also have difficulty—everybody. It's not easy to adopt a different point of view from what you used all your life.

Now, so when you resolve the pattern in this cortex—that means in the association cortex, in the motor cortex—everything that was excited or inhibited for years without attention, as the engram did it—I will show you a concrete example. You will see then how words and examples are different and make—I should show the example first and then explain. It would

be even easier. But I am afraid I will lose the thread because I'm like that. I've already shown you that I can do that.

So you want, that pattern once resolved, what happens with the feeling that was with it? Where is it? Is the feeling, feeling is a thing? What is a feeling, different from a thought? What is a thought, different from a sensation? What's a feeling, different from a sensation? So that feeling, where is it?

Student: No one will ever know.

Well the feeling of being, the feeling of… If somebody told me, "You are an idiot," and I believed him. It's somebody in authority. My father, that's the example. I'm told by my father, "I told you, you are no good but you don't understand yourself anything." I give you a concrete example of that but remind me that we are talking about that thing, yeah, so that I don't glide away for a mile without being able to come back. My father tells me that you shouldn't tell lies and he impresses me that with his example, that with me he is honest. And when I ask him something he answers or he says, "I don't know." And I grow with the idea that a lie is really something beneath the dignity of an educated person. All right?

Now comes to our place, invite a guest whom my father depends upon. And the guest is a wonderful, nice man. And actually he looks opulent, rich, but he's also intelligent. He's also dominant and also open-hearted.

[01:05:15]

He was nice. He touched my head, I feel he's friendly. He didn't do it just to gain favors with my father or my mother, but because he liked my face, he liked my way. And I feel nice about him. And I listened that my father listens to him, and I can hear that he's an intelligent man. I can hear in the way he talks, it's a nice voice, assured. And you see that we ask him something he answers. Anyway, a very nice man, and I like him.

But then my father has the silly idea of asking me, seeing that we are obviously in good relations, asks me, "Do you like Uncle Kuperstein?" And there I can't answer, I don't know. I make a tremendous effort to do it because I feel awful to do it. But I think it's more important to tell the truth than say something disagreeable. So I make a tremendous effort and say, "No, I don't like him because he eats…" "Why don't you like him?" "Because he licks his knife." (laughter) Eating with a knife, he licked the knife. He took something with the knife and… And I was educated that you don't eat with the knife, you eat with the fork. A knife is for cutting.

Now he does it, so I can't stomach that. All, the big master was about seven years old at that time. You see? So my father tells me afterwards. He said nothing, they talked about something else, let, "Oh, a child said something." But afterwards he told me, "You're silly. You look intelligent but you're a silly ass. What's the idea? Haven't you got the intelligence to understand that you don't offend a guest in the house?" Well I told him, "But you yourself told me I shouldn't tell a lie, and you want me to—I had to decide to tell a lie. And I decided

that it was easier for me to be awkward to him, though I like him, than to tell a lie. There to me, the lie was already inhibited much more than that. Therefore I couldn't tell him the lie."

But by the time I told my father, he just got angry with me. He said, "You have no sense of measure. You don't understand. You're an idiot. You'll never be an intelligent… You'll never grow intelligent." Now that…

Student: (inaudible).

Huh? (laughter) Now because of that, yesterday when I was in the theater I thought I will go and throw a bomb to let them know because I am against authorities. (laughter) I have a new world.

Student: You did that?

So that's what happened. Now in what… Where…

[01:08:39 – end of tape: IFF_SF_1976-06-16-PM.mp3]

[Audio: IFF_SF_1976-06-16-PM2.mp3; Note: this audio is poor quality]

[00:00:00]

Where is that engram placed? Do you think I remember that before it became unconscious that I felt myself not good enough? And the time before I could realize that I am not so bad, and in fact that, more intelligent than my father who didn't understand how to do it and how to teach me. And he did me a terrible injustice, because in fact, I showed that I was intelligent. But he stopped me from doing, from developing that way.

And by the way, when I was 13 years old and I could walk by myself I left his house, though he was a very nice man and did everything for my weakness. I left him because of these things. I couldn't take it. Because I wanted to tell him, "If you (inaudible), I'll show you, I'll get stronger. I'll teach you to be intelligent."

Now. Now where is that located? You know where is that located, with that thing: in my voice. It's in my voice still today. And in some people it's located in that, look, in the one shoulder being higher and the face being like that, and (inaudible) spine like that. And you didn't realize that this is part of that trauma where somebody told you, where you said, "I would like to go away from here. Ouh." It's like if somebody (inaudible).

Now that is there. And as I had that, what he told me did not disappear in a minute because he was important to me. I couldn't live without him. Therefore what he told me I had to take seriously. That was my means of treating that, not being alone. If he threw me out, what would I do? Therefore I—to his authority for me, that's like the authority of that thing that I can't live through that. So I had to repeat that many, many times to myself. That what he said I should remember now. I should be able to go (inaudible) that with him, therefore show him

I'm not as idiotic as he wanted. That means I should be able to lie when necessary, and that's what I learned perfectly.

And that's why I teach now that you should teach children to lie and not to lie and do it so that what they say increases their ability to live without hurting others. And therefore, if you don't know to lie, you get into situations, traumatic situations like I had. And this is a minor example. You can get involved with the thing on which you are determined that that is a thing you cannot do, or you must do. And things like that, you'll become, you'll make yourself into a dreadful thing. It's not human to my mind.

Student: Moshe?

One second, let me finish that. I have difficulty. Already I had been deviated from the main theme.

So now where is that located? You see that was repeated. The engram was repeated and repeated, and each repetition was always coincident with the same attitude, because it's the same attitude, the same feeling, organized my body in the same way. And every time it was reminded, it was repeated, the pattern was easier, already worked. In fact, sometimes I would remember it myself by adopting only the pattern, thinking that I already had the mood of feeling not intelligent, having to watch myself not to do lies and so on.

Now if after you have that attitude being charged with emotion, with ill feeling, with rubbish, and then I forget and in the years I say, "Look, there are things there in the neck, could you help me?" And I come to you and you say, "I have learned with Feldenkrais," and you make me some (sounds of moving someone), and that lets go. And that main, stiff pattern resolved, maybe the first time in 20 years.

[00:05:24]

Now you don't have to ask me now my dreams and find out my feeling of inferiority and how it has evolved, and all that (inaudible) in the 20 years of analysis are not necessary, because immediately that pattern is resolved. How could it be resolved without evoking the same feelings, the same memories? How could it be? Then obviously you don't have to ask me now, I'm suddenly crying and I'm sorry for myself. Why did I have to have my shoulder like that all my life and suffer, and inflict on myself so much suffering just because that bloody guest licked the knife with his tongue? (laughter) Huh?

And can you see this is a minor thing? Can you see, 72 years later it's still present in my mind? Can you see, I still have (inaudible) can tell you and describe the violence of the feeling, and the feeling of injustice that was done to me, and how I suffered so. Now when you remove that from my eyes and (inaudible) like that, and I can tell you through that story as an instruction, then I have lived through it, the catharsis was done, all the things without any bloody analysis. You see?

And that's why when you've got your person, relieving her from a pattern of breathing perhaps or shoulders, look, for the first time in God knows how many years, she would exactly tell you the thing that produced it. That feeling that was imprinted, tightened that into their brain as an attitude. Because you see, if you see somebody who is doing that… Huh? How will you change his mood and what sort of mood is it? You know when… You can see that the mood would go. I don't look anywhere. Eyes and ears are made to look at the horizon. Huh? Now I'm not interested neither in San Francisco, not in Israel, not in China, not in anything. I'm interested in that bloody little place on which I stand. (laughter) And I find this difficult, with no hope, nothing.

Now if you take a chap like that, put him on the bed—take that away please—and without supporting anything, you know how he would lie? You ask him, "Lie on the bed." He will tell you, "How?" like that. If you don't say anything he would lie like… It means he would try to withdraw from the floor, come to the state in which he was… If you ask him to lie on the back, he will lie like this and find it very difficult and say, "Can't you give me something under my head? It's very difficult." He will… He can't stretch, he wouldn't do that. Look, to stretch his leg, look, look—uch. You can't do it.

Now if you took that chap, supported his head lifted and that, and gradually, slowly lessen—at least be able to lie there, to be able to (inaudible) that. And you get him up afterwards, he would get up and say… The first thing he would look, he would say, "Uh huh." (laughter) He would, he would (inaudible), "There are windows or something here, there is light." He would see something because before he didn't look at it really.

[00:10:05]

And therefore in that state, if you succeeded to this, what will he tell you? What will he tell you? You think nothing? I will tell you a story like that after we do some work, if we do. You see I'll tell you a story.

Now, you see? This is the most important part. I told you I consider that a great compliment that you with your skill succeeded in doing that. It shows you that the technique is really correct. If what you know succeeded in taking a chap, a woman or a man, and doing something to his head and body and shoulders so that the person felt such a novelty that he could without any trouble cry and tell you a story. Told you what it was, isn't it?

Now that you have done… Freud when he first got it in his way, that he considered himself that his theory was correct. But it certainly didn't happen the first lesson with her, and not after so little work as we did. That's the difference. I wonder if anybody else has had that?

Students: Oh yeah… Yes…

Oh yes. If you had it then you may say that you're learning something which is worth learning.

Student: Is this a person who is (inaudible). Like if we work on the same place again, he might cry again and the same feeling comes up…

No, never.

Student: Never?

Not in this way. It will in any other technique. In any of the other techniques you do it until it wears off because of your presence and your benevolent attitude. You could read that by Carl Rogers, "Personality," you know, very beautifully written there. Rogers. But it wears off. If you tell that… Look, if you are afterwards able to—first you tell it and you cry. Then immediately (inaudible) and after you've done that you feel so nice you say, "Why did I cry? I could have laughed."

Student: But it's (inaudible)…

Wait a minute, wait a minute. Then—yeah. Then next time you'll probably be able to say, "Puh, I can laugh at it." And you will laugh at that point where before you cried, when you remember it again. But then you will be through with it altogether once you can use it as a tool, remember it as any other event in your life; neither cry about it nor laugh about it. It's something that happened. So what?

Yesterday I went to the bath, and I went in and there were no tickets. So what? Do you have to laugh about it? You can laugh… It's like if you tell a joke, and when you know it, you stop laughing at the joke, isn't it? (laughter) If I tell you the same joke again, you stop laughing. Why? Because there is no fun in it. It's the novelty that does it. And therefore everything can wear off like that. Now…

Student: I want to take this back to the medical system because I've been working with people who are pain patients in a pain unit. They're in chronic pain. (Inaudible).

Yeah.

Student: And in many, many instances after I've worked with their bodies and released something, and the whole (inaudible) comes out and they're pain (inaudible). And it generally does go back to a time in their childhood, a time in their childhood when something… I'd like to describe it neurologically and see if this makes sense. It's almost like at that time in your life there were certain movement patterns that were set up and then they were blocked or inhibited or stopped, and it's like they never completed that.

You see, wait a minute. I used the word blocked in—I didn't use the word blocked (inaudible), but not in the way you use it. Because you think that there is a block that is inhibited. I say something that in the cortex there are points…

For instance, take a very simple, clear, which everybody will understand it. You have in the cortex somebody who is not impotent, that psychological impotence. He's impotent; he has

an idea of impotence. Then every time it happens he forgets about the idea everything works fine.

[00:15:00]

Then you find that every time that the word impotence is mentioned he gets in a state of imagining again that, "Ah, it's all right. Yesterday it worked. Before, last week, it worked. But it might not work tomorrow."

And while he is in that state, of course it won't work. And normally what happens is that at the moment another person is there and he (inaudible), he easily forgets the thought and it was (inaudible). But you will find that with them this time it will be enough, that he makes one sort of performance which seems to him not as perfect as the others. And the idea of impotence becomes (inaudible). He puts it now for 24 hours in his mind, and perhaps for 30, and becomes completely depressed. Yeah.

Now. When, after that, he can be a healthy man as before but can be every time somebody mentions that word, it spoils his mood.

Student: Yeah but what does that mean?

But that's not a block?

Student: That's not a block. You talk about afferent and efferent impulses. A message is sent to him and then a process takes place in the moment and its neural energy flows back to the efferent teleceptors, okay. Now what I'm saying is that in the emotional system there is an afferent-efferent pathway too.

Ah wait a minute, there is no such thing as an emotional system with the nervous system. The nervous system produces emotions.

Student: Yeah.

Well, therefore…

Student: But there have to also be pathways.

But there are no special pathways for feelings. No, not only we don't say so, we know it for sure that there is only one set of muscles and there are no feelings that can go through other muscles or be (inaudible) by other muscles. There is only one set. We forget that. One set of muscles, and that set of muscles, the muscles that do the things we do. The same penis must be impotent and potent, and pee and do everything. You see? Only one set. And therefore that one set is linked with things that we do and to feel them too, in the brain, in the nervous system somewhere. There is no special efferent way for feelings. It's still through your muscles.

When—look, she will not feel (inaudible) but look, caress (inaudible). Since it's through the same muscles with which you will feel that (inaudible). But they will be put in a different place in her brain. The one will be associated with a feeling of nice and the other with not. The feeling is not a thing that exists in the brain. The feeling is a way of functioning, how the thing is organized together. It's a feeling of nice or not nice. It's an overall appreciation of your inner state of feeling. That means when the number of the things that afferent input is in general agreeable to you—it means you feel it and cope with it, you're up to scratch—then you have a very nice feeling. And therefore your circulation expands, the capillaries expand and your movement becomes soft.

Therefore the cortex lets go all the inhibited points except for that bloody point which you only have to do, say, "You're impotent." Then the whole circulation is stopped because it feels awful. But it's not a different system. It's still one set of muscles. We forget that. That's one of the major things which when I thought of that, that there can't be a different system. Because we have only one system through which you can act, and the same system is also the one with which you sense and the one with which you feel. So only one set of muscles. They're not different muscles.

[00:20:05]

Student: Moshe, going back to what we said before, there is this question about the fellow that—the impotence. Every time he got set up, he feels that.

Yes and then…

Student: What happens with that? It just keeps on…

Well normally what happens, it depends on what the real other parts of the world and the environment and what sort of person he is, thoughts like that. Logically, sensibly, when there is a thing that is not permanent there but comes occasionally, and normally not by intention but by circumstances, one can doubt will it come again. And because he doesn't know how it works, therefore he can think whether it might not work. But then if he, if the general vitality and level of activity is such that this is tried and wears off and that.

But we will find there is a moment in a male's life when he feels—which is in our culture when most people count also the quantity of their performance, there is the magnitude of them, whether they last long, whether he can do it two times running, ten times running, you see? There comes a point where the person cannot perform this at will at the second time, and that time half of them go to see doctors. And (inaudible) half of them begin to take funny drugs to improve their virility. You see?

And many of them lose their virility. At the age of 60 they have nothing to do; they stop doing it. While the fact is normally people don't bother. At the age of 100 they can still do it. And some do it better at the age of 100 than when they were 20 because now they are not silly. (laughter) Now they know it is not a trick to show off quality, quantity. It's not a

question of astonishing the partner, showing him, "Look, you know with whom you had to do." Eh heh.

Student: (Inaudible). (laughter)

Heh? And therefore when you get old, well, it's the other way around. Some will get old and remain like that. Those go to the doctor.

Student: A lot of it is really just experience, personally experiencing that that's not necessarily so.

There is no other way. And what the psychiatrist does to a person like that is actually proving to him that it's not that, it's not so. Masters and Johnson with their school, what did they do? They show him, "Look, you think that you can't do it because with your wife you have learned, you have both… She agrees that you are no good, and therefore she forces you to be no good because you have no (inaudible). Now you come with Mrs. and she will teach you, and that will work. And in fact he does and then tries with somebody else. "Now go and teach your wife to be a human being. She was a bitch." Or the other way around of course—you tell them the same thing about the husband. So that's the fault of the same scheme.

Student: Moshe, why is it… Why (inaudible) in the sense that why did you work on one time here (inaudible phrase) if you work (inaudible).

I don't understand really your question. Try again.

Student: You were saying before (inaudible) that after that one time, after that (inaudible) one time, after (inaudible) one time, that it's finished; it won't happen again in the same way. What is the difference in this work in that one time compared to other ways of approaching it where…?

Because you see the difference is enormous. The difference is this: in the other one, in any of the other techniques, you got to that by evoking with words, associations, dreams, talking. Somehow with that means you have evoked a memory in words, in situations and that, through words.

[00:25:25]

Student: Well, not all systems. Let's say a Reichian (inaudible) body (inaudible).

Wait a minute, wait a minute, wait a minute. So in that case you have evoked the thing in the way it was expressing itself but never reaching the source of where it was in fact the engram was located. The engram is located in the memory of the attitude and of the sensations that were at that moment when it was, and then through the repetition, the same end, the same mode of action.

You see that, look at you now, don't move. You see how you listen? You listen with one ear not with both, and incline your head. Why is that? You try to tilt the head the other way and listen with the other ear. That's right. Now you will see that what I say will have another meaning to you. (laughter) Not because that's a trick. Now you see, you're going back. Stay there. (laughter) Now you see, that's your engram. That's what I want to show you: that when you have an engram, that means when something has produced a state of body posture, it means a permanent imprint in your nervous system, in the cortex, a pattern of attitude is expressed there.

Now when you talk with words you can talk donkey's years before that's done. And when you look back you'll find you get associations of millions of things that have nothing to do with it but all the strings of trouble that was always enforced in the engram. And you may never get there. But this is also understood by many people. [Arthur] Janov believed that before you go back in the engram, until your primeal cry [primal scream], you are not relieved. Isn't it?

I told you that people actually say you have to relive it, relive it and go back and back and go until you do it. Now I say that's true but it has nothing to do with the primeal cry. It can be also with the primeal cry; it's not said that it's not. If one had a very difficult birth it could certainly do. If you have a very easy birth I don't believe it has anything to do. It has to do with the silliness of the people who cut the umbilic [umbilical cord] while it's still throbbing, while it's still pulsating, which means actually trying to attack the child's life. It's only because they tie it up afterwards that he doesn't die. But actually they've killed it. No animal does that. And therefore [Frederick] Leboyer is saying that we should wait and cut the cord when there is no pulse in it. God bless him, he is an intelligent man.

Student: Moshe, (inaudible).

He was in my course in Belgium. He gave me his book too.

So you see therefore, the difference is therefore here. Here we didn't bother with the damn thing. We didn't find your last engram and get to the one before, and to the one before, and manipulate you through words to remember another one and another one and another one until you find first where your mother did it to you and where your father did it to you, and then the cry, the birth itself, did it to you. You see? But we take those muscular patterns even before that—the thought which produces the pattern in the motor cortex, work on it through the only way which is possible because we have only one set of muscles and one body.

We work through the body. We organize the outside but in great finesse. If it's not in finesse the organization is nothing. The fact that I say that I hold my hands like that, like the great people of religion who tell you, "You sinners come back." You can see in their hands that they are the bloody sinners, that they are not religious at all. They have not that piety, that nicety where man is really religious. (chuckles)

[00:30:20]

Now in here what we do, you see, we get back to that same body and we find in it, we organize it so that the violence, the (feigns weeping), "The trying thing that I have… I know our president and he, all his life was doing that. Look at his picture." (laughter) (continues to feign weeping) "He will hold it like that all his life. He was a very nice man, a very intelligent man, but that's now."

I say if somebody did that to him, what you did, released the muscular pattern—it means that thing. If he only—he believed that he is like that, and everybody believed it, they were so used to it. (laughter) Like that. (laughter) If one relieved that, if he could do that, he would at that moment cry directly through the thing that I found the most. Because it is in the pattern it has never been—it never changed. If he becomes aware of the pattern then everything that is connected with the pattern, he becomes aware of it. So he becomes aware, and therefore you don't have to ask him. He will tell it himself. He will tell you because suddenly—ha!—he remembers a memory that has nothing to do; there is no feeling in it anymore.

But while if you go to the feeling thing, if you go on trying with words to find the trauma now, at this moment that happens here today that brought you to the doctor. Then he goes through them and finds you another one on which again you have the same bad feeling. And then again, and keeps you with that for—Freud himself for 10 years before he gets to the pattern, to the muscular pattern. And then if he goes back until the age of three he says, "There I don't know at all because it's symbolic, it has nothing to do… Schizophrenia, I can't feel at all. I can't go back to the womb." But some people do like Ron Hubbard, who is much greater than Freud, he can go back even to Mars, to the previous (laughter) unproved existences. He can do that. You have seen it. He has even an instrument only he can see it.

So you can see that in most of those things misunderstandings, honest mistakes and (inaudible) on this together on that thing, because it's such an important thing to the human species, so you can do anything with it. But can you see the difference? With the other one you have to go—with any of the techniques you know, you go from the present situation back through one event, a bigger event, a bigger event, a bigger event, a bigger event until you come towards the original event. That's what you do; you go back. And therefore, each time you (inaudible), you have that feeling, the bad feeling, or the good feeling, whatever it is.

But now when we try to do, we say here this is linked with the motor cortex, with the brain the way it's working. I don't know about all that thing but I make this work properly. If you take the surface, no spikes like that this way, no spikes downward, but something, a smooth sort of thing. Then all the feeling that was in the attitude that produced that spike, that I maintain until today, like listening to that with that ear. Why do you do it? You go and find out. I bet you—you do that with any of the techniques, with the bioenergetics, with anything you do—you try to rectify that habit so that next time when you, spontaneously you listen equally with both sides, and you will see.

[00:35:08]

I bet you that here by doing what we do you will find it and you will know it without suffering. In the other one, somebody will do that and he will tell you, "Put on your back" and look, (makes sounds of moving quickly), do it until you can't do it, until you don't know and then you get up. Because of that movement of course, you feel very nice, but this remains the same thing. (laughter) And you can go on doing it 10 times.

And occasionally, mind you, it's not proved that it doesn't work. Because some people do through that suddenly realize if they straighten and feel well a moment, they realized that they were doing and recover and can actually do the same thing. If it weren't like that then nobody would ever do anything right except we, which is crazy. It happens there too but there it happens non-methodically. It happens there by chance. Like I told you yesterday, you have a dark book with a black sleeve. You put your hand there and you fumble. Either you get the right thing or you don't. You see? But we open the sleeve, put a light inside and see what we do. That's all. (laughter and applause)

Now you can see that when you put persons—which I answered directly like you wanted to, and what to do with a tremor. They are insignificant answers. Those answers you can find in an encyclopedia for medical persons. Huh? In that way you heighten your ability, and your understanding of yourself and the perception of the world around you, which is an important thing.

That, as I say, you continue growing while you do that, growing in the sense we shared yesterday, learning. It's not just that the bulk becomes bigger. (laughter) Huh? There is a learning with growth, (chuckles) like some functions appear like the penis, this appears with growth. And the sexual, the gonads begin to function with growth. And they are at the same time learning because a new function appears. But there is learning afterwards that has to do with growth. It's not that the bulk increases. That new learning is the…

Actually, mind you, there is something happening in that learning which is always connected to growth, and that is myelinization. The nerves, our nerves myelinate and therefore become more and more precise and work separately. That myelinization goes on normally to the age of about 22 in the motor nerves, and the sensory nerves, and all of that. But in the brain itself myelinization goes on for the rest of your life until death. That means you can differentiate, learn, do in the brain, can go on until death. It's possible all the time. It's not myelinated the whole thing already.

But in the brain there are paths that are not myelinated, and your experience and your way of doing will separate one from the other. And myelinization goes on—once you have worked a new path, that path becomes isolated from the rest. And therefore when you repeat it, it improves, gets easier, and wider and connected with other things. It means the myelinization, the nerve endings and synapses in the brain go on all the time, at all ages. Therefore it's important to know.

Student: How soon does myelinization happen? You said that myelinization differentiates (inaudible).

No, no.

Student: (Inaudible).

[00:40:00]

Huh. Then you put me on a road which is… Actually the things that are only recently, in the last 10 or 15 years, have been elucidated and found and what… Myelinization like every word—you see we have words makes thinking idiotic. You would think myelinization means that (writing on chalkboard)—that here is an axon and synapses in a kind of a dendrite there, there, there, there, there. And there is another synapse there, and another thing there, a synapse and another…

Now where does myelinization take place? You know that the axon, this one, is already myelinated and has these things there like that, myelinated there—ba, ba, ba, bah. There, same thing here. But now in that part where the new myelinization will come, you can see that the myelinization—it means the ability of separating one, the isolation of the conductive fiber so that it doesn't conduct sideways and doesn't lose and conducts only in that direction and nowhere else—that is a myelinated fiber, which is like a wire which is insulated from the rest. All right.

Now that insulation, obviously, is not that you go to the store, take a tape and move around and insulate it. There is no such thing. In our system there is no place where there is myelinization or myelin, and once you need to myelinate a nerve you go and take myelin and put around the nerve. Obviously it is not like that. And I am sure that you didn't mean it like that. But the word, when you say myelinization it sounds like this: there is a nerve which is not myelinized; there is another nerve which is myelinized like if you put a tape around it.

Now what happens is a funny thing. This, you see? This is a—these are cells… I will perhaps draw it a little bit easier, make a simpler one—that with a few spikes. I don't know whether it's better or worse than the one I did before, (laughter) but it has some facility for me for experience, and I must go out of the way of those who can't see. So I'll do it again. (laughter) Now. Now suppose, suppose—I should put it a bit like that and (inaudible) other side and leave it.

Now suppose, suppose there is an impulse, a new pattern of thinking or doing that hasn't done before. Like suppose, trying to bend that finger, and we take the cells that try to do it and we'll see how it will work out that this finger will begin to move separately from the others. That means that we have been able to separate some nerve endings somewhere and some cells in the brain that they function without involving the others. It means they must be myelinated because otherwise before their potential was diffused through the chemical liquids around in which all the cells are embedded, that is conductive, and they were going—part went where it's needed, but other parts excited things around it and therefore made me do the fingers that I didn't want to. That's conceivable.

Now what happens is this. How when you find—if you take, magnify what happens in the synapse or in the (inaudible), and do this and that, and magnify it through an electron microscope, then you will find that this is, taking this little bit, making it… Now, and you'll say that this will, to make it obvious that it comes from here, we'll make that here, also this.

[00:45:02]

Now an impulse comes here and begins—it's an electrical current—begins to work itself somewhere and nothing happens. But of course, the current path makes a change in the polarization of the liquid. If another impulse comes within the time when the polarization is not yet returned, then the other liquid goes already in a different place.

Now how will we say a nerve fiber works itself? This one, how will it work itself there? It will work itself and so that it goes here. Now when it comes here that cell and that one are also polarized. They have different currents here and the surface is polarized differently from the inside. I saw that the nerve comes there and—or anything electrical comes here cannot go there, cannot go there. Here it's attracted; here it's repulsed or with (inaudible). But there is only one way where it can go on moving is there, in the liquid. So you find that a nerve will do this and that, and that, and will reach somewhere.

Now once this has happened we call that myelinization, and it will actually be myelinated because now the second impulse has already a route which it can pass quicker. And therefore gradually that route becomes, that nerve fiber can conduct, can conduct without being involved with the cells around. And the more it goes, the more it becomes easier and gradually that nerve becomes like insulated from those things. And in fact, we call it myelinated because you see that there is some sort of surface that's formed on it which enabled it to conduct that without going to the side.

Student: Are you talking about that process occurring in the central…

Yes, but then—because in the central nervous system it's the same thing. There are synapses. There are cells, big cells. If you take a look at them you will see that there are so many—Purkinje cells, all sorts of cells. All the cells there are extremely complex. Some of them you can see with thousands of fibers like that, millions of them. In fact, they say that each cell is connected to 300,000 other cells. That's what they say on the average, from nothing to 300,000.

Now, obviously that the more connections you get, the more complex is your (inaudible). If there… You see that if there are cells that are not connected they have no importance in your life. They have no connection with anything else. But a cell—for instance, you're sure if you find the cells in the cortex which are connected with the thumb, they will have the greatest number of connections because it must be connected with almost every cell in the brain.

Student: Differentiation (inaudible)…

The discrimination is that…

Student: Myelinization takes place in the motor cortex, that's what you said.

I say not only in the motor cortex, in every other part of the brain. That's correct with the thalamus too, with anywhere. Everywhere where there are non-myelinated nerve endings, cells that are not—the connection between the cells, that's where you want it. The myelinization continues there. And of course there must be worked paths to the executing thing otherwise it has no value. Therefore it is actually path going to the mouth, to the eyes, to the ears, to all the other things, and to the spine so that it can perform something otherwise the whole myelinization is a useless thing. You can't learn a new thing without using it. It must be useful to your life otherwise it wouldn't happen.

[00:50:00]

Now this is of course, this sort of thing, how that grows and how it moves in between the—how the nerves grow and how they… You will find [Paul] Weiss has written that. It is a real pleasure to see what that man, the way he asks. He asks how do we heal things in the nervous system, how does this happen? He asked himself so many questions, many more than it's possible to enumerate, not only how the myelinization takes place. And he tried a lifetime with this to answer these questions with students and that. And of course some of the greatest, the most precise advances that were made in this sort of thing were by his school.

Student: What was his first name?

Weiss.

Student: No the first name.

Another Student: Paul.

I am lucky to know that it's Weiss.

Student: What's the name of the book, Moshe?

The name of the book, it's the… If you take any book on neurology and look for the name Weiss, you will find that he published articles throughout, in all neuroanatomy, neurophysiology and in neurology. He was a very productive person. And every time he wrote he didn't write an article to repeat himself, but what he did in the laboratory, what is done, how he does this, how this happens and that happens, and answering some of the questions.

Student: How come the attitude, the muscular attitude associated with the painful emotion or whatever is given up? Because it's integrated into the rest of the organism?

I don't understand what you mean. What do you mean?

Student: Well, how does it come about that the attitude or the spasm or whatever that is associated with the trauma is given up?

It's not given up. The word given up, I don't know how it is. We tell and you saw.

Student: Resolved. You could say resolved.

I say that I changed the configuration of the body. I change the configuration of the body with the assistance of my hand and what we have been doing today. And you could see that that can't happen unless something changes in the right eye when we work on the right arm. That means something changed in the left hemisphere of the brain in order to make that possible.

Now that's the answer. I didn't give up anything. You see the attitude—all the questions are always asked in that same frame of mind. Somebody gives up the emotion. Who gives up? Nobody gives up.

Student: Given up is not given in, Moshe.

And it's not given in either.

Student: Ok.

Nothing happens. This is… Remember how you say what happens with the emotions? You give up. How are you given up?

Student: Go ahead.

No, no. Go ahead, say what—how did you ask that?

Student: I asked… What I asked was how does it come about that the attitude, whatever it may be, that's associated with that experience…

Is given up.

Student: …is resolved, is given up.

Well, I tell you it's not given up.

Student: Okay.

It's not given up.

Student: It's not a matter of will. I'm not…

No, no, I (inaudible). But I'll tell you with that what we did today with the arm, what happened? All we did was moving it: pom, pom, pom, pom, pom. But the way we moved it, the lightness, the lack of effort, the minuteness—what does it do? It did that the person realized that he can do that. And therefore if you felt better it became less and less. How does this happen? All you did is touching his arm.

Therefore what happened is that his brain received a message from the movement happening in the outside. Look, it can move slowly, gently. Now those cells that with him which moved it, get—they actually have to stop doing that because you helped him to do it. Therefore they stopped working. Now when they stopped the pattern of the jerk is gone.

[00:55:00]

Student: Same with the guy who's got the crying face?

Yes.

Student: Right.

Now, therefore, now he can. If you did not resolve a sufficient part of the pattern that is necessary in moving the arm, if it's still painful, he will return to it very soon, immediately. But if not, then the change can be permanent because he became aware of it. Therefore he can restore it, try to feel it again, organize himself again and do it. And if he can't, he may ask you to help him again, and then he has learned to do it in all. Therefore he hasn't given up anything. He can still reorganize himself in the way he was before.

Student: Or he can go back to that.

He can go back to the—in fact, some people do it like that. They say, "Look, we will do it like that. We will do the thing and show that you can relieve that thing, the same thing, by asking him." If he becomes aware it doesn't matter what you do. You have to make gradually the move they do trouble, make it worse. If he can make it worse, he can make it better. But then worse and better are the same kind of thing which I tell you not to use when I explain. You see, you said "given up." "Better and worse" and "given up" are of the same sort of vocabulary which don't lead to understanding.

Student: How come?

They are borrowed from our daily life. Therefore, when I say better, I wouldn't say better. I tell you exactly: with less spikes, less, more smooth—the way it functions. Then that's different, but I am not judging whether it's better or worse.

Student: It's that old problem with people. It's that old pattern, even if it's painful, it seems awkward. People may not want to (inaudible) it even though they know that they could now have another way of behaving. They may choose to go back to the old one because it pays off.

And very often he does. Well for instance, there are many cases where you do it specifically. For instance, somebody has a sickness of the pituitary gland which makes it that you lose complete—tone becomes non-existent and that you can lengthen all the muscles to the limit. And that in every book on medicine you can see that you take a child and you take the arms, both arms backwards and touch the back of the hands, and they tell you that's pituitary disease. You have to cure the child, bring the child like that. Mothers bring the child to the hospital. And you will see in any book on medicine they show it, that this extraordinary softness of articulation to that is a very well-known disease.

Now this pays off so well that all the circus girls that you fold and put in a suitcase, they are maintained; they're not cured. When the doctor told them he will do something in order to make that disease disappear and make the child as stiff as anybody else, the parents don't want it—go away, and that's that. And the child will be for the rest of his life a diseased person but will flourish, provide money for the circus, and the parents who have the child who will grow like that an abnormal diseased person. But extremely important, extremely nice to see, see something which is almost impossible to believe. So it pays off.

He asked (inaudible) and left. He didn't hear. He said that it may pay off. I show him a case where it pays very well and then he's not interested. (laughter)

So now, today was a funny sort of day. I intended to have another lesson, doing some work with the arms again. I mean that from there, continue with that thing in different ways but it's gone. And I wanted to do it so as not to tire myself so much. You can feel that at moments I am getting hoarse. So there we are, wasted a lot of tape. Thank you. (applause)

[01:00:15]

But there is one thing clear: that unless you can change that way of thinking you will find it very difficult to apply the method really properly. The way of thinking is that everybody intends and feels to ask that way because that's our habit of talking. We are all used to that.

Student: What is that way?

The way you asked, "Give up." That's the way we use words without trying to find out… We are not talking about action. We don't talk about action. We talk about—we generalize, abstract and do like diffusion, diffusion of tension. I—years ago and if you asked someone on the street, you talked to anybody, nobody would find anything wrong with it. I don't find anything wrong with it either. But it's not what you meant to say, talking to you.

Students: That's what's wrong with (inaudible)… Why is (inaudible)?...

Well because to me curing, well that's a…

Student: (Inaudible).

Operation, yeah.

Student: (Inaudible).

Operation is curing.

Student: Why?

Because curing means restoring you to a previous state of health.

[1:02:14 – end of tape: IFF_SF_1976-06-16-PM2.mp3]

June 17, 1976 — Day 4, Week 1: Thursday Morning

[Audio: IFF_SF_1976-06-17-AM.mp3]

Pre-Class Conversation

[00:00:00 – tape begins in progress]

Student A: How do you feel?

Student B: I think I'll wait for Moshe. So, you know, we can do whatever we want but, but…

Student A: Nobody else…

Student C: I'm just (inaudible).

Student B: We can't dislocate the feet; they're not dislocatable feet. But, you know, between the four of us we could have (inaudible).

Student D: Oh, Dub has a question.

Dub: No go ahead, go ahead.

Student D: No you do it first.

Dub: Well we had a question yesterday and I don't feel like it's been answered…

Student D: Oh well then, I'm going to go first then! (laughter) This hasn't really been worked out very well but Edna and I were talking the other night and she had this idea of a potluck…

(audio stops and restarts with a new conversation in progress)

…dancing, it doesn't matter. (laughter)

Student: We call it rumba, no? (laughter)

Call it rumba. (laughs) Call it anything you like but don't cheat.

Student: Sunday and Monday Frederick Leboyer is going to be in town previewing his new film, "Loving Hands."

Leboyer will be here?

Student: Yeah, Sunday and Monday.

Another Student: Where?

He will be personally here?

Student: Not in this room but in San Francisco.

He was in my course in Belgium, and he will certainly come here with pleasure.

Student: Okay, so it's Sunday and Monday. I've got the poster in my car. It's at the First Unitarian Church and 7:30 at night.

Second Student: Both nights?

Third Student: Put it up on the bulletin board.

Student: Yeah. I'll put it up on the bulletin board.

Have you got an idea where he is?

Student: Just that he's in San Francisco. I don't know where he's staying. I can find out though.

If you find out, I will ring him up. Perhaps he will come here. (students offer inaudible suggestions as to how to find Leboyer) (applause)

Mark Reese: …make an announcement. I'd like to tell everyone that my theater company, Birnam Wood, is doing "Twelfth Night" this weekend. Anybody in the Feldenkrais class can get in for half price, a dollar and a quarter.

Students: All right! (laughter and applause)

What? What? What?

Student: His theater company…

Mark: We're doing "Twelfth Night" tonight and Saturday night, and "Tailor's Daughter" and (inaudible) Friday night. And I've got fliers. And if you want to come, talk to me.

Students: Put everything on the board… Put it on the board, Mark.

Questions and Answers

Student: Why don't you ask your question Dub? (Inaudible) with everyone here…

Dub: No, I just wanted to get my bid in before we really got lost, that's all.

Yes?

Student: Yesterday we talked about engrams.

Yes.

Student: And the thing that bothers me is the glue that holds the engram in there. Suppose you've got six people and they've all got their ears up this way, their ears to their shoulders. One of them sat down in a two-process event so when they stand up it'll be down. And another one will go to Feldenkrais and when they get up from an exercise they'll be down. And another one will go to Rolfing and when they get up it will be down. But what I want to know is the common denominator of all that stuff.

I explained yesterday. But as usual, these things are so contrary to what we think that we don't—it needs repetition and repetition from other sides, from different sides until you can grasp it. (laughter and applause) You know why you are…

Another Student: It's one of the old directors of HPI. (laughter)

You know why… I look at this with horror because I see my future (laughs) and you too. So therefore, don't be so cheerful.

Student: You can be useful for years that way.

Useful for anybody. Your question, and I explain yesterday that why, with this resolving, first without intention at all of doing any of lowering the shoulders or lifting the shoulders, just organizing the motor cortex so that the body works a uniform tonus through the body without any exceptional excitations and without exceptional inhibitions.

[00:05:00]

That means—you remember the rubber thing we showed last year—make a thing which is ready for action at every point without preliminary rearrangement; that's what we trying for good posture, the same thing. The cortex must, *is* actually, and after meditation, when it's successful, or after any kind of quieting down, or even with drugs also. Always when you bring the cortex into that state where he can function practically at any point without rearranging itself, without having to make a will effort to do it, without reorganizing itself, it means ready for—that's an ideal state which is not there. But everyone can get the cortex more or less into a state of functioning.

When we have that state, that's what we actually arrive at by examining the body and making very slow movement, making the person aware of where he is compulsive, where he has no choice, where he does it without knowing, without being aware. Those parts will never change and those parts in the brain, or somewhere in the motor cortex, in the association cortex, is a fixed excitation or a fixed inhibition which can't be removed. Nobody can do it for the person except if you open his head and twiddle there with a knife. Then of course, you will arrange everything. One day, perhaps when we will be able to influence the parts of the

brain, any one we know, and map it out, know actually what is going on there and reorganize the flow, which is probably...

That's a new trick that's actually part of my book, in the discussion with Professor [Aharon] Katzir which we intended to have—actually he was in Berkeley—start a piece of research with six other professors, a physiologist, and a brain expert, and Katzir, and other people to find out what's happening in the brain when we think, when we can't think, when we—what happens? What is thinking? What sort of change occurs in the brain that makes thinking what we know about it? What happens? Nobody knows. Is it—are the cells, what? What do they do? What happens there? How do they organize themselves? Nobody knows really what's happening.

And we had several discussions on that subject. Katzir was a much more knowledgeable man than I am, but he has his knowledge in certain domains much wider than I. For instance, I am sure that, though it's science, that he knew about entropy and thermodynamics more than I do. And also, as he dealt all the time with this subject, his mathematical tool wasn't dulled like mine after neglect of years. And therefore I turned to him always on those kind of problems when I wanted to steer clear of things I didn't know. And he turned to me for what Karl Pribram wrote for my wisdom. So that's it.

And there the word "flow" comes in as a thing to examine; that what happens is a flow in the brain. Flow what? That's a long story; maybe we'll write a book about it. But here, to answer your question, is you want to have a brain where the flow, whatever it is, or the organization of your movement outside, is smooth and without inhibitions, without excitations. And therefore each mode of action has the same facility of doing, that means you have absolute free will of you. Therefore you can't carry with you things there where you do and you don't know why you do it. Or that you must do it and you say, "Oh look, I can't help myself. I must have this and that" or "I can't do this and that." That is impossible with an ideal brain. All right?

[00:10:05]

Now when you do that we say that unless you understand that we have only one set of muscles—and that must be repeated a million times because people just don't think of it. It doesn't matter how many times I repeat, they ask me again a question which shows that they did not really (chuckles), it didn't sink into their head. We have one set of muscles.

Therefore I can have my shoulders like that because I've hurt my back. I can have my shoulders like that because I am depressed and I don't care a hoot what you think of me. I can have my shoulders like that for a million reasons. As there is only one set then what is sure [is] that in the motor cortex the muscles that hold the shoulders with the head, those muscles are under permanent excitation. And therefore the surrounding cells are under permanent inhibition because you can't make an excitation unless there is inhibition somewhere else around it. If there is no—you remember where we showed with the rubber? If you go one point there, all around is inhibition compared with that.

And only yesterday I showed you that if you want to lift that, learn to lift that finger alone, you must inhibit all the other fingers. That's called discrimination, differentiation. Therefore activity without inhibition is impossible. And in fact, all the real things that we learn, we don't learn, we just learn to inhibit the useless, parasitic movement. If I go on a bicycle and I fall from the first start, how do I learn to ride a bicycle? I am actually repeating movements which fail. I go on the bicycle; I fall to the right. I sit on it; I fall to the left. I sit there, try to turn—pom, pom, pom; I fall, the bicycle falls and I go off. How could I learn from that? Can you see, repetition is not conducive to learning at all. If I repeat any of those faults I will learn those faults. And therefore I will never ride a bicycle.

But the fact is that anybody taking a bicycle and mucking about like that gradually learns to inhibit the things that make him fall to the right, he inhibits the things that make him fall to the left, until he reduces the tension in his hands and realizes that when he begins to fall to the right, he has to turn the handlebars to the right. Or when he turns to the—I did the movement to the left. But when falling to the left, he turns the handlebars to the left and that keeps his balance. And when he becomes so fluent that he can detect when the bicycle tends to the right and move it to the right, he can also ride without hands. Therefore the handlebars will themselves direct themselves.

So what has he done? How has he learned that? Complete, he learned to inhibit the parasitic, useless movement. And therefore if you make no errors you don't know what to inhibit, therefore you can't learn. You see? That is so fundamental that I have repeated that in my lifetime at least 10 million times. And most people look intelligent, understand, and next minute they ask a question where they show that they persist and go back to their previously wired-in, committed brain, what they have learned and cannot somehow transfer that learning elsewhere. And that of course is a very great, important problem: the transfer of learning.

Now. So the inhibition is necessary, essential. Errors are essential for learning; for teaching, no. In teaching (chuckling) the less you make errors the better. But for the learner, the more he makes errors, you see the more he asks silly questions, the more you will know. Because if you don't repeat those things, that will—is sunk in his head an erroneous approach will continue all his life and every time you tell him something he will come up with his idea, which is the wrong one, and feeling that he is logical and therefore he's right.

[00:15:10]

You see, his question is logical, therefore everybody else feels that he is right. And I say that logic is only means that it is communicative. That means that it's general, that everybody else is agreeable on that thing, and therefore you feel its logic. But it has nothing to do with real thinking. So continue, you don't know. You're involved with me. Every time you ask a question in two minutes, the answer is two hours.

All right now. We have, therefore, a brain on which inhibition is an essential thing. And when we put a person into that state where the inhibitions and the excitations are gone, that brain is a quiet brain and is, of course, you can excite then any point or inhibit any point. Therefore it shouldn't be difficult for an ideal man to abide by any law or do anything.

While we, all of us, every one of us has a brain in which there are things, modes of action, which are so inhibited that he can't do at all. Just like for me, for now if I wanted to jump I feel I have a million reasons why I can't jump. The fact is I can. And if I avoid all those reasons I do at home exercise and I do jump. But in normal life I can't, I haven't got the time to organize myself. Therefore my brain is not free. Therefore there are things I can't do. All right?

Now I say that state of quietude on the cortex can be obtained by many other means. Only they are accidental; they are not methodical. They are not connected with everything we do but with particular things. See? And that's why this is more universal; it's an horizontal basis for almost any discipline that you learn. And I say therefore almost any discipline, anything you do, if you make that, if you explore that fundamental basis all round and you know it really, you will find that you can do your Rolfing better, you can do your singing better, your lovemaking better.

Any bloody thing that you do will be without previous rearrangement, without difficulty, without extraordinary acceleration. Just you are completely engrossed in it with that complete attachment as I do my work. You can feel that day in, day out my attention and my—I am not bored when I talk to you. I never have to change much my speed or do anything, and my answering is always—my whole knowledge is available at that moment without notes, without previous preparation. I consider that I have worked on myself to achieve that. And I believe that what we are doing, you are achieving that at a much faster rate than I did. To me it took me tens of years to elucidate the problems to myself.

Now we get straight to his question. Now by the way this is, you will see it's an extraordinary quality. You have to write that down. I talk and go around and round, but I don't lose the question and the answer and the detail. Can you see? That is my brain allows me to wander there and there. And once I have picked a point there is no inhibitions and no excitations that will not allow me to talk about any bloody thing without losing the North, coming back to the point where we started. Now.

So the question is, you ask why can the shoulders be relieved, lowered by 10 different means. I say that the means which I offer you are different in that respect that the emotional content or any attitude of mind or soul or whatever you want which is connected with that, will by itself without further doing, will, that feeling or emotion attached to that particular structure will come up by itself.

[00:20:05]

Come up is an idiotic way because come up means that it goes from the unconscious, which is lower down, coming up to the conscious, which is up. And you cannot imagine how much people are carried away with that word and believe actually that the unconscious is deep down. And in every talking, in every book you read, you can hear "deep from the depth of his unconscious." And because it's very deep it's difficult to fish it out. Therefore you need more years of work to get it out from that deep well where it's sunk. You can see that the ideas, the words and that, distort our thinking and make it concrete. The analogy becomes the

thing we believe to be the thing we talk about. You see? This is an analogy. There's nothing to do with the unconscious. It's not deep. The unconscious may be (chuckles) just on top of the head or on the top of the cortex. (laughter) Heh?

Student: Right.

How do you know where the unconscious lies? Because the thalamus is a little bit lower (chuckles) and there are emotions there. How deep is that?

Student: It's a good description because a lot what we're unconscious is of are things below the level of our head.

Huh? (laughter)

Student: It's a good description because a lot of the things that we're unconscious of is everything below our ears basically.

Everything below the ears is unconscious? Well I am very, very conscious that I have a stomachache (laughter) and it's below my ears. And when I have a toothache—oy, yoy, yoy. I've seen the other day, if you were very conscious of that though it's below the ears. Anyway it doesn't really matter it's… Laugh at it.

So now we have… How come—not why but how is it that that shoulder can be relieved or changed with different techniques? And can contain different emotional stuff somewhere linked with it, and in one thing it will come out and in the other one it won't. Yeah, that's the problem.

Now first of all, as we have one set of muscles, which I told you, therefore to lift the shoulders and lower is only one choice; you can only lift them. All right? Now when you say "No" you lift them. When you are afraid you lift them. You can lift them for a million reasons. You can't lift your shoulders—you can't do anything else with your shoulders but lifting them.

So what's the odds? (laughter) Any bloody thing you'll do that will be, which will compromise your security or your ability to defend yourself, or anything you do, you will do that to protect yourself like every other animal protects the carotid. It's one of the things that is the—it's necessary. All animals go for your carotid. And as soon as you… A boxer (imitates boxing) taught first of all, "Tuck it in, tuck it in," because if he got once a bash here, you needn't even count, you will be dead. So that is there.

There is another thing that you have to protect also, that is your genitals. All animals go for the genitals. If you see a tiger killing an animal, or a dog… If you see a dog attacking, if he gets a cat, he with his hind legs, he will completely with the claws destroy the testicles. The lower part, he will scratch it out. And you will see it's completely, it's automatic so to speak. It's a reflex movement. Watch and see animals attacking that, you will see what a dog…

You saw, if you didn't see that, dogs sometimes do train that on the floor. They stand there on the ground and with the hind legs with that scratch the floor, throw sand back. Have you seen that? They do that. Now it's exactly that movement that they do when they have their opponent or the thing that they attack violently lying on his back, and they will destroy the testicles first of all. So those things have to be protected. And they are so protected—and actually you'll find that in *Body and Mature Behavior* first said about 50 years ago—that the flexor muscles inhibit the extensors. You see?

[00:25:15]

And because the flexor muscles are concomitant or are necessary to protect your body, and therefore, therefore you can see all the paranoiac and the schizophrenic world, catatonic people, they all sit like that. Everything is… The rest of the body is exposed. "Kill me. Do anything but don't touch my blood vessels, don't touch my testicles or my sex."

Now therefore there is one way, there is a million ways of limping; not only shoulders. A million reasons for limping: bad shoes, getting kicked with a—get hit your toes with a stone, falling, jerking, skiing, skating, doing Judo somebody bangs you, playing football you can—and a million ways can you have a foot which is aching. But there is only the same foot, the same muscle; you can't do anything else.

Therefore how would you know when a thing is wrong and the chap doesn't tell you what produced it, could you? Out of the million? In fact, there are here probably 60 or 50 people. Each one may have an aching foot or an aching toe and there is not one reason; not one are for the same reason. So if you heal that in one way or another, what will come up? Skating? But the person knows what did it. He knows it but sometimes he doesn't; he doesn't remember. He can remember another day.

I can tell you something like that happening with me these days. I have a prosthesis in the mouth, (inaudible) teeth. Suddenly the damn thing broke. And I have an extra with me because I have an extra for everything with me (laughs). (laughter) And I—imagine this, imagine if I had some trouble with my teeth here in front. How could I make a, continue? So I found in London, it was in London, I found in London a dental mechanic—which was by the way very difficult because they want weeks to do it—and he did repair the damn thing. When I looked at it I thought it was not quite right. But I thought surely he is not an idiot, he knows better than I what I remember. I couldn't remember with that precision. It's probably a two-power difference. He soldered the thing together with plastic and I used it.

And for the last few days I have, continues to take here and I can't understand what's happening. The last few days, I don't know. I gave Tom for his teeth something. I have been taking that Merfen tablet which relieves pain because it's an antiseptic for… I thought it was I have pus under a root or something like that. This morning it occurred to me to have a look on a flat real surface, on a marble. And lo, it was uneven. He didn't solder it properly. And of course it was pressing on that tooth.

And of course, being a dental surgeon myself, I have a piece of emery paper and pom, pom, pom, (laughter) I organized that, took off the tooth out, and I feel I have a new mouth. (laughter and applause) So you can see if I did this, as I have only one set of teeth and one set of muscles, if I did not use that kind of thinking which I recommend to you, I would go to a dental surgeon and he would do what he did to Tom: took that out and would probably find that there is pus on that. Otherwise it wouldn't be painful by pressure, with a few days pressure on it, excessive pressure.

[00:30:20]

And by the way, the excessive pressure actually produces under the root an accumulation of liquid and the thing swells to make the thing possible. And therefore infection is the only thing which can result from excessive pressure because there opens the gum around the tooth, and there you are. Therefore the best thing is to pull it out.

By the way, that's how I came to have that rubbish in my mouth, because I relied on people who always did that. Anything was wrong, they made the hole bigger, filled it. And then the next year (chuckles) the filling fell out and they had to make the hole bigger, until then they pulled the tooth out and put me a piece of steel, piece of something else instead. And therefore if you begin to do that cobbler repair (laughter), eh business with tooth, you may be sure that you won't have teeth and that you will have to have a prosthesis because nothing is done there to do anything serious.

So you can see that this is quite general, it's not only your shoulders. Any damn thing that happens, we have only one set of muscles who can express what is going on in your brain. Now whatever happened to you, it is only way of defending yourself—finding yourself attacked, protecting yourself is lifting your shoulders. But the reason for doing that can be a million, a million reasons. For everyone a different one. If you were a slave, you were a Negro in the South, your lifting the shoulders would be for a different reason than a banker in New York who lifts his shoulders like that. But both would lift the shoulders.

Now when it comes to this we get into something which wasn't clear from yesterday. And therefore you asked the question. Can I take this off?

Students: Yes…

Or may I take it off? I can. (erases then writes on chalkboard) I ask you some questions and please give me the answers you know. And the questions will be trying to answer your thing by yourself. Anybody who can tell an emotion or knows one, tell me one.

Students: Anger… Sadness… Happiness…

Anger. (writing on chalkboard)

Student: Fear.

Is it a feeling or an emotion? Fear. (writing on chalkboard) What else?

Student: Love.

Love. What else?

Student: Grief…

Greed.

Students: Grief…

Grief. It's funny, somebody would think love evokes grief, anger, fear. It's something, maybe there is an analytical connection between them. Yeah, come on.

Student: Joy.

What?

Students: Joy…

Joy. Well that's logic, that's what I told you. Logic. The only thing you can do with logic is, if something is short you make it long. If it's longer, if two things—if one leg is longer, the other one is shorter. That's yours, you're a (inaudible) chap. Therefore if it's grief, it's joy. Now that's logic. Now find something illogical.

Thomas Hanna: Lust.

Lust! That's illogical *complètement* [completely].

Student: Say it again, Tom. (laughter)

Is lust an emotion? Is lust an emotion or a vice? (laughter) Surely, how do you lust? I have never seen somebody in a state of lust. Come on, more.

[00:35:10]

Russell Delman: …nothing unless it leads to action.

Huh? (laughter) It must lead to action. Yeah, yeah, sure.

Student: Emptiness…

Emptiness. Where? Empty where?

Student: Hate.

Hate. Yeah, hate. Sorrow and grief would probably be the same, very near.

Student: Hope.

Hope.

Students: Jealousy… Contentment…

Look. One thing I will find you that, that's what I… You remember I always said I don't want to deal with feelings, I don't want to deal with emotions, but I deal with them more directly and more than any other discipline does. As you say that you, with some of you find that the patient actually, once you do that, cried, tell you stories, things which we will see why and how, and that will answer his question.

So you know why? Because, you see, if I ask you the number of emotions, you found emotions. And what about feelings? What feelings do you know? What's the difference?

Students: Warm, hot, pressure… Heat, cold… We're using feelings as sensations… Sensations?…

You can't have sensations and feeling being the same thing. There are only five senses. Therefore a sensation can be only the sixth one, the kinesthetic sensation, and that's all. But all the rest is feeling.

Student: Right.

You can't have a feeling going through the nose or through the eye, or a feeling going through the ear or through your skin. Huh? Surely. Suppose you are blind, therefore you wouldn't have that emotion; you wouldn't have that feeling. You can have the sensation of seeing is gone but not the feeling.

Now what is feeling? I'm asking sincerely: what's the difference between feeling and emotions? Only that with emotions you can make something derogatory. You say he's an emotional man; she's an emotional woman, that means that she is no bloody good.

Student: It comes with movement.

Huh?

Student: Feeling is something involved with movement.

Movement?

Student: Uh hm.

Movement is a feeling or an emotion? Uh?

Student: An emotion is obvious.

I only say, look, 60 people could not produce more than that after a quarter of an hour of pushing them. That means that we know about feeling fuck-all compared with movement. How could I imagine, examine something like that where 50 people don't know more than six words. So six feelings, six emotions. And therefore, it's so crude…

Student: Right.

…that if I start with anybody, you get into the same…. It's an art for the moment, all those psychiatrists and psychologists, and not a science. And you can see that you all deal what you did, Bioenergetics and Reichian armor. You defended everything. You undid the armor, many of you. And so how much, how many emotions do you know? How many feelings have you freed? Because it was all the armor was defending it, isn't it? How many Reichian people have here? How many Bioenergetic people have relieved pa-ta-pa-ta-pa-cha? Where is it? How come that you don't know any feelings?

Student: I only have two (inaudible).

Yeah, I can add you 50 more.

Student: You didn't go to feelings though.

You see, nobody has here—look, jealousy. (writing on chalkboard)

Student: We did it. We already said it.

Now when you say "love," what about possessiveness? What about parental love? What about…

Student: Filial love.

Huh? Filial love. What about… And in any one of those there are millions of varieties. It doesn't come to your mind because it's so crude in our field. Nobody has ever developed feeling. Nobody has… You leave it naturally. Naturally it grows just as much as the natural intelligence grows. It means enough to deal with the surrounding immediate necessities. It means an average idiot in the street, that means you and me. If you methodically don't use your abilities you get into that state.

[00:40:00]

That's why I don't deal with that. I don't touch that because that's only a source of discussion. Because it's an art, it's not a science. Nobody knows anything about it more than you and I, about this. And you can see that we know nothing about it. The word "love", the word "love" has at least a hundred different shades, and not one of you has the same love. In fact all the women that I had, I never found two who were the same, even in relation to

anything, even to respond to a kiss or to anything except in a great excitation when, I don't know, probably something happens which is common to all of them. But getting out for breakfast was different for every one of them, and taking off the clothes is different. Everything is different and yet we don't find a word for that. Nobody thinks of it. So this is not a way of dealing.

Now I put this in order to answer his question. What has it to do with his question? I make it intentionally long and roundabout so that you can see that we can't answer questions like that, not because we are not intelligent, but because we have committed our brain to a way of thinking which makes it impossible for us to see beyond it. You see? And this is the object of all my teaching: (chuckling) to break down this general inhibition and inability of using more than 10 percent of our thinking. Because it's logical, it is self-contained, it satisfies, therefore you stop thinking. And you can't. Now this being so, let us see.

You see (chuckles) here there is a complete blank. Now we go and find out what our understanding about emotions is and how idiotic that is. And that, how come that questions as he asked, and the question that I answered yesterday and was asked which is exactly the same… How come that you don't see through it? And that you listened to his question and didn't say, "He answered you yesterday"? Because you don't see the connection. And that's not because you're silly or uneducated, only because you hear the words and don't think. The words evoke a complete answer and you feel that's done.

Diffusion of tension is a very obvious, logical sentence, and it is satisfying to a man who doesn't think, who is used to think with words. I mean his diffusion of tension is very clear. So after you diffuse the tension, that's nothing to talk about. How do you do diffuse a tension, I don't know. Especially—I can diffuse a tension in a spring. I can diffuse a tension in a gas, and also by doing something to it. But in a human being how you diffuse tension? I don't know.

Now this being so, here are the questions you are going to answer: what… Funnily enough, what about aggression? (writing on chalkboard) Is aggression a what? A feeling? An emotion? What about…

Student: Can't tell the difference.

What about self-assertion, huh?

Student: Self-esteem.

Self-assertion, self-esteem. Inferiority, a sense of inferiority. What are they? Emotions, feelings, states of mind, what are they? Huh? Look, isn't that ridiculous that so many psychologists who write so many Ph.D. theses have no answer to my questions? And not only the Ph.D.'s, their home faculty and their field faculty have no answer to that either. Or the answer will be such that will satisfy only people who deal with words. Now my question now is which of these can be pent-up? (laughter) Huh? Which of these can be pent-up? Which one?

[00:45:00]

Can you pent-up hope? Can you pent-up jealousy? Can you pent-up possessiveness? (laughs) Can you pent-up anger? Can you pent-up fear? Can you pent-up love? Can you pent-up grief, joy? And if they are pent-up, what— huh? Aggression can be pent-up because all books are full with aggression being pent-up. (laughter) All books on psychology, on psychiatry have aggression pent-up. Yeah. Why only this, why not the others? Can you pent-up joy? Can you pent-up lust? Can you pent-up hate? And now what do you do with aggression to pent-up? When it's pent-up, what do you do?

Student: You inhibit.

No, no, but what do you do with aggression when it's pent-up? How do you cure? What's the term used to get rid of it, to release it?

Students: Releasing…

No, you don't release it.

Student: Expressing.

Expressing is a means of doing it. Aggression is expressing itself; you don't have to give it expression. I mean if I am aggressive, I don't need express it. If it's not expressed it's not there. There's no expression. None of them do exist unless they're expressed, isn't? You wouldn't know about it unless they are expressed.

All right now, but what do you do with aggression to work it off? If you have a pent-up aggression you have to do something to release it, to make something to reduce it. So you chew a carpet. (laughter) Isn't it? And then you work off your aggression. (chuckles) How do you release a pent-up thing? How do you stop it, make it pent-down not pent-up? (laughter) How do you pent that down? How do we pent-down any of these feelings? (laughter) How? Pent-down.

Can you see it's enough to think and not use words to sadly realize that what we say about it is just sheer nonsense. Because if you can pent-up a thing—pent-up? You can pent up a thing? That is a material thing; you can do something. What is pent-up? It means the tension or the… What is increasing something? What is pent-up?

Students: That means to hold it in like… Put a fence around it. You pent-up an animal… More useless than you need it to be…

Yes, all right. But when aggression is pent-up it accumulates. Getting pent-up means there is more and more of it, and you have to put it, contain it, isn't it?

Students: No, it just means it's contained… It means it's contained to the point of swelling up.

But if it is contained it must have been… If it were not there, there wouldn't be something to contain. It must have a dimension otherwise you can't contain it. What do you want to put a, you put a—look (chuckles)—will you put against an abstract point? Can you pent it up?

Student: Well I think it's just like an erection. (laughter)

No, an erection you can't pent up. No but I'm saying you can pent up only something which has a dimension. If you put a fence around it, you limit it. It must have a dimension. Now what dimension has you got in any of this that you can pent up? I say that if you pent up, these are things that have to do with the brain. Therefore anything that there that would pent up or would be becoming stronger and stronger until you have to work it off, until you have to release it, or until it release spontaneous aggression which you explain that most of the violence everywhere. You believe that that is pent-up aggression. And it's pent-up to such a tension, to such a potential that the person cannot contain himself. And therefore the judges are very lenient with him and say, "What can you do? Poor boy, his father is a millionaire and has always a lot of time, in the city he spends all his time. He has no time for the little boy."

[00:50:20]

Now this little boy now mugs people and takes their money and burns cars in the street, and sends letters to the executives. Therefore obviously you can see how, poor little boy, how he suffers. Therefore, and you're going to put him in a prison. And of course what would it help? It wouldn't help; the prison wouldn't help. You have to do something to him, give him a, do something to him, give him, pay him for his suffering. Is that? That's the idea because aggression is pent-up. It increased to a state where he can't contain himself. You have to help him to hold it. Yeah? All right, can you see how much nonsense we get there?

Now. But that is the same thing with joy. It's not only with aggression. You put it in the same breath. You said all these things. And hope? Then what happens with hope that accumulates, accumulates, accumulates until…? Why doesn't it burst out like aggression? (laughter)

Now you will find a funny sort of thing when you joy. When you have joy and this works up, pents-up very much, it usually finishes in aggression. (laughter) Huh? People go and become joyful, then and then together they go and put out such an aggression that nobody else could do it. I put it up in that way so that you can see the ridicule of the idea.

And the idea is this: that emotions, they are not the same. Because in words, you see, we put them all as if anger and aggression are the same thing. As if fear and hope have something in common that's the quality. They have in common one little thing. How do you experience these things? How do you do that? With what instrument? With the eyes? With the ass? With which part of yourself do you perceive hope, anger, aggression, self-esteem, fear, love, possessiveness, joy, lust and all, and hate? With what?

Students: With the brain… The body…

With the brain? How do you know with the brain? You just say so. I say so. Who said the brain? How do you know that is the brain? Maybe it's the stomach. It used to be, it used to be said…

Student: The heart.

…that hope, that sorrow, that anger, they had—the Greeks and the ancient cultures had a location in the body for that.

Students: Right…

He is green with anger, that means it has to do with the gall bladder. He is liverish, and you can't be liverish and be joyful. Huh? You never saw hope with a body like that and the eyes closed. Can the hope of the humanity (continues in a sad, trembling voice) that's the hope of humanity. Have you seen that? (loudly and jovially) Hope of humanity, ha, ha! That's it. (laughter) So you see some, any of those things—how do you express anger? (shouting) Will you stop that or I'll kill you! Huh?

Student: Let her alone. (laughter)

Now your "let her alone" was not angry. (shouting) When I am angry, I will take you out—grrr! There. Now what, with what do I feel anger? How do I know I am angry? (laughter) (shouting) If you don't stop laughing I will do something!

Student: Finally. (laughter)

Now how, where could I pent this up so when it bursts I really tear her ears off and also her hair, and kick her and destroy her? (laughter) Where would I have to pent it up to that amount, elevate the tension, my anger against her?

[00:55:15]

Student: In your adrenals.

So what I showed you is an example of performance. I could actually, would actually do it. Because when I'm really angry and I can't contain myself and the judge will say, "He is right. How could he… She did him a trick like that. Which man wouldn't kill her for that?" (laughter) Then the judge identifies with me and says, "Look, a bitch like that, well he is right. He is right to have destroyed her. And he will give him, pay tuppence because he transgressed the law. He'll pay a fine, tuppence, and he's free." (laughs)

Now, therefore I say so long as we don't know what, how to deal with these things and understand what it is, and understand that we can't pent up any of those bloody things, and yet they are pent-up in all the things that I know. In all the books that I know there is not one that doesn't pent up this aggression where it comes to a level where you can't contain yourself and then you must work it off. And there is always means of working off. And the

working off is actually the chewing of the carpet. They said that, the people, that Hitler was chewing the carpet when he was angry.

And I know that the Japanese have a special thing like that. When you are angry you take a pillow, and where people are angry, wife and husband, they should fight with pillows to work off their aggression. It has a name. What's the name of it? There are books on that. And you actually turn, and I can show you many, many, many different techniques where they have to…

By the way, the idea itself that when you have shoulders like that that you should do something violent (makes sounds), many movements, like on a bed. They kick with the legs and kick anybody kick (makes more sounds) until you are in an ecstasy where you don't know. And then what sort of aggression is that where a chap kicks the bed instead of kicking whom he wants to kick? (laughter) You will never satisfy me—if I want to kill somebody, if instead of killing him I kill a kitten or tear a book in pieces or break my furniture. (laughter)

Student: Hello?

Huh?

Student: There is an answer for it.

What is the answer? (chuckling) Buy new furniture or tear other people's furniture. (laughter)

Student: To be a (in Hebrew, inaudible).

What?

Student: To be (in Hebrew, inaudible). Losing one's ethics/morals. (laughter)

She gives you the most wonderful, religious answer. You should mold the vices and the lusts of the people so that they can contain themselves. That was done for the last 40,000 years and it doesn't work. (laughter) It doesn't work.

You can see that it doesn't work—only yesterday three people were kidnapped and killed. Nobody has anything against them. Just for demonstration of the pent-up aggression that they have, of the pent-up grief that they had, they had to kill the American ambassador, his driver and if he had a cat, they would kill the cat too. (laughter) So much aggression was, so much grief was against the American policy. And if you believe… I bet you that if you find the people who did it and you asked them what is the American policy, they don't know. They don't know. So now let's go on now and wipe this off (erases the chalkboard) and get to some real sense.

And by the way, by the way, my usual test in any of those things, when you say it leads to no action except to destruction, what can you do? If somebody is too joyful, what could you do? He's hilarious, he dances, he jumps and he breaks everything, you see? And he is so, he's so,

he laughs, he interferes with everybody, makes such a "Ha, ha, ha. I'm happy! Ha, ha, ha. I'm happy!" (laughter)

[01:00:20]

Now with that, what do you do to him? What happens? If you say he's joyful, what do you do? Kill his joy? (laughing) Then you are joking, killing… You kill joy, that's terrible. What do you do with any of these things? Somebody is lustful, what do you do to him? Present him with all the women in the world so that he works off his lust? Huh? (laughter)

Students: That's a good idea (laughter)… It'd be a nice Ph.D. program…

Huh? Well the answer to all that is that you must look what was acting to produce those words. It means do something where saying the thing, explaining it leads to action, leads to movement. When you do that all these answers, all these silly, idiotic questions I asked have a simple answer.

You see (chuckles), the same brain that a minute ago showed you the exuberating joy and the violent anger I had, I assure you that I didn't put them away in any hole. I didn't pent them up and keep them for tomorrow so that if I do it again, it will become more violent or more joyful. And it will not grow. It will not do anything except if I learn next time to make my exhibition of anger more realistic, not only through my legs to my arms but also with my legs, with all my body. Then you will see anger, what it means. (shouting) You will know what anger means! Aaah, and you will feel it and get frightened too. (laughter)

Therefore you see, anger, any of the things that we read here, if you take a sample of all of them, they are the appreciation of the person of his own attitude. When a person feels what he does and he appreciates what he does, then he knows. Now anger is a thing like that. At the beginning when it's small you can still know that you're doing it. Now when it becomes so violent that you try to transgress and put it on somebody else, it may be so violent that you don't even know what you're doing. That's why we say, "I was angry; I don't know what I did. I killed her. And now I'm going… I'm sorry. I go to the police and say I killed her."

Therefore I appreciate what happens in me, the state in which I am. (chuckling) If I am in a state of kindness, you see, I am in that. How am I? Now I am in a state of quiet, simple attitude. (to a student) Is it still painful in your shoulder? No. Did you sleep well?

Student: Yes.

Yes. You see? Now what…Ah, show me your tongue. It's very nice. Ah, that's clever, that's clever. You see? Now where's my anger gone?

Student: Went back to the pen. (laughter)

Pent… Now, you see therefore the anger is created through my appreciation of what I do, nothing else. And my joy is when I appreciate what I do, my state. If I appreciate my relation

to him and the way I act, do to him, how I organize my face, my voice to relate to him, then I appreciate that I am false. I ask about his rib but actually I think, "To hell with him, he should have died. He should have broken his head not only his rib." That can also be a danger. You can hear it in my voice. And anybody who can, who has the experience, would know if I ask him.

[01:05:00]

By the way, when you stopped me you were false, a minute ago. Anybody could say that you did not do what, that full-hearted. It was not. It was like playing an act like I did, but you didn't feel it.

Student: Right.

Right.

Now you will see that if I don't know that I am—ooh! I forgot one sort of thing, that one of the things that will show you that pent-up idea of the accumulation of that and growth of that, that that's completely idiotic. What about depression? Nobody said that. (writing on chalkboard) How do you pent up depression? Why don't you pent up depression and pent up aggression? Huh? And how do you work off depression?

Student: You do.

How do you work it off? Like aggression, by chewing not a carpet but a glass? What do you do?

Student: A marshmallow.

Marshmallow does it. (laughter) I can tell you something. (chuckles) I know a very nice lady, a very nice lady who is actually...

Student: Moshe, you're making my head crazy. (laughter)

I know a very nice lady who says when she is depressed there is only one thing she can do to get rid of it and that is go to the town and buy a hat. And she never wears a hat (laughs). (laughter) But she has a collection of hats, new, brand new, of all qualities: Panama and French things with needles, with all sorts of things. She has a collection of hats because every time you can only judge how much she is depressed, how much accumulation and pent-up depression was in that woman. And every time she released that depression by buying a hat.

Now how do you pent up depression? (writing on chalkboard) And to what degree? That can be so much pent-up that you can commit suicide. Many do.

Student: I think depression is in agreement with the society. You don't have to pent it up. You can walk around being just as depressed as you like. You can let it out.

Look, if the society does we should all be depressed all the time. But I see you laughing now so you're not so depressed.

Student: But it's done like aggression. You can be depressed and...

You can't be depressed with me and laugh at the same time.

Student: No.

No. You see the depressed people that are—a depressed person who is going to commit suicide is not laughing. Or when he's laughing, he's laughing with *yasherkes* [Yiddish, meaning to make believe or put one's best face forward while inwardly crying], if you know what that... (imitates the kind of laughter he's describing). That's the kind of laughter that he will laugh. That's not laughter. Nobody will be mistaken that he is joyful.

Therefore the answer to all these questions is that they are an appreciation. (writing on chalkboard) Now that must also be explained. Why appreciation and how do we appreciate? How do we appreciate our own state of action, of mobilization? Appreciation of one's own state of mobilization, attitude at the moment, state of mobilization, that. Now this is like saying that...

Student: Moshe, the appreciation of emotion?

Not of emotion. You can't appreciate the emotion because how do you know? If you didn't know words, what would you know? That you're angry.

Student: Appreciation (inaudible).

I told you that a minute ago. I said that appreciation needs explanation because it's a word. I started with that. You didn't hear. And yet I speak loudly enough, so you didn't want to hear it.

Students: Why not?... Emotions could be the opposite. They could be...

Wait a minute, let me finish. I have enough with that. Appreciation, appreciate, and I said that needs explanation. That I started. The word appreciation needs, because it's a word, it needs as much change as aggression but it is because you appreciate your own state you understand what it means. You feel. (chuckles) You know your state. But the word "appreciation" is actually due to the ability of awareness. How are you aware? That's the same thing. So I could appreciate—don't be. Become aware of your own state, which is exactly the same thing. But awareness to me is also a word.

[01:10:10]

Student: Right.

Therefore unless you know what it, where it comes from, how you can increase the awareness, make it smaller, you don't know what awareness is. Now you can see that I do because I make your awareness greater and smaller every time I want. How? Through movement, it means through doing something. It leads to action. Then I know what it is. All the rest is just rounding, turning in vicious circles.

So awareness. When you become aware, now when you become aware it's an action. If you don't do it, you don't do it. (writing on chalkboard) If there are two points like that and they are brought a little bit nearer, they spark over—whoop!—spark over. That's the emotion. You move them a little bit away, there is no spark, there is no emotion.

Now every time this is when you become aware of your state of excitation and doing. Then you call it, one of them is that kind of state where you feel easy, graceful, simple and no special mobilization. Then you say, "Oh, I am pleased. Oh, I like myself. In fact, I have no worry. Beautiful day, nice people." I see everything in that state. I appreciate that state of mind. Somebody tell me, "Are you aggressive?" I say, "Aggressive? What for?" "Are you depressed?" "I have no reason."

Therefore it's I who have a reason. I am doing something and appreciate that, become aware of me mobilizing myself in any of the modes you saw. Therefore if you don't produce the mode, there is no place where emotions sleep. There is no place where sparks are stored or pent-up. And when I approach the thing, I go to the store, take a spark and spark it over. The spark comes through the action of there. The emotion comes through the action of my body, of myself.

Student: But the way you set up how the spark is going to take place depends on how your muscles and (inaudible) are set up. So the setup is important.

No, not the setup, what you do with it.

Student: What you do with the setup.

And your appreciation. You may do with it and not know, then it doesn't matter; there is no emotion. For instance, if you live and you don't appreciate that the trouble or that inflation or that any other thing which bores you, which you say you are depressed all the time. If you don't, if you are unable to appreciate the economic state of the country or of the world, if nobody tells you that…

In fact, for about 40,000 years nobody talked about pollution. And now you're depressed about your bloody pollution because you are aware of pollution. Why weren't you aware before? Before you know what you thought? You said, "It's a foggy day." Now you say, "It's a smoggy day." And now you say "smoggy." And then why do you run your car? If it's smoggy, lay it off.

Can you see that it's all cheating because your depression, what you say now, you're depressed about something. You are depressed by Nixon's thing only because you are aware

of it. Otherwise you wouldn't know and you wouldn't be worried about it; you wouldn't do a thing about it. Therefore it's only your organization, the spark that you produce is the emotion that you do.

Student: An emotion is a function of an engram.

No. An emotion is not an engram. I don't know what it is. And he doesn't know what is a function of an engram. An engram is a word which describes something which nobody has ever seen or touched.

Student: I give up.

Give up, of course, because the engram can't do a thing. The engram is what you try to describe the memory of something. You say that's an engram. Now therefore we are not talking about memory, we are not talking about anything. We are talking about how are emotions produced. And therefore you see, the first emotion (chuckles), the first positive emotion is the nipple in the mouth.

[01:15:05]

The first negative emotion is of falling, being lowered or heightened fast. And that one, to that the body responds about 20 seconds after its birth. So it's not learned; it's inborn. The fear of falling. We call it fear but actually it's a reaction to falling; it's not fear. But if that weren't there we would never know or experience fear at all. We wouldn't know with what to do it.

Student: Moshe, if I have...

No, no, don't complicate. I'm still answering his question. Now look what happens. Don't complicate it. You will get everything. In another few years you will know everything. (laughter) This is a better approximation than last year.

Students: Yeah… Yes… (scattered applause)

All right then. So. (chuckles) Do you know what I want to say? I don't. You know why it is? Because I answered him with this time with a personal emotion to him and that stops thinking at all, wipes it out. (writing on chalkboard) I say if you want to learn, stop admiring the teacher. Stop admiring the teacher and stop denigrating yourself as being an idiot. Once you go between those, you don't listen to the teacher and don't think that he's a god or that he is a teacher, and you don't think that you are unable to do as him. If you stop being that and stop being that, then you begin to learn.

Students: Um hm… Yeah… Right on…

All right. So long as you venerate the teacher, every time he speaks you think, "Look how clever he is, how silly I am." In words it means the same thing: He is clever, I am not. He has

a long leg, that other one is short—that's logic. And therefore whether you want it or not, the more the teacher shows off, the less the people learn. They learn, they lose their self-esteem. They can get—they can learn that and repeat the damn thing but they don't accept it. They don't change. And if they don't change they haven't learned anything.

Now let's go to the thing I showed yesterday. Look, there is raised shoulders. (drawing on chalkboard) (laughter) And of course the head is then here. (chuckles) You see, you couldn't raise your shoulders better than that. (laughter)

Student: Those are wings.

(chuckles) (inaudible) Now with raised shoulders like that, I don't know what the reason is, but I certainly know that something has, something not good, something which threatened the existence or the self-esteem of that person to the point that he produced that sort of reaction to make his life possible, that is something very difficult. And therefore, this he will not have, he will… During the time from the first time it happened, he only raised it a little bit. And then it appeared in life and as he was already sensitive on that point, he began to—we talked yesterday about impotence, a simple example like that—then with each time it is impressed more and more and more. And we remember that we can go back to the primeal cry [Primal Scream]. You don't remember?

Student: Yeah.

I explained it yesterday. How come that you don't get it?

So we have then this is repeated and then and gradually you find that it is repressed in the unconscious, and I keep on my shoulders like that. Therefore on my cortex there is a complete inhibition of lowering the shoulders, or if you like, an excitation leaving the shoulders up like that, and I don't know even. Finished, I forgot it. Anyway you like to look at it. Depending actually, it may be sometime an excitation, some by… It depends.

[01:20:25]

Now you begin, this person has therefore got that and this part of his cortex cannot be used anymore. Whether he shaves himself, whether he takes his pants off, he still when he, he holds his shoulder; he can't do anything else. You can live like that of course, easy. But he doesn't know. But I showed you that yesterday that, didn't I?

Students: Mm, hm…

Well that's a bloody the same thing. He can't let the shoulders go and he doesn't—in the long run, he doesn't know that you can do that. And as the muscles are not used, the joints, the muscles become short, string because they are completely excited all the time. That's why you know that it's not an inhibition because those muscles remain contracted and short, therefore it's an excitation and forget the inhibition. And they are maintained like that.

And each time it gets stronger, harder and all this, everything that surrounds it is inhibited because you then, in order to hold that, you have to stop—look, look what would happen. But if you lift that, the muscles get—look, the shoulders; look the back and look. Then you have to inhibit the muscles of the back that would tend to take the shoulder blades apart, isn't it? Now at the same time, as you don't do that, you can not neither straighten the body, because if you do that you'd have to take the shoulder blades together and therefore lower them. Therefore you see, once you got an excitation like that there is inhibition all around. But this is an excitation, not an inhibition.

Now you go on, you go and try. You go, first of all you go to an encounter movement. Then you touch it on the surface and you find the chap touches—anybody touches you and then you suddenly become aware that you have your shoulders up. You thought that you were born like that, that your body's like that. Then somebody touches and if it's a friendly person, suddenly you realize that you're holding it. So.

Now when you feel that you feel a bit peeved. All the others don't and you hold it like that. You say, "Ah, something is wrong with me." Heh? Then next day what can he do? You only felt awkward with the thing becoming a little aware. It has nothing to do with the change. Go back. Change is minute. But now you are worried about it. "Look, something wrong with my shoulders." You go to a physiotherapist, to a chiropractioner, or a masseur or something, or a Rolfer and say, "Look, can you help me? Something's wrong with me like that." So he does.

Now already, with all of them, some people will benefit and actually contact, realize that there is something wrong with (inaudible), and some will get an emotional upheaval by being restored to the normal. But that must happen that it, the restoration is not only in the shoulders but elsewhere too. And therefore it depends on the… It can happen also with an encounter man who is clever enough.

I mean I told you that what I am trying to show is show you a wide, scientific, intelligent basis on which all these disciplines can only thrive and—because none of them deal with the problem so fundamentally. They deal with one aspect of something. And therefore all of them are valid but none of them can be more than a part of the system we are talking about.

Student: There's no grounding for them.

You see? And therefore actually I believe that once this is generalized you'll find that none of the systems will deny it, will only say, "Look, it opens my eyes. It makes me see to which people I should apply my technique with 100 percent success instead of doing it with a 25 percent success," as you do with all the other things which have, none of them, nobody claims more than 30 percent success. Analysts don't.

[01:25:20]

Student: est [Erhard Seminars Training] does.

Who?

Student: est.

est doesn't. *est* claims something which cannot go wrong. (laughter) Therefore… No, I think I admire the wording of Werner [Erhard]. You know what *est* claims? The only thing that he claims is that (writing on chalkboard) *est* will so transform, will so transform your being (chuckles)—you don't realize, you're all things like that; people don't know to learn—will so transform your being that everything that you can't do or everything that you must do, which leads to your, which is disagreeable to you, will improve, will be changed in the course of life itself. (laughter)

And there is nothing to laugh because that is correct. (laughter continues) Because if it doesn't change in the course of life itself, it's not worth having. (laughter continues) But therefore, now what you said is not said in *est*. They are much cleverer than that and more efficient. (laughs)

Now, so you see now, you can go on any of the other things and go deeper, closer, closer. Then you'll get the [Arthur] Janov, that the lowest; it's the primeal cry. (chuckling) What can be more fundamental than that, or backward? Now none of these things, none of these things demand of you to change your shoulders except Bioenergetics perhaps, or [Wilhelm] Reich; he will say that's armor.

But how does he set about it? With the words or with a movement that has nothing to do with it, and makes you do that movement many times until you lose control over it. You get in a state of ecstasy where you can't do anything else. You repeat the same movement a million times, more and more violently until you have to involve the whole body, and somehow you will maybe also involve your shoulders and get rid of that. And it happens. If it didn't happen, Bioenergetics couldn't exist one day. Except how long does it take? How much do you have to do of it? When does it happen? When doesn't it happen?

Every one of the things we use, every one of them can produce it, but only by a fluke, by a chance. Where the person who does it and the person who is done happen to have a common relation such that they understand where to go and what. But most of the time the people who do it don't know where to go. Therefore I gave you the example yesterday, and again it is like having a dark room with a sleeve where you put your hand in and you fumble in the dark, everybody being blind and ignorant. And you hope that you will get the right thing into the right place. That's it.

(writing on chalkboard) Now here, we go here and take that bloody head and the arms and see how we can bring them, this one there and that one there, and that one up. And we do it without pushing, without pulling, only make the person aware that in order to do that he has to do something. You remember we did that. What did we do? We didn't force you to do it. We didn't pull you. We didn't push you. But you only made the thing, move it to the right, move it to the left. Have us see what happens whether you move your body, whether you move your head. And therefore *you* suddenly became aware of the link of that bloody shoulders with the head being down. Which you—before you only thought the shoulders were up.

[01:30:00]

But you can't have the shoulders up without the head going down. And if the head is going down, look, the stomach is hard. Where anybody has his shoulders like that, the stomach is hard. And when he has the stomach in hard, you can have a 15 (inaudible). Then he stands in the penetrating position; he can't withdraw. He can only pitch and then he sticks there. (laughter) He can't withdraw. And that's not a joke; that's a reality with many of you. And examine yourself, you will see that your insistence on hup! (makes sounds of effort). That's women and men do that.

Now once you resolve that, it is you move the sparks, the thing away, there is no sparking. The emotion that produced it, the anger, when it was at the beginning and all through the years is not produced anymore. Therefore you can't become aware of that depressive attitude which produced it. (in a sobbing voice) And if I hold my (inaudible) like that, if I become aware (stops sobbing), I don't do it anymore. And then therefore it's not—the lip will not be there. Because her lips are not like that, because his lips are not like that. The other one doesn't know another way (in a sobbing voice) of using his lips but that, and therefore you can see that it is rested. It's there. It's there all the time. Everything made it so difficult.

And if you examine his voice you will see it has the notes of that. (in a sobbing voice) Yeah, yeah, yeah, sure, sure. And therefore, you can find it in the voice, you can find it in the gait, you'll find it in his handwriting, you can find it everywhere. And any analyst would discover it. But to get to the source and change it, he will go on mucking about the words, (writing on chalkboard) going through that around and to this around, and to that around, and take the dreams and examine the symbols. But the person would still not realize that the head is down. And before the analyst succeeds that, he can only see that his wording is different. That means that now if you show him that, if it's not written here Faber and Faber, it's a penis. That's what you will get. You see?

If you put that and say, "Ah. Those are breasts surely. It's your mother's breasts." And therefore, you see the person can go on doing all sorts of things with his words but he still hasn't got the shoulders right; he will never get them right. He may, but then it's not the work of the analyst but the work of the chap himself. And analysis through the years has understood that. Therefore analysis is not such a silly thing as it was at the beginning. Though as it was at the beginning, it was an extraordinary discovery that a man began to understand how it works in a way, even on that level. Therefore it's a discovery. You see, you can't throw any of the things we have learned and that we know.

I have—oh. Have you got now? Can you see the answer?

Student: Yes.

Yeah. Well we said that yesterday and I believe that I will have to say it in another 10 different ways before you can check yourself when you think to think in a way which leads to action. See? Now I think that was a very nice answer to a question. (applause)

Student: Thank you very much.

Would you bet with me that the next question I am asked tomorrow after tomorrow will be the same? And I don't think that that is silly or idiotic, because if you believe that by the time I could convince myself thinking that way, that it took me less than you will spend on that. I assure you I spent 15, 20 times as much time and with much greater suffering than you have it.

[01:35:20]

Because I learned it the hard way. I had to find it out on myself, and that's terribly difficult. To find all the faults of thinking that I show here of, I found it on my own doing, in my own way of thinking, day by day. Every time I wanted to do something and I didn't check myself, I found again. And even now I still commit mistakes after my own way because I'm ingrained. My beginning of life, my first years of life were like yours: I have the same attitude to learning, the same attitude to emotions, the same attitude. And in the language, even now when I use language, I can't get away from it. I must reinforce my old anger.

Student: So it is ingrained then. You're saying in the cortex ingrained means inhibited and excited in certain places, right? Programmed in certain ways.

Are you—you haven't been here last year so better keep quiet (laughter) because that's what we did three months running, we talked about that. And it's not that way you say it. It's not that ingrained. We start from the start you take… Well, what I'm going to repeat it a few months again. It's too hard. Listen to some of the things but because you are now going through the things that everybody here feels he would like to answer you, you see? That's it. And I'm not answering it only because I can't start all over again.

Because you see, when you are away from the teaching after having only been to Berkeley a month and that, and exposed for two, three years to the previous surroundings and more or less the books that you have, you find that it's like trying… My example: if you have a few lumps of sugar, don't throw them into the sea; it doesn't do a thing. If you throw them into a bucket, it does something. But if you throw them into one glass of sea water, it gets sweeter.

Therefore if you take that teaching and dilute it with the, and for years get other impacts and so on, it gradually washes out and becomes nothing, only a kind of memory of something. And therefore you can't use it. That's what is your case. You will be here a few days. You will recuperate the words and see and it will… Otherwise you see, I have to answer a question only to you, not to the others. All right?

Now what do we do now? Perhaps a lesson. (applause)

Students: Yay… All right!… Yeah…

Would you please, would you please...

Student: Moshe, one part of Dub's question... (other students groan)

Come on, ask first.

Student: Why does it last so long? Why does a chronic contracture of the body last so long or (inaudible)?

Because if it wouldn't last, it would wear off by itself if it were done for once. Because you'll find that once the person has been wounded in that place, if it is not a wound, I mean if the thing did not attack his self-esteem, if it did not make him think, destroy his sensation that he has the right to live, and without thinking about it at all… And that, once you get into a trauma like that, it brings him the idea whether he is good. And that is because our education is like that. You can't help it. She cannot help herself but think whether she does the thing, whether it's right or wrong, because the idea that she must be right and do the right thing is so ingrained that she cannot help herself that examine everything whether it's right or wrong.

If you remember the first day she came here she did an extraordinary thing, which just shows you what that—to answer you. She was, she—in the religious idea, to be in public in trousers for a woman is derogatory. It's a crime; it is shameless.

[01:40:10]

And therefore she came with a dress here and without that, and therefore you could see her sex under the skirt. And she felt awkward, she knew that, but that was to her easier than put on trousers. So you see what it is, the trousers were to hide the sex yet she exposed it and felt impossible to put on trousers. Now can you see what sort of distortion of appreciation the idea of being right makes, of doing the right thing?

Therefore, you see, to bring a person to that kind of distortion where he is unable to do himself, and he make sense even, you must have brainwashed him into the ideas of sin and right and wrong to a degree where he has no say in it. You see? He has no choice, and therefore in that respect he is a machine. In that respect he has lost the, what they say in religion and what really religious people do, some of them exceptionally: the freedom of choice that God has created you like that, you can be like this and like that; you must have the freedom of choice.

But you have no freedom of choice unless you have two alternatives. But if you have no alternative, if you can't put on trousers, you show the sex and believe that you are doing the right thing because you are ashamed of doing the trousers. All right?

Student: No.

No?

Student: It doesn't explain why some things endure all the time.

Some what?

Student: Why some of these chronic contractions are ingrained.

I told you the ones that attack your esteem raise the question whether you have the right to be or not to be, and receive this and that. When you don't have that right that has to be done to you because a child is omnipotent and omniscient and he doesn't care whether, what it is. And you, when you have that trauma which makes the trouble, is if it doesn't touch your inner appreciation of yourself, the awareness of your being, having the, being a part of the world but you begin to think, "I am like this. I am wrong, others are good and therefore I must be…" Then that starts it. And then you will have the aspects of the same thing almost in everything, which will by association in words, will evoke in you the same situation.

Therefore you keep on doing it until what we call an engram—it means repetitive, forcing it into your memory—from the short memory which would go, you actually reinforce it yourself and your whole being is permeated with that memory. And therefore it's so difficult to get rid of because you can feel it in every part of yourself, in every toe, in every movement.

If anybody were omniscient, he could feel it in your question now, would know what's the trouble that has done it to you. You see? Fortunately for you, nobody is so omniscient—fortunately for everybody, not only for you. But that's why it's so difficult. It's difficult also because it's sustained by the general consensus of doing the same thing.

Awareness Through Movement: Fingers Interlaced, Inverting Hands continued

[01:44:15]

All right now, would you please lie on your back, but in an orderly way. (sounds of students getting ready for the lesson)

Because we have some newcomers, people who failed to arrive at the beginning, we will go rapidly through the parts that we have done. And of course you will see that doing rapidly, you'll find that the newcomers will probably suffer and try to catch up and have pains where you haven't. But that's their fault. They should go slowly even if they can't do it.

[01:45:25]

Now, will you please sit up. The lying down was in order to get order in the volume, in the space. Now sit up in a more or less… Huh. (laughter then he feigns a laugh) That's joy. Hee, hee. Now sit in—bend your knees and sit in any sort of symmetrical way. You will need your arms, therefore sit as you can without arms.

Now would you please put your right arm forward in front of you, just in the middle of your body, and twist it inwardly. It means that the thumb would turn the hands of a clock in front of you counterclockwise. That's right. Keep on doing that.

Now you'll see that the movement is very limited unless you involve the idea that it's you who are doing it, not the arm. And therefore you should bring the shoulder forward, and that means lean on your left buttock more and involve the movement of the body. And immediately you find that you can turn another 90 degrees. That's right. Now make sure that now that you improve that from the start, from where you sit, and that the legs don't interfere and don't stop the body from moving to the left. And then don't move your head to the floor, which is not necessary.

I mean not doing and overdoing is just as bad. There are simple sayings like that. To be early or to be late is not being on time, isn't it? Therefore… The question here is being on time, doing the thing with the minimum effort. Therefore not overdo it and not under-do it.

All right, now you do the same thing with the other arm. And of course, change over the position of the legs so that the leg that is in front goes to the back. Now with the left hand, turn with the palm upwards. Put your right hand on the left hand like that and interlace the fingers. And now interlacing the fingers, take it out again and do the non-habitual interlacing. No, the non-habitual. No, after (inaudible) and it's the… That's right. Make the habitual and the non-habitual, that's right. Several times, change until you know clearly what you're doing. That's right.

Now in the normal way move your arms to the right and the left, but again with the whole body, with the head, with the bottom, with the legs, with the sex, with your eyes, with everything participating, and that with diffused, *diffused* tension. (laughter) You remember what that diffused tension was?

Student: Get rid of (inaudible).

No. The thing is, once you know what you're talking about, it's very clever to use communication, words but provided they are not symbols but signs.

[01:50:00]

I have no objection of using plus and minus because they are universal and nobody has ever mistaken a minus for a plus. But when you say "aggression" and somebody says it's "self-assertion," someone says it is very good because he suffers the injustice of the world and his aggression is showing only how nice and clever he is. He's aggressive, showing the dissatisfaction with the present order of things and therefore it's not aggression at all; it's an expression of goodness of heart. It's just like that: we will make a war to kill all the other wars. This one will stop all other wars. Same thing.

Now would you please do it up and down. It means towards the ceiling and down again. That's right.

And now change over. Do it on the other hand, same thing.

Student: With the other lacing?

No, no, the other hand. It means the right hand turns up and then you engage your fingers into the right hand. And then you do the same sort of things, reducing work, diffusing the tension all over the body. Only in the part that works, that is stationary, there is effort. In all the others the effort should gradually peter out to the hands where there is no effort. Those who will find that they can't do will find that they engage their hands, the fingers, with too much power and allow no movement between the fingers. Then the difficulty becomes insurmountable because the person himself does and interferes with himself. That means he excites and inhibits at the same time. Obviously he doesn't learn. He just tries to prove to himself that he can, by will, destroy himself.

Now make it simple and again take off the seriousness of your faces. Remember how I expressed joy in this, a few minutes ago, and then you can laugh. Now make it easy, simple and don't care a hoot if it doesn't work. You couldn't do it up to now, so it doesn't matter if you can't do it now either. And when you do that you will find that it gets easier, simpler to do.

Now will you please try to do the in-habitual interlacing in this situation and turn a circle in front of you, clockwise and counterclockwise. And increase the circle until you can go as, wherever you can go with it, provided the whole body participates, that the legs don't stop you from rocking the pelvis, that the pelvis doesn't stop you from rocking the spine, and the spine doesn't stop you from rocking the head. And change the direction.

And now stop a minute. Lie on your back. Rest.

Now roll on your side to sit up again. And this time turn your left hand with the palm upwards. With your left hand engage the right hand in the habitual way. And turn your wrists inside towards your body until you can go and straighten them in front of you. Slowly. Those who haven't been doing that can't do it. Do slowly because there are many things to learn. Don't look at—if you look at somebody you are sure to hurt your hands.

[01:55:00]

Find first, be clear which elbow will be above the other while you turn. And if you see that, the shoulder of that arm, of that elbow must lift higher than the other one. And the other one must go lower, and the elbow goes towards the middle and then it passes easily. Straighten forward, slowly. Once you know it is to straighten forward you have to lift the right shoulder and lower the left, and tilt your shoulders and twist a bit your [body]. You'll find that out, if we explain it in words it's always a nuisance. You see most of you can do it. All those who did it last time can do it without any trouble. Easy. Straighten your arms. Begin to straighten the arms.

Look, there is somebody here who is a perfect example how to do it. Stop it a minute. Bob Knighton, please do it. Look. What's the odds? Now I believe that this is to answer you. You remember he was injured by a car and did him and destroyed the body and the person. That, what he did now, repairs more than a month of work. The fact that he serves an example how to do with arms and his body and the chest that couldn't do but lie and suffer. Therefore that

is correcting his self-esteem more, that's undoing the car accident more than anything you can think of. That's why I want him to show.

See he gets now it's the joy. The first time we saw… You see? It's like somebody who couldn't see or couldn't walk, had no leg, and suddenly shows you that's how you should walk. Huh? So now watch again. Do it again please and learn from him the details of correct action. Look, look at that. Look, there, straight. Now bring it near to you. Once you, before you turn through, stop here and touch with the elbows your body. That's it. Now, that's it. The elbow should touch the body otherwise it's very difficult afterwards to straighten it. (laughter)

Now change over the hands; do it on the other side.

Now the next thing: you remember the arthritis, how bad it was? Now with you, show it again. You show. Now stop it; that's good enough for me. But did you see what she said? Before she said, she said, "Still painful." I mean you can't cure arthritis with a few, with half an hour work. But that that you can not do it when you have arthritis and you do it, and there is—all she had to do is to do that and then do it. It's like showing you a sock in the window. You see one sock before it was torn and the other one as it is repaired. Have you seen that? Now, the one is arthritis and the other one how it is without arthritis. Yeah.

[02:00:00]

Now would you please lie on the floor and do the same thing. And that we have worked, of course we prepared, but you know it. The newcomers will have to do something about it; they won't find it. Lying on the floor it becomes impossible to do unless… Can you see, it's an extraordinary thing. Look, the people who are here are very intelligent people—doctors, professors, everything you like—and everybody here does it. They find it difficult to do, all the three who haven't been here. They have the same difficulty you had at the beginning.

And here that way of teaching—that means that way of presenting what is to be taught to your experience without showing examples, without doing anything—that's what we show: example makes it more difficult for them. But I did it because it does good to the people who did the example. But otherwise examples show how to do, means spoiling the chap's ability to do it. Not with everybody, fortunately.

So you can see that unless you let the body free so that the shoulders can turn from the floor, the shoulder blades and the clavicles can do. If you actually try to move sideways when you do it you will find it easy. In each movement there is a position where, if the arms are not really in the middle, it's easier to do. Let them move also sideways. Then you will find that you can get… I mean the two, linked hands needn't be absolutely in the middle.

Try to move them towards your right shoulder and go through there, and then go back through the right shoulder and move them through the left shoulder, to the left shoulder. You will find that the left is so much—the one is more difficult than the other and you have to do

something with the head and thing to make it possible. And turn on the side. Turn so that it's easy to do.

But find out what is to be done, not just do anything that comes to the mind. And the thing to find is following the sensation of doing the thing with the same amount of exertion and not just try this, try that. If you think of the amount of exertion, of the generality of use of the self, you will already organize yourself and find the correct way much easier than if somebody showed you how to do it. And you will have that great advantage of having discovered it in yourself by yourself. And you saw that this actually is conductive to making yourself think of other things in the same context, other forms, other patterns. And you had examples of that the last few days, that many of you found at least a half a dozen new tricks with that that nobody knew before.

Now lying on the floor like that, would you please change over the arms, it means do it with the other arm. And remember not to hold the hands tight, fingers not tight. And now you twist the arms inwardly on your body and then stretch the arms overhead somewhere to the floor. But don't force, don't force. And go back, and then, until you find a way of making another turn with your hands above your head, but slowly. Overhead, straight overhead on the floor, in the direction of the lying body on the floor. It means you must go away from the thing that hinders stretching the arms. You should be able to stretch your arms like that. Stretch them when they are overhead and touch the floor somewhere with both hands, doesn't matter where.

[02:05:00]

I am… You should also appreciate that, that you can see how general the learning is, that only the three people who weren't there while we did it, they have difficulty in doing it. All the others have no difficulty whatsoever. In fact, I stopped them from going on with it. Now while the others go slow—we don't want to hurry them because we didn't hurry to learn it. Otherwise we wouldn't have learned. and therefore if we press them, they won't learn either. Give them the time.

And therefore you move your hands right and left, above the head, through the right ear, touching the right ear when you go up with your hands above, when you come back. Try to touch an ear. Touch the left ear, the right ear, slowly. Let the body roll to the right, to the left, as much as necessary for you to make it comfortable, make it comfortable and easy, pleasant to do. And then… Did I hear a click of a machine? Rogers, did anything click there, stop or something? I think I heard one of the machines clicking something. Therefore as there are automatic stops, then one may have stopped.

Now would you please touch the floor above your head and then make a turn and come forward. That's right. Come—that means do the same twist above your head as we did here. Now lift your head while you do that so that you can, while making the rotation with the arms, touch the lower, biggest vertebra of the cervical spine. And observe that for that the elbows must draw together. And the easier they go together, the closer they go together, the lower you can touch and the easier is the touching. In fact, some of you touch now between

the shoulder blades. So you'll find that just like (chuckles) there is no limit to stiffness but death, so there is no limit to that but perfection. It means when you know what you do you can do what you want. It's silly but it's the way it is.

All right, now sit please, sit. And try in the sitting position to do it: one turn here, one above the head and come down. One here, straighten the arms overhead; once behind the head, straighten the arms up. And therefore for that, you see, your head must be able to go forward quite a lot. With some people it's difficult. Ah, excellent. I see some people who had some trouble with that; they can do it now much easier.

Now make the movement very simple, very easy. Up and down, if possible from behind—just rock, straighten and go back again. That's right. And forward, and play about.

Now change over the hands and do the same thing.

[02:10:00]

(silence as students do the movement) Can you feel how much the shoulder blades and the clavicles can move? And therefore you will see that when we examine afterwards the function of the arm when we do something, you should experience from that how much, where the sh[oulder]—should become aware where can the shoulder blade go. And if it doesn't go, it means it's not good. You can imagine that every one of you, before you knew to do that, if examined, would find that the shoulder blade and the clavicle did not move the full range. So can you see both techniques supplement each other; both are sensory awareness.

Student: What both? What are the two techniques you're talking about?

The *Functional Integration* and *Awareness Through Movement*—[they] are the same thing. Because on the bed we would have restored that movement of the shoulder blade and the clavicle, and here you do it. There you're not told how to do it; here you are not told how to do it. See? And what does teach you? Where you become, begin to feel the whole body as a unit and you can see the distribution of contraction throughout the body. It means make the cortex free of inhibitions, which this was an inhibition: the inability to move the shoulder blade inhibited it. It was not an excitation.

All right now, eh, stop that. You remember what we did after that? Change the position of the legs so as not to be the same thing. And now put your hands in front of you and turn them like that slowly, as much as you can, slowly and forward. You see, some remember of lifting the shoulders and therefore they go straight through. Because you see now the shoulders, the clavicles can go together, and the elbows coming up in the air allow you to turn the hands. Look, yeah.

Can you turn it from below, from up? Down is easier. But now from down, up. Slowly, slowly. Don't break your hands; we need them for tomorrow. Down, down your chest with your arm, with your fingers. Down your chest, that's right, and bring the elbows together

when you go down. That's right. Bring the elbows together, the shoulders together and then go up and down with the elbows. No, no, up and down with the hands as they are, sliding down, sliding down. That's right, yeah. Sliding down.

Stop it. Lie on your back. Rest a little.

Now to become aware what is necessary… And by the way, think of the thing we did this morning, what we talked about shoulders. See, to become aware what is necessary. When you lie there you will feel the movement of the shoulder blades on the floor and what in the chest.

[02:15:00]

Try to do exactly the same thing—what you did just now—on the floor and you will see that you'll become aware of parts cooperating at it, how, and that will improve the movement and allow something that you couldn't do in the sitting position. Feel what was interfere, where?

On the floor, can you feel what would be necessary in order to enable you to move with the tips of the fingers upwards from the lower position? No, turn the fingers down from up. You have them in the air. Bring them down to touch your stomach and turn them like that to go up. Could you or is that impossible? Not everybody understood even what I asked. That's right. Could you do that that way? Is it possible? Of course it's possible. Only you have to have even softer clavicles and shoulder blades. And when you feel it here, you will see that in the sitting position or in the standing many will succeed.

All right now, stop that. Sit please and try for yourself in the sitting position. Do the full two twists, front and up, and see whether these movements have softened the wrists so that you can… No, no. Do that, the interlacing with the fingers and the two movements. See whether it becomes just something which is really hard to believe that you couldn't do it before; it was so difficult. Look at it. Does it, is it more difficult than touching the nose? That's it. And touch the cervical, seventh cervical vertebra, and straighten.

And change over the hands. And now do one or two movements in each position with the non-habitual interlacing. (silence as students do the movement) That's good enough.

Talk

Now I would like you to think and advise me: how should you be examined at the end of the training to find out whether you have learned well or not, whether you attended to the seeing, all the things that we have to do in giving somebody a diploma? Tell me. Everyone should think how to examine.

Student: Why do you feel you have to conform to having an examination?

I don't have to but I have to give you a diploma. Well why shouldn't I give anybody who comes in and asks for one?

Another Student: I think we should each give you a lesson.

Each give me a lesson. Well I'm talking seriously because I have to do it. I know my answer. I know what I do, I know how I do it. But I would like you to think. Because as you see, as my teaching is to, means make you learn not I. I present you only with the circumstances in which you have a better chance to view that I know your past which is similar to mine. I know what sort of situation brings you near where you can fumble and find out most of the thing yourself.

[02:20:15]

Most of the thing I don't teach you; I don't show you ever an example. If I show an example, it's after you can do. I show you, "Look, this one does it a little different from you, look at it." That's all. So I know how to examine. But my way of thinking is so different from everybody else's in the teaching that also in the examination I have a view of my own. See?

But we are forming now a *Feldenkrais* Institute in San Francisco and in New York. Lawyers have already made the application for it. And there, as I told you, there will be three sorts of members in it: Associates and Candidates for being Associates—it means those who have not been qualified yet. And in order to qualify you have to get a diploma saying, "Yes, he has done this and that and that, and he can do this and that."

Student: Moshe, I only see two categories. You said there were three categories (inaudible).

There are other categories, that doesn't concern you. You are the people who learn to be teachers. Those who have been through the course and those who have not, while they are in the course already a year or two, we want them to be, also have some say in what's going on there and listen to their opinion. We are not setting up a fascist organization and not a military one. Nobody will dictate to people, "Do that, do that, and that's it." So we want to have something.

Who asks the examinee how he wants to be examined? Where are you asked that question, huh? In which university were you asked, at which school, how do you want to be examined?

Student: I think that's one question I never had to deal with.

Yeah well, that's a difficult question because it's so novel. Therefore you can see that the way I want to examine you is also novel. I want you to agree to it, and that you will be agreeable that this examination has done something good to you, has been useful to you and not only an ordeal, a trial. You see? I don't want an examination to be an ordeal, a trial. I don't want you not to sleep the night before and take Valium. (laughter) Because anybody will take Valium will be rejected before examination. All right?

Now I will tell you in the round what and how, but I want you to examine yourself and think and see whether you can change your attitude towards something which everybody knows what an examination is. Therefore think what, how would you like to be examined.

Student: Thoroughly.

Ah, you mean medically, to find that you have no gonorrhea or that you have one. (laughter) Is that the examination you mean?

Student: Yeah, and constant observation by you.

So what?

Student: So you know how, who how is.

Yeah but that's not enough. If every teacher knows his pupil he could go take a register and give you marks and most people would complain and say he's unjust. Because—and you will say now, "She is a young girl. She has a nice face and he touched her three times during the sessions and therefore she has good marks. And I am too old for him, or too silly, or too that and he doesn't like me." Or, "I am a man and therefore he feels himself threatened. I am younger than him. I took his girlfriend away. Therefore he gave me bad marks." That's what's happening isn't it?

[02:25:00]

But if you agree with me how to be examined—try to find out how. We are not doing it tomorrow so I want only to find whether the amount of novelty in thinking you can… There is one way. When I tell it to you, everybody will agree that that's the way to do it. You see? (chuckles)

Student: I think we should know how to examine ourselves.

Yeah, all right. Then how would I be able to examine you and do something with it? Anyway think of it and we'll see with what you'll come up in a few days. All right now, we'll see you at two o'clock. Thank you. (applause)

Student: (inaudible) or 1:30?

Two o'clock, two o'clock.

Student: Moshe, the non-committed area of the brain, is that synonymous with the silent areas?

[02:26:06 – end of tape: IFF_SF_1976-06-17-AM.mp3]

June 17, 1976 — Day 4, Week 1: Thursday Afternoon

[Audio: IFF_SF_1976-06-17-PM.mp3]

Awareness Through Movement Demonstrations and Practice: Transition to Standing

[00:00:00 – tape begins in progress]

Wait a minute, wait a minute. Don't let it run. Or let it run, all right. Eh, you please come here. Sorry, no cue. He knows, the bearded. Come on, him, him, him—you. Sit here, sit here.

Would you please organize yourself for a lesson, that means in rows and lines. And take up as much space as you can. Move the beds a bit away so that there is enough room for everybody.

Students: For us to work on each other Moshe?... Oh, just for exercise?…

No, no, just for a lesson. Throw away the papers. There is no—all the room for free movement. You will write them up afterwards. Lie in correct rows and lines and so that there is enough space between one another. You're too close here, you won't be able to do it. And you, don't be an odd man out. As many lines as we can put here, rows and lines with elbow room for everyone.

Student: Okay, I'll have enough elbow room. I'm going to be in this row, Moshe, but I'm too close to you.

Well then go up and move somebody else. Take the bed away, or there plenty of room without… There's amplifiers everywhere so that's perfectly all right.

Now I want to do something we haven't done until today. And that is, last year we learned many movements. We did a lot of movements and some of those movements have been like seeds that grew into a bush, into a tree, and have produced a fruit of their own. Therefore something new that nobody has done, and I want you first to see it.

Would you please lie, you, down here on your stomach. That's right. And can you remember from which movement what we did to begin with, what gave you the idea of what you did without thinking?

Demonstration Student: Mm, hm.

Well, what was the movement we learned to do?

Demonstration Student: When we were doing this.

That's right, look. Wait a minute, wait a minute. We did—it wasn't just simple as like that. You remember what we did? We did both, lifted both legs, bend them in the knees, bend them in the knees, both knees, both. And then we joined them and tied them with strings and we tilted them that way and that way. And then we found that in order to tilt, if you leaned on one hand they tilted easier. If you put one hand behind you it was that each part, each movement… Now look—move a little bit away now. Now you see what he has done with it. Slowly. Now don't succeed it, make it badly. (student laughs) That's right, and laugh. Now you will see it as he showed it to me, nicely. Now go down.

Students: Nice… Yay… Ooou… (laughter and applause)

[00:05:00]

Uh, do it the other side. Now… And get up and go down. We did it actually; we did that lying down. And we did that movement complete as it is now but we did it in front. You remember? Now stand here as you did, facing that way as before. There, there—no, no. Stand there where you were, just where you got up, there, facing that way. And now from here go down and get up, go down and get up.

Demonstration Student: (laughs) Hm.

Student: Forgotten how to do it, huh?

Demonstration Student: I can't figure it out from up here.

Then start from the lying position. From the lying position go up, this one, get up. Now—whoop!—get up. And get down again and do it.

Students: Other way...

Ah, ah, ah. Can you see how my head works (laughter) and why you can learn it like that? Now slowly. You see, he has done it and yet he doesn't know what he's doing as clearly. Now slowly. Now go this—that's enough. Go back. If you do learn the reversible thing, you will learn it. Now go the other side and also go back. And now add another quarter of the movement, a little higher, and go back. And do the other way and go back. That's right. Now lift a little bit the pelvis too—that's right—and go back. And lift a little bit the pelvis that way and go back.

Now you will know more and more what you're doing. There you will be able to do what you want. Slowly. That's right, and back again. And go that way and back again. And now you can go up another little part of the movement, that's right. Now that you can see that to go down all you have to do is put that hand down and everything is organized for you. Now put the left hand down and everything is organized for you. Thank you very much.

Demonstration Student: You're welcome. (applause and ululation)

Now I want you to lie on your stomach and I give you—you saw what I did with him. Now lie on your stomach and see whether you can learn that movement by yourself.

Demonstration Student: I knew I invented something. (chuckles) I discovered something.

In yourself, what?

Demonstration Student: That it really felt good, just automatically came up.

Hmm. Now none of you will do it as nicely as he because you are all with that thing you must do it fast and show that you are intelligent. And you don't want to learn. You don't know what—you have to know what you're doing. Go slowly. Give yourself the time not to be a silly idiot, otherwise it will be silly, ugly to look for the rest of your life. And don't look at anybody else and you have all the time you need for that. And don't talk because the talking shows that you don't know what you are doing.

Now also give yourself the time necessary for slowly appreciating that this movement is, so to speak, a natural movement. You see? It is one of the things there: if the body works harmoniously, organically, it can't do it otherwise.

[00:10:00]

(silence as students continue) Now would you please stop for a few seconds and smile, don't be serious. And say you didn't do it before; there is no reason why you should do it now, except that it is important that you should learn from yourself how to improve a movement. And if—you have seen it and therefore there is no much merit in it.

Therefore you can add yourself only that little bit where you restart it, not as remembering, imitating, but look for your own body where the reversibility is lacking, and don't do more than that so that when you say, "I get up," it should be as perfect, at least as the one you have seen. And that you can do only if you forget the image and listen to your, look, your relation of your body to the floor. The gravitational field will teach you that by itself if you find the easiest way to cope with it. That's what it is.

Eliminate all unnecessary movement, all holding of breath, all jerks, everything where it's not rolling, moving harmoniously. That means all the members, each one, makes the—there is the same contraction all over the body, same tonus, same degree of contraction. Only each member takes that part of the work which its length and position from the center produces. No part of the body should work harder than the others; should be a fair distribution of work, like in a real, ideal democracy. (silence as students continue)

David, you're doing the thing we did last year…

[00:15:00]

David: Ah…

…from in front. This is not the same thing.

David: It is. It is half of it.

It is a… (chuckles) Look, we did it lying on the back, getting up, lying on the back, and getting up. And then we learned the other one. And this we didn't do. But we learned from lying on the back, getting up; standing, lying, standing, rolling. That's what you're doing now. Huh?

David: (inaudible)

But we did that; that we did actually.

David: Ok, (inaudible) my stomach (inaudible).

Of course it's the same thing; it's the same principle. But it is not—you are not doing what we are learning to do. You're repeating what we did last year. (silence as students continue)

Will you please stop for a minute. Lie and rest. And while you lie and rest try to imagine… Where is he, the performer, the demonstrator? Where is he?

Come again here in the middle and do only one half of it without thinking like you did before, the one you did before. Just look at the quality of that what is here. Can you see? The rate of contraction is the same everywhere and only the members work, the amount of work they do depends on their distance from the body, from the center of the body, means the thickness of the muscle. All the muscles are contracted to the same degree only the big muscles produce a lot of work and lift heavy parts; the smaller muscles… There. Now look at it, look at it. Look, look, look. Can you see, it's… All right.

Now lie on your stomach. Close your eyes. Imagine you moving only that, not—it's unimportant whether you get up or not. But the quality of the organization, think of that. And don't make your movement more than that part in which you can abide by that thing. That means eliminating all the parasitic movement from the start. (silence as students continue)

[00:20:00]

And now while you're at it, think when you get up one way which is the last, which hand is the last to leave the floor? And you will see that if you want, when you turn one way which hand leaves the floor the last. And actually the tips of the finger are the thing that leave the floor the last. One way and the other way.

And therefore you can tell now from the standing position, if it's reversed, you have to touch with the hand at the same point on going down, as the last point you left should be the first point to contact. See? If you get that mnemonic rule you'll find that you know where to start, where to finish, where to start, where to—and you can make it continuous. Means get up and get down, get up and get down, make it a periodic movement. (silence as students continue)

Student: (in Hebrew) I'm willing to show you the difference between what he does and what I did.

(in Hebrew) I saw.

Student: (in Hebrew) And I bet you that after he does, after he starts, he'll do what I do. I bet you.

(in Hebrew) You don't know what I told you previously.

Student: (in Hebrew) You said we need to do the movement we did previously.

(in Hebrew) There you did movements like we did last year.

Student: (in Hebrew) Correct, but he also joined the movement we did last year.

(laughs) (in Hebrew) Of course, but you didn't do on the stomach, you did on the back.

Student: (in Hebrew) I reached the back from the tummy.

(in Hebrew) Let's see this.

Another Student: We heard that (inaudible).

All right now, go ahead. It's very productive what you did because there is an improvement in movement with most of you. The movement is smoother, easier than before, much nicer to see. The overall impression is better. Jerry, that's much better than before.

Jerry Karzen: (inaudible)

Doesn't matter; it's better and therefore it will be better then. (silence as students continue)

[00:25:00]

Student: Next year (inaudible). (laughter)

Would you stop it again. Lie down on your back. Now you can see what I mean by a second approximation. You see, last year it took us practically a day to learn the movement on the front, and this time you can do it yourself and you have everything that is necessary to construct it, to do it, and learn it and perfect it. And we'll go on until it is.

And then we will go to do the thing we did last year and then you will see… Why did we have to work so hard then I don't know. (laughs) Why was it so difficult? And this shows you how much you have learned, that you can now learn a thing like that. All, you have another bit to go to get the general idea for yourself, the creation of the whole thing yourself which is within the scope of everybody. Now, rest a little.

And you will see of course that what happens now. When you will do it—what we are trying to do now is to do what is common to all human bodies. But in the end, in the end, once you can do that without parasitic movements you should be able to make it your own expression. And therefore, that's what I stopped him doing. He started it from the beginning before it was perfect. I want him, once he does that skeleton without parasitic movement, you should go on then getting your own personal rhythm, make it an expression of yourself. You do it. It should be different from everyone, one from the other. One will do it powerfully, the other one will do it evenly, that one will do in nonchalantly, and one won't do it at all. (laughter) You see? It shouldn't be that…

Human beings are important by their differences not by what is common. They have to have something in common. And then they should be able to make their personal difference valid, obvious. Otherwise if you write poetry like I do, well what do you mean, are we all 50 repetitions of the same thing? What's the point? If [Robert] Frost imitated [Henry Wadsworth] Longfellow, and Longfellow (laughs) imitated [Robert] Burns, and Burns imitated Victor Hugo, and anybody else the other, what sort of poetry would that be? It should be individual.

So keep on perfecting it until you can make it so that we can see two people doing it and it's completely different. For one it's a martial thing, for another one it's something else, for a third one it's showing off how nicely he can do it. For a fifth one it's asking you, "You can see I tried my best and I can't do it." (laughter) You should have the whole variety (laughs). (laughter)

And you will see in the end that, when doing properly, defects in the body are immaterial. You will see here one who has a ruined leg and you will see that she's doing practically the same thing. Therefore there is no excuse for having a long nose to be unable to do something with it, or it's immaterial one has a delicate hand that it shouldn't be strong enough. Oy, it's immaterial if one has… Oh, I don't want to go to other structures and what they should be able—it's not the size. (laughter) It's the quality.

Student: Little toes and all.

[00:30:00]

All right, would you please now continue. Lie on your stomach and do it.

Student: (in Hebrew) Can I ask something?

(in Hebrew) Me? Of course.

Student: (in Hebrew) If everybody offers their parasitic movements and do them as one person, and do it as a soldier, etc., then it is also parasitic but of a different kind.

(in Hebrew) No, it will show in the body structure. It's impossible that a man with a bum and big shoulders—and he can't not have wide shoulders and a heavy head and thin legs—that he will do it in the same way as she will. You need to see this…

Student: (in Hebrew) He needs to organize his forces in such a way that it will equal hers.

(in Hebrew) So he doesn't need it to be equal. He needs it to be an expression, that it will be his.

Student: (in Hebrew) But not of his will to show (inaudible).

No, no, no. (in Hebrew) Once it's his he can show whatever he wants.

Student: (in Hebrew) And that's already parasitic?

(in Hebrew) No, why? If he knows he's doing it he's not parasitic. He can also not do it.

Student: Ah. Okay, thank you.

(in Hebrew) The problem is (in English) if it's intentional.

Student: Okay.

(in Hebrew) The rest can be… If he can do it (in English) without intention, then it's parasitic. (in Hebrew) But if I want to show you this then it doesn't mean I'm not correct. (in English) It must be intentional.

Student: Thank you.

Another Student: (in Hebrew) So at the end there are the differences between the people. The real people (inaudible).

(in Hebrew) That's it. You need to see the thing that is positively different between him and the others, not what he doesn't know how to do.

Student: (in Hebrew) It's a very important difference.

Third Student: (in Hebrew) I want to apologize. I understand that what you meant was that I did it on the back. But I did it on the back because I found that it is easier to learn the turn [or twist], because I see that nearly everybody got confused in the transition from the stomach to the back…

(laughs) (in Hebrew) Okay, okay, okay. I don't want—what I thought [is that] you don't see that it is on the stomach, that's all. No, I don't mind it at all.

Student: Oh, (inaudible)…

I thought you didn't understand that we start from the stomach. That's what I said, that's all. Otherwise, do as you wish.

Frank Wildman: Moshe, I injured myself here a few months ago. And no sudden thing happened, just progressively. Right there it hurts like hell when I do this because whenever I bend the knee back this far…

Don't bend.

Frank: It hurts when I straighten it after I bend it, you know.

Yeah, sure.

Frank: It hurts right in there, and it doesn't seem like it's in the joint. But it's been three months now and it never goes better, never gets worse.

All right, we'll see.

Frank: It got very stiff on me the other day running.

Hm. We'll see when we get a hold, lay hands on you.

[00:35:00]

(to a student) Bend forward more. You see, with a thing like that you cannot put full weight on that. Put more weight on the other one.

Student: On the left?

On this side, and bring your head forward here. No, no, where you are. That's it.

Student: I can do both sides.

Of course you can do both sides. That's it. Only the other side you did it.

Now this is an important thing to see for everything else. People always excuse themselves because, "I can't do it because I have a long head, or a short ass, or do this, or have a finger too long." Once you undo—if the brain knows the movement, the minor difficulty that you have by having one leg less or one arm less is immaterial. (laughter)

Student: How about one more leg, Moshe?

If you have one more leg, you are worse off than without one. (laughter) Now look and see that in… Go on. But of course, in one direction, where she can't lean on the leg, she has to adjust it.

Student: Oh!

Ah, ah!

Student: Oooh!

Aaah, aaah, aaah. (applause) And I say that by doing that, by doing that, her leg heals. And when you take off that plaster of Paris she will find no—as if nothing happened.

Student: (inaudible). (laughter)

Student: That's what I needed it, (inaudible).

All right, have a rest. But these are important points to see, that you can't excuse yourself because you are beautiful that you must be silly. Huh? (laughs) All right? Just like you can't excuse someone because of being ugly that you shouldn't be pleasant.

Student: What?

You can't excuse yourself because you're ugly not being pleasant, and when you're pleasant you're not ugly.

Student: Just speak for yourself, Moshe.

Huh? You are ugly enough; keep quiet (laughs). (laughter)

Student: (mock sounds of disgust)

(imitates sounds and laughs) Yeah! Now would you finish it off so that we can continue something else? Take a rest and do it.

Student: My shoulders are flat. My shoulders have never been flat against the floor in my life. I like it.

It feels better. Of course once you do a movement like that really gently, slowly, the whole body is organized in a way, which is really…

Student: I think it's what happened yesterday. You worked on one shoulder and then I got six other people worked on the other shoulder.

It was not the same thing. (chuckles)

Student: In fact, I had shooting pains then.

I can tell you I have the same thing. How come that Pante cannot demonstrate how it's done?

Robert Pante: Oh I could.

[00:40:05]

Oh, you can? Come on, let's see. Let's see, let's see.

Pante: All right.

Oh, ah ha ha. But as… Pante, Pante, decide to make a mess of it.

Pante: Make a mess?

Yes, make a mess so that we can grovel.

Students: Ooohh…

Eeehh. That's right. Now that you made a mess you can (chuckles) eliminate the jerks too. Come on. You see you're starting with the foot. You should… Come on, where is the bearded chap? Where is he?

Students: Roger...

Rogers, come here.

Students: Roger, Roger!... (whistling)

Come on. Come on. No it's not a question of expertise; it's a question of you do it. Because you have done it yourself, that you don't—look. Now which is the part he uses first? It's the hip that he moves first.

Pante: The hip. It's the pelvis, yeah.

Ah. Now look, if he prepares the foot to move, he will do like you. You prepare the foot. Now a spontaneous movement—look, if I did it like that, like bang it! When I say "pom" do it. Pom! See, he got faster. You know why, because the pelvis moved. (laughter) Now slowly. That's right! Now you push the floor. You use your suppleness. I don't mind it. In the end, afterwards, you can do it any bloody way you like, in your personal way. In fact we want you to get that personal. But not…

Look, to make you clear what is required. It's your individuality should not be demonstrated but your inability to do, but something you do differently from others, not by your inability to do it. Now what we are learning now is the ability to do it. Afterwards, when you are able to do it, go on and put in it your personality. But don't demonstrate the personality because you can't do it. Can you see the difference? It's enormous. You'll be individual by the thing that you can do and you do it in your own way, perfect. Then I won't come and tell you, "You

don't do it like I do or you don't do it like him" because you're not supposed to. But you know what you are doing. It's personal.

Now you can see that you begin to see minor difficulties, minor details. But I wonder where anybody saw that the trouble was he was preparing his leg.

Students: Yes… Yeah… And his arms too?…

Yeah, that's better. That start was better. Aaahh!

Student: All right! Uh huh.

Much better.

Student: Can we have Bob do the one from last year again? (laughter)

Pante: No! (laughter) Let's do it together, I want to see… And then you can see the difference.

If you do together… It's nice to see, huh? Can you see, there! (whoops and applause) Now wait a minute, we'll get into the end where the whole lot will do, and then we would need some sort to immortalize that forever but we ain't got with what.

Student: We'll put it in the Cow Palace.

No, no, that's not immortalized. Immortalized is to put it on a video tape properly done.

Student: It will be the Feldenkrais Follies. (laughter and applause)

I thought *Folies Bergère*.

Student: We could go on the road.

Folies Bergère.

Student: It would pay for tuition next year.

Would you please now, don't do it all together. Everyone by himself, going down wherever he wants or doesn't. The one who wants to rest, rest. Don't do it together. Everyone can train as his hearts desires. I mean don't go lie all together. You do that; you look, you don't—anybody does what he wants but you either think or observe or do. And we want to have it in a few minutes finished with it and that's that.

[00:45:15]

(silence as students continue) Yochanan, you did something that you don't—I don't know whether you know, differently from the others and very well. I want to show. That's individual; that's very nice.

Now… Huh. (to Yochanan) Did you rest? Can you… Now would you please leave there a little bit of room. Yochanan, do it somewhere here. Now you look at him and say what does he do differently from others and why I think that's individual. And that is important that you should see that. Look at that. Slowly. Ah, he did it better there when he was doing it himself.

Students: Oooh… It's a double turn…

It's not a double turn. It is—you see he is heavy and he got more weight and hasn't trained for the time. But what he does to help himself to do—can you see what he does? He… Try slowly once more, just that point. The pelvis, he moves the pelvis faster than any one of you. And therefore he gets up, otherwise he wouldn't be able to get up. Now slowly. Look, look at the speed his pelvis moves.

Students: Oh, quick… Woo… Yeah…

Look at that. Now, whoop! Can you see?

Students: Yeah…

It is that speed of the pelvis that gives him the ability to get up. And therefore he practically doesn't use his hands. Now that's what we want. (applause) Everyone should use his trouble to make the thing better. You have strong arms, use your arms to do it. You have strong legs, use your legs. You have a strong stomach, use your stomach. You have a supple head, throw your head! Now go ahead.

Now if somebody had breasts like myself (laughter), I would—chaa-waza-yah!—and get up like a top. (laughs) (to student) Your arms, your legs—bring it everything in action. Whoooop! The whole thing, swing it.

Student: I was.

Second Student: Keep your (inaudible) moving. You gotta keep your pelvis… Stop and then you pull your arms. You could do this.

Third Student: He laid down a little bit too soon.

Where is David there? David, come here. Let's see what you have worked out there. Where is he? Oh yes, there he is, still at it.

Students: He's rolling on his knees. He's doing the knee one… What was that?... Yay… (laughter)

All right. We think we have enough with it, no? Now walk around a bit and see what it feels like. Get up and walk around.

[00:50:00]

Student: I can't stop yawning… (sounds of students talking and laughing)

(in Hebrew) Mia, do you want to give a lesson? Do you want to give a lesson?

Mia Segal: (in Hebrew) A group [lesson]?

(in Hebrew) Yes, to everybody.

Mia: (in Hebrew) After you, no, I don't wish to. Well if you want, but after this give a…

(in Hebrew) There's another hour.

Mia: (in Hebrew) Let's work manually.

(in Hebrew) A continuation of this if you want, do you know?

Mia: (in Hebrew) Well, let's work one on the other manually.

Ah, ah, ah. All right. (sounds of students talking continue)

Rogers, stop it a minute. We have a few minutes. I don't know what to do.

Functional Integration **Demonstration: Working with the Arm continued**

[00:51:50]

Shlomo, would you please take off your spectacles and lie down with your head here, and lie on your side. You see, I do it again without the support or anything, which when we get later to better organization we will do it.

So you remember yesterday what we did was try organizing that. And now if you make the thing more precise you will see that with closed eyes, if I try to put my hand and put it in the direction where I feel the maximum resistance, my arm will be in the prolongation of his. You see?

Students: Your arm will what? I didn't hear… Will what? In the prolongation of his…

I showed you: I put my hand there, or there, or where. Now I say that if I take that and try only with my hand to find the direction in which there is the maximum resistance, then my forearm will be in the prolongation of his. You see, I do it with closed eyes. And prolongation is geometrically correct, it's not a few degrees out. Obviously therefore, that's

the place where you should push and that's the direction. And I showed you that yesterday, that it doesn't matter. Therefore if you do it with the other hand you twist yourself. For instance, if I had to do it with my right hand, then I will sit there and get the same feeling here where (inaudible) and then my arm will be again in the prolongation of his. There.

So now when you push you know how to organize yourself through the push. And we did this sort of thing—you remember yesterday we did that. And with each movement like that we did the non-differentiated, non-discriminated, original, avoiding the muscle working and only the bones moving about, and so on. So with this movement it's too, when you bring that head—you see, when you do that like that.

[00:55:00]

Or when he's lying like this, you can also do it as it is, you can do that. But then it is difficult because it's not linked together. You see? You can do it like that—look. That is, you see there is no movement in the shoulder or in the hand but through the spine—that.

Student: For that movement does it matter whether he has his right leg forward of his left or not?

Of course, everything. But you can't learn everything. You have to learn first the important thing and then the details later. I show you that because that's what you'll want to do. That's what you want to do.

Now this can be done like that or—which is better now. At the beginning of your doing, you can see I do the wrong thing now, taking here and everything. Now. But for that you must be able already to lift it. You see? Therefore normally we can't do it unless that movement is existent. That's why in the order of things, if you have considered that the chap can't talk and he has something wrong with his arm, then all these things cannot be done. Because all of them presuppose that I know what it is and that… Can you see? Therefore this is not the way in which you can pretend that you don't know.

Now what can you add to it after what you have done yesterday? Then you will see that all the other things will be like we did. We also said that this is not a way of doing it because here, you see, if you—here you have to have an active thing all the time to hold it because your body is not there. Therefore your muscle, this muscle will work all the time. And therefore, at the moment you leave that will come back. And very often you will see you can do a pull or a push but if you let go suddenly the person jumps in to the air. Therefore this is not advisable. It can be done but it's not good.

Now so we found that we could do this from that point of view. We can do it also, of course, like this, from there. But now we want to see—we have never done yet a movement with the shoulder blade. Now look, there. This is a shoulder blade. Now but if you look at that alone you see you can't do more than that, a very tiny movement. And therefore in order to do the movement further, look what you must know. You must take that arm and find out where he can rotate it, and as its weight is taken by the body, that's the way it is. If you rotate that

you'll find that this increases. Look, there. And therefore we do it also the other way around. And this is a movement of the shoulder blade, you see, initial. That's right.

So this is the order of things, we do what you did before. Can you see here it's not… Here I have to use power to do it, therefore it's already the limit of what can be done. There, that's the limit. And that way you can do more. Look, there. And as usual, if you show the person that you can move his hand and then—that's marvelous—then he will find also that you can do it, the same thing the other way and get even more movement here too but with his body. You'll see.

Now we are not interested in much more than that but this, look that there. The movement we have done before is now possible to do here—fold and then also this. None of them need any strength. Look, it's like jelly.

[1:00:05]

Now we want to go on with the other movements. So now, what you're going to practice now will be this seeing how you can rotate the arm without lifting its weight and how you can do that. And see—look now, here he doesn't go any further and here he goes so much. All right? So those two movements. Huh?

Student: Moshe, I have a question. It's really silly but it's possible. If we are not aware enough and not feeling well enough what's happening, we can move here but having the movement happen here instead of here, no?

Leave me alone in my way of teaching.

Student: No… Okay. The thing is that, if I'm going to push a little bit too hard, I'll make the movement happen here instead of here.

I don't understand what you're talking, making the movement here. I am talking to you that this can move, and we will talk about the spine in lots later. We can't talk about everything at the same time. It's not a question that this is the final thing. I told you that we're doing approximations. And therefore we do the thing which everybody can do without difficulty, without having to involve the spine.

We have shown on the—those who saw the performers in San Rafael saw that when I did that I actually moved the spine in order to make that movement possible. But then if you introduce the spine and the head and everything we never get a clear view of it, and not simple, consistent and simple. That's why, obviously you can have the limitations which we saw, forward and backward, are limitations of the spine here and there. We will get through there gradually but knowing what we are doing.

So now what we want to do is this: we have been holding that, you see, and found that we could do that. And now we know also we can do this. Therefore we should be able by holding the weight of the body and only not making friction there, just a little bit. Look, the

elbow and that should be able now to make this and that, and this and that. And therefore complete rotation of the…

Now the important thing is here: that you rotate the base of what is normally stationary and the muscles move the arm. Here we kept the arm stationary and moved the base. Therefore after I've done that, I know that all the muscles in the feeling, you see, in that feeling, if I feel—if one muscle were torn or cramped, or a ligament or the bone, then you wouldn't be able to do that smooth movement around and neither here. You see? You would feel it. And with some of the people who had injuries in the shoulder, when you try you will feel it.

Now so I do this and that, and now I am sure that at least this I can do. And if supporting that—look. I will try here too. Look, forward, see? And usually when you lift the arm so much, but if you lift it about that amount you will find that there is no difficulty in bringing the arm at that height almost everywhere, except at the points where you feel that it changes, you don't go there. Now so this. Now I can do it this way. And that way if I want to improve further, I move the shoulder around while I move this. That means if I want to lift here, I help with the shoulder. That I know. Look, that's it. Now same thing. There, there. And here I bend forward.

And therefore here I can find where it's difficult, therefore I won't take that much back. And then we'll gradually, supporting with the shoulder and clavicle, make the movement that is possible. Now here you will find it, if in this case, here it's perfect; here, look, that's no good. There is not the same fluency, not the same ease, so I don't go there. I will go on finding out what to do in order to eliminate it, and we saw already it doesn't go forward.

[1:05:20]

Therefore what he said is right, it has to do with this and that. But we don't want to complicate the thing before we get acquainted with the simple mechanics, and then we'll go on complicating the thing and finding where there are minor details which can be helped.

I want you now to try this, these two movements, it means the one where the arm is that. Feel how far you can rotate it. By the way, if we lifted that it would rotate much better, because you see the spine would rotate and not the body. It's not in the arm. Suppose give you something to support it. We have that, that's it. Suppose this was there, lying here supporting his head, then you will see of course that when I rotate that that he would go much more. But it is because the body rotates, not because the shoulder rotates. You see? And actually in order to improve that rotation we do that. Therefore—but we will find that later. I don't want to complicate it.

First do the simple thing: that you try to turn the arm that way and that way, provided you don't make any efforts. You do it by turning the wrist and that until you find a position in which you can… He finds a mean position for the arm where you can turn this and that. Then you check this movement, you see? And that one and there. Then you lift it a bit and turn that and that, and then this and this, this and this. You can each one separately, each one

separately. And then supporting that you'll find that even with an injured shoulder you can do the movement, provided you move the support to aid the movement.

And actually there in San Rafael, the person herself could not do that, could not lift it more than that. But by doing this I could lift it like that. You see? Because in fact when you move this, you don't lift it more than that. Look, it's up to here and then this movement… Can you see the idea? Look at it.

Suppose the arm can't be lifted more than that relative to the shoulder. But relative to the body, you see? I lift it only to here and the rest of it I do with that. So now this nervous system learns that in fact it can bring the shoulder away from this body, provided he lowers the shoulder blade and the clavicle, which he didn't do before. Before he started that was painful, and he did that, and then it's painful and wouldn't do more. Got the idea? Therefore by doing the two together you find that you actually—he feels, "Funny, I can't lift—can't…

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[Begin audio: IFF_SF_1976-06-17-PM2.mp3; Note: this audio is poor quality]

[00:00:00]

…bring my elbow away from the body, and here it goes. How come that it's not painful? Because here this is injured and therefore he can't go more than that. And here with me he goes up to there. Therefore… There, there. But of course the support here must be—that never fails because at the moment you fail the pain will come on violently. And therefore you won't learn a thing. You'll learn that he has a painful shoulder.

You want to teach him that he can move the shoulder in spite of what there is there. So that's the idea. Look, and the same thing here, there. But then of course, here you help with the—the body must rotate because the clavicle and the shoulder blade cannot move as much. And therefore you can do the movement here too. And once you have that you can move the arm around like that, supporting it, helping that even when it is injured and painful, you see? You can move it without pain.

All right, would you please try and do that. And as we did before, lie down in lines and…

Student: Rows?

Rows and lines, and you do it to each other. And again, don't think. I will direct you, give you instructions to jump.

Student: Moshe? When I was doing that shoulder one yesterday, um, I could feel in the person a kind of a lump when I did it and…

Oh yes, yes of course.

Student: Is that something? What is that?

Well, I don't know.

Student: You don't know? Okay.

I don't know what it is but you'll find bumpy. You'll find—I can find any shoulder too that the necessity of adjusting the spine because you can see the movement was not equal there both times.

Student: Uh huh. Does that indicate—do those lumps and bumps indicate tension or…?

They may indicate lumps and bumps.

Student: Themselves huh?

There might be lumps in the muscle.

Would you please move that away so—look. Move it away so that there is room for everybody. Put it here if you like, there is plenty of room. That's right.

Now would you please lie in lines and rows like we did yesterday. Lines and rows—regular lines and rows so that we can change over quickly. (silence as students start to practice)

Now you should—what you're supposed to do [is] get the feel where you can move it, where you can't. And you will see there are points where you can, where it feels the difference, where it gets tacky, when you get, feels that there is something, you couldn't continue in the same way without making an alteration. That's where you have to get acquainted with that. But in the end you will find that, of course, you have to get hold of the elbow and turn the humerus with the wrist. (silence as students continue practicing)

[00:5:00]

(continued silence) Now would you please, the last one there, come forward in each line and all move one step so that you get used—and of course, you can change also the arm. I mean it's more if the person who lies next can be on the right, on the left, as you wish.

The object is not to rotate the arm but find where you can move it easily and at which point it gets tacky, it changes the quality of the movement so that you feel, "Oh, here." If you can't speak to the person, if he doesn't say that it's painful, you should be able to stop yourself before he shouts it's painful. (silence as students continue practicing)

(to student) Now hold the elbow itself. No, with that hand and the other one the shoulder, then you will see what it is. That's right. Move the—the elbow you can't move much, but the shoulder you can. You'll see the shoulder you can take forwards and backwards, also backwards towards yourself. That's it. There, that's enough. There, there you get sticky. And

that stickiness, of course, is not in his shoulder. It is because the head lies down and where you were—what happens with the spine there.

One, one, one. Change over again. Change over again. But… Change over. Last time changing over. (silence as students continue practicing)

[00:10:00]

Now those who sit, lie down, and those who lie, stand up, and change over. (silence as students practice)

No, you should begin by rotating the base not the elbow, if you do the other movement. You should hold the elbow and rotate the base on which the elbow is—if you want to do the rotary movement. There is the pushing, pushing forward and lifting a bit. Then pushing sideways, right and left, and move the elbow. And then when you feel that you can rotate the articulation of the femur [humerus], and with the hand, help it—that's the second movement we did.

Change over, one step, last. So that you… With these things, at the moment you see, while it's so simple because it's to get your hands acquainted with different shoulders. It's not of learning the movement. We'll do it later in a much better way and simpler. Some of you change also the position. (silence as students practice)

Now would you, all of you, those who sit, bend the elbow, take the elbow and the base of the shoulder as you push, and move them up and down. First up and down—bend and take the elbow itself and that, and push it down and up. Don't lift it. Push up and down. Don't lift. Don't lift. Up and down only. No, take the elbow; it fits in the side of the hand. And take the elbow, bend it. Bend his elbow. Take the elbow in your hand. That's right, that's right. Take the elbow. And then with your other hand—no, leave his hand on the floor. That's right. Your right hand is too high. Take the—lower the articulation. That's right. Now, that's right. That's right. And now right and left. That's it.

And now see whether you can make a full rotation with the right hand; you're moving the base. That's right. The shoulder movement is practically nothing but—the elbow I mean—with the shoulder making a full rotation, and then the opposite direction. That's right.

[00:15:18]

And now lift the elbow a little bit and see where it goes easy, and complete the lifting by pushing the base forward. And see how you can actually add another angle by—no you're not holding the elbow. Hold the elbow. That's right. Lift the elbow and then push that to add lift. And observe also that you add lift and it comes to a point where you don't lift anymore because it feels… Uh.

Would you now lift there, lift it there at the corner. Look how the base is moving and the elbow is stationary. Can you see that? Look at that. Look at that. Now change the direction.

That's it. Can you see? The elbow is taken in the air and the basis is moving. When he does that afterwards with the slight help of the basis he can sure without danger make a full rotation of the elbow. Look at that. That's it. Get the idea? You try that out.

(in Hebrew) You don't hold the elbow. (speaking English again) Even that is not very good. That's nice.

But you have to feel where it is sticky, where it's not smooth. And normally it's easier, you have to deal with healthy shoulders. Therefore it's only a question of the spine not being quite supple or the cervical spine but there is no real hurt in the elbow. Therefore you can do it now but you have to learn to—not to do it in a mechanical way but sense with your hands whether you should do it, whether you should provoke pain.

Your right hand is too high. It's not at the… Your right hand is too high. Lower still, that's right. Now we're there. There.

Now jump ahead again, change over, the last one coming forward. And of course those who lie, you do find one on the left, one on the right. Change over. To have it done on the left side, on the right side.

(in Hebrew) It was a nice view from here did you know?

Assistant [not verified]: (Inaudible Hebrew)

Yeah, good. (Conversation continues in Hebrew; inaudible)

(silence as students continue practicing)

You see, while you do that movement with the base you should already feel that with the hand you make a very small circle, and gradually work up until this circle becomes bigger and the other one smaller, supporting it.

And of course, you, the people on whom it works, you can appreciate very well when somebody does it well or somebody doesn't. And you will feel the differences and from that you will learn what to do yourself.

[20:00]

Lo, lo, lo… (inaudible conversation in Hebrew, likely gossiping about a student in the front row, then silence as students continue practicing)

(silence as students continue practicing)

Oy. You're not holding the elbow. That you should do sitting on the other side from the head and—or hold the elbow, not as you do it here. Sit there on the side of the head and hold the

elbow itself. Yes, I'm talking to you. No, no, no, from the head, in front of the head like that. And hold the elbow and then move the basis around with the elbow together first.

All right again change the sitting. Eh, by the way, I was asked. Some people must go at four o'clock because they have a train to catch or something to go to Palo Alto, or something like that. Well, you, it's four o'clock, three minutes past. Go away. Now anybody who has to go exactly at four o'clock, go. There is no compulsion to…

[25:12]

Now would you please change over again the sitting. Sitters lie and the liers stand.

Student: (inaudible Hebrew) [she wants to do something]

(in Hebrew) What kind of behavior is it?

Student: (in Hebrew) But don't think I don't want…

(in Hebrew) I do not want you to do better. You get organized and what you'll do will be fine.

Student: Oh, okay.

You're welcome. Yeah.

(exchange with a woman in Hebrew; first part is inaudible)

The what?

Woman: The date book.

I'm moving tonight only, either… Now after you go I move there and only then will I be able to tell. I have no bed like that at my place. I have nothing.

Student: (inaudible) I could do everything after the exercises. I could do anything after the exercises. I had a (inaudible) to the point (inaudible) completely. I don't know (inaudible). (laughs)

Don't complain about that. (laughs) It's nice to feel good.

Student: Moshe?

Yes.

Student: I just want to say (inaudible) beautiful.

Visitor: I just wanted (inaudible) and I'm just (inaudible). I'm here because of a spinal scoliosis. And there's very little people can do. And I (inaudible) you, and I was wondering if I could take some classes from you. I was wondering… I have a double curve.

Yeah. I would have to see that. Well, the only thing you could do better is, if you're, you're not tight with money, to have some private lessons with (inaudible) on top of that. That's what we do here. You can do better.

Visitor: Do you think it would be good to have some private lessons with you?

Not only with me—it's expensive. You're not ill enough, (laughs) but you can do with the assistants. It costs much less and they will do it just as well.

Visitor: (Inaudible). There's hope?

Oh yes, it works well. If you came at an earlier age before (inaudible), between 12 and 15, we'd straighten it completely.

Visitor: Yeah, that's when it happened.

Yeah. But if you come later you can improve it to the point where it doesn't bother you. You don't feel any pain anyway?

Visitor: No, because I've been doing everyday yoga.

Yeah. Well (inaudible) with that. But join the group first and you will see. If you feel you want, and I will advise you. I will see how you work.

Visitor: Is it—stuff like scoliosis, is it something that's congenital when the child is born? I've been told—I didn't know I had it until I was 18. I'm told that a child gets to be 12 or 13 and then it starts to form all of a sudden.

There is no rule to it. There are children that are born, the moment they are born they have a scoliosis. But those, usually after a few months, the scoliosis disappears. But then there are—scoliosis appears at the age of three, and this is usually progressive. (Inaudible) the earlier that some were progressive. By the age you are here, you would have already formed all sorts of pops inside and things like that. And those who come later, the age of between 12 and puberty and 20, are first slower developing and never gets really, really bad and you can go all your life without any treatment (inaudible) not be (inaudible).

[30:02]

But very few, there is such an advancement that suddenly the curve is much too big and the weight of the head is in the void. Then it's, it's accelerated. But also later (inaudible). There are a variety; there are no real rules. What is known is that the children who are born with the scoliosis, it disappears in a few months.

Visitor: It has to be treated like that…

No, don't treat anything at all. A baby born with it, usually it disappears by the time he gets up to walk. But of course, there are monstrous things like that with babies too. But normally it disappears. Then there are several between the age of three to four, and then between 12 and so on. And those are—the earlier they appear the more serious it is because they don't stop by themselves and then they got bad.

Visitor: Yeah that's what I (inaudible). I didn't know that you had these classes too. Would I be more suited to take the evening classes? (Inaudible) evening classes.

Only evening classes are what I'm talking about.

Visitor: I see.

This one is closed to (inaudible) second year. They learn to be teachers in that.

Visitor: So you think with learning some of the movements, with movement classes…

You'll find also we have also, uh—at first I ask them and they don't (inaudible), you see? There. If you write to Alan Masters [name not verified] (inaudible). He has 10 lessons on cassette which are exactly the thing you need. You do that after you finish the course. You will be able to buy the cassettes and do it at home.

Visitor: Thank you.

You're welcome.

Now would you please… You can go on, but I call it a day; I go away. Change—keep on changing and keep on doing that. That's all.

Student: You call it a day?

If you want it a day for everybody, you are free to go as you want. If you want to do work, go ahead do it.

Student: (Inaudible)

[00:33:12 – end of tape: IFF_SF_1976-06-17-PM2.mp3]