

## What they're saying about FREE AGENT:

What a wonderful book – a cross between **Zen in the Art of Archery** and **Pilgrim at Tinker Creek**. A little volume that leaves a lasting impression, it depicts a process that's simple but not easy, one that leads to change that's both fundamental and lasting. It's beautifully written to convey the essence of the experience.

– MF, New York, NY

Delightful and insightful!

– GA, London, England

[One of] the few good books (at least on our list thereof) about the AT. I think it serves a very underserved group – trainees who are just starting to teach as well as pupils who are having their first lessons – and the idea of interweaving the two sets of experiences is quite special. There have been a few diaries published by individuals who had lessons with F.M. (like Goddard Binkley's), but that was a long sequence of lessons with the man himself, which is a different affair. I liked the idea of being beginners together – and the art work really enhances the whole effort. I was especially struck by [the] very insightful use of personal experiences...[in the] meditations on how best to introduce pupils to the AT. Anyway, I think it's a lovely book and I hope it will be able to be spread through our tiny community,

– LA, Menlo Park, CA

I just finished reading this beautiful book. I am stunned by its depth. There are so many corners, spaces filled with imagination, mastery, and insight. Suffice it to say that I would like, need and appreciate a bit of the ecstasy these participants felt learning the AT...

– FS, Greenwich, CT

This book is an experiential read... “to describe it too mechanistically would be to limit it, to try to articulate it would be to distort it, and, to quote the Tao, the Way that could be told would not be the Way.” ...It captures [the experience] vividly, poetically, and with humor.

– JS, Rye, NY

This book says it all, and yet it says nothing. It is the perfect equation. It is mystery exposed, but undefined.

At first, I wanted to skip to the end, to discover the “what and how to” but I, instead, chose to read the book from beginning to end. And it was at the end that my seeming disappointment at not ever really getting to the “how” was erased.

I got it: the “how” is the same, but not. Each person has a different mind. And, like the fact that each person breathes but breathes differently, “Alexanderers” must come to their own WAY.

Perception is the key...

– MLE, East Troy, WI

I've read the little book and quite enjoyed it. I think it's both brave and valuable to write an Alexander memoir before the 9th term, an interesting time of transition. [It] catches the flavor of being (necessarily) aware of how unfinished the process is, and yet having to trust in yourself enough to go ahead and do it anyway. It's also quite true we learn from our students, in much the same way that an audience's reaction informs a performer as to what s/he is doing well or not. And it's a process that continues, as [the author] most certainly discovered. Apart from the teaching aspect, it is useful to see how she frames the Technique in her own terms, based on her own life experience. A necessary step we must all take, regardless of our trainer's expertise, in order to make the Technique real and alive for us and not an empty (and ineffective) imitation. We'll put the book in our school library. I'm sure it will be very interesting, and reassuring, to students coming to the end of their training.

– SG, Terrassa, Spain

(over)

I can see why [the author] didn't make it "a book about the Alexander Technique"- because it was about each individual's own, unique experience, [her] own included. Therefore it couldn't possibly be a "one size fits all" definition.

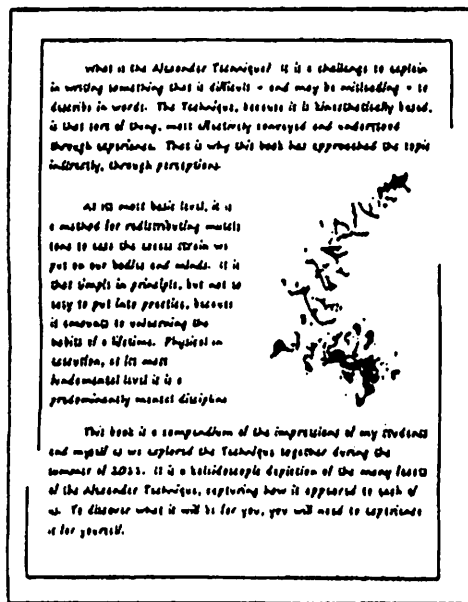
Why I liked it: Each voice was clear and direct – No inflated language designed to overenhance and therefore obfuscate communication. The reader is drawn into each participant's experience in a way that feels comfortable and natural. [The author's] voice is fresh, open, easy and in the moment. The writing style makes me think moss, ferns, spring, water and fresh air. It gave me, as the reader who knows next to nothing about the Alexander Technique, a sense of being welcomed into it. Even so, some mystery remains, inviting this reader to explore further.

It's an "easy read." I read it straight through in one session – yet find myself re-reading some parts over and over...

– PC, Mt. Kisco, NY

I waited until I had a quiet night at home to read it, and then I sat down and took it all in in a single sitting. I loved it. I got up from the chair an hour or two later with an oblique but real and mesmerizing sense of myself...and did my first lie-down in several months. What a beautiful book.

– KD, Rotterdam, The Netherlands



I loved the illustrations and the "feel" of the book. A vivid sense of place is created by the visuals and images. I feel that I know the space. Indeed, I LIKE the space and would happily visit it.

The writing is stellar: spare, lean, but nonetheless evocative (see "space" above). The words effectively conjure the place, physically and sensorially. I sense the feel, the wonder, the serenity.

I still don't know what the Alexander Technique is, but I suppose that is ok...not only ok, but perhaps even the point. Can it really be "known" or must it be experienced?

The point of view is personal, but avoids the cloying or saccharine that is so common in tales with a strong "I."

The interweaving of the student sections is a great idea, changes the perspective, of course, and in so doing broadens the experience.

In short, it was fun to read, thoughtful, and inspired more curiosity about Alexander.

– EE, Andes, NY

I enjoyed the book so much. It's a whole experience with the images, testimonies, and [the author's] writing. I found it very poetic, and it renewed my sense of appreciation for the work. I think it will be a great resource for trainees and people who are new to the technique.

– AC, Brooklyn, NY