

## Afternoon Session Tape #58

### Talk—Introduction of Flutist, Mr. Tel-Oren

There is a man here which you probably heard, some of you in San Francisco and maybe otherwise—a man called Tel-Oren, who was a flutist. I think a first flutist. I don't know really, but he was an important member of the Jerusalem Philharmonic Orchestra. Then he was wounded in his arm and a ... with PLO ... with ... I ... you know the story probably and unfortunately one of his children, a son, was killed in that occasion. And he ... the way he was with the bullet going in the middle of the arm here [*Moshe points to the middle of his upper right arm.*] and the ... tearing the median nerve and all the destruction that was in the muscles and the bone, it looked hopeless for him to play the flute any other ... any day (*inaudible*). He ... and the neurologist advised, of course, his wife that he will have to change his profession because he wouldn't be able to play any more.

Now as we ... you know that things like that there is just ... tum always to ... for *Functional Integration*. Most of the work—practically all of it—was done by Yochanan. And by the way, at the same occasion I will say something about it. And until Tel-Oren returned to his place in the orchestra and ... actually the orchestra played a ... had dedicated an evening ... a concert to the day he returned to play in his own place in his own right. Now, he is in America and he teaches here, in some universities, quartets or some other things and he is back again here. In my ... Where is Mr. Tel-Oren? Is he here? [*Mr. Tel-Oren stands up.*] (*applause*)

Yeah, come on. I saw him there. He's coming up. (*applause*)

(to *Tel-Oren*) Do you have to sit or stand?

(*Tel-Oren*) It depends what I have to do. I don't know.

I would like you to see how a man with a wounded arm, who still has some signs of that ... [*Moshe shows the group Mr. Tel-Oren's right upper arm where the scar of the wound is.*] (*Tel-Oren*) Oh, yeah.

Yeah. And the millionaire will sell it. [*Moshe points to the scars.*] And you can see some how much destruction of tissues and muscles were there and ....

(*to Tel-Oren*) And, of course, would you please sit. Just play us just a little bit. We ... yesterday we saw Mao ... Mao to Mozart.

(*Tel-Oren*) Ah, yes. (*applause*)

(*to Tel-Oren*) Ah, maybe will you play something of Mozart ... or anything you like... (*Tel-Oren*) OK. (*laughter*) (*to Tel-Oren*) Just show us how ....

(*Tel-Oren*) Just a little, a little something. (*to Tel-Oren*) Just a ... of course, we don't want a full concert ... (*laughter*) ... at this moment, of course.

(*Tel-Oren begins playing the flute beautifully.*)

[*Moshe comes to stand in front of Mr. Tel-Oren, looking at him and then the camera. Mr. Tel-Oren stops playing.*]

I just want you to know whether you can see that the right hand and the fingers of the right hand function as well as those of the left. (*laughter*) You see, you can imagine. And you must know that at the beginning when he first took the flute with that hand [*tile right hand*] and what he could do

.... [*Moshe takes the flute away from Mr. Tel-Oren and fiddles with the keys in an unorganized way with the fingers of his—Moshe's—right hand.*]

(*to Tel-Oren*) Could you show us what you could do?

(*Tel-Oren*) My fingers fell like this. [*He demonstrates with the right fingers staying straight, somewhat stiff, as he holds them on the flute keys.*]

And by the way that's ... you forget that bringing that finger [*Moshe points to the thumb*] down was a ... a few days work for Yochanan. Yeah, that you couldn't .... You did it with all the fingers on the other side. [*Moshe demonstrates by holding all his fingers and the thumb on the keys on tire upper side of the flute.*] The hand was like that. [*Moshe holds his hand with all tire fingers and thumb curled together.*]

Actually .... Thank you very much. I'm sorry to interrupt you. (*applause*)  
Thank you very much indeed. Nice.

Now it must be mentioned that it was Yarden also that—Yochanan's wife. She played the piano in San Francisco. And he, at the beginning just as now, he has forgotten many of the things. It was ... she had many days, many hours of work with him at the piano where we started with very simple things. And the obvious thing in *Functional Integration* is you use the thing that the music has... he had in his head. There was no question of that. The question was of bringing it to the hand. And this is actually what we call *Functional Integration*. And you can see that it works quite well. I would not try to spoil the thing.

Yochanan, as I told you, did all the work with him. They started in Israel and came and ... he followed us to San Francisco. Yochanan stayed with me and he used to come there and it was done... ppphp...I have never seen anything done better, myself. Therefore, all we can say, it was marvelous. (*applause*) [*Yochanan stands and takes a bow.*] (*applause and shouts*)

Now, eh, do you want me to be a spoil joy? Heh? Could do that, just spoil the joy altogether. But, I will overcome the tendency to do that. (*applause*)

All right, would you please ... I don't know. You saw ... many of you saw the film, Mao from ... Mao to Mozart or something. And did you see somebody there, a little Chinaman—Chinaman is the wrong thing to say—a Chinese, eh, with this ... with fighting with a stick with somebody, with another one. He fell on his back and then he flipped his feet and was standing again. You remember, we ... we did that and we tried it here. This ... actually, the way he does it there is, of course, the...someone of perfection because he doesn't touch with his hands. He does it entirely with the flip of the pelvis, like somebody here did it actually.

You remember? One did—flipped the pelvis and with the person who flipped the pelvis, it would be a question of half an hour, an hour, he would do it just as well as the other one. But to begin with for a large audience like here with so many different ages, it is—and weights—it is impossible to get that thing to start right. Because if you do that you're sure in for

several lessons before .... Hurmpt .... [*Moshe makes a sound and a quick, almost imperceptible flip of his pelvis.*] It is like that. The majority will do it, but there will be a number who won't do it. And to me that means that it's not ... it's teaching. Learning means that everybody must learn.

In other words, there are ways of doing it where ..., except an exceptional person with injury or something or extraordinary heavy weight or a thing like that, may have to do or another two lessons, that's all. But most of them should get it in the first lesson.

Now there ... and learning means that you can do the same thing in at least two, three different ways. If no, it's not learning it's just another compulsion. It's another bad habit because it will become a bad habit and it will last all your life. You won't be able to change it. No choice. Therefore, we're going to do something which is the first way of getting up the simplest and the one that most people can achieve, I hope today — just plup and sit up. [*Moshe makes a quick forward movement with his hands.*]

## Talk—Parental Love

Amherst Training Transcripts Year 2 July 27, 1981

I have something .... All the new (*inaudible*). The first words I will say will make an appeal. Andrew Carnegie. (*laughter*)

The other day I said something—! had there as many objections the first day as with Andrew Carnegie—and that was that pain, you remember that Mettling in his ... the soul of the right hand claims or describes and his opinion is that birth pain, delivery pains are necessary, that without them there wouldn't be mother love to the children straight away. And we said that the ... many fathers don't have any special love for the baby immediately [*when*] it's born and many mothers don't either and the ... the circumstances people say and the nurse brings the child and they .... [*Moshe holds his arms like he's holding a baby and reaches them out as if to show the baby to someone.*] "Puchcuchuchu, have a look." ... and then, of course, the culture habit takes over and, more or less, love for the children. Because if you think that all the children that are brought here to me are all loved, many of them dearly, but many of them, the parents wish they are dead long ago. Doesn't matter. But my object of saying it is just like with Andrew ... Andrew Carnegie—that I brought it in one context and I didn't talk of the other context. Same thing with the love of fathers to their progeny.

Now, if you have a look at the rest of the world except human beings—apes and that and especially fish and birds. A funny thing. There is no birth pain at all. To lay an egg must not be terribly painful because all animals do it and say, "Cococococoo,"—ploop—and there is an egg. (*laughter*) And you see? [*Moshe is looking around under his stool.*] (*laughter*) Well, my trouble is that I make 'cococococoo' and there is no egg.

So ... and in ... with most birds, the ... the *male*; though the female has no pain and he certainly has no pain, they care for the ... and alternate for hatching the eggs. The male sits on the eggs just like the female, when she goes to her food and the other way around. And with penguins and with thousands of birds the male participates in the hatching of the egg and is

concerned with bringing food to the small ones when they come out of the eggs, just as much as the mother.

So there you are—love, without pain. There is both parental love .... We interpret it as love, but that's what happens. Both take part equally.

Same thing actually with fish. Even worse than that. Fish and .... She spawns and puts in billions .of ecar—red and black and all sorts of colors—and the male comes over and he spreads his sperm

over it and that's that. And then both of them don't care a hoot what happens to the small ones.

And the other ones are where the small ones have been to ... where the small ones when born are unable to ... to cater for themselves, then the father and the female—well mostly the female—will teach the small ones, like with ducks, for instance.

And then there is the ... even worse than that. Many .... The cuckoo lays his egg in somebody's nest, not his own. And leaves it for the other people to take care of ...of the cuckoo—of the small cuckoo. Now where's the parental love there of the female or the father. No parental love at all because in parental love in nature is a question of producing the next generation fit to survival. If they are born in such a way that they cannot take care of themselves, the parents will help them the first

few weeks—teach them to ... to get the kind of things that they have to do, to run, where to hunt, or where to get their food and how to take shelter, of what noises to be afraid. Some of them are inherent. That means they are phylogenetically inherited. They are instincts. And that's that.

And then the ... the insects the ... in many of them do, actually, they take another insect, a bigger one, paralyze it with their venom and then lay their eggs inside and leave the damn thing there. And they never bother about any parental love, neither feminine or masculine.

In other words, when we have a look at ... at the world which has hundreds of billions of insects and birds and fishes and that and we are only one

species. It's true we are a species who has a brain more developed than others, but many of the things belong to us just like any other species.

Therefore, you see, when we talk about parental love that way or that way, as if it were something written in the Bible for which you have to abide and quarrel about it and get offended if you said that parental male love in the human species is not as automatic and not as general as feminine love to their children. I only, when I thought ... when I heard it, I thought, ah, another Andrew Carnegie.

But you can, you see if you look at these things from all sides like that, it's your choice. If you have three or four choices, you decide what you think. I believe that when you look at the whole thing, you can say, "Yeah, well ...". Then you begin to look at parental love also with a question mark and when you look closely you will see that parental love is not so much parental as self-love. And as the child is part of them and is more part of the female because the female has nine months of that baby in ... in herself and actually gives more of herself to it. The child takes her calcium and takes her nourishment and takes everything. That ... that he has some genes taken in the sperm from the father is also, of course, an important thing and without that it wouldn't work.

So, but when it comes to love, children's love, whether Mettling is correct to believe that if there were no pain in delivery, there would be no feminine love. I don't believe a word of it I believe that it has...it's maybe one ingredient, one part of the thing. The rest is a biological necessity because the human child is so .... Not only mother's. You saw when we bring a baby here who crawled so fast—one of you brought that—eh, who did so nicely, male or female. Everybody stood around and were extremely thrilled to see that. ·

Obviously, if children weren't born so useless, so weak, so unable to take care of themselves, there wouldn't be any parental love at all. If human children could run away like a calf or a colt immediately being born, practically take care of himself, except in very dangerous positions, there would be very minor parental love. In other words, what we call love and

poetry and words and things like that, have always a biological background which is actually dictating it and making it and we afterwards in our culture and ... and ... and poetry and whatever we do, we make a big fuss of it and make it extraordinary. Which ... there is not harm in that it's nice, but tell me now after you heard what I told you what is .... Is parental love connected with delivery, with the pain of delivery? We saw that without pain of delivery, there is parental love and with pain of delivery there is parental love. In other words, has nothing to do with that or more or less maybe something minor. All right, now we are finished with Andrew Carnegie.

By the way, I actually presented Carnegie also in the same way, but as the first thing I said, love, parental love, woohh .... Carnegie is a nice man, woohh .... It's crazy?. No. No. You have it now both ways. Make your own decision.



## Afternoon Session Tape #58

### Talk—Teaching and Learning

I told you this morning that some days are funny days. Maybe it has to do something with astrology, with the zodiac, or something. That in one day suddenly only letters that were interesting, comments interesting— approach friendly, everything was all right, except the things yet you want to work all right, of course. And this is a very interesting letter.

We are going to do ... they are preparing the *Functional Integration* [video]. I ... we have a few minutes and I would like to ... to read that letter.

I don't know, actually, whether the person who signed wants me to mention his name, but you ... if he wants, he only has to say and I will mention it because I always want to say. I say in the name of the person who said it. Actually, it's all to his advantage. It's no question, no derogation about it.

Many of you saw the picture of Mao and Mozart and I went and saw it too and I think it's a marvelous picture. And the ... that ... eh, Isaac Stern is a marvelous generous person and a wonderful teacher. And when I left with the people I was (*with*), I told them exactly what I would say in ... and I was actually thrilled .... But then there are many things there he does which are similar or ... or ... of the things that we do here because he is ... he teaches somebody to do and he teaches many people. Who .... Obviously, many of the people who saw, who were there, found connection between his way of teaching and the way we do our teaching here.

Now you know that I dislike the word teacher and I ... my concern is to have the people learn and the teacher must be good enough to organize and make things so that people can learn. For instance, we ... we started only a few days .... Somebody .... You see, I am .... You will get an idea how my head works which is important to you in order to know ..... (*break in tape*).

The other day somebody here, an intelligent woman, said that her hamstring is short and has to be lengthened. You remember I made a big fuss of that and told you that it is unthinkable and that it is ... it's wrong

thinking. That's all that it is. But all hamstrings are good. They are short because they get impulse, but ... eh ... and in the next few hours you saw some people who made them lengthen within a few ... or a minute or two by three different methods. And you yourself have undergone afterwards a thing where the hamstring became good enough to have so much

*(inaudible)* the hamstring.

Now you would think that only a hamstring can be short. I am sure that many of you today feel that the quadriceps are short now. And many feel pain. Two of them told me they did feel pain in the quadriceps.

*(to student)* You feel that it's tense? *(student)* ... tense. *(to student)* Well, you may feel it tomorrow. If you feel it now tense, tomorrow you won't be able to go down the steps.

Now, the quadriceps being short, that's a terribly new thing because the quadriceps and the hamstring are antagonistic muscles. Therefore, when one is short, the other one is long. The hamstring being always short, they have to straight ... to lengthen it. The quadriceps must be always long. Now, today you were short. How come? So, obviously it's bunkum because we were doing actually a thing where the hamstring was fully contracted, therefore, the quadriceps had to

do anything you want in your brain to make it long. And as it is usually not as long as it can be, many of you ... and I saw many ... some well-trained people ....

*(to student)* Even you probably feel the quadriceps, no? You don't? Because the way I did it. I thought I could distinguish that your quadriceps felt here something you will feel. Maybe you will see tomorrow. We will see.

*(laughter)* *(inaudible)* ... sort of thing. You get notions to which you attach ..... *(break in tape)*.

Wrong. The explanation is wrong—the ... the whole thing. It is a ... an habitual ... the formation of your understanding of yourself, the way you feel also. And you actually distort it by saying... sayings of other people.

Now what has it to do [*with this*] because you see, I say that because I stopped that thing. We didn't do the jumping because I feel that in such an audience, if I want everybody to have the hamstring long as we did the other day .... We did it very, very gradually, very slowly and waited until most people—ninety-nine percent of the people—do except those who have some handicap which makes it imperative to go even a little slower. We did do it at the rate I think for the average normal person—normally born—that's the only thing. Average normally born child, that means all of us here.

I never ... back .... If I took ... take out among you those who do the things from the start. well—as I say always there is somebody—if I pick those out and leave you all, the others, as spectators and take those dozen or twenty people who from the start, the thing I say they do it almost as well as I projected—as I see I ... as I think I can bring them to that—and you all watch, well you know what will be? Those twelve will ... will become nationwide known as acrobats, as extraordinary people, people who can do any damn thing they want and all the others will remain with hamstrings and ... and ... and quadriceps short and unable to do any movement without being trained for a long time.

In other words, I am interested in the learning of the people who are around in ...even when other wonderful teachers, extraordinary teachers, superior to me, more qualified, anything ..• Isaac Stern .... You know what he did? He produced a wonderful show. Of course, it's not his fault. I don't believe he planned it. It is the ... the television, the radio, the filmmakers, they make it in order to make money out of it and make it (*inaudible*) and make it acceptable to see. Maybe if they did a real good film it...nobody would go to see it. The film was made to show the kind of thing that people, aahhh, melt away. Isaac Stern, he so .... [*Moshe is making movements like playing a violin.*] And then the girl did it so beautifully. Marvelous.

So that's ... that's what I felt also when I saw it. But now when I talk about the idea because people compared some of his teaching and mine, I can tell you there's a fundamental difference. I am not a teacher. I make ... provide conditions for people to learn. And this ...that's to them more than any great

teacher comes and teaches a few selected people to make out of them champions or great geniuses or something like that.

Now this may sound queer; but think that China has a billion people and therefore, has at least two hundred and fifty million children and out of those they have picked three, five, the most gifted people in two hundred and fifty million. In other words, it means like taking out of America, take five ... five boys and girls who are the most gifted, the most talented boys and girls in America and who had coaching which is not as perfect as the one that Isaac Stern could do.

Now the whole thing is marvelous, but think of that. Compare that with our attitude. I believe that if you compare what that teacher is and what sort of learning you get here and what sort of thing you learn, you're comparing like a donkey with a Rolls Royce. What's the difficulty for me, taking ... picking out in America, in two hundred and fifty million—not children—find five people with whom I work three months and go the world over and show them that these people can do anything that anybody can think of and better. So, can you see every thing that is wonderful and is nice has also a side that you can think of it otherwise.

And I can tell you, I admire the film for what it stands and how it's done, I have nothing against the film itself. But I'm against the people who saw it .... Oh ... and they think it's marvelous. I agree with them. I enjoyed the picture immensely. I rarely saw a teacher doing, giving himself so nicely and being so effective. But when it comes to people telling me about the thing being marvelous teaching, I tell you marvelous teaching—you have here teaching that is a million times superior. (*applause*) Eh, because I care. I do it at the rate and the quality of normally born people. Doesn't matter what sort of ... what sort of education they had and what sort of miserable childhood or whatever happy childhood or whatever traumatic events they had. And they come here to me at any age. It's not selected, three ... a dozen children which ....

By the way, here, the children we saw [*for Functional Integration lessons*] are some of ... one of them played the piano. I think it was a joy of the heart

to see. And it was a joy of the heart to see how ... how Stern plays. It is like Andrew Carnegie. I have nothing against him. On the contrary, but I am talking about the idea of teaching and learning. That's a different sort of ... (*inaudible*) as the French say. It's a .... It's something else all together. To that I believe that here, we're doing infinitely superior work than the thing you saw in the...in the film. And, of course, if I don't dare to say things like that because I have ... I have a feeling of inferiority, as you know.

But when I find that a musician in this country who comes here and writes to me a letter and tells me this ....

(*reading from the letter*) Moshe, the movie Mao to Mozart was a thrilling experience and being a musician and teacher of music, I was greatly moved.

Which I told you I was, too. And I am not a great musician.

(*reading from the letter*) The film seemed to be in final analysis a tribute to human learning abilities ....

And that's underlined.

(*reading from the letter*) ...as much as it was about the experience potentials of both European and Asian musics. I did make note of an omission in the film, however. The students who were filmed were very young and the very best, in spite of the tonal and stylistic immaturity, were excellent and skilled musicians. By imitating Stern and understanding his verbal description ... prescriptions, they made changes which were often quick and startling.

...which I agree with every word. I felt exactly the same way. But with three underlining ....

(*reading from the letter*) What of the students who have talent, who have practiced well, but have problems either with a specific technique which eludes them or with some general somatic disorganizations which frustrates the learning process. When do they go for help ... [*Moshe immediately*

*corrects his mistake in reading.]* Where do they go for help? And why were none of them shown in the films struggling with their problems?

Which, of course, he understands, too, that it has nothing to do with the film, with Stern or anything. I don't know how to answer those questions. They were obviously not the filmmakers concern. And that, of course, is the ... the answer. The filmmaker was concerned to make a film that he can bring even to Amherst and ... and get money for it

*(reading from the letter)* But I think they are our concern And then again that's underlined.

*(reading from the letter)* In my own situation, having studied with professional brass teachers, I have found that overcoming learning blocks was tedious and inefficient. Since beginning ATM a couple years ago and also *Functional Integration*, I have been amazed to watch my skill levels improve, my tone deepen, flexibility improve, etc. And all this with far less — [Moshe *comments*] underlined—practice than when I was working three or four hours daily. It's strange to think it, but it occurs to me that the real instrument is never the violin, piano, or oboe, but is the whole person. In your work, you have learned to tune the whole person. Needless to say, musicians, when they discover the work ATM and *Functional Integration*, will be excited and grateful. I am. Sincerely, Mike Brickey. *(applause)*

By the way, I ... I feel encouraged to find that we go to the end of the season and that people realize. You see, up to now not only musicians, swimmers told me that they can swim better and people told me this that they do better. And I have ... I ... I missed a letter. I didn't bring Dub Leigh's letter and I regret it, that I left it on the table this morning. He tells me—he is years with us and he was the president of the Guild and he tells the same thing. He was in the course [*in San Francisco*] and he finds that now he is not afraid of figures anymore; he has no anxiety when he has to do a thing with figures. So and people told me about the swimming better, playing tennis better, playing basketball better; playing anything and as you see, music, thinking, dealing with figures.

It is a marvelous sort of thing because we deal with the fundamentals of the organization of the self and in such a way that everybody can feel that he himself can do better organization and this is not the finish. It's only our second season. Yeah?

There is another minor interesting thing we're going to do before we part this year—the end of the season. We ... we intend outside a photograph of all of us together. Heh? Yeah.

All right. Now, we go to this sort of thing. [*Watching a video of Functional Integration.*] Would you please go and watch your ....

(Jerry) Three minutes. (to Jerry) Heh? (*Jerry*) Give them a break

Another three minutes.

(Jerry) Why don't you give them a break of about four minutes.

All right. All right.

(*break*)