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The origins and evolution of somatics: Interviews with five significant contributors to the field

Mangione, Michele Ann, Ph.D.
The Ohio State University, 1993

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THE ORIGINS AND EVOLUTION OF SOMATICS: INTERVIEWS WITH FIVE SIGNIFICANT CONTRIBUTORS TO THE FIELD

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the
Degree of Doctor of Philosophy
in the Graduate School of
The Ohio State University

By
Michele Ann Mangione, B.A., M.A.

The Ohio State University
1993

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Approved by
School of Health, Physical Education, and Recreation
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Michele Ann Mangione

1993
To my parents
Thomas and Elizabeth Mangione

and in memory of
Timothy Frank Mangione

and

Anna Mangione
ACKNOWLEDGMENTS

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1979

1980-present

1983

1983-present

1984

1985

1985-1986

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Minor Field: Somatic Studies
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Roger Pierce
Seymour Kleinman
Don Hanlon Johnson
Eleanor Criswell Hanna

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CHAPTER I

INTRODUCTION

What has become apparent is that there is a common view emerging that the human can understand and self-regulate the body far more easily than we dreamed possible. It is a view that is little short of revolutionary in terms of medicine, education, and psychotherapy—revolutionary in that it involves a turning away from the traditional view in the West of the separation of "mind" and "body" within the human. Within recent times, the weight of research evidence has tipped the balance on the scales toward a more integrated view of the human as self-regulating. . . . This new conception of the nature of the human being centers in a unitary conception of the living being as a unified mind-body organism capable of self-regulated change and development. (Criswell\textsuperscript{1}, 1989, p. xii)

I would predict that a universal system of somatically envisioned education could, in the course of a generation, see the virtual disappearance of the major public health problems. (Hanna, 1984, p. 8)

It can be said that the mind-body split has resulted in Western culture developing in unique and important directions. Based on the philosophy of mind-body separation, with emphasis on rationality as supreme, Western science,
medicine, and technology are wonders of advancement (Kleinman, 1990).

However, there has been a personal toll: dehumanization. Dissociation from one's bodily experiences, ill-health—particularly muscular-functional—and lack of a sense of personal power or meaning are problems inherent in mind-body duality (Hanna, 1970; Johnson, 1983; Kleinman, 1990).

Around the turn of the century, a new field of study and practice emerged in the life sciences in the Western world, one based on a new, wholistic conception of the human being (Hanna, 1983; Johnson, 1983). With its wholistic viewpoint and its practical and effective techniques, this movement resolves the problems of dualism of mind and body (Hanna, 1970, 1976, 1977; Johnson, 1982, 1983, 1986-87). The field evolved as the twentieth century progressed. In the 1970s it caught the attention of philosopher-author Thomas Hanna, who named it "somatics".

Criswell voices key characteristics of somatics in such phrases as "emerging", "revolutionary", and "unified mind-body organism" (Criswell, 1989). Somatics signals a paradigm shift. A paradigm is a specific world view, the fundamental assumptions upon which many other assumptions are made. The shift from perceiving the body as a mechanistic vehicle for the mind, to perceiving a "unified mind-body organism" has implications for, and effects changes, in many other related areas. For example, it has influenced health care, psychology, and education. Further evidence of the paradigm shift can be witnessed in the establishment of such areas of study as psychoneuroimmunology, stress
management, and sports psychology. All of these studies are based on the fundamental principle of mind-body integration.

Although the above mentioned areas of mind-body study, as well as others, may be wholistic and somatically oriented there is a particular concentration of study and practice that constitutes the somatics field. The field itself is difficult to delineate precisely because its wholistic, mind-body subject matter makes it applicable in many other fields; by its nature it is interdisciplinary. However, somatics as a field also has its own determining history, philosophies, theories, personalities, and practices or bodymind disciplines.

What most delineates somatics from other fields is its unique disciplines. These are educative or therapeutic bodily arts and sciences—commonly known as "bodywork" or "movement work". Somatics' practices put wholism into practice. Other fields may be studying the mind-body connection, but they have not developed practical means to increase bodymind unity. Often these fields are observing and analyzing the connections of body and mind. These valuable studies may focus on biochemical, immunological, or psychological aspects. However, by definition, the realm of somatics is practical, physical-mental processes that encourage bodymind integration.

Developed with a focus on the individual, these somatics practices, systems, or forms include, but are not limited to: structural-functional methods, such as Rolfing and Feldenkrais; awareness methods, such as biofeedback and Sensory Awareness; energetic or psychological methods, such as Bioenergetics; and blended
or combined forms, such as Rubenfeld Synergy. Specific styles, methods, and techniques vary from discipline to discipline. However, whether a practice is hands-on bodywork, movement education, imagery exercises, or sensory processes, it will have underlying theoretical and philosophical commonalities with other practices in the field (Johnson, 1982).

An underlying theory in somatics is that structure and function are interrelated, and changing one changes the other. Awareness is identified as the force of that change. A determining characteristic of a Somatic practice is that awareness, or "first-person experience" (Hanna, 1986), is valued and evoked. Most Somatic practices, in some way, use directed awareness to effect positive changes in the "bodymind" or "soma" (Hanna, 1980). ("Soma" is Hanna's term for "the body as experienced from within" (Somatics, 1992-93, p. 49).)

The practices are different from the methods of conventional medicine. They are less complex, more basic, and more participatory. Johnson states:

In contrast to the complicated diagnostic and therapeutic methods of scientific medicine, the somatic therapies are based on immediate empiricism. Diagnosis is done by looking, feeling, and listening. Healing is simpler: sometimes accomplished by manipulating muscles and limbs; at others, by guiding people's awareness to specific parts of their bodies, or teaching them basic forms of movement and exercise. (Johnson, 1982, p. 33)

Hanna saw great promise in this "somatically envisioned education" (Hanna, 1984). Involvement with a therapeutic or educative practice can result in positive change. Generally the practices have been reported to help reduce or eliminate

At a practical level, the disciplines of the field are valuable therapeutic and educative tools. Because it heralds a shift from dualism to wholism, somatics has been called the "cultural evolution-revolution" of our time (Hanna, 1985). In both the evolutionary and practical sense, somatics represents an important, progressive, and timely cultural change.

Currently there are many indications of somatics' presence and growth (Kleinman, 1986). Organizations devoted to specific somatics practices have been established to preserve and extend the practice. For example, there are the Rolf Institute and the Feldenkrais Guild. Somatics' disciplines are also part of, or adjunct to, the training of professionals in other fields, such as dance, music, and theater. Additionally, somatics has become a part of academia; there are somatics studies programs in higher education institutions, and a few universities have sponsored somatics conferences. Somatics has become recognized by the media; a recent issue of the Utne Reader featured an article on the field of somatics (Elliot and Morris, 1992). Growing interest and participation in the mind-body integration approach to medicine and healing arts are also reflected in a study reported in The
New England Journal of Medicine. The article "Unconventional Medicine in the United States", which describes the study's results, stated that "unconventional medicine has an enormous presence in the U.S. health care system . . . an estimated one in three persons in the U.S. adult population used unconventional therapy in 1990" (Eisenberg et al., 1993, p. 246). Many of the "unconventional" therapies described in the article would be considered Somatic. All of these examples provide evidence of somatics' increasing relevance and integration into society.

NEED FOR THIS STUDY

Somatics deserves study, and several aspects of somatics have been examined. Many of the practices have been described in a variety of formats. Categorizations and comparisons among various practices have been put forth. The effects and effectiveness of some of the different practices have been tested. However, little research on the field itself has been accomplished.

Research to date involves some historical and overview work. Tracing the origins of the field has been addressed by two individuals (Hanna, 1976, 1977; Johnson, 1982, 1983). An overview of somatics has been provided by those individuals and three others (Elliot and Morris, 1992; Mangione, 1992). In addition a few interviews have been conducted with notable persons in somatics. The interviews examine the lives of those who have made the field what it is.
While each of these interviews is a rich source of information about the individual and her or his work, only one even briefly directly explores the field itself. Additionally, the interviews were conducted independently of one another, rather than as part of a larger study. What is needed is a larger study addressing the emergence and development of the field. This would add to the knowledge and understanding of somatics as a whole.

Qualitative research probing the lives of prominent individuals in the field and the field itself is urgently needed. Behnke calls for research that is "important in establishing the identity and professional credibility of the field as a whole". (Behnke, 1990-91, p. 48) Such research would include "historical research into the evolution of the field" and "oral histories of leading figures in the somatics movement while they are still within living memory". (Behnke, 1990-91, p. 48)

This study attempts to fulfill, in part, Behnke's charge. Narratives, perceptions, and insights of notable individuals in somatics regarding the field were collected through qualitative interviewing. The detailed information gathered captures a portion of somatics' history. This study is important not only because valuable narratives are recorded but also because it identifies key contributors' perceptions, issues, suggestions, and speculations for the future of the field.
PURPOSE

The purpose of this study was to gather information from notable contributors to the field of somatics on their own life history within the field and their perceptions of the origins and evolution of somatics, then to interpret that data and report the findings.

METHODOLOGY

This study explores the field of somatics in a larger format and more directly than past studies. Qualitative data were collected through five open-ended interviews with five respondents. An Interview Guide format structured the interviewing. Respondents shared valuable narratives, perceptions, and insights about themselves and about the field of somatics. These data were then subjected to two treatments: a profile highlights each contributors personal history with the field, and a content analysis identifies and discusses common themes, contrasting themes, and significant themes.
VALUES

Inquiry is value bound... values are expressed in the choice of a problem... inquiry is influenced by the choice of the paradigm that guides the investigation into the problem... (Lincoln and Guba, 1985, p. 38)

Values are reflected when choices are made. From selecting the main topic, to the details of the study--its population, areas of inquiry, qualitative methodology, in-depth interviews, specific questions, and the various procedures used--I have chosen what has meaning for me. Briefly I will discuss the internal values and ethics that have guided and shaped this project.

I trained as a professional movement teacher with Alexandra and Roger Pierce, learning from them about Ida Rolf and others like her--explorers of bodymind integration. In addition to being a movement teacher, I am also a professional massage/bodyworker. While pursuing graduate studies in the Movement Arts Program (now called Somatic Studies) at The Ohio State University, I became interested in the larger context of my professional life; I wanted to know more about this field called "somatics". I found there was very little written about this fertile and innovative field. The desire to research the field followed naturally.

First person narrative seemed most appropriate for this section because of its nature.
In my bodywork and movement teaching I work intimately and profoundly with humans. Perhaps because of my work I have a deep respect for human beings—their boundaries, creative inner selves, and their "stories"—their viewpoints. I believe strongly in personal truths. There is no one right way, nor only one side to a story. When each of us expresses our truth—tells our story—the gestalt emerges. Thus, in many ways this study is a collection of "voices" from the somatics field, and it includes my voice—integrated into the design, implementation, and reporting of this inquiry.

**DELIMITATIONS AND LIMITATIONS**

Every research project has delimitations and limitations. Briefly defined, delimitations are the factors that influence the study which are under the control of the researcher. They are the boundaries of the study—what the study will focus upon contrasted with what is outside the scope of inquiry. Limitations also influence the study, but they are factors not under the control of the researcher. Usually limitations arise as a study progresses.

The first delimitation for this study is the narrowing of focus to somatics as a field. Although somatics theory, philosophy, and particular practices are important aspects of the field and are addressed when relevant, they are not the primary focus of this study. It was not within the scope of this study to detail or
explore them at length. Additionally, this study does not attempt to prove or disprove the claims of any of the individual practices.

The intent of this project was solely to study the field of somatics as a field. The specific aspects of the field explored included: the lives of the respondents in the field; and their perceptions of the history, current state of the field, and possibilities for the future.

A second delimitation concerns the focus of the interview inquiry. Two main areas are explored: the history and current state of the field; and the life history of the respondents within the field. The interviews were not designed to gather any personal material except that which may be relevant to the respondent's life within the field. Additionally, all information was collected openly and forthrightly. Respondents did not have to share anything they did not wish to and all material in this document was included with the permission of the individual respondents.

A third delimitation was the small size of the population. A small number was desirable in order to collect and analyze a large amount of in-depth data from each respondent. Additionally, given the resources available to the researcher it would have been impractical to conduct a much larger study.

There were limitations in regard to the specific respondents in the study. Several individuals were asked to participate. Of those declining were individuals who have more "seniority" in the field than those who agreed to participate. Although each of the respondents in the study has more than 20 years of
involvement with somatics, it was hoped that those with even more years would share their viewpoints by participating. There were also other individuals who would have contributed much to this study who could not participate for practical reasons (scheduling conflicts) or were unwilling to participate.

The study was also limited because two of the respondents were previous teachers and one was the academic advisor of the researcher. Since the researcher was also primary interviewer this created the potential for bias and possible conflict of interests. It was decided to acknowledge these challenges and strive to be bias free through research design, checks on the study, and self-examination. Since these individuals have had key roles in the history of the field, fit the criteria of the study, and were willing to participate, it would have been another kind of bias to have disregarded them as potential participants.

Another limitation of this study concerned technical problems. Because of unfortunate and uncontrollable circumstances the tape-recordings of two of the interviews were of poor quality and consequently their transcriptions were incomplete. In order to recover the lost interview material, extra measures were implemented.

DEFINITIONS

Bodily: Having to do with the body as experienced from within.
Bodily arts and sciences: Practices and explorations having to do with the living body—first-person perspective and experience is valued.

Body-mind, mind-body, bodymind, mind/body: Variations referring to the unity of body and mind. Hanna would use the term "soma". The researcher uses the term "bodymind" most often when discussing somatics because of the field's emphasis on the body as experienced from within.

Disciplines, educative processes, forms, practices, systems, techniques, therapies: These terms are used to refer to the approaches or ways of working with human beings developed within the somatics field.

Soma: "The body experienced from within." (Somatics, 1992-93, p. 49)

Somatic: Adjective describing something as wholistic, specifically within the somatics realm.

Somaticist: Individual studying, creating, practicing, or researching in the somatics field.

Somatics: The art and science of bodymind study and practice. Somatics is distinguished from other fields of mind-body interconnection exploration by its unique practical disciplines. Although each use different specific methods, these practices share the characteristic of focusing an individual's awareness into her or his body in order to gain first-person perspective, improve function, and increase physical and mental well-being. The term "somatics" can refer to either the range of study of the field or to the persons, practices, etc., comprising the field—i.e. the field itself. It is also the name of a particular practice.
CHAPTERS

This dissertation is organized into five chapters. Chapter I introduces the study. Chapter II contains two main sections: Background, and Review of Related Literature. Chapter III details the Methods and Procedures used in the study. Chapter IV contains a Report of the Findings divided into two sections: Profiles and Analysis of Interview Data. Chapter V provides Conclusions and Recommendations to the study.

SUMMARY

Chapter I has introduced the field of somatics. With its practical and cultural significance, this new and important field deserves study. Inquiry into the perceptions of significant contributors to the field of somatics regarding the field is particularly needed. In this qualitative study, in-depth interviews were conducted and resulting data analyzed in order to preserve the history, add to the literature, and increase knowledge and understanding of the somatics field.
References


CHAPTER II
BACKGROUND AND LITERATURE REVIEW

INTRODUCTION

This chapter is divided into two main sections: Review of Related Literature, and Background on the Field of Somatics. These two areas are interrelated, but serve different purposes. The purpose of the literature review is to identify and describe literature in somatics pertinent to the study. The background information summarizes the literature and provides a context for the literature review and for the data (interviews) of the study.
BACKGROUND

Background information on the field of somatics will facilitate understanding of the study. In the interviews participants were asked to discuss their involvement in the field and their perceptions of the field's origins and evolution. Interviews were structured to include inquiry into the past, present, and possibilities for the future of somatics.

The Background section offers a brief overview of the field, highlighting significant information. It begins with information about the connections with the East and the naming of the field, then outlines the field's chronological evolution, from the turn of the century to the present, and discusses contributors and practices. This is to provide the reader with a frame of reference for the interviewees' responses. Also it provides lineage and other pertinent information for placing the interviewees within somatics' history.

Connections with the East

Somatics has connections with Eastern philosophy and practice. Eastern movement forms such as T'ai Chi Chuan, Karate, Aikido, and Yoga are generally considered to be somatic practices (Hanna, 1976). Many pioneers in the field of somatics were influenced by one or more of these Eastern movement forms. At present Eastern movement forms are the focus of somatics research. Although the connections to the East are many and important, somatics is really a uniquely
Western development (Mangione, 1992). In the East there has been long-standing belief in the mind-body as an interconnected whole. There has been no need for a "somatics" field to emerge in Eastern cultures. They are already rich in practices encouraging mind-body unity (Kleinman, 1990).

Although Eastern practices are an important part of somatics, the emergence of somatics in the West is the focus of this study. For this reason the following history of somatics does not directly address the Eastern forms or their development. It outlines the evolution of somatics in Western culture.

**Naming**

It is important to note that the beginnings of the field predate the naming of the field. Hanna first used the term "somatics" in print in 1976 because of what he perceived as a new field of study in the life sciences in this century (Hanna, 1976). Some say the separate field of somatics was created when Hanna named it (Green, 1991; Gomez, 1988-89); yet with or without the name, the wholistic bodily arts and sciences--often called "bodywork" or "movement work"--was evolving prior to the development of the term "somatics". The beginnings of this new field have been traced to around the turn of the century (Johnson, 1983). In the decade before and the decades following 1900, the early pioneers of the field began to develop their methods (Johnson, 1983, 1990-91; Levy, 1988). The ranks of the bodily arts and its practitioners had grown greatly before Hanna chose the term "somatics" to name...

Evolution of the Field

Many personalities, practices, developments, and events have contributed to the evolution of somatics. The growth of somatics has been both internal—an increasing number of somatics artists, scientists, and practices—and external—greater numbers of the public participating or becoming acquainted with bodymind practices.

The field matured through periods defined in this chapter primarily by the amounts and types of interaction the developers of the various practices had with each other and the population at large. Particular events may be identified as catalysts of change. Note that blurring and overlapping occur between the periods.

These periods in the evolution of somatics may be identified as: 1) Early Pioneers—Turn of the Century to 1930s; 2) Lineages—1930s to 1970s; and 3) The Term "Somatics"—1970s to the Present. Each period will be described considering the following: time-frames, distinguishing characteristics, major events, notable persons, and significant somatics practices.

A list of notable individuals and their work from each period follows the description of that period. Each listing consists primarily of individuals who have developed a particular practice or contributed to the body of knowledge of the field.
Other individuals who have contributed in various ways to somatics will not be included in this brief overview. These include many of the philosophers, anthropologists, psychologists, and scientists.

There are two reasons for limiting attention to practical achievers. These individuals and their forms are the most overt and tangible contributions of the somatics field to society. Secondly, these contributions are more exclusively somatics than many other equally important explorations or findings that are primarily or partially the domain of other fields.

**Early Pioneers—Turn of the Century to 1930s**

The pioneers from this period came from different walks of life and from various Western countries. They developed ways of working with their bodies that were different from other conventional approaches to the body at this time (Hanna, 1970, 1976, 1977, Johnson, 1982, 1983). The conventional approaches viewed the body as a mechanism and separate from the mind. Compared to the later practitioners of the field, these early pioneers had far fewer colleagues and literature, and very little societal support and acceptance (Mangione, 1992). This was particularly true in the United States; in Europe there was more community and dialogue.

Some early pioneers were part of the traditions from Europe that were more wholistic than the tradition of physical education in the United States with its mechanistic view of the body. Even with a more human base, the European
pioneers were motivated to explore beyond what was typically taught, creating freer and more integrated ways with the body. An example of this is Rudolph Laban, whose many innovations included an original movement educational form that focused on developing the whole person—emotionally, physically, and artistically.

What most of these pioneers had in common was the need for self-healing (Johnson, 1983). For example, Elsa Gindler cured herself of tuberculosis in 1910 by focusing her awareness into her bad lung, and over time revitalizing it and healing herself. F.M. Alexander was an actor in the 1890s who suffered the loss of his voice on-stage. Through self-observation he discovered that he tilted his head back and down while speaking, which limited his ability to speak. By inhibiting this habit, he could maintain his speaking abilities.

There is no way to know how many, or who, in the past healed themselves of an affliction through a bodily awareness approach or came upon bodily techniques through other means. However, the field of somatics eventually emerged because the innovators shared their findings. They taught others who, in turn, passed on the work.

The following biographical sketches identify some early pioneers and offer a brief description of their contributions. Colleagues and notable students who continued the work are included in the list, as well. In addition, a discussion of modern dance and its connection to somatics' evolution is presented.
Biographical Sketches—Turn of the Century to 1930s

**Bess Mensendieck** was born in the United States where as an adult she studied with Genevieve Stebbins, as did Hede Kallmeyer. Later, in 1890, Mensendieck moved to Hamburg, Germany where she developed her method of postural training. She wrote the book, *Look Better, Feel Better* (Mensendieck, 1954). Her method became a required course in Ivy League prep schools and universities. She and Kallmeyer were also two main proponents of the German Gymnastik in Europe. The prevailing system of physical education in Germany in the 1920s was pre-military training for boys and men. Gymnastik was a physical education system designed by several women for girls and women. It fostered development of natural movement, coordination, rhythm, and the emotional expression of the individual. Gymnastik became an established professional teaching field, separate from the public school system. It took three years of training to become a teacher. Many of the early pioneers of somatics were trained in or teachers of this European discipline.

(Feltman, 1989; Johnson, 1983; Saltonstall, 1988)

**Elsa Gindler** was a physical educator of Gymnastik in Berlin. She studied with Kallmeyer. Her own unique work evolved after she was diagnosed with incurable tuberculosis in 1910 and set about to aid her body's natural healing power. Over a period of six months she directed her awareness to the movement of breath in her
left side. Additionally, she cultivated awareness of her throat, diaphragm, rib cage, stomach, and posture. This allowed her diseased left lung to rest and eventually heal. Deeply influenced by this experience, she spent the rest of her life exploring and teaching simple awareness processes. Her approach focuses one into what is happening; it has been compared to the Eastern practice of Zen. Called simply "work on the human", it went beyond the perimeters of Gymnastik. Gymnastik focused on the body and how it looked; Gindler was interested in the whole person. At times Gindler collaborated with a Swiss experimental educator, Henrich Jacoby. She continued working until 1960, and her work spread to other countries of Europe and to the United States. She died in 1961. Gindler had many students, including two who carried on her work, Charlotte Selver and Carola Speads.


Ilse Middendorf was born in 1910 in the small town of Frankenberg in Saxony, Germany. From childhood she studied Gymnastik—the Menzeler Method, which is based on very good internal sensing. As a young adult she also trained with a teacher from the Mastanang Movement and became a teacher of that work. She explored breath work on her own and later studied with Cornelius Veening, who was a master teacher. Middendorf eventually developed her own work—Breath-
Therapy. In Breath-Therapy one learns to be aware of the movements of breathing, gently encouraging an expansion of natural breathing. (This is in contrast to breathing techniques that have one manipulate one's breathing by "taking" a breath and "pushing" out the exhalation.) Directed awareness, self-touch, and specific exercises are used. Between 1930 and 1940 her work spread and is now well-known throughout Germany, Switzerland, and Holland. In 1965 she founded the Institute for Breath Therapy in Berlin.

(Beringer, 1988-89)

Miezeres, who worked in France, founded the Miezeres Technique. It uses hands-on and movement work to release chronically constricted muscles. Miezeres believed that the muscles determine the shape of the body and that the correction of postural and functional problems requires the release of unnecessary tension.

(Bertherat and Bernstein, 1977; Johnson, 1983)

F.M. Alexander (1869-1955) was an Australian actor in the 1890s who kept losing his voice on-stage. In the process of overcoming this problem, he developed what is now called "The Alexander Technique", which is based on the theory (and Alexander's experience) that the relationship between the head and neck affects the functioning of the rest of the body. Students of The Alexander Technique are taught to give themselves mental directions, inhibit habit, and substitute better use. This results in improvement in voice, movement, and posture. Alexander moved to
England in 1904 to teach his technique. Later he also taught it in the United States. It became fashionable to be "Alexandered". Alexander wrote four books and trained others to teach his work. It is often cited as the first somatics practice. Whether or not it was first is debatable, but it was one of the first methods to have a large influence, particularly in England and the United States. It continues to have a strong following.


Mabel Elsworth Todd was on the faculty of Teachers College at Columbia University in New York city. The author of several books, she first published in 1920. In 1937 she published the classic, The Thinking Body (Todd, 1959), which is a thorough examination of living anatomy, posture, and movement. She developed a method of body re-education based on the use of visualization. This was a new method of thinking about movement that emphasized the efficient use of energy. Her work was furthered by two of her students, Barbara Clark and Lulu Sweigard.

(Hanna, 1977; Myers and Pierpoint, 1983; Sweigard, 1974; Todd, 1977, 1937)
Joseph Pilates was born in Germany in 1880 and as an adult moved to the United States. He studied gymnastics, wrestling, boxing, diving, skiing, and body-building. Although his work was not fully developed until much later, he first began developing his ideas and methods in the early 1920s. Pilates' method of body-building merged mental control and awareness with physical exercises for an aware, kinetic workout. First called "Contrology", his form is now called the "Pilates Method". Laban and Hanya Holms, a modern dancer, incorporated techniques of Pilates into their work. There are Pilates studios in existence today. Two other exercise systems, the Nickolaus Technique and the Beverly Hills Emporium of Body Contrology of Ron Fletcher, are derived from the Pilates method.

(Friedman and Eisen, 1980; Isaacs and Kobler, 1978; Pilates, 1960)

Modern dance was a revolution in the field of dance. Beginning around the turn of the century, this new exploration of expressive and earthy dance was a response to the airy, stylized ballet that was dance at the time. Somatics and the modern dance movement are linked. Both movements were born of the same time and possibly for many of the same reasons. They are both body-based forms that value the whole human being. The two fields also share some of the same personalities. Pioneers of the modern dance movement such as those in the following listing have contributed to the field of somatics. While not all of these individuals may not strictly be considered somatics pioneers, their influence is significant.
Francois Delsarte (1811-1871) was a Frenchman and opera singer who had significant impact on the modern dance movement. Delsarte studied natural movement. He formulated laws about movement used to interpret behavior and a system of naturally expressive gestures for actors and singers.

(Levy, 1988)

Emile Jacques-Dalcroze (1865-1950) was born in Vienna but performed his work in Geneva. He developed Eurhythmics, a system of rhythmic exercises which were designed to teach music using natural expressive movement. This Swiss musician's work is still taught today.

(Levy, 1988)

Isadora Duncan (1878-1927) is referred to by many as the original pioneer of modern dance in the United States. She was influenced by Delsarte. Duncan rejected the unnaturalness of ballet and danced with grounded and expressive movements.

(Levy, 1988)
Mary Wigman (1886-1973) pioneered modern dance in Europe, working in Germany. A student of Delsarte, Laban (as well as a colleague), and Dalcroze, her work is described as expressive/improvisational. She, and others of the modern dance movement, including Duncan, are considered the foremothers of dance therapy. Authentic Movement, a somatic form developed by Mary Whitehouse, may be traced back to Wigman's work.

(Johnson, 1983; Levy, 1988)

Rudolph Laban was born in Poszony, Hungary (now Bratislava in the Slovak Republic) in 1879. He died in 1958. He moved to England to escape the horrors of World War II. Perhaps most well-known for Labanotation, a method of writing movement, he introduced many innovations. These include, but are not limited to, a method of movement analysis and description and a movement educational form, both of which are unequaled. He believed that to be a whole person, one should have a large and varied movement vocabulary. To this end, he developed his movement training form called "Modern Educational Dance". His revolutionary teachings about movement influenced many fields, including dance and job efficiency. A charismatic man with many students and followers, he also worked with a handful of individuals who carried on and expanded his work, including Irmgard Bartenieff, Lisa Ullmann, and Warren Lamb.

(Bartenieff and Lewis, 1980; Hanna, 1976; Laban, 1975; Levy, 1988; Preston-Dunlop, 1980; Rubenfeld, 1977)
Some individuals who are also considered somatics pioneers because their work was original and powerful will be discussed in the next section because their contributions came a bit later. They are considered pioneers, but not early pioneers; they developed their work in a different environment.

Lineages—1930s to 1970s

During this period the field grew. The most notable reason for this was the formation of lineages. Also important was the increased communication among practitioners.

Experiential Nature of the Field

The bodily arts and sciences of the somatics field are primarily, and essentially, experiential processes. To be fully understood, the processes need to be experienced; written and verbal communications cannot substitute for bodily participation. This has created a world similar to that of dance. Dance techniques are "handed down" by teaching them to a new set of dancers. Techniques are taught to others who often vary or develop them, then pass these new forms on again. Lineages are created. In somatics, somatic methods and techniques have been passed down from one generation to the next.

As the early pioneers shared and taught their work to others, the first lineages formed. Frequently a former student expanded on the work of her or his
teacher, creating variations on a theme. This extended the growing volume of bodily techniques, and carried the work through time.

Sometimes the work of an originator was maintained intact by devout followers. A few of the practices established institutes that have tended to preserve the form.

**Increasing Communication**

What distinguishes this period from the previous period is the increased sharing of, and communication regarding, the practices. Although the two World Wars tragically destroyed much of the community that was developing in Europe (Johnson, 1989), World War II, particularly, served as a catalyst for increased worldwide communication. Many practitioners were displaced to other countries where an intermingling of people and cultures occurred. This helped to spread the techniques. Conversely, the intermingling of cultures enriched, and sometimes inspired, the practices.

Ironically, the World War II gave at least one pioneer her start. Ida Rolf has related that women were placed into positions they would not have had the opportunity to hold in the 1940s if the young men had not been off at war or about to be called away (*Somatics*, 1979). She obtained a post doing research with the Rockefeller Institute, which she reports opened doors to other important experiences and opportunities, eventually contributing to the development of her form (*Somatics*, 1979).
Another catalyst for increased communication and exchange during this period was the Esalen Institute, a human potential center on the California coast south of San Francisco. In the 1960s Esalen's founders, Michael Murphy and Richard Price, invited innovators and teachers of various practices to share their methods through workshops and classes. Not only did this spread the work, it also brought some founders into contact with each other, establishing dialogue.

Cultural Changes

Some indirect influences on the field during the 1950s and 1960s were three American cultural changes: 1) the increased interest in Eastern philosophy and practice, 2) the "Human Potential Movement", and 3) the "hippie revolution" of the 1960s. This is hardly an exhaustive list of the myriad of factors that shaped the growth of the somatics practices in this period, but these elements are regarded as most important.

The influx of Eastern thought and practice, in part a result of the World Wars, influenced the popular American culture and those in the field. Although some of the early pioneers of the field had some contact with Eastern movement forms, it was during this time that Yoga, T'ai Chi Chuan, and other Eastern movement forms were taken up by more and more people (Kleinman, 1985; Wheeler, 1987-88). Several somatics contributors from this period studied an Eastern form.
The "Human Potential Movement" has been called a force for the re-humanization of a culture that was quickly becoming too mechanistic for comfort. Encounter groups, psychological therapies, and other forms promoting personal growth emerged.

Meanwhile, the turbulence of the 1960s overturned many conventional ideas about how one was supposed to conduct oneself. The 1960s' social "revolution" touched more than just those who were called "hippies". Hanna states:

During the 1960s a profound cultural change began in the United States. . . . that has reoriented the lives of American citizens along very different pathways, and the effects of this re-orientation are gradually radiating outward into the rest of the world. (Hanna, 1984, p. 4)

In a changing culture the bodymind practices appealed to and reached a wider and wider audience (Wheeler, 1987-88). Somatics was a part of these cultural changes, and the cultural changes were a part of somatics' evolution (Hanna, 1970, 1984).

The following biographical sketches list some prominent individuals and their contributions during this period. Most belong to lineages that began with the early pioneers. Some are considered pioneers in their own right, but almost everyone who was working during this period had been influenced directly or indirectly by the early pioneers. This section also includes a discussion of dance therapy and biofeedback.
Charlotte Selver and Charles Brooks are a wife and husband team. Selver trained with other Gymnastik teachers before meeting Elsa Gindler in the mid-1920s. She moved to the United States in 1938. In 1963 she began teaching at the Esalen Institute. Brooks was first a student of Selver's then later a co-teacher. His book, *The Rediscovery of Experiencing*, first published in 1974, was re-released in 1986 as *Sensory Awareness: The Rediscovery of Experiencing Through the Workshops of Charlotte Selver* (Brooks, 1986). The new title acknowledged the name that Selver and Brooks had given to the work—"Sensory Awareness". It has influenced Erich Fromm, Fritz Perls, and Allen Watts.


Carola H. Speads studied with two other Gymnastik teachers before meeting Elsa Gindler in the early 1920s. Speads, who is Jewish, was forced to leave Germany in 1938. She and her husband immigrated to the United States in 1940. She opened a studio in New York City and called her work "Physical Re-education". Speads maintained contact with Gindler and went back to Europe several times to work with her. Her interest, and the focus of her work, is the breathing process. She developed exercises to heighten awareness and functioning of breathing that
have, like Gindler's work, "body awareness as the basis and experimenting as the procedure" (Speads, 1992, p. xxi). Her book, originally published in 1978 as Breathing: The ABC's and reprinted as Ways to Better Breathing, in 1992, details her methods.

(Saltonstall, 1988; Somatics, 1981; Speads, 1977; 1992)

**Gerda Alexander** (not related to F.M. Alexander) was born in Western Europe in 1908. She studied at the Dalcroze Rhythmics School of Otto Blensdorf, one of the first followers of Dalcroze. Blensdorf, and his daughter Charlotte Blensdorf-Mac-Jannet, were her first contact with new educational ideas. These and others inspired her, but she developed Eutony independently of any set school or method. The term "Eutony" means "good, harmonious tension" or "balanced tonus".

Eutony as a form is multi-focused, including attention to self-image, tonus, contact, awareness (particularly of the skeleton), and movement. Her book, *Eutony: The Holistic Discovery of the Total Person* (Gerda, 1985), was first published in two other languages before being published in English in 1985.


**Irmgard Bartenieff** (1900-1981) was born in Berlin, Germany. She began studying with Laban and his colleagues when she was 25 years old. Laban's work was a focal point for her because of her interest in and study of dance, art, and
biology. She became a teacher of dance and Labanotation. In 1936 she and her husband, Michail Bartenieff, a Russian Jewish dancer, fled from Germany to the United States. They settled in New York City, and over the next several years she was active and instrumental in introducing Laban's work to the United States. In 1978 she founded the Laban Institute of Movement Studies in New York City. In the United States she also became a physical therapist and a dance therapist. Her own work was based in Laban's but she took it in her particular direction. She developed Bartenieff Fundamentals, a series of exercises that lead the participant to greater awareness of the connections within the body and to improved quality of movement. Her work extends the quality and range of one's body movement options, thus improving the quality of one's functional and emotional life. Her book, *Body Movement: Coping with the Environment* (Bartenieff and Lewis, 1980) details her life's work. **Bonnie Bainbridge Cohen** was a student of hers.

(Bartenieff, 1977; Bartenieff with Lewis, 1980; Levy, 1988; Myers and Pierpoint, 1983; Rubenfeld, 1977)

**Lulu E. Sweigard**, a student of **Todd**, furthered the ideas and theories of Todd. Sweigard developed Ideokinesis, a method of muscular repatterning using visualized movement without conscious voluntary direction. Its aim is to improve dynamic alignment and movement patterns. She taught dancers at the Julliard School in New York City. **Irene Dowd** was a student of hers.

(Hanna, 1977; Myers and Pierpoint, 1983; Sweigard, 1974)
Ida Rolf was born in 1896 in New York. She died in 1979. A physiological chemist who became interested in the interconnections among human behavior, body chemistry, and the physics of the body, she developed a method of bodywork officially called "Structural Integration" but more commonly called "Rolfing". This hands-on technique is applied in a series of specific bodywork sessions that sometimes include movement re-education work. Rolfing releases chronic "holdings" or thickenings in the fascia or connective tissue, resulting in postural and functional improvements. Greater psychological well-being also has been reported. Rolf began developing her work in 1928. She was influenced by Dr. Pierre Bernard, an American yoga teacher, and by the work of Amy Cochran, an osteopath whom Rolf met in the 1930s. Rolf's work became popular in the 1960s when she started to teach at the Esalen Institute. In the 1970s Rolf founded the Rolf Institute in Boulder, Colorado, where others are trained in her form. The movement component to her work has evolved somewhat separately and has been entrusted to different colleagues at different times. It is now called "Rolfing Movement Integration". Roger Pierce, Don Johnson, and Joseph Heller were all students of Rolf. Judith Aston was a student and collaborator in developing the movement education form at one point.

Moshe Feldenkrais (1904-1984) was born in Eastern Russia and emigrated to Israel while he was still in his teens. He trained as a physicist. In the process of rehabilitating himself from a severe knee injury incurred while playing soccer, he developed his two forms. Functional Integration is a hands-on technique for re-educating muscular-neural bodily functioning. Awareness Through Movement is a series of exercises or processes for re-education designed for individuals or groups. Feldenkrais is considered a pioneer in the field. A student of Jacoby, he was also influenced by the writings of F.M. Alexander, and by study of anatomy, physiology, and psychology taken up during his rehabilitation. He developed his educational methods between 1949 and 1952, then devoted full time to sharing and writing about his work. He taught students from many parts of the world from the Feldenkrais Institute in Tel Aviv. In the 1970s he had a large following in Europe and the United States, which continued until his death in 1984. A notable student of Feldenkrais who expanded from Feldenkrais's work is Thomas Hanna.


Wilhelm Reich (1897-1957) was a psychoanalyst who studied with Freud. He departed from orthodox Freudian theory favoring character analysis in which the entire personality structure was examined over the orthodox Freudian symptom analysis. In Germany and in Scandinavia in the mid-1930s he developed theories
based on chronic muscular contractions, or body armor. He later moved to the United States and continued his work. His theory of body armoring has served as a basis for many somatics practices. Reich recognized a link between the behavioral and physical aspects of a person. He noted that the blocking of energy, especially sexual energy and orgone or core energy, is a physical, muscular phenomenon. Muscular holding patterns reveal psychological patterns. He used breathing techniques in his psychoanalytic practice of Reichian therapy. Reich is said to have been influenced indirectly by the sensory work of Selver through his wife who was a student of Selver’s. Reichian Therapy is practiced today. Alexander Lowen studied with Reich.

(Drury, 1984; Hanna, 1977; McNeely, 1987; Murphy, 1992; Myers and Pierpoint, 1983)

Theresa Bertherat originally trained as a conventional physical therapist then studied the Mezieres Technique with Mezieres in France. Bertherat developed Preliminaries, a series of anti-exercises for self-awareness. Her book, The Body Has Its Reasons (Bertherat and Bernstein, 1977), discussed the Mezieres method and details her own developments.

(Bertherat and Bernstein, 1977; Johnson, 1983)

Emily Conrad Da'oud was a professional dancer in New York City for 20 years, then lived in Haiti for five years studying African dance and native forms of
healing. When she returned to the United States, she experienced what she called her "black hole" experience—described as a sense of slipping between the two cultures. After this and because of it, in the 1960s she began her work with healing movement that eventually was called "Continuum". (She is one who overlaps periods; she could also be placed in the next section.)

(Johnson, 1982, 1983; Shaffer, 1987)

**Edmund Jacobson** (1888-1983) was an American physician. At Harvard University in 1909 he introduced a method for self-regulation called "Scientific Muscular Relaxation" and "Progressive Relaxation". It was not until the 1930s that his work became well-known. His work included experimental studies and exploratory theories on such subjects as muscular tension, the relationship of mental events to muscular contractions, voluntary self-regulation, the startle response, and the effects of strong stimuli upon pulse, respiration, blood pressure, etc. He pioneered experimental research on the voluntary control of functioning. He also developed a device called a "neurovoltmeter" that measured neuromuscular tension. Not only did he conduct scientific explorations, but he also developed from his basic ideas a general philosophy of life. He believed human beings can learn to control internal tension, thus being less affected by noxious stimuli and acting more calmly and efficiently under all circumstances. In other words, we can become self-responsible.

(Murphy, 1992; Smith, 1985)
**Johannes Schultz**, a neurologist in Germany, developed Autogenic Training. Schultz studied with **Oskar Vogt**, a physiologist exploring the mechanisms of sleep and hypnosis in Berlin at the turn of the century. Schultz undertook studies of his own on the psychophysiological mechanisms involved in hypnosis. From these early studies, he began exploring the possibility of using autosuggestion to produce a state of deep relaxation similar to the hypnotic state. In the 1930s the methods and theories of Autogenic Training became clarified. Psychotherapists and physicians began to use its techniques in their clinical practices. By the 1980s its scope of influence was quite broad. It helped stimulate the development of biofeedback training and some behavioral and imagery-based therapies. **Herbert Benson** has called the positive physiological responses obtained through meditation and Autogenic Training the "Relaxation Response".

(Jacobson, 1978; Murphy, 1992)

A discussion of dance therapy and biofeedback training is appropriate here. Although each is a field in its own right, each is also an important aspect of the field of somatics.

**Dance therapy** evolved, in part, out of the modern dance movement. Dance therapy is defined by the American Dance Therapy Association as "the psychotherapeutic use of movement as a process that furthers the emotional and physical integration of the individual" (Levy, 1988, p. 15). It evolved as dancers
began to use movement in therapeutic settings and for therapeutic purposes. This was most notable after World War II in veterans hospitals in the United States. Volunteers, who were mostly dancers, began using movement with the patients. Many of these veterans were experiencing war trauma, and there was improved emotional and mental health through the nonverbal avenue of movement. This work stimulated the emergence of the field of dance therapy. Several individuals were instrumental in the development of the field: Marian Chace, Trudi Schoop, Mary Whitehouse, Irmgard Bartenieff, and Blanche Evans. Some of these women offered the first training programs in dance therapy. In the 1960s the American Dance Therapy Association was founded.

Somatics and dance therapy share the historical roots of modern dance. Both also utilize many of the same methods and techniques, and have common objectives in their educative or therapeutic sessions. Dance therapy and some of its specific forms (such as Mary Whitehouse's Authentic Movement) are considered somatics' disciplines.

(Johnson, 1983; Levy, 1988)

The ideas that humans have more self-regulating potential than is commonly assumed and that there are learnable methods for such regulation were basic tenets of the somatics pioneers. Much of what was being discovered in the somatics field was being validated during this period through scientific methodology in the field of biofeedback. Biofeedback training uses sensitive instruments to help a person
become aware of and learn to regulate biological responses. Functioning once thought to be beyond conscious control becomes modifiable through biofeedback training. Although several inventions and work by different individuals before the 1960s made biofeedback training possible, it was not until then that people believed that the autonomic nervous system could be deliberately modified. Physiologist Neal Miller, working with L.V. DiCara, conducted experiments with rats showing that modification is possible. This shift in belief, and the alterations in the learning theories of the time, resulted in the development of the field of biofeedback. In 1970 the Biofeedback Research Society, later called the "Biofeedback Society of America", was founded. The field grew rapidly in size and scope.

(Brown, 1978; Criswell Hanna, 1992-93; Murphy, 1992)

From the 1930s to the 1970s distinct lineages from the early pioneers emerged. A few later pioneers also developed their forms and theories. The cultural changes of the 1960s promoted new growth and acceptance of somatics practices. By the late 1960s and early 1970s, the field had caught the attention of individuals who eventually played important roles in identifying and contributing to the field.

The Term "Somatics"—1970s to the Present

Before the 1970s Hanna was observing and reflecting on the changes and ideas that led him to develop the word "somatics". He was impressed by what he
considered a new field of study in the life sciences in this century. In the 1970s, he applied the term "somatics" to this new field.

The word "somatics" has ancient Greek roots; Hanna did not create an entirely new word. He gave an old word new meanings and variations. The root word, "soma", and its variation, "somatic", are currently used in many different fields, especially psychiatry and medicine. However, the meanings in these contexts are radically different from Hanna's wholistic meaning. According to the Oxford English Dictionary, "soma" means "The body in contrast to the mind or soul" (Oxford English Dictionary, 1989, p. 986) and "somatic" means "corporeal, physical" (Oxford English Dictionary, 1989, p. 986). Other meanings for "soma", "somatic", and "somato" include specific biological or medical references such as "the compact portion of the nerve cell excluding the axon" (Oxford English Dictionary, 1989, p. 986). ("Soma" is also the name of a particular plant—a definition unrelated to all of the other entries.)

Hanna first used the words "soma" and "somatic" with his particular meanings in his book, Bodies in Revolt: A Primer in Somatic Thinking (Hanna, 1970). He explains and defines his use of the word "soma":

During the course of this book I will use the word soma, because it has a certain freshness and because it is easier to recognize new wine when it is put into new bottles. "Soma" does not mean "body"; it means "Me, the bodily being." "Body" has, for me, the connotation of a piece of meat—a slab of flesh laid out on a butcher's block or the physiologist's work table, drained of life and ready to be worked upon and used. Soma is living; it is expanding and contracting, accommodating and assimilating, drawing in
energy and expelling energy. Soma is pulsing, flowing, squeezing and relaxing—flowing and alternating with fear and anger, hunger and sensuality . . . . Somas are the kind of living, organic being which you are at this moment, in this place where you are. (Hanna, 1970, p. 35)

Hanna continued to use, define, and write about variations of "soma". He published the first issue of *Somatics: Magazine-Journal of Bodily Arts and Sciences* in 1976. He added an "s" to "somatic", creating the new word "somatics" that he used to name the field. In an article entitled "What is the Field of Somatics?" (Hanna, 1976) appearing in that premier issue of *Somatics*, Hanna described some philosophical and practical evolution of the field. Seven years later he published a formal dictionary definition of the word "somatics":

SOMATIC S (so ma' tiks) n. pl. (construed as singular) 1. The art and science of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole: the field of somatics. 2. The study of the soma, soma being the biological body of functions by which and through which awareness and environment are mediated. It is understood that the word soma designates any living organism, animal or plant. It is also understood that all such somas have, to some degree, the capacity for awareness (sensorium) of the environment and intentional action (motorium) in the environment. 3. In common usage somatics relates to somas of the human species, whose sensoria and motoria are relatively free from determination of genetically fixed behavior patterns, thus allowing learning to determine the inter-relational process between awareness, biological function and environment. [Gk. somatikos, soma, somat-body. F. somatique.] (Hanna, 1983, p. 1)

Hanna also co-founded, with Eleanor Criswell Hanna, the Novato Institute for Somatic Research and Training in Novato, California. This was set up in 1975 and it sponsors *Somatics*. 
These undertakings by Hanna—the term "somatics", the journal, the Institute, and all of Hanna's many writings about somatics—helped to solidify the field as a field. The field gained a cohesive self-identity.

Hanna's work in somatics led others to write about the field as somatics. Previous writings had fallen under various headings such as "bodywork", "movement work", "hands-on work", "body therapies", etc. Don Hanlon Johnson, in particular, began to write about the field of somatics. In his book, *Body* (Johnson, 1983), he used Hanna's term to identify the field and provided a comprehensive account of the field's beginnings and evolution.

Both Johnson and Hanna, in their writings about somatics, served to establish a link among the different bodily practices. The common history, theories, and principles of the practices were discussed and therefore highlighted. The community of somatics was strengthened. Whether a practice called itself Somatic or not, a practice could now be identified and discussed as Somatic. The term was even applied historically, although the persons involved were long dead, never having heard the term. This post-dated naming helped the field to become a topic of study in its own right.

The field expanded. Many books, articles, and research projects on particular practices, philosophies, and concerns were published. *Somatics* served as a forum for discussion and sharing. The training of teachers and practitioners became more organized and formalized. All of this fostered communication and the
spread of ideas and practices among and between practitioners and the culture at large.

During the 1980s and into the 1990s, there have been indicators of other directions of growth. One such area is into academia with the development of overview programs in somatics.

In the past, schools and universities have housed somatic exploration and study, but as isolated projects or for a specific practice rather than overview programs. For example, Mabel Todd did her pioneering work at Teachers College at Columbia University. A dance therapy degree may be earned through a master's program at a few colleges and universities. However, during the 1980s and 1990s, academic programs offering the overview, or somatics as a course of study, were established. Now there are two graduate-level somatics programs in the United States: the Somatics Program at the California Institute of Integral Studies in San Francisco, and Somatic Studies at The Ohio State University in Columbus.

Additionally, during the past five years, the term "somatics" has appeared in the titles of university-sponsored conferences. This reflects an inclusion and acceptance of somatics as a field of study.

Somatics is becoming more popularly known as well. In 1992, a widely circulated magazine, *The Utne Reader*, carried the article, "Bodywork: A Field Guide to Body/Mind Healing" (Elliot and Morris, 1992), defining and describing the field of somatics.
Somatics’ appearance in universities, at conferences, and in journals means that the field of somatics is being recognized by wider audiences. This shows an outward growth of somatics.

Growth within the field itself continues. Practitioners continue to devote themselves to developing and extending the forms and to teaching them to others. Lineages begun in earlier times endure. Use of the term "somatics" has fostered increased communication.

In the period from the 1970s on, blended or hybrid forms began to occur. These new forms combine aspects from two or more established practices. This has happened because of the heightened communication and sharing of this period. There exist many books, research reports, journal articles, and opportunities to experience and/or train in a variety of forms. This provides a richness of resources and community that the early pioneers did not have.

The list of significant somatics persons for this period does not include many practitioners who also may be worthy of note. Although the growth of the field makes this period the largest in terms of practices and practitioners, there is also less recorded about the forms because they are still relatively new. Because of this the following listing is limited.

The individuals listed below began their work in the earlier portion of the period, their forms are relatively more established, and most have written and/or been written about. They continue the lineages and reflect the development of the
blended form. The individuals interviewed for this research project are listed, with some of their contributions noted. They are discussed in more detail in Chapter IV.

**Biographical Sketches—1970s to Present**

**Elaine Summers**, an American post-modern dancer, began to show symptoms of osteoarthritis. Consequently, she studied for a year with Selver, then in 1955 began a long association with Speads. She also studied the writings of Reich. Deeply influenced by these individuals' work she developed, over the span of fifteen years, her own discipline called "Kinetic Awareness". It is often referred to as "the ball work" because it utilizes rubber balls as props to increase awareness of the body.

(Saltonstall, 1988)

**Irene Dowd** was a student of Sweigard's from the lineage of Todd. Dowd has expanded and carried on Sweigard's work. Dowd uses more poetic and free-flowing imagery than Sweigard to accomplish her goals.

(Dowd, 1981; Myers and Pierpoint, 1983)

**Ilana Rubenfeld** was a musical conductor. She studied Alexander Technique, the Feldenkrais method, and the body-based psychotherapy, Gestalt. Her work is a blending of these different methods.

(Rubenfeld, 1990-91)
Judith Aston was asked by Rolf to develop a movement component to accompany the Rolfing sessions. These exercises were called "Structural Patterning". Later, in 1976, Aston left Rolf to develop her own form of movement work called "Aston Patterning". Aston opened a training center to train people as teachers of Aston Patterning.

(Feltman, 1989; Somatics, 1980)

Alexander Lowen was a lawyer in New York City when he first met Reich in 1940. He and Reich became friends; later Lowen entered into psychotherapy with Reich. It was through his work with Reich that Lowen decided to pursue a medical degree. In 1953 he became a physician. He developed Bioenergetics, which is a more active bodily therapy than Reichian Therapy. Bioenergetics uses several positions and vibratory exercises designed to cause release and grounding.

(Hanna, 1977, 1979; Lowen, 1973; Somatics, 1979)

Bonnie Bainbridge Cohen combines many areas of interest and expertise in her work. These include but are not limited to dance, study with Bartenieff, a certification in Neurodevelopmental Therapy with the Bobaths in England, and a B.S. in Occupational Therapy. She combines all of this knowledge in her unique approach called "Body-Mind Centering". She explores voice, different bodily systems and fluids, developmental movement, and more—often utilizing
improvisational movement or hands-on work. In 1973, she founded the School for Body-Mind Centering in Amherst, Massachusetts.

(Cohen, 1993; Johnson, 1983)

Milton Trager was 18 when he has been said to have first intuitively come upon the simple principles and surprising effects of his body and movement work form. He spent the next 50 years refining these principles into Trager Psychophysical Integration, the hands-on work, and Trager Mentastics, the movement work. Meanwhile he also became and practiced as a Doctor of Medicine in Hawaii. In 1977 he retired from practice in order to teach his Trager Approach and Mentastics. His hands-on work involves a meditative state on the part of the practitioner called "hook-up" and a shaking and vibrating of the recipient's body by the practitioner with a focus on joint movement. With Mentastics the participant shakes or wiggles her or his own body and joints. Trager is atypical because he is not part of a lineage.

(Drury, 1984; Feltman, 1989; Trager with Guadagno, 1987)

Thomas Hanna (1928-1990) was a philosopher, author, and bodyworker. Many of his contributions to the field of somatics have already been noted. However, Hanna also developed a bodywork form derived from his training in the Feldenkrais method. Hanna called his work "Somatic Education". In 1988 he published a book on his method, *Somatics: Reawakening the Mind's Control of Movement, Flexibility,*
and Health (Hanna, 1988). A few years before his death in 1990, he had begun to train others in his methods.

(Criswell Hanna, 1991; Hanna, 1988)

**Eleanor Criswell Hanna** is a yoga teacher, psychologist, and biofeedback pioneer. For more than twenty years she has served as a Professor of Psychology, and more recently as Chairperson of the Psychology Department, at Sonoma State University, California. She met Hanna in 1966 and they married in 1974. They worked closely on the development of the somatics field, including co-founding the Novato Institute for Somatic Research and Training in Novato, California and the journal *Somatics*. Currently she is the editor of the magazine and director of the Institute. Her book, *How Yoga Works: An Introduction to Somatic Yoga* (Criswell, 1989), details somatic yoga practice. Dr. Criswell Hanna was interviewed for this study.

(Criswell, 1989; *Somatics*, 1992-93)

**Alexandra and Roger Pierce** have developed an approach to movement work called "Generous Movement". Roger Pierce trained and worked with *Rolf*. Alexandra Pierce's background is in music performance and composition. Combining talents and interests, the Pierces teach their work from the Center of Balance in Redlands, California. The Pierces were interviewed for this study.

(Mangione, 1984; *Somatics*, 1989-90)
Don Hanlon Johnson left his Jesuit order and studied with Rolf in 1970. The author of two books, *The Protean Body* (Johnson, 1977) and *Body* (Johnson, 1983), he has also written several articles on issues of concern to the somatics field. He is a contributing editor of *Somatics*. He developed the Somatic Psychology program that is currently offered at the California Institute of Integral studies in San Francisco. Dr. Johnson was interviewed for this study.

(Johnson, 1977, 1983; *Somatics*, 1987, 1990-91)

Seymour Kleinman is Professor and directs the Somatic Studies Program of the School of Health, Physical Education, and Recreation at The Ohio State University. Trained in physical education and dance, he has worked toward integrating somatics with conventional physical education and sport. He edited the book, *Mind and Body: East Meets West* (Kleinman, 1985). Dr. Kleinman was interview for this study.

(Kleinman, 1985; *Somatics*, 1990)

Summary of Background

The Background section provided general and historical information about the field of somatics. Connections with the East and its Naming were two important General Characteristics discussed. Then the evolution of the field was outlined following periods delineated Early Pioneers, the Lineages, and the Term "Somatics".
REVIEW OF RELATED LITERATURE

This literature review identifies and discusses the significant literature which pertains to this dissertation. Bodies of literature pertinent to the study include those that contain somatics history and speculations on the future, and related research. The review is divided into Historical accounts, the journal *Somatics*, Speculations on the Future, and Review of Previous Interview Projects.

**Historical Accounts**

There is a paucity of literature on the history of somatics. This is true regarding both comprehensive works and specific arenas in the field. A compilation of crucial historical information, such as a detailed tracing of the evolution of the field or exhaustive accounts of the pioneers' lives and careers, is needed. Also, little attention has been given to the community of somatics, to direct comment on somatics as a field, or to the narratives, perceptions, and insights of many contributors who are not specifically pioneers.

Although a definitive work on somatics history is lacking and many questions are unanswered, some excellent information is available. This information falls into three main categories: somatics histories, general bodywork histories, and specific personal histories.
Somatics Histories

Most of the material on the history of somatics' is found in a few books and articles. Only two notable books deal with the subject of somatics history. More articles address the subject, although not always as the main topic. Most of these books and articles were written by Hanna and Johnson in the 1970s and early 1980s. Hanna and Johnson, both philosophers and bodyworkers, wrote different but equally important historical reflections on the realm of somatics. Hanna was first to identify and define the field. Although he wrote many more books and articles on the physiological and philosophical aspects of somatics, he was first to address the emergence of the field and to provide historical information on somatics' pioneers. Johnson's focus has been on the practical, cultural, historical, and international facets of the somatics field. These writings still represent the most comprehensive work to date.

Hanna's important first book on the subject of somatics, *Bodies in Revolt* (Hanna, 1970), is largely a philosophical piece. Hanna details the work of the philosophers and scientists who were instrumental in the emergence of the field. This book defines Hanna's somatic point of view and introduces the concept of the soma. Although it contains little information about bodily practices (only Reich and Lowen are discussed), its role in the naming and defining of the field makes it a classic. (A fuller discussion of Hanna's definition of the term "somatics" may be found in the Background section of this chapter.)
In *The Body of Life* (Hanna, 1979), Hanna deals with the general theory and practice of Functional Integration, the system devised by Moshe Feldenkrais, and surveys the work of four other educators and bodyworkers. More information on the practices is presented than in his earlier work, *Bodies in Revolt*. Notable also is Hanna's linking of the various practitioners by referring to them as "somatic pioneers".

Another book published in 1979, *Explorers of Humankind* (Hanna, editor, 1979) was edited by Hanna. It is a collection of writings on the subject of humankind. It contains writings by a variety of experts and also offers good biographical material on each contributor.

Two articles by Hanna also contain vital information about the field. Similar to *Bodies in Revolt*, "The Field of Somatics" (Hanna, 1976) details the scientific and philosophical shifts that Hanna defines as a new field in the life sciences. He also describes the scope and content of the field (Hanna, 1976, pp. 30-34). In the second article, "The Somatic Healers and the Somatic Educators" (Hanna, 1979), Hanna describes the wholistic underpinnings of new procedures evident since the 1960s. He points out that the Somatic techniques are the most wholistic. He divides the Somatic approaches into the therapeutic and educative and articulates the theoretical and practical differences between Somatic healers and Somatic educators. In addition to defining the various practices and practitioners, he provides excellent historical perspective.
A description of the beginnings of the field and its pioneers is an important part of the book, *Body* (Johnson, 1983), which provides the field with some of its most comprehensive historical material. Johnson offers a critical analysis of the historical and cultural influences upon bodies as well as anatomical analysis and practical suggestions for reuniting feeling and thought. Johnson's opening line states, "This book is about healing fractures in our personal and social bodies that cripple our ability to take firm stands and move freely" (Johnson, 1983, p. 1). He refers to Hanna and uses Hanna's term "somatic therapy" when discussing pioneering body practitioners (Johnson, 1983, p. 149).

In "Eve, Pandora, and Sensual Authority" (Johnson, 1982), Johnson contrasts male authoritarianism and its effects on bodies with women's empiricism and healing. He describes the emergence of women somatics pioneers. In this lively article he articulates some underlying factors and motivations behind the emergence of the somatics field. Many significant individuals and their work are noted. In addition, Johnson gives an exceptionally full historical recounting of the beginnings of the field.

Two later articles by Johnson, "A Report on the First International Conference of Somatotherapy" (Johnson, 1989) and "Somatics and Civil Society" (Johnson, 1990-91), continue the historical documentation he offered in previous work. Although neither article contains much significantly new material, additional details and a synthesis add depth and clarity to one's understanding of the history of
the field. This is particularly true of "Somatics and Civil Society" because it helps to define somatics' place in the world.

Johnson and Hanna provide the bulk of the available information on somatics' history. No other author or work deals with somatics' history as a primary topic. The other resources available are found in general bodywork accounts and specific personal accounts. In most of these accounts information is sparse, only one sentence or a few paragraphs of historical or related information may be found. There are a few notable exceptions where more information is provided.

**General Bodywork Histories**

A variety of books or articles discussing either several Somatic techniques or a topic such as dance therapy or psychology sometimes contain general historical information about the field. This material is often found in the introductory sections; however, the term "somatics" is seldom used.

An exception is *The Future of the Body* (Murphy, 1992) by Michael Murphy, co-founder of the Esalen Institute. Here not only is the term "somatics" used, but there is a wealth of historical information. Murphy's Chapter 18, entitled "Somatic Disciplines", contains a brief overview of the field and detailed descriptions of seven somatics disciplines. Each description includes a history of the discipline. However, the history of the field as a whole is not offered.

A piece that addresses the somatics field directly is "Bodywork: A Field Guide to Body/Mind Healing" (Elliot and Morris, 1992) by Diane Elliot and Wendy
Morris. More an overview than an historical account, it provides some excellent definitions and distinctions. These include somatics' relationship to other modalities and descriptions of a variety of Somatic disciplines.

**Personal Histories**

Most personal histories do not refer to somatics because they were written before the term "somatics" became widely used. Most were written by practitioners at the end of their careers--careers spanning the time before the term. Although written primarily to describe the concepts and methods of a particular discipline, these books contain pertinent historical information on somatics. Typically written by a founder of the practice or by a colleague or other closely related individual, the biographical or historical material often contains rich detail about the developer(s), as well as references to other individuals working in similar ways. Significant influences and the climate of the times are sometimes included. These personal accounts of the lives and careers offer invaluable glimpses of the past.

Books containing historical accounts from personal perspectives are:

*Bioenergetics* (Lowen, 1975); *Body Awareness in Action: The Study of The Alexander Technique* (Jones, 1976); *The Body Has Its Reasons: Anti-Exercises and Self-Awareness* (Bertherat and Bernstein, 1977); *Body Movement: Coping with the Environment* (Bartenieff and Lewis, 1980); *Eutony: The Holistic Discovery of the Total Person* (Alexander, 1985); *Human Movement Potential: Its Ideokinetic Facilitation* (Sweigard, 1974); *Ida Rolf Talks: About Rolfing and Physical Reality*
(Feitis, editor, 1978); *Kinetic Awareness: Discovering Your Bodymind* (Saltonstall, 1988); *Sensory Awareness: Rediscovery of Experiencing Through the Workshops of Charlotte Selver* (Brooks, 1986); *Trager Mentastics: Movement as a Way to Agelessness* (Trager and Guadagno, 1987); and *Ways to Better Breathing* (Speads, renamed and reprinted 1992).

In addition, there are also a few books and an occasional article on bodywork or movement work that fit into this category. These pieces are primarily descriptions of a particular practice. Usually written by the innovator or one of her or his students, they often contain useful biographical or historical information. Although these are fairly good sources of information on the developer or founder, they do not go beyond that. The Background section of this chapter summarizes some of this information in its biographical sketches.

(The published interviews that are discussed later in this literature review are similar in content to these specific personal histories. They are different in form, being interviews, and longer in length. Because they are interviews, and therefore especially pertinent to this study, they are reviewed in a separate section.)

**Somatics**

*Somatics: Magazine-Journal of the Bodily Arts and Sciences* provides a forum for the field and a chronicle of its history. The various articles over the years reveal the interests and concerns of the field. The various changes and choices within the
journal, and the very existence of the journal itself, chart a portion of the evolution of the field. A brief description of the journal follows.

Co-founded by Thomas Hanna and Eleanor Criswell Hanna in 1976, *Somatics* is sponsored by the Novato Institute for Somatic Research and Training, also co-founded by Hanna and Criswell Hanna. *Somatics* currently has a circulation of about 2,000 with subscribers all over the world, including several university and other libraries.

The first issue contained six articles on philosophic and applied subjects and a poem entitled, "The Dance of Life" (Medicine-Eagle, 1976, p. 18). Articles and poetry then appeared in every issue, and over the years other offerings were added. These included the departments of Reflections of the Editor, Book Reviews, Research Articles/References, and such enhancements as photographs, graphics, a glossy cover, and then bits of color augmenting the basic black, white, and grey covers. Over the years philosophy and bodily arts and sciences have continued to be the main topics addressed in *Somatics*. Many particular subjects have been addressed, including: a variety of specific bodily practices, interviews with notable persons, cultural analysis, creativity and spiritual dimensions, Asian movement forms, critical analyses of the field, and ecofeminist science.

**Speculations on the Future**

Four revealing articles appeared in the VIII-1 (1990-91) issue of *Somatics* under a section entitled "A Somatics Symposium: Contributing Editors Look to the

Hanna in "Somatic Education" (Hanna, 1984) discusses the "profound cultural change [that] began in the United States" in the 1960s and how it has radically transformed "our sense of who we are" (Hanna, 1984, p. 4). With this cultural change came "the solution of the mind-body problem" (Hanna, 1984, p. 5), or somatics. He predicts that in the future the bodily arts and sciences of somatics could mean the "virtual disappearance of major public health problems" (Hanna, 1984, p. 5). Additionally, somatics could teach us "human self-responsibility" and open us to the "fullness of human possibility" (Hanna, 1984, pp. 4-5). He speculates that we will "move nearer to achieving the profoundest of all human needs: individual freedom" (Hanna, 1984, p. 5).

The four articles from the *Somatics* Symposium offer a broad range of suggestions and information. In "A Holy Curiosity" (Heckler, 1990-91), Richard Strozzi Heckler implores all of us, scientists specifically, to become "genuinely present" (Heckler, 1990-91). He feels human beings need a better perspective on the unnecessary and cruel scientific experiments conducted on animal subjects. Living from our spirit and in a "holy curiosity" will put things into perspective. He states, "until we become fully present we will stray from that which is essential" (Heckler, 1990-91).
In "Ushering in a Century of Integration" (Rubenfeld, 1990-91), Rubenfeld makes a case for her integrative somatics form as "a model for the future" (Rubenfeld, 1990-91, p. 59). Most of the article details the basic theory and practices of her bodywork form that integrates methods from The Alexander Technique, the Feldenkrais Method, Ericksonian hypnotherapy, and Gestalt Therapy.

"Somatics and Civil Society", by Don Johnson, includes a discussion of cultural influences on the development, or lack of development, of somatics in different parts of the world. Johnson specifically compares and contrasts the Soviet Union and the United States, detailing the aspects of our society that have made somatics possible. He also describes how the influences of capitalism and authoritarianism have created problems. He questions the making of "gurus" from those who have founded practices and speculates that Somatics could help establish much needed critical dialogue. It seems that a civil society is Johnson's vision for the future. He defines such a society as "a network of free associations--trade unions, journals, forums, political parties, professional organizations, public media . . . working collectively." (Johnson, 1990-91)

Elizabeth A. Behnke, in "Moving into a Somatic Future" (Behnke, 1990-91), offers specific suggestions. She urges:

the field of somatics should move in several directions at once, in several ways: toward increased professionalization and increased collaboration with existing institutions, yet also toward increased deprofessionalization and critique of established institutions; deeper into the soma, yet also beyond the soma per se into the inter-somatic. (Behnke, 1990-91, p. 48)
Behnke describes and details each of these directions. She makes a call for much more research. Empirical and statistical research on Somatic practices would show the value of these practices and enable them to be covered under health insurance. She also suggests that qualitative research on the history, significant contributors, and current issues could help to define and identify the field.

Behnke predicts that research would help to disseminate somatics. She believes that those working in somatics also need to be asking themselves how "can somatics reach everyone?" (Behnke, 1990-91, p. 49). Behnke says, "it may be time for increased efforts at mainstreaming somatics into our educational institutions" (Behnke, 1990-91, pp. 49) and looking at other pathways of dispersion such as through radio and television. All of this would move the field away from the "pay-for-a-class-or-a-session-with-a-professional" (Behnke, 1990-91, p. 49) limiting format currently used.

Behnke describes the negative cultural influences on our bodily lives. She predicts that the enlivening to be gained from somatic education could change society and even the world. She affirms that "any attempt to move from somatic anesthesia to somatic awareness constitutes a radical political act" (Behnke, 1990-91, p. 51).

**Review of Previous Interview Projects**

No previous inquiry has been conducted on as large a scale as this project proposed. Nor has the topic of somatics been so directly and thoroughly addressed
as in this study. However, there have been other interviews of notable persons in the field. This research is pertinent to the study.

Eleven interviews of notable persons have appeared in *Somatics*. In addition, the journal *Contact Quarterly* has contained a series of interviews of Bonnie Bainbridge Cohen. As a whole, these interviews are excellent sources of information on the interviewees, their disciplines, lives, and careers. They are also good resources for information on other important contributors to the field, particularly those who have significantly influenced the interviewees. Often social and historical contexts are revealed.

The following is a listing of the published interviews: "Irmgard Bartenieff: An Interview" (Rubenfeld, *Somatics*, I-3, 1977, pp. 9-13); "An Interview with Ida Rolf: Rolfing--How It Started, How It Grew and Where It is Now" (Somatics, II-2, 1979, pp. 9-12); "A Conversation with Alexander Lowen" (Somatics, II-3, 1979, pp. 57-61); "*A Somatics* Interview with Judith Aston" (Somatics, III-1, 1980, pp. 8-14); "*Somatics* Interview with Carola Speads" (Somatics, III-2, 1981, pp. 10-13); "An Interview of Majorie L. Barstow on The Alexander Technique and Its History" (O'Brien Stillwell, *Somatics*, III-3, 1981, pp. 15-21); "An Interview with Mia Segal" (Somatics, V-5, 1985-86, pp. 9-20); "A Conversation with Marjory Barlow" (Schirle, *Somatics*, VI-2, 1987, pp. 22-25); "An Interview with Ilse Middendorf" (Beringer, *Somatics*, VII-1, 1988-89, pp. 15-17); "A Conversation with Thomas

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3For several of the interviews, the interviewer is identified only as *Somatics.*
Hanna, Ph.D." (Milz, *Somatics*, 1992, VIII-2, pp. 30-56); and the interviews with Bonnie Bainbridge Cohen that have been published as part of a collection in the book, *Sensing, Feeling, and Action* (Cohen, 1993).

Although these interviews are important resources and preserves of somatics history, it interesting to note that only one interviewee, Thomas Hanna, was asked directly about the field of somatics. Given that the field did not yet have a strong identity or history when most of the interviews were conducted, this is understandable. The field has since matured and established an identity. Now it is time to ask significant contributors about somatics directly.

Many of those interviewed in these published interviews were from the early period of the field's history. Seven would be considered pioneers. Some have since died. Little research has been done on the more contemporary contributors to the field. In this study all of the respondents' careers began just before or in the 1970s. This means that they were influenced by, and/or participated in, the naming of the field. Their careers span the current period of increased communication and community.

For this study a series of interviews was conducted with several prominent individuals in the somatics field. The project design called for one interview per respondent. The use of multiple respondents ensured not only that their narratives, perceptions, and insights would be collected and preserved, but also analyzed for common themes. Furthermore, inquiry was focused on the field, resulting in direct commentary on somatics. This research project did not follow the tradition of
singular interviews in the field. Rather it has been directed toward treating the field of somatics as a collective whole with a common purpose and objectives.

**Summary of Review of Related Literature**

The Review section examined three kinds of historical accounts: Somatics Histories, General Bodywork Histories, and Personal Histories. It also included a review of Somatics and Speculations on the Future. A Review of Previous Interview Projects concluded the section.

**SUMMARY**

This chapter contained two main sections—Background and Review of Related Literature. This chapter also contained a rationale for the inquiry, including a lack of past research. Little comprehensive history of somatics has been recorded, no previous interviews have been conducted as a series with more than one interviewee, and only one previous interview has focused attention directly on the somatics field. In this project a series of interviews with several significant contributors to the field were focused on somatics. With this current research, somatics as a collective whole has been acknowledged, common themes identified, and information about significant contributors preserved. By increasing understanding of the field and knowledge of outstanding contributors, this study preserves somatics history and adds to somatics
literature. It is hoped that it will also foster communication within the field and between those in the field and those in other disciplines.
References


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CHAPTER III
METHODS AND PROCEDURES

INTRODUCTION

This chapter describes "naturalistic" or "qualitative" research in general and provides a rationale for the use of qualitative methodology in this research project. The specific methods and procedures used to achieve the goals of the project are detailed.

QUALITATIVE RESEARCH

"Qualitative research" is an umbrella phrase used in this dissertation to refer to a general research orientation that is described by a variety of terms including, but not limited to: "naturalistic", "ethnographic", "phenomenological", and "descriptive research" (Bogdan and Biklen, 1982, p. 3). Qualitative researchers are interested in depth and the nature of experience rather than in quantifying reality. Patton states:
Qualitative data consist of detailed descriptions of situations, events, people, interactions, and observed behaviors; direct quotation from people about their experiences, attitudes, beliefs, and thoughts; and excerpts or entire passages from documents, correspondence, records, and case histories. (Patton, 1980, p. 22)

Furthermore, qualitative researchers focus not only upon description but upon understanding and recording what "people's lives, experiences, and interactions mean to them in their own terms" (Patton, 1980, p. 22).

Lincoln and Guba state three basic tenets of the naturalistic paradigm:

1) Realities are multiple, constructed, and holistic.
2) Knower and known are interactive, inseparable.
3) All entities are in a state of mutual, simultaneous shaping so that it is impossible to distinguish causes from effects. (Lincoln and Guba, 1985, p. 37)

These tenets undergird the worldview and interests of qualitative researchers and qualitative methodologies (Lincoln and Guba, 1985).

Although a few branches of science, such as anthropology, have traditionally utilized qualitative methodology, the use of qualitative research methods in other fields emerged, in part, as a reaction to quantitative or positivist research (Lincoln and Guba, 1985, p. 29). Briefly stated, quantitative research is interested in cause and effect and reducing data to statistics. The practice of quantitative research segments, separates, and divides knowledge into measurable variables. While valuable and appropriate for many studies, quantitative research is not appropriate for research contexts where description and depth about human lives are sought because methods that segment and divide do not produce the rich descriptive data collected through qualitative methods.
Since the objectives of this research project included collecting and recording descriptive data about the field of somatics in the form of the narratives, perceptions, and insights of five persons notable in the field, qualitative research and methodology offered the preferred orientation. Moreover, given the philosophical commitment to wholism that undergirds somatics, a qualitative methodology, rather than one that divided and segmented, seemed most appropriate.

INTERVIEWING METHODOLOGY

Since the purpose of this project was to collect the narratives, perceptions, and insights of specific individuals, interviews seemed the logical data-gathering device. There are a variety of qualitative interviewing methods available. For many reasons, the Interview Guide approach was chosen for this study.

Interview Guide Approach

Patton defines the Interview Guide approach as:

A list of questions or issues that are to be explored in the course of an interview....The interview guide provides topics or subject areas within which the interviewer is free to explore, provoke, and ask questions that will elucidate and illuminate that particular subject. Thus, the interviewer remains free to build a conversation within a particular subject area, to word questions spontaneously, and to establish a conversational style--but with the focus on a particular topic. (Patton, 1980, p. 200)
In this study the interview guide provided the overall format and structure to the interviews. The main topic or topics of the interviews were predetermined and were the same for each interview. These main areas of inquiry were explored in greater depth by means of probe questions. Some probe questions were predetermined; others were selected as the interview unfolded.

In terms of the extent to which interview questions are determined and standardized before the interview occurs, the Interview Guide format lies midway between two other types of qualitative interviewing methods. A brief description of the Informal Conversational Interview and the Standardized Question approach will provide a fuller understanding of the Interview Guide approach selected for this study.

For an Informal Conversational Interview, there is no predetermined subject matter; the respondent discusses whatever she or he chooses. What is important to each respondent emerges. The freest and most flexible of the approaches, the Informal Conversational Interview allows the interviewer the most responsiveness to the interviewee. However, by definition, topics may not be predetermined by the researcher. Additionally, this approach is also the most time-consuming, and its data the most difficult to analyze.

The Standardized Question format lies at the other end of the free-bound continuum. While the Informal Conversational Interview is free and flexible, the Standardized Question format is controlled and predetermined. Here exactly the same questions are asked of each respondent. With this focused, quick, and
controlled approach, the collected data are easier to analyze. However, so much control over the interview has important drawbacks. The questions unavoidably reflect the viewpoint of the researcher. Individual differences and circumstances are not considered. As a result data may be limited. Additionally, a standardized approach does not permit the interviewer to pursue questions, topics, or issues that were not anticipated when the standardized interview questionnaire was formulated.

Both the Informal Conversational Interview approach and the Standardized Question approach are appropriate for particular kinds of research projects. For this inquiry both flexibility and structure were desired. The Interview Guide approach provided the flexibility needed. Each person in the study was interviewed with a high degree of responsiveness and allowance for individuality. The uniqueness of each respondent was drawn out. The structure of the approach allowed the interviews to focus upon and explore specific areas of inquiry. Additionally, the predetermination of ears of inquiry ensured that the interviews would be linked--part of a series, and could be analyzed for common themes.

Areas of Inquiry and the Interview Guide

Inquiry focused upon two main areas:

1) the respondent's own life history within the field of somatics, and

2) the respondent's perceptions regarding the origins and evolution of the field of somatics.
For each of these areas, predetermined probe questions addressing specifics of the past, present, and future were defined. In addition, one question asked for a definition of the somatics field. The interview guide used during the interviews was essentially a statement of the major areas of inquiry with a list of corresponding questions and specific material to help guide the interviewing. The interview guide used for this study appears in Appendix A.

The questions of the interview guide were designed with care. Open-ended questions were used whenever possible to "permit the person being interviewed to take whatever direction or use whatever words they want in order to represent what they have to say" (Patton, 1980, p. 213). Open-ended questions do not presuppose a particular viewpoint or lead the interviewee. For example, to ask: "How satisfied are you with your past involvements with the field of somatics?" assumes that the respondent has experienced satisfaction regarding her or his involvement with the field. Asking instead, "How do you feel about your past involvement with the field of somatics?" allows the respondent to speak about her or his feelings in her or his own words. Additionally, when designing the questions for the interviews, dichotomous or "yes" or "no" questions, and questions seeking to elicit multiple responses were avoided.
The population of this study consisted of five notable persons from the field of somatics. Each interviewee was selected by an informal jury of peers based on specific criteria. Each respondent had: 1) a reputation as a notable figure in the field of somatics, 2) been involved in somatics for at least ten years, and 3) consented to participate in the interview process. Criterion number three is self-explanatory. Number two ensured that the respondent would have long-term familiarity with the field of somatics. Criterion number one meant that each respondent had made significant contributions to the field of somatics in one or more of the following ways: written about somatics as a field, developed a movement education or bodywork discipline recognized as somatic, founded an academic somatics program, edited for Somatics, and/or hosted or organized a somatics conference. All of these criteria ensured that the participants had a high level of interest and involvement in somatics and thereby had much to contribute to a study of this nature.

While not representative of every individual in the field, the respondents in this study had important differences that gave the study scope. Three distinct geographic locations were represented; the Midwest, a conservative Southern California town, and the progressive San Francisco Bay area. While four of the respondents work in academia, they represented different academic milieux ranging from the largest university in the United States to a small, specialized college.
There were different levels of involvement with a variety of somatic disciplines. One respondent has a long-term interest and participation in an Eastern form. Two have developed their own movement education form in which they train others. Three have extensive training in particular forms. One has never been trained in any specific practice (although he has experienced several in workshops and classes). Even though the interviews stayed basically on the subject of somatics, other life experiences and interests were shared. One respondent is a professional musician. Another is involved in theater. Obviously, all are linked because they are part of a common field. While all know of each other, and some have more contact with each other than others, the five respondents are not part of a social or work unit. (The exception is Alexandra and Roger Pierce, who are married to each other and work together). Given all of these examples, it is clear that the population of this study display as a wide range of careers, interests, experiences, and geographic and cultural locations.

Aside from working within the somatics field, the respondents also reflected some other notable similarities. Each has earned a doctorate degree. Four are employed in academia. Two have trained with Ida Rolf, while a third uses Rolf's principles in her work. All have close to two decades of experience and career to their credit.
INTERVIEW PROTOCOL

In order to gain access, Letter 1 describing the research project, the interviewee's roles and rights, and requesting participation was mailed to each respondent in January, 1993. A follow-up telephone call was then placed to confirm participation, explain rights, and arrange the place, time, and date of the interview. (Copies of Letter 1, as well as the follow-up telephone call script, all other correspondence, consent form, and interview transcript appear in the respondents' individual appendices—B through F.)

The five interviews took place in February and March of 1993. One make-up interview was conducted in July, 1993. Before beginning each initial interview, a Consent for Participation in Social and Behavioral Research form was explained and signed. The shortest initial interview lasted less than 90 minutes, the longest lasted almost two and one-half hours. The make-up interview lasted about 45 minutes. All interviewees gave permission for tape-recording, and all of the interviews were tape-recorded. In addition, notes were taken by hand to assist the interview process and provide some back-up to the tape-recordings.

As mentioned before, the Interview Guide format was chosen, in part, for its flexibility. This flexibility was evident. Although each interview centered around the two main topics, each was unique. All interviews began with the same question and quickly diverged from there. Spontaneous questions, or questions not on the guide format, were asked when the interviewee took the interview in an
unpredicted direction. The order of questions varied from interview to interview. Often while a respondent was answering one question, she or he would unknowingly address other questions as well. Only one interview progressed from one question to another in fairly linear direction. Additionally, not all of the probe questions were asked of each respondent.

After each interview, impressions and thoughts were noted by the researcher. A general sense of the interview was recorded, as well as what seemed to be most important to the interviewee. These reflections or "field notes" were used in the analysis phase of the study.

Transcriptions and Follow-up

The tape-recordings of the interviews were transcribed professionally. Then each was reviewed to double check the transcriber's work for accuracy. Some light editing of form was done to take the initially spoken interviews to a more understandable written form. (Oftentimes spoken language contains many repeated words, non-word sounds, incomplete sentences that are nonverbally augmented, etc. These things were worked with to create a clearer transcription.) The transcriptions were then mailed to the respondents for their review, editing, and approval. A letter accompanied the transcriptions. (See Letter 2 in Appendices D through F, and Letter 3 in Appendices B and C.) The returned transcriptions were used in the study.
Because of unfortunate technical difficulties with the tapes, two interviews had additional and somewhat different treatment. The tape recordings of the interviews conducted in Northern California were "scratchy" and inaudible in many places. Exactly how the tapes became damaged remains a mystery, but because these were the only tapes carried by the researcher on her flight back to Ohio, it is likely they were somehow damaged by something to do with the air travel. (The two Southern California tapes were mailed back to Ohio.) An audio-specialist enhanced the damaged tapes, improving them somewhat but not enough for consistent and clear transcribing. The patchy transcriptions were augmented with the notes taken during the interviews. These transcriptions were then sent to the respondents with Letter 3 explaining the situation and giving options and choices. (See Letter 3 in appendices B and C.)

Of the two respondents with patchy interview transcriptions, one opted for more time to edit it thoroughly. This final transcription was then used in the study. The other respondent chose to re-do the interview via the telephone. This was conducted on July 8, 1993. The tape-recording from this second interview was transcribed and sent to the respondent for review, editing, and approval. This interviewee chose to have this transcription used as it was.
ETHICS

Ethical concerns in a study such as this require careful attendance. Basically, the rights of the respondents must be protected. In this study, the pertinent issues included informed consent, confidentiality, and accuracy of transcription.

The Behavioral and Social Sciences Human Subject Review Committee (HSRC) of The Ohio State University approved this project. Their guidelines assure that the rights of the individuals involved in a study are protected. In accordance with the guidelines and requirements for approval, each interviewee was informed of her or his rights. These included: the purposes of the research; the respondent's role in the research; the possibility of asking questions and gaining additional information at any time; assurance that the interview tapes would be returned to the respondent at the end of the study; and assurance that a respondent could discontinue participation at any time without prejudice to her or him. A Consent for Participation in Social Behavioral Research form was signed by each respondent before each initial interview.

Other details further ensured the rights of the respondents. During the interviews, respondents could choose not to answer a question or questions. They did not have to share anything they did not want to share. On at least one occasion, an interviewee asked that the tape recorder be turned off. Additionally, the respondents had control over the final interview transcriptions. This was
accomplished by having them review, edit, and approve the final transcriptions.
The content of the interview tapes was kept confidential, except, of course, for the professional transcribers and the audio-specialist.

**PROFILES AND DATA ANALYSIS**

Qualitative data are analyzed and written-up in ways that increase understanding of the collected data. The research is essentially an instrument in the analysis phase. Bogdan and Biklen state:

Analysis involves working with the data, organizing it, breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others. (Bogdan and Biklen, 1982, p. 145)

How to summarize and present the data to others are important decisions.

In this study the data received two treatments. The first was to develop a profile of each respondent and her or his interview. These profiles were compiled from several resources including: the interview data, particularly from the first area of inquiry on the respondent's own life history with somatics; the field notes; and literature sources. These profiles provided illumination into the respondents' lives in somatics.

The second treatment of the data was a content analysis of the interviews. An adaptation of the "constant comparative method" explained by Lincoln and Guba (Lincoln and Guba, 1985, p. 339) was used. This method employs inductive
analysis, which means that the "patterns, themes, and categories of analysis come from the data; they emerge out of the data rather than being imposed on them prior to data collection and analysis" (Patton, 1980, p. 306).

Three steps of the constant comparative method were utilized in order to glean categories, or themes, from the interviews. The first step was Unitizing, which is the identification of units of information that have meaning (Lincoln and Guba, 1985, p. 344). For this project Unitizing involved a thorough review of the interview transcriptions and the reflective notes. Significant material was highlighted and color-coded. The color-coding facilitated the Categorizing (Lincoln and Guba, 1985, p. 347), which was the next step. In the Categorizing phase, the units of information were examined for suggested categories, then placed together into these categories or themes. In the Construction step, the themes were interpreted and discussed. The product from this final step was a write-up or report of the findings.

The Profiles and the content Analysis report appear in Chapter IV. The full-length transcriptions are included in the individual Appendices B through F.

CHECKS ON THE STUDY

Qualitative research, like quantitative research, uses criteria or validity checks on a study in order to ensure that the study is trustworthy or credible. Qualitative researchers have developed appropriate methods for checking the
trustworthiness of the results of a qualitative research project (Lincoln and Guba, 1985). For this study three methods were employed.

**Peer Debriefing**

Peer debriefing serves many purposes in a qualitative project. It is defined by Lincoln and Guba as:

> the process of exposing oneself to a disinterested peer for the purpose of exploring aspects of the inquiry that might otherwise remain implicit within the inquirer's mind. (Lincoln and Guba, 1985, p. 308).

The peer debriefer reviews the research process, asks questions, and gives feedback. Sessions are designed to help the researcher be aware of any biases that may have limited the inquiry, to explore more possibilities, and to develop the next steps in the research process (Lincoln and Guba, 1985, p. 308).

Jill Green, a Ph.D. candidate in the Somatic Studies program at The Ohio State University at the time of this study, acted in the role of informal external peer debriefer for this study. On two occasions, at crucial times in the research process, peer debriefing meetings took place. The first meeting occurred a few weeks before the interviews. Ms. Green reviewed the methodologies and proposed procedures, helped with question clarification, and discussed the ethics involved in interviewing. This check clarified many methodological points and helped with the eventual task of interviewing. The second meeting took place before the data analysis phase. Ms. Green reviewed material, asked questions, and offered
concerns about the proposed plans for data analysis. The peer debriefing sessions, with Ms. Green's knowledgeable participation, helped to keep the researcher, and the research, clear and focused.

**Member Checks**

Member checks were essential for this study. A member check occurs when the members of the inquiry are asked to review the materials of the inquiry (Lincoln and Guba, 1985, p. 314). In this study the interviewees were given an opportunity to review, edit, and approve their interview transcriptions. This ensured the accuracy of the transcriptions used for the data analysis.

**Audit Trail**

An audit trail consists of all of the "raw data, data reduction and analysis products, data reconstruction and synthesis products, process notes, materials relating to intentions and dispositions, and instrument development information" (Lincoln and Guba, 1985, pp. 319-320). Essentially it is all of the material that leads up to the final report. An audit trail is maintained so that a confirmability audit can be conducted (Lincoln and Guba, 1985, p. 318). Similar to what happens in a fiscal audit, a confirmability auditor reviews the material in order to determine whether the data support the findings and the inquiry process was carried out appropriately (Lincoln and Guba, 1985).
Since an audit is a lengthy and arduous task, it is not routinely done. Often the discipline needed to keep the records for an audit trail results in more systematic and thorough research, and is considered the mark of a better research project (Lincoln and Guba, 1985, p. 319). In this inquiry all materials have been saved in the event that an audit is warranted. The one exception is the audio-tapes. As instructed by the Behavioral and Social Sciences Human Subjects Review Committee and agreed upon by the participants in the study, the tapes were returned at the conclusion of the study.

Although not all of the raw materials of this study can be practically included within this document, many important ones are. The full-length transcriptions that were the basis for the profiles and the content analysis appear in the individual Appendices B through F. Letters to the respondents, as well as the follow-up telephone call scripts and consent forms, are also included in the individual Appendices B through F. Additionally, the chapters of this dissertation contain vital information regarding the values, background, and methods shaping the final product. An audit could be conducted with the materials at hand.

SUMMARY

This chapter outlines the Methods and Procedures utilized in the inquiry. Qualitative research methodology is described, and a rationale for its use in this
study is provided. The chapter further details the interview protocol, transcription and follow-up process, profile development, data analysis, and checks on the study.
References


CHAPTER IV
REPORT OF THE FINDINGS

INTRODUCTION

This chapter reports the findings of the inquiry. It contains a Profile for each respondent and an Analysis of the Data.

The Profile compiled for each respondent was drawn primarily from the data collected during the portions of the inquiry that focused on the respondent's life in the somatics field, with additional material from literature sources. Each Profile provides: pertinent biographical information on the respondent; an overall sense of the respondent gained from the interview; a narrative relating how the respondent became involved in the somatics field; the respondent's current activities; and other perspectives on the respondent's life in the field.

The Analysis of the Data was constructed from common themes, contrasting themes, and themes of high significance found in the interview data. Eight main themes and several sub-themes were identified and interpreted.
Alexandra Pierce (1934– ) is a Professor of Music and Movement in the School of Music at the University of Redlands in California. She is married to Roger Pierce, and collaboratively they have developed a movement education form that they teach to others through classes, training programs, and workshops. Their work explores and teaches basic principles of fluid and efficient human action—balance, weight release, core support, reverberation, and phrasing. They have set practical movement studies to special music enabling one to engage in movement sessions independently or to practice at home. Their discipline is practical, yet also evokes the artistic, aesthetic, and spiritual aspects of a person.

Dr. A. Pierce is an accomplished and award-winning musician. At the University of Redlands, she teaches courses in movement and music where she focuses on "translating into sound the expressive movement qualities inherent in human gesture and vice versa on heightening physical gesture with the qualities of phrase, melodic contour, and rhythmic organization" (A. Pierce Vitae, 1993).

She has served as Co-director of the Center of Balance in Redlands, California since she and her husband founded it in 1981. Dr. A. Pierce earned her Ph.D. degree from Brandeis University in Waltham, Massachusetts, in Music Theory and Composition in 1968. She earned a master's in Music Performance from Harvard University in 1959 and a master's in Music Performance from the New England Conservatory in Boston, Massachusetts, in 1958. She holds a

The interview with Alexandra Pierce took place in the dining room of the Pierces' home, which is also the Center of Balance. The overall sense of Dr. Pierce during the interview was expressive—especially in gestures and vocal tone. Alive and intelligent also describe her. She was quick and generous with her answers, and often she would laugh. Much of the interview was so non-verbal that later the tape-recording was found to have many definite gaps.

Responding to the question on her beginnings with the field of somatics, Dr. A. Pierce shared this narrative:

Well, I had a slow instigation. As a pianist, I frequently would get the comment, "Your playing is wonderfully intellectual". I found it an offensive comment. At the New England Conservatory for a master's degree, the faculty said: "We talked a long time about your playing afterward. We argued vigorously about it pro and con. The pro was that it was intellectual and interesting in that way. Against was that very strength was its weakness." And I was quite puzzled because "intellectual" was not what I was feeling, or hearing, from inside. So I decided. I needed to change my way of hearing, as well
as, probably, change my playing. I could not really change my playing unless from the inside I was able to ask for something different from myself. In order to do that I really had to knock myself off center in a big way.

I started fooling around with larger movement away from the piano myself. It was very awkwardly done, with no idea of anything like Rolfing or balance. I was just kind of like a great big bear. I began to have some insight, at least into the playful aspects of what was holding me back. I could begin to hear a little differently what that quality was that people who liked the playing but found something important not there, were missing.

About that same time was the era of encounter groups and I just went for that hook, line, and sinker. I was up at Esalen countless times and found everything just incredibly helpful. I went to nudist camps because it seemed—well, that is part of the problem—I am just so self-conscious and I cannot free up—so let’s strip it off and see what happens. Certainly I did encounter groups and aggression therapy. I just did one thing after another. I must have done 40 or 50 of these. I have stayed the same, though. No—I kept making little inroad spots.

This was in the ’70s. One of the things I did was go to Kairos which was in San Diego. It was one of the wonderful growth institutes . . . I forget the workshop, but it was some kind of encountery thing. There was an opportunity to have what was called a "Rolfing session". I did not know what this was, but I was game for just anything, so I had a session with a guy who looked like a pirate. It was quite odd to me because I am really such a straight-laced New Englander, intellectual and private. Even to do these things was quite weird. But the session with him was so dramatic, so amazing. It was the First Session, and it freed my breathing—at least 80 percent, is what it felt like. My capacity to breathe was radically different—radically different. It was so astonishing to me. It was absolutely life-changing; I just turned a new direction at that point. At that same weekend someone demonstrated T’ai Chi. I think I was off in a corner, sort of doing a little bit of what I could pick up by watching. I found it so beautiful and so unusual. It just immediately drew me, as if I had never seen dance or anything like it before. Directions were really set at that weekend. (A. Pierce Interview, 1993, pp. 16-19)
Dr. A. Pierce went on to have a whole Rolfing series that had a profound effect. She described the experience:

it was very important to me . . . extremely significant. . . . It was such an education. To me it was not about balance, it was about contacting myself kinesthetically. . . . It was very directly physical. It was tactile. I do not think I would have "gotten it" if it had not been tactile. I do not think that any later movement experiences would have fallen on such fertile soil if I had not had that tactile invasion of who I was. It was very important. (A. Pierce Interview, 1993, p. 20)

Also important to Dr. A. Pierce was a weekend workshop with Gabrielle Roth, who leads improvisational movement workshops. Dr. A. Pierce talked about her experience:

Quite a bit later, but this was also a very transforming experience, was a weekend with Gabrielle Roth at Esalen. It was just a free movement weekend, but it was so peculiar because the night between the sessions I began to move sort of just all around, on the bed, off the bed. I went "berserk". I became a "lunatic". On the way down the coast in the car I was wiggling and throwing my arms around. Something was let out of the bag. There had been lots of groundwork from Kairos, the Rolfing series, and other workshops, but Roth's workshop was really outstanding for me. (A. Pierce Interview, 1993, p. 19)

Dr. A. Pierce continued her explorations and began using movement in her music teaching:

I started teaching a Movement for Musicians course in the summers of 1974 and 1975. It kept up as a summer institution for maybe four or five years, then it became part of the curriculum. First of all I taught it for the Johnston Center, which is our experimental college. Johnston Center was not so much for performers but for enlightenment of general, college-age folks. I was teaching a lot privately and a lot of piano at school. I was using movement in my lessons and getting such good results with people that eventually that did become a course that was just for musicians. . . . It is more, in a
way, focused now on a relationship of movement to performance.
(A. Pierce Interview, 1993, p. 7)

She talked about her unique courses and position at the University of Redlands:

I think that it is unusual teaching music and movement combined. I think, for one thing, I may be the only person with the title of Professor of Music and Movement in this country. . . . I have been told by outside people who happen to look through the catalogue of the Music Department that they are very impressed that there are two courses in our school at all, Movement Awareness and Movement for Musicians. Both of those are my courses. That they are "mine" is not so important as the fact that they really exist as part of the curriculum. (A. Pierce Interview, 1993, pp. 3-4)

Of her courses at the university she said:

The students are really used to me including movement in every class— not just in the movement classes, but in the music classes as well. (A. Pierce Interview, 1993, p. 3)

Dr. A. Pierce uses movement awareness as a tool to teach musicians. She detailed her work with basic movement principles, gesture, and educating a musician about playing her or his instrument:

When you play an instrument you think of the resulting sound, that is what you are tuned in to. You actually are getting that sound through gesture, sometimes quite small gesture, micro-movements of tongue, lips, or fingers. To really become and stay conscious of that gesture increases its aesthetic dimension; it has a big effect on the sound itself. So if you notice that a staccato is made by a movement as if you have touched a hot stove— you find it is a quick jump backward. If you notice the movement itself and not just the sound, it is very interesting. You can get the sound then by the movement, instead of by the imagined sound, in a manner of speaking, and the staccato-ness enlarges, becomes more presently audible.

Gesture can be so simple as the gesture of moving your weight into the sound from the feet through the hip joints, rather that by moving
from the dorsal hinges or collapsing the ribcage, which many musicians, on any instrument, tend to do. Clarinetists. Trombonists. Or getting their sound by putting their shoulders up and resisting the thrust outward of the air to, say, play the trombone. So it is not just tiny gestures of getting staccato and legato, but gestures of actually getting weighted sound by the use of your full self in good balance. (A. Pierce Interview, 1993, pp. 6-7)

Not only has she integrated movement exploration into her teaching but also into her composing. On composing she said:

A good day for me includes some composing. The composing has, again, to do with getting myself into a state of moving and being moved. Sometimes this is actual movement and sometimes it is the feelings, the moved feelings and the sense of those. And then I spend some time at the piano, getting a sense of gesture as I play. (A. Pierce Interview, p. 1)

She is also "bringing the field [of somatics] together with semiotics" (A. Pierce Interview, 1993, p. 12). Semiotics is the study of signs and symbolisms.

Dr. A. Pierce further said about Semiotics:

That whole area seems to be cognizant, interested, and responsive to somatic issues. For instance, they are very interested in the gestural work with music. (A. Pierce Interview, 1993, p. 12)

In addition to her current work with Semiotics, composing, and teaching at the university, Dr. Pierce occasionally teaches movement workshops. She said that she no longer actively seeks out workshops, but groups request them occasionally:

I . . . did a two-day workshop for the Music department at Wellesley College last year and one for the National Harp Conference last Summer. This involved introducing principles of movement to musicians who are used to practicing only directly on their instrument. There are things like that that come up where a specialty group says, "Won't you come and work with us?" (A. Pierce Interview, 1993, p. 16)
Additionally, the Pierces collaboratively developed their movement form and conduct workshops together. Dr. A. Pierce stated:

Roger and I have had a closer contact with the Rolf Institute lately. Last summer we did a big workshop for them at their international meeting in Boulder. We were one of the three presenters . . . . (A. Pierce Interview, 1993, pp. 12-13)

A movement workshop of theirs is part current research:

We are giving . . . one in the Social Work graduate program at San Diego State. It is an experiment in trying to apply the movement principles we work with to issues of cultural diversity. The idea of the professor in charge is to bring a spiritual and experiential dimension into a regular course that teaches therapy strategies to future social-workers. . . . We are going to do a weekend for her and she is videotaping it all. She has a control group; she has one class that will have work with us and one class that will not . . . . She will study both classes to see what changes have taken place in their clinical work. . . . She has a pre-tape, a videotape of each student doing an interview of a mock client. Then she is going to tape another mock interview after the workshop. She will then compare the two classes, in order to see if this kind of learning deepens and changes the quality of interaction, humanness, understanding, and particularly, the sense of allowing others to be Other, which is the issue in cultural diversity. We will have done work with balance, with weight throwing, with touch, with affect—deepening kinesthetic sense of self. (A. Pierce Interview, 1993, pp. 14-15)

She mentioned movement qualities of music as the center of her full days, which also include writing:

It seems, at least for the moment, that there are many small trickles going into the larger issue which is movement qualities of music. I am sometimes distracted by each one being sort of separate from the other, with each really being something that I could, or maybe should, be doing five hours a day rather than five minutes. And I am also . . . writing. One gets to my stage in life and knows a lot more than years ago when I did do some writing. I wrote the book *Spanning: Essays on Music Theory, Performance and Movement*.
Now I am wanting to rewrite it, do it quite differently because I know so much more. So I am working on that. (A. Pierce Interview, 1993, p. 8)

Dr. A. Pierce has contributed the wealth of her talent and intelligence to the somatics field. She has helped to integrate the work with the arts, particularly music. This blending of somatics and the arts benefits both. Her life has been devoted to exploring, expanding, and refining the wisdom of the field. Dr. A. Pierce also is concerned with global and social problems and how somatics fits in, and with challenges and limits within the field itself. Reflecting on her earlier ambitious and enthusiastic explorations of the somatics realm, in contrast to her present perspective, she said:

I am . . . thinking more modestly. . . . Like the sense that gee, we cannot sit around and get our pelvis on, when really we need to be doing something about that ozone. So, I think it is seeing problems, seeing more than just the fun of the work. . . . I am masterful in many ways in this field now; I certainly have my limits and limited views, but I do not need to learn more strategies at this point. I am always changing and growing. Earlier I needed to learn great heaps of things and I think that took a different kind of involvement. Now, when I do not need to do that, I am more aware that the vista is larger. (A. Pierce Interview, 1993, p. 40)
References to Alexandra Pierce Profile


ROGER PIERCE

Roger Pierce (1932- ) for almost 20 years has conducted a private practice in structural integration and movement education from the Pierces' Center of Balance in Redlands, California. He has made a special study of balance in relation to therapeutic touch. He is married to Alexandra Pierce and collaboratively they have developed, taught, and trained others in their movement work through individual sessions, group classes, and workshops. Their work explores and teaches basic principles of fluid and efficient human movement—balance, weight release, core support, reverberation, and phrasing. They have set practical movement studies to special music enabling one to engage in movement sessions independently or to practice at home. Their work may be described as practical, yet it also evokes the creative, aesthetic, and spiritual aspects of a person.

Dr. Pierce served as Chair of the Movement Committee of the Rolf Institute in 1979, Director of Training for Hellerwork in 1979-80, and has been Co-director of the Center of Balance since 1981. He received his Ph.D. degree in Speech and Dramatic Art from the University of Iowa. His master's and baccalaureate degrees, from Harvard University, are in History and History and Literature, respectively. From 1972-84 he trained intensively with Dr. Ida Rolf in structural integration and with Judith Aston in movement education. Aside from his movement and bodywork, he also has been involved in theater work—as director, teacher, and performer—with a specialty in improvisation. He is a founding
member of Moving Voices, a repertory ensemble dedicated to the performance of music and poetry. His recent publications include: "Pain and Healing: for Pianists" (Pierce and Pierce, 1982, 1983, and 1984); "Doing Bodywork as a Spiritual Discipline" (Pierce, 1983-84); "An Introduction to Structural Integration" (Pierce, 1993); Expressive Movement: Posture and Action in Daily Life, Sports, and the Performing Arts (Pierce and Pierce, 1989); "Balance" (Pierce and Pierce, 1989-90); and Generous Movement: A Practical Guide to Balance in Action (Pierce and Pierce, 1991).

Roger Pierce's interview took place on February 10, 1993 in a study in the Center of Balance, which is also the Pierces' home. The overall sense of Dr. R. Pierce throughout this interview was of a reflective and compassionate person. His answers were thoughtful and thorough, at times delivered with wit. He also easily shared his inner processes—his feelings, his sense of rightness. Dr. Pierce was open and forthcoming. Additionally, during the interview, Dr. R. Pierce's interest and attention to the practical side of somatics were apparent; his commentary reflected his experience as a creator, refiner, and educator of bodywork and movement work.

When asked how he had become involved in the field, Dr. R. Pierce responded:

Through acting . . . . It is funny, this is a story I have told so many times that I come to doubt its truth. It is one of those kinds of things you have cooked up for the occasion but I will tell you anyway. I taught acting at Stanford and then at U.C.R. [University of California at Riverside]. I taught beginning acting, mainly through
improvisation. It was basically a course in creativity. What kept striking me was that people could move along pretty well and then they would hit a wall, as if they hit their own resistance or a limitation of some kind and got stuck. So, how do you get through that? When Rolfing came along, the whole notion of it seemed like a really interesting approach to that problem of expressiveness where people are caught in their own habits and patterns of behavior. Everybody back in the 1970s was searching for the way through that. Rolfing seemed really promising. And it is good—I mean, it is true—it paid off. It really worked. It was so interesting in itself that I got totally out of theater. I think it was an answer to that question of blocked expressiveness.

So that is my stock answer. Let me see if I have a different one.

I think there is always an element of personal need. I can remember trying to loosen up by dancing. And hearing the kind of music that I do not customarily listen to—rock, Crosby, Stills and Nash. We had a record of theirs. I put that on and tried to get the spine to release, get wiggling. It got me through a whole lot of transformation in my own life.

In a very practical way I had to get out of theater. I was teaching at the university and I was not playing the game the way I was supposed to and I was not going to survive there. I needed a new way to make a living: Rolfing worked in spite of the fact I am kind of shy and publicity is not my game. I did well, because I needed to, in creating a small business out of being a Rolfer [and] a movement teacher. I was too independent, not very well-suited for institutions. The encounter over and over and over again on an intimate level with one person after another was tremendous... It was perfect for me to be one-on-one through a series of sessions that grew and developed. My clients wanted something important and I was trying to help them get it. (R. Pierce Interview, 1993, pp. 21-23)

When asked when these events took place, Dr. R. Pierce replied that he had become involved in the field in the early 1970s when he was in his 30s. He added that he had considered himself "old to be beginning again" (R. Pierce Interview,
1993, p. 23). This reveals a sense of a new and perhaps unanticipated direction for his life.

Major changes in societal attitudes were occurring in the 1960s and early 1970s. Dr. R. Pierce commented that his becoming involved in the field was:

part of what seemed like the whole impulse of that time for a more open society, a more free, creative, caring world to live in. This [work] seemed right at the heart of that. . . . It felt right to be involved in that, to be moving in the right direction, to help the world move the way it needed to move. (R. Pierce Interview, 1993, pp. 23-24)

When asked about influential persons in his history in somatics, Dr. R. Pierce responded:

Ida Rolf. She was both a tremendous teacher and an awful teacher. . . . She was very authoritarian. She manipulated people, made use of them, and all kinds of awful things; but she was so smart and so devoted to her work, really single-minded. . . . She was so good for me because I was coming from an egghead, intellectual existence. . . . She was so practical and so real. She was a tremendous influence. Judith Aston was also a wonderful influence, also authoritarian. (R. Pierce Interview, 1993, pp. 26-27)

And:

Charlotte Selver. Absolutely essential . . . her work has been tremendously important and Charles' book is fundamental to the field. It is one of the things I have gone back over and over and over again for inspiration. (R. Pierce Interview, 1993, p. 35)

Alexandra Pierce has been a significant colleague. The collaboration between the Pierces has been long and productive. Dr. R. Pierce described its beginning:
Let me tell you one more thing, not so much about how it started but where it went. Very soon after I got involved with movement teaching, Alexandra and I began to cross-fertilize. Her work, teaching piano, teaching music theory--she was more and more using a somatic approach to that. . . . There had been a tremendous kind of back-and-forth between us until we finally got to the place where we are seeing things more or less the same way. That has been a very creative part of the process. (R. Pierce Interview, 1993, p. 24)

Expanding on what "back-and-forth" meant, Dr. R. Pierce said:

I can remember the first workshop we taught together. It was very difficult. We would teach it and afterwards we would have fierce fights. "Why the hell did she do that?!" I mean, it was just really hard to lose control of teaching something that was so slippery in itself. It took us a long time to learn to let each other go and trust that you would find your feet again. So that was creatively very hard for us. It is a miracle we managed to do it. (R. Pierce Interview, 1993, pp. 24-25)

When asked if he and Alexandra came to a time when they were seeing teaching situations the same way, Dr. R. Pierce responded:

Well, she has skills in music I will never have . . . but, yes, basically. It is a tremendous advantage having two of us. [It is] complex teaching a group. If you have another someone who knows, really knows what you are doing, and is doing it too, how much easier that is. And how much better for the students. It is also a good model for students to see the two of us working together, especially because of the gender thing. (R. Pierce Interview, 1993, p. 25)

The movement work developed by the Pierces is integrative and multidimensional. Dr. R. Pierce described one of its basic principles:

one of the principles we worked out in our first book, *Expressive Movement*, . . . [was that] opening up physically, getting into a better relationship with gravity, is reflected in one's relationship with other people, which becomes more generous. (R. Pierce Interview, 1993, p. 13)
Their work teaches a person to be aware. Dr. R. Pierce described what he considered an essential approach to learning and teaching (which he credited to Charlotte Selver's wisdom):

You are learning to catch your perceptions, to know what you are knowing. And to get out of your head, but not in a dumb way, in a smart way. (R. Pierce Interview, 1993, p. 35)

About both his movement and hands-on work, Dr. R. Pierce said:

[I have been] working with [people's] real, nitty-gritty problems, with their pain. Psychological problems, too. Both of them. It has been truly wonderful working with people at that level. (R. Pierce Interview, 1993, p. 15)

Recently, Dr. R. Pierce retired from the hands-on, structural integration work, which included movement sessions. He continues to teach an occasional workshop in movement education. A possibility under discussion for the future may be teaching with the Rolf Institute; they have asked him to join their staff.

Currently, he is writing a book on a "long poem of Walt Whitman's which [he] and Alexandra have been performing". (R. Pierce Interview, 1993, p. 1). He teaches an acting class. He also has been tutoring in a literacy program--as a volunteer. He describes some of these relatively new involvements and explains how the shifts in his life have occurred:

[The somatics field] has been the center of my life for 25 years, and at the moment it is not. (R. Pierce Interview, 1993, p. 15)

We are doing some workshops. We are doing a workshop next weekend in San Diego with a sociologist. But I am really turning more and more to writing as the center of my activity. Teaching an acting class is nice. I have been doing more and more volunteer
work with disadvantaged people. In the past few years I have been feeling trapped in the middle class by the kind of work I have done, at $75 a session people cannot afford it. I want to do things that are more socially conscious. . . . Right at the moment that is taking the direction of working with literacy. (R. Pierce Interview, 1993, pp. 2-3)

After Dr. R. Pierce talked about his sense of responsibility toward disadvantaged people and devoting his time in that direction, he addressed another side of himself:

But I have also always been pulled in the other direction toward highfalutin, aesthetic kind of artsy-fartsy things. I have been in the theater and really interested in poetry. (R. Pierce Interview, 1993, p. 15)

Dr. R. Pierce has shared his hands-on bodywork expertise with many persons, developed and refined a significant movement education form, and written several excellent articles and books. Presently he is in transition. In regards to this time of his life and to his future, he stated:

At my age of 60, I can look, say, 20 years ahead and say: I have lots of energy, I am really vigorous, so I can do another major project in my life. Ideally, something that is my destiny, which culminates where I come from, really draws it together and puts it into focus. A lot of the feeling of my present transition is to "retire"--to reformulate in the sense that I do not have to earn the money, I do not have to do anything that does not seem important to me, or fun. (R. Pierce Interview, 1993, p. 15)
References to Roger Pierce Profile


SEYMOUR KLEINMAN

Seymour Kleinman is a Professor in the School of Health, Physical Education and Recreation at The Ohio State University in Columbus and coordinator of the graduate program entitled "Somatic Studies". The program is one of only two graduate programs in somatics in the United States. He began the program in the 1970s, first calling it "The Movement Arts". Dr. Kleinman is the only full-time faculty member; essentially he carries the whole program--directing, administering, and teaching. The Somatic Studies program is described as "the examination and employment of integrated body/mind theories and practices" (Somatic Studies Program Literature, 1993). Courses include "Concepts of the Body", "Movement Observation, Description, and Analysis", and "The Nature of Human Movement".

He received his Ph.D degree in 1960. He serves as Director of the Institute for the Advancement of the Arts in Education, housed in the College of Education at The Ohio State University. His recent publications include: Mind and Body: East Meets West (Kleinman, editor, 1985); "Somatics in Higher Education: The Movement Arts" (Kleinman, 1986); "The Athlete as Artist: The Embodiment of Sport Literature and Philosophy" (Kleinman, 1988); "Intelligent Kinesthetic Expression" (Kleinman, 1990a); and "Moving into Awareness" (Kleinman, 1990b).

The interview with Seymour Kleinman took place on March 2 and 7, 1993 at his office at The Ohio State University in Columbus, Ohio. The interview was
conducted in two parts because at one point, during the initial interview period, the tape-recorder malfunctioned and 20 minutes of interview dialogue was not recorded. The interview was completed five days later.

The overall sense of Dr. Kleinman during this interview was of a busy, relaxed, and articulate person. During the first 45 minutes of interview time, Dr. Kleinman answered the telephone several times--fielding questions and chatting easily with the callers, helped with setting up the tape-recording equipment, and kept up an informal dialogue with the researcher. All of this seemed to happen simultaneously. During the interview, Dr. Kleinman answered questions with a great deal of detail. His statements were clear and articulate. Although he answered quickly and easily, there was an obvious depth of thought to his commentary.

In response to the question about how he first became involved in the somatics field, Dr. Kleinman described thoughts and events that took place 25 years ago:

I was a very traditional physical education person early on in my college career--as a student and as a teacher, professor. I think I gained enlightenment in several ways. One was my experience of living abroad for a year. That influenced me greatly. I was in Scandinavia, Finland, and saw a different approach to the way people work with their bodies in that culture. It had a lot of aesthetic, expressive dimensions to it which seemed to be important to them. I had never even recognized or even considered this before. I was at Fulbright as a teacher-scholar. That year had a major impact on me.

Then, on coming back to the university, I saw that there was an announcement that there were try-outs for a show that was going to
be performed on campus: West Side Story. I thought it would be fun to try out for that. . . . it became my introduction to dance and dance training, which I had never experienced before. Suddenly . . . that experience opened a whole different realm and approach to moving. I had been an athlete, had been coaching, doing that for many years, but this was a whole different way of moving, expressing oneself through movement and finding out a lot about myself as a mover.

This experience motivated me to start studying dance. This was after I finished my doctorate. It was after I started dance training when I think I really began to get educated. I went through a whole dance major. I just did it myself and learned of a whole different world. I also performed with a dance company for years and that, too, changed my whole way of viewing the person. [I now saw a person] as a moving, expressive, creative being.

I began to make connections between what I had learned in Europe, what I saw in dance, what I was doing in my teaching. It was through movement work that I think I began to get the inkling of something that was not even called "somatics" at the time, but just getting insight into the person as an expressive, creative being, whether through sport, dance, ordinary activity, work, or play. I began to see the relationships among all of these. They all made sense--they are all connected--and they all affect one another. I began to get a whole different way of looking at physical education and sport. I began to see possibilities in practicing, studying, and examining traditional physical activity, traditional P.E., in an entirely different way. Then I started to write about that stuff. As this theme emerged, it affected my teaching. I created courses and a program of study. I originally called it the "Movement Arts". (Kleinman Interview, 1993, pp. 9-11)

Dr. Kleinman continued to develop this graduate-level program of study that is now called "Somatic Studies" and is the only program in the United States to offer a Ph.D. degree in Somatic Studies. He also continued to personally explore dance and movement. Through dance Dr. Kleinman became acquainted with the work of Laban. He said:
I got involved, very much taken with, Laban’s work in movement analysis and description” (Kleinman Interview, 1993, p. 12)

And:

He is most well-known among dancers and that is the reason I am acquainted with his work. It has been enormously valuable in helping me understand about the nature of the moving person in an educational environment. This has shaped and influenced my own thinking and it appears in my own teaching. (Kleinman Interview, 1993, p. 28)

The content of Laban’s work in movement analysis and description became part of his courses and teaching. Additionally, Dr. Kleinman changed how he was teaching. He stated:

I began to feel that it was necessary to do these things on the experiential level because I had been so much influenced with what I was learning, gaining knowledge of myself as a moving person through dance, and what I was continuing to do in P.E. (Kleinman Interview, p. 12)

Through his interest in movement he eventually came into contact with somatics practices. He discusses his thinking and the chain of events that led him to somatics practices:

Then when dancing was no longer the thing I was intimately involved in (I stopped performing, but I continued to take class for a number of years, I enjoyed that a lot), I became more interested in seeing movement as a universal way of expressing oneself, no matter what one is engaged in. Whether one was engaged in "formal dancing", a discussion group, a conditioning workout, a game of tennis, or whatever. When I saw all movement as being an expressive form, which from moment to moment has its own unique, creative presence and integrity, I saw that everything, in a sense, is a dance in many ways. Only we generally do not think about it that way. Dealing with the formal systems that looked at and practiced a certain approach toward behaving became intriguing. . . . I was intrigued with the way those systems developed. I read the literature. I took
classes when teachers would come. I became exposed to the
different somatic approaches and techniques. I spoke to those people
who were trained practitioners and so on. (Kleinman Interview,
1993, pp. 32-33)

Dr. Kleinman was more interested in the overview than in any one specific
practice. He describes his perspective on the systems and where he stands in
relation to them:

I saw each had its own aspect of truth to it, but I did not find—and
perhaps I was not even seeking—some universal system, one that
would be "the" system for me. . . . I just did not want to study a
system and become a Feldenkrais person, a Trager person, a Rolfer,
or whatever. . . . You have to find where you are at your best,
where you have the talents to harmonize with that system and make
the most of it. That is important. As a person interested in theory, I
am looking for commonality. I try to see what hooks things
together, what the relationships are, and I do believe there are
relationships and some commonalities, some common principles.
(Kleinman Interview, 1993, pp. 33-34)

Dr. Kleinman discussed his view of somatics as both a field of practice and
a field to study, and defined his role as a member of an academic community:

My own view is that it is not only a field to study, but a field to
practice. I am interested in, and absolutely committed to, the notion
of practice in somatics. I think it is inseparable from anything else
we do. But, being a member of the academic community, I am also
interested in its study, history, evolution, origins, research, and
future. (Kleinman Interview, 1993, p. 14)

And:

The challenge for the academic is to be knowledgeable of the
literature and the practices of all those [somatics] systems which have
proven to be viable and legitimate, to try to come to understand
where the truth lies in all of these. (Kleinman Interview, 1993, p.
35)
Dr. Kleinman's current activities reflect a strong interest and involvement with the somatics field. He continues to teach and advise students in his program. He also writes on the topic of somatics. To a question concerning his current involvement, he responded:

It is in my teaching. It is in what I write about. It is pretty much the only thing I am interested in writing about: how it might relate to education, how it might relate to my affiliations with different professional groups. I write on my own particular practices which deal with movement, dance, physical education, sport, and the implications of these activities for the culture at large, and also on the possibilities these activities have for educating oneself and educating others. How does somatics relate to the whole idea of teaching and learning, for example? I am also interested in somatics and the health of the person in a larger sense. How may it be a positive force for change in a person? Another important dimension—because I am also interested in the whole realm of the arts and creativity—is what a somatic perspective does to enhance the artistic process. That is interesting to me and I think somatics has a role to play in that. (Kleinman Interview, 1993, p. 8)

Besides writing, teaching, advising, and administrating the Somatic Studies Program, Dr. Kleinman has been responsible for the Program's hosting of two somatics conferences. The first, called "Discovering Somatics", took place in May, 1992, and the second, "Who's 'Doing' Who?", was held in May, 1993. At the time of the interview, the second conference had not yet taken place. Dr. Kleinman speculated on its potential merits and the value of conferences in general:

The conference should bring together [those on the outside and those on the inside of academia] ... and have them come engage in dialogue, share experiences, raise all kinds of questions, provide suggestions for future practice, curriculum, whatever. Nothing but good can come out of that continual interaction. I think it is especially important for somatics people. There are very few in the academic field--probably most people we call somaticists are outside
the academic field—so it is good for us to have them come and let us know what they are thinking and show us what they are doing. But, it is just as important for us to tell them, "Here is what we are thinking about and what we can do". I think that is healthy. (Kleinman Interview, 1993, p. 37)

Dr. Kleinman's comments about the conferences and about his writings and teaching, along with his narrative about becoming involved with the field, reflect his involvement and dedication to the field of somatics. His actions and writings have furthered the field, integrating it with academia and helping many persons to explore the theory and practices of somatics. The concluding quotation to this profile of Dr. Kleinman reveals some of what motivates him to do this work.

When asked to name the high points of being involved with the field, he responded:

I think the high points for me in terms of my work is working with the students. I am just absolutely thrilled with the students who have been coming in expressing interest in somatic studies in these past years. They keep getting better, more enthusiastic, brighter, more inquisitive, more productive, and I think we are all caught up in—excited about—being part of this emerging field. That is what really makes it very nice—very nice. (Kleinman Interview, 1993, p. 3)
References To Seymour Kleinman Profile


Somatic Studies Program Literature, The Ohio State University, Columbus, 1993.
DON HANLON JOHNSON

Don Hanlon Johnson (1934– ) was a founder and is now Director of the Somatics Program at the California Institute of Integral Studies in San Francisco. This program was the first graduate somatics program in the United States. It is one of only two such graduate programs. The Somatics Program is described as:

a unique integration of Western and non-Western approaches to the human body in relation to psychology, the healing arts and spiritual practice (Somatics Program Literature, 1993).

Dr. Johnson received a doctoral degree in Philosophy from Yale University. A member of the Jesuit religious order for 24 years, he left to study Rolfing and then worked in private practice. Dr. Johnson is a contributing editor of Somatics. He also directs Esalen Institute's Somatic Education and Research Project, The Body-Spirituality Project, and study seminars on the theme "Phenomenology of the Body". Recent publications include: The Protean Body: A Rofler's View of Human Flexibility (Johnson, 1977); "Somatic Platonism" (Johnson, 1980); "Eve, Pandora, and Sensual Authority" (Johnson, 1982); Body (Johnson, 1983); "Principles Versus Techniques: Toward a Unity of the Somatics Field" (Johnson, 1986-87); "A Report on the First European Body Conference" (Johnson, 1987); and "Somatics and Civil Society" (Johnson, 1990-91). Forthcoming is Viewpoints: Reflections on Body, Spirit and Democracy.

Don Johnson's initial interview was conducted in his office at the California Institute for Integral Studies on February 16, 1993. Because of technical problems
with the tape-recording, the interview was repeated via telephone on July 8, 1993.

The overall sense of Dr. Johnson in the interview process was of a concise and direct person. There was a sense of tremendous knowledge and experience behind his often succinct answers.

Dr. Johnson responded with the following narrative when asked how he became involved in the field:

I really came to it through philosophy and theology and spiritual quest. Where in both philosophy and theology, I was very attracted to the notions that spoke about the importance of experience, the importance of the immediacy of experience, and the importance of getting in touch with experience. Yet I felt that I did not know how to do that—even through meditation techniques and whatnot. [I had] that orientation when I first encountered Sensory Awareness, Rolfing, and Bioenergetics. It seems that [they] opened up [this] area for me in a way that I had not been able to get to through philosophy and spirituality. (Johnson Interview, 1993, pp. 1-2)

He mentioned Esalen, as well as the social and cultural climate, as part of his becoming involved with the field:

It was in the '60s out here and I went to Esalen and encountered the teachers. So I was actually meeting various people during the '60s when there was so much ferment going on and we were all forming new ideas. (Johnson Interview, 1993, p. 2)

In response to the question about who in the field had influenced him, Dr. Johnson stated:

Charlotte Selver has been extremely important. Judith Aston. Bonnie Cohen. Moshe Feldenkrais more indirectly, but [he] still had a big impact, and does have a big impact on my way of thinking about the work, although I had very little contact with him. Robert Hall at the Lomi School. Emily Conrad Da'oud. And also osteopath at the old school, Elliot Blackman. A Chinese teacher, Ching Thun Ou.
Those have all been important to me. (Johnson Interview, 1993, p. 4)

Dr. Johnson remarked about the impact of these persons upon his life:

Each time I met one of those people . . . those are all very big experiences for me. Each one of those people. (Johnson Interview, 1993, pp. 6-7)

When asked about his reference in the first interview to Charlotte Selver as "spiritual mentor", he responded:

Yes, in a certain sense. I mean, she was born at the turn of the century and lived the whole century, and at 93 years old she is still very alive and inquisitive. It is quite moving to me to be around her because of how she is never fixed in some kind of form of teaching or idea. She continues to be alive and open to the world. I think that it is quite a wonderful thing to be in her presence—to see that. (Johnson Interview, 1993, p. 5)

Dr. Johnson had a long association with Thomas Hanna. When asked how he first met Hanna, Dr. Johnson shared the following narrative:

Well, I knew about Somatics Magazine. My first wife, who is dead now, actually had made contact with him for some reason, but I do not remember. I then wrote him from Paris and offered him an article, which he took. Then when I came back to San Francisco, he invited me out to lunch. Our backgrounds are very similar. We are both philosophers. (Johnson Interview, 1993, p. 13)

Also important to his becoming involved with the field were his early experiences with Rolfing:

I think my experiences with my first Rolfer were so powerful. It was really a very powerful . . . [These] experiences drawn out over a year or so, when I was having my first Rolfing sessions [were] really important. (Johnson Interview, 1993, p. 6)
Later, in 1971, Dr. Johnson trained with Ida Rolf, then practiced Rolfing from 1971 to 1985. He described studying with Rolf and working hands-on in individual sessions as "very intense" (Johnson Interview, 1993, p. 6).

He started teaching in the Somatics Program in 1980 and took over its chairship in 1983. The program became his full-time focus. He also gave attention to his writing and research. Of the challenges during this time in his life, he said:

It is hard working in a marginal field . . . in a field that is not recognized by the mainstream . . . for several years the four of us shared a full-time faculty salary . . . [in order] to develop a program. Just teaching in the program meant a huge drop in my income because as a private practitioner one makes a great deal more than teaching. So, to teach in a small school like I have always done in these years, it has been difficult. (Johnson Interview, 1993, p. 8)

In terms of the Program, there were also challenges:

It is much easier now--now that the field is known, now that our program is well-known--but in the early years it was very hard for graduates to actually go out and practice somatics in the clinics. Now it has become an accepted thing, but in those days it was hard. (Johnson Interview, 1993, p. 8)

Although Dr. Johnson has remained highly involved with the Somatics Program, over the years he has also been very active in various projects within the somatics field, including "working on the state level with legislation and credentialing" (Johnson Interview, 1993, p. 11). He spoke about his present interests and involvements:

I have been trying to establish liaison between somatics teachers and leaders in other institutions. The institutions are basically biomedical research and religions--institutional religious groups. So I have been doing a lot of seminars and programs to groups. Somatics has a lot to say about rethinking a person's health and to [rethinking]
experiences in science. . . . I also think that somatics has a lot to say about helping religious groups get clearer about a healthier approach to the body in religion. [One] that builds out of older parts of all older traditions and involves older attitudes about healing, about hands-on work, ritual, and things like that. (Johnson Interview, 1993, p. 10)

Dr. Johnson has devoted nearly 30 years to furthering somatics through his work as a Rolfer, the Somatics Program, his writings and research, and through active roles as a liaison and within the legislative process. For him, somatics has always been related to social and global issues. This has been and remains a fundamental draw and focus for him. He shared:

Somatics, from the outset, seemed to be very relevant to political, social, ecological problems. I experienced it that way from the beginning and then when I got into the field I realized that not many people experienced it that way. They experienced it more individualistically. I have always felt that way—it really drew me to the field. I felt that really getting in touch with my body in that way made me more sensitive to the earth and other people. So I felt that it was part and parcel of what people were trying to do to change the political situation and the social situation. And also, make people more capable of acting in the world. That is still a focus of mine. (Johnson Interview, 1993, p. 9)
References to Don Hanlon Johnson Profile


ELEANOR CRISWELL HANNA

Eleanor Criswell Hanna is a Professor of Psychology and Chairperson of the Psychology Department at Sonoma State University, California. She received her doctorate degree in Educational Psychology at the University of Florida in 1968. She was married to the late Thomas Hanna, and they worked closely in co-founding and directing the Novato Institute for Somatic Research and Training and the magazine-journal, *Somatics*. She is currently the editor of the journal, director of the Institute, and president of the Somatics Society. In 1981 she was trained by Thomas Hanna in Somatic Education; she now conducts Somatic Education sessions. Dr. Criswell Hanna is a yoga educator, a licensed practicing psychologist, and a pioneer in the field of biofeedback. Publications include: "The Future of Biofeedback in Education" (Criswell and Haight, 1976); "Yoga Psychology as a Somatic Science" (Criswell, 1978); "Meditation: The Somatic Communication Loop" (Criswell, 1984-85); *How Yoga Works: An Introduction to Somatic Yoga* (Criswell, 1989); "Somatic Yoga" (Criswell, 1989-90); "Tribute to Thomas Louis Hanna" (Criswell Hanna, 1991); "The Somatics Approach to Yoga" (Criswell Hanna, 1991-92); and "Biofeedback and Somatics" (Criswell Hanna, 1992-93).

The interview with Eleanor Criswell Hanna took place at the Novato Institute for Somatic Research and Training office in Sonoma, California. The overall sense of Eleanor Criswell Hanna during her interview was of a generous,
vital, capable, and intelligent person. When responding to questions, she shared details and thoughts from her life with great thoroughness.

Dr. Criswell Hanna responded with the following narrative when asked how she had become involved in the field:

When I was at the University of Florida from 1966 to 1968, I became interested in the effects of optokinetic (visual) stimulation on the brain. I was interested in the physiological correlates of learning. So I studied with Frances Mathews, an EEG technician at the V.A. Hospital in Gainesville, Florida, and became involved in biofeedback. I also became interested in yoga as it contributed to the development of the person. I was very interested in human development and human potential. I considered that part of our reason for existing in the universe was to contribute to development of the evolution of the universe through our development as a species. I was interested in existential philosophy. I met Thomas Hanna and we began to dialogue about these ideas. There was an exchange—as he was running across things in philosophy, I would go to the library finding the psychological and physiological correlates. We were colleagues. That was part of my beginning. This was prior to the development of the word "somatics", but it was the precursor to somatics. He and I had a very fruitful dialogue that continued over the years. In the course of it, I went on to work for Sonoma State University. Through our interchange, Thomas and I developed a sense of somatics over the years.

Let me add that I was completing my doctorate in Educational Psychology and teaching at Jacksonville University. I began my exploration of biofeedback when I lived in California, in the summer of 1967. I was living in the Laguna Beach area and went up to visit the University of California at Irvine, to see if there was any EEG research going on, and found a project that was being done. Joe Hart was conducting research on hypnosis susceptibility and alpha brainwaves at U.C. Irvine. We met and I started to do library research on EEG for him and we exchanged information. I returned to the University of Florida to complete doctorate before moving out here permanently. I began teaching at Sonoma State University, and I made biofeedback part of the physiological psychology course I was teaching at the time.
Back to when I was an undergraduate in education classes and in the classes on learning: I have always had a fascination with development to achieve growth and actualization. I wanted to know, what would be brain changes that accompany learning? At that time, that was an unusual question; I was intrigued by that.

Just to go back in time, as I was growing up I was very somatically active in that I studied dance for a number of years as well as competitive swimming, and I did ocean marathons. So I was athletic back then. I had a sort of athletic and dance experience earlier in my life, but then I went very much into academics in college and graduate school and sort of diverged from athletic things and came back in again through my interest in somatics. (Criswell Hanna Interview, 1993, pp. 5-8)

More of her motivations and thoughts, and events from this period were revealed when she responded to a question on how she had become involved in biofeedback:

I have always had an interest in how human beings behave— their reasons for their behavior, motivations— wanting to understand why they behave the way they do. So from an interest in education and wanting to contribute to the cognitive development of children, I became aware that to be really effective in helping in the development of children, you really need to work on another level. This interest took me from being an elementary school teacher, which is what I majored in at the B.A. level, into counseling and guidance, and from there I went into development and educational psychology. I went from being interested in education to more and more looking at behavior per se, and then at the physiological correlates of behavior. So there was sort of a natural progression. (Criswell Hanna Interview, 1993, pp. 8-9)

Her interests and focus in bodily practices also evolved over time:

I originally came at it from a yoga perspective, in 1967. I began my involvement with yoga around 1961 with an interest in meditation. In 1966-67 I began to add the bodily yoga practices. Then I included biofeedback and somatic exercises, first with Moshe Feldenkrais in 1973 and then with Thomas Hanna. (Criswell Hanna Interview, 1993, p. 3)
I trained with Thomas in Australia in his training program in 1981. I began my hands-on work by giving Thomas two massage/Somatic Education sessions per week (Monday and Friday evenings) so that he would remain physically comfortable and have a chance to experience some of what he was giving to others. (Criswell Hanna Interview, 1993, p. 4)

Dr. Criswell Hanna's interchange with Thomas Hanna over the years was extremely significant to both of them. She commented:

Once I heard that people were saying that they had "studied with" Thomas Hanna. I told Thomas about it, and said I had "studied with Thomas Hanna". He replied, "I have studied with Eleanor Criswell". Actually, we, Thomas and I, studied with each other. We spent hours upon hours in dialogue and information exchange. I studied with him for many years; he studied with me. (Criswell Hanna Interview, 1993, p. 16)

Dr. Criswell Hanna spoke about some other individuals in the field who had influenced her:

Yochanan Rywerant and also Sidney Jourard, who was very interested in somatic matters, were big influences. . . . I was greatly influenced by Feldenkrais during my training with him in 1973. Joe Kamiya, Michael Murphy, and certainly many more were significant to me. Many people from many disciplines and human activities have influenced me. Some of the people who have been significant to me are not people I know personally. (Criswell Hanna Interview, 1993, p. 11)

When asked about challenges she has encountered over the years as she has worked in the field, she discussed challenges with her biofeedback work:

One of the obstacles or frustrations was the fact that there was little technological support for the research I was doing. There is more and more today. Now the capacity for research for these technological functions is only at a certain stage of development and it is almost getting the support it needs to develop. It is exciting to be able to record the physiological changes that one can experience in another way, to be able to tease out data to support them. One of
my master's students who was in the training program at Thomas Hanna's Somatic Education course recently ran some data showing the microvolt levels of particular muscles before a period of training and then following the session. Looking at data like this is exciting. (Criswell Hanna Interview, 1993, pp. 9-10)

Another challenge comes from her tendency to be precognitive:

I think that one of the obstacles for me is that I am on a very long timeline, and when I am working on something, it may be years before it comes into acceptance or availability. You do not know at the time whether you are working on something that is going to have validity. But you have to pursue it. Back in 1967 when I first started teaching yoga classes—or some of the other things I have done in my life—there were not the books or other supportive elements available as they are today. But I find as you continue to pursue these things, they become incredibly common. I tend to be precognitive—seeing into the future. I do not know if that is true of others. (Criswell Hanna Interview, 1993, p. 10)

Dr. Criswell Hanna became Professor of Psychology at Sonoma State University, co-founded the Novato Institute for Somatic Research and Training, and co-edited and managed *Somatics*. She describes her role over the years at the Institute and with *Somatics*, and the changes since Thomas Hanna's death:

In the past couple of years, since Thomas's passing, I have been taking over more of the things he did with the magazine and the Institute. In the past two years, my involvement with somatics has broadened and deepened. I am [still] involved with the Somatics Society, of which I am now president, although I did not always have a central role as I have now. In the past couple of years, I have spent more and more of my time doing the Somatic Education. . . the sessions and workshops. Since I have always served as Thomas's right-hand person, for 18 years, I am extremely familiar with everything and I helped with everything. I would do some exercises with clients every once in a while, and do hands-on, but in the past sharing that we did I worked mainly with other aspects of the Institute. But in the sharing that we did, we took care of different functions; for example, I took care of the management side of the magazine, while he did the editing. So with his passing it was
an adjustment, but not impossible. (Criswell Hanna Interview, 1993, pp. 3-5)

On how she feels about her involvement, she responded:

Well, it has been very challenging, to say the least, but also it has been satisfying, extremely so. It has been kind of like developing a particular aspect, a lot more hands-on, a lot less psychotherapy. If I go through a day and look at it, I may work seven, eight, nine hours of hands-on—that is quite a workout. It is so satisfying because of the fact that the results are so much more immediate than with psychotherapy, or with being a college professor, where it takes years to see results. With certain kinds of Somatic Education activities the results are immediate. (Criswell Hanna Interview, 1993, p. 5)

She also enjoys the aspect of her work involving the training of others:

One of the highs to me has been helping to train young practitioners and to see them grow in confidence, to go out in the world and work, and be productive. (Criswell Hanna Interview, 1993, p. 12)

When discussing the advantages or "highs" of being involved in somatics,

Dr. Criswell Hanna expressed enthusiasm for participating in, learning more about, and watching the field grow:

Also, one of the highs is to experience somatics—to learn more and more about it. It is a growing field: diverse and creative. . . . One of the satisfactions . . . is to learn more and more about somatics and also to have more people involved with it. (Criswell Hanna Interview, 1993, p. 12)

Her enormous energy and commitment to the field were also communicated when she responded to a question regarding future plans:

A good question. I do not really know. I will see more clients. At some point it will be necessary to retire. I would imagine that at some point I will be working more with the magazine. I want to produce resources that will be available to others—video-tapes, audiotapes, and books. I am completing a book on biofeedback and
somatics. In the future I may be writing more, consulting more. I expect to find myself in whatever role or wherever I am needed, doing what events, people, or circumstances may determine. For example, Sonoma State University is going through very big changes. What the format is going to be, I really do not know. We are in the process of developing a program that will be fostering different kinds of somatics. There are a variety of institutes in the area of somatics that have different functions. These are free-standing institutes where students will take some of their training as part of their B.A. With that, out of the regular Psychology Department's curriculum, they can begin the somatic specializations. I may do more teaching of classes here or work with people to do more somatic studies. (Criswell Hanna Interview, 1993, pp. 13-14)

Some of this seemingly boundless energy may have to do with a high degree of personal participation in somatics practices. When asked about the advantages of being in the field, Dr. Criswell Hanna stated:

Some of the advantages are the fun stuff and the effect on my own health, but I do not have any information on how I would have been without it. I have to say that I have been very productive and very energetic throughout my life. I am in extremely good health. I have very little illness and have escaped all sorts of things that could have happened. I was struck by how the past two years have been incredibly difficult, and still at the end of it all that I was healthy. (Criswell Hanna Interview, 1993, p. 12)

Dr. Criswell Hanna's research, writings, her work in academia, with students, with Somatics, and in countless other areas has expanded the field in many directions. She sums up a lifetime of involvement with somatics in the following statement:

Another exciting thing is to live long enough to find research more and more confirming early insights, to see one's work evolve. It is a high to do one's life work. It is so positive, so satisfying. (Criswell Hanna Interview, 1993, p. 12)
References to Eleanor Criswell Hanna Profile


ANALYSIS OF INTERVIEW DATA

Introduction to Analysis

This portion of the report of the findings presents an analysis of the interview data. Eight main categories or common themes, each with several subcategories, were identified and interpreted yielding the following analysis.

The main themes were: Definitions of Somatics; History of the Field; Parameters of the Field; Relationship of the Field to the World; Issues of the Field; Suggestions and Solutions; Positive Aspects of the Field; and the Future of the Field. Although these areas are distinct, they are not completely separate; there is overlapping between categories.

Sub-themes emerged within a main theme when two or more respondents commented similarly on a main theme. Also included as sub-themes were opposite opinions being voiced on the same subject; where a respondent was very emphatic, thoughtful, and spoke at length about a specific idea; and where a respondent's solution or suggestion was discussed in tandem with a challenge, issue, or problem. Furthermore, within the categories of Definitions and History, sub-themes have been identified with as little as one comment. This resulted in a more inclusive overview of the respondents' various perceptions of somatics and its history, which was appropriate given the nature of these two categories.
Definitions of Somatics

All interviewees responded to the question about the definition of the field of somatics. However, two different ways of interpreting the question became evident. One was, "What is this field in terms of its parameters in the world—its human, practical, geographical, and societal components?" The other was, "What is the conceptual, philosophical, and theoretical definition of somatics?"

This section presents the respondents' various definitions of the conceptual, philosophical, or theoretical meaning of the term "somatics" and one response that covers both parameters and concept. Additionally, two respondents reflected upon the opposite of somatics; these responses are included here.

Dr. Eleanor Criswell Hanna provided a succinct definition of both the parameters of the field and the concept of somatics:

It is an umbrella term and serves to define an area where mind-body disciplines come together. It is multidisciplinary: it includes different disciplines, research that has been done with them, and the theoretical exploration of them. Although it focuses on mind-body integration, the emphasis is on the body, as opposed to psychology, which focuses on the mind. Somatics springs from Thomas's notion of the soma being the body experienced from within. It involves coming at the body from a functional perspective. (Criswell Hanna Interview, 1993, p. 3)

Dr. Don Hanlon Johnson elaborated on the definition of Thomas Hanna:

I pretty much think Tom Hanna's definition is good. I use that a lot. He talks about first person experience. I also add to that second person experience. I see the body as not only the individually experienced reality but also the socially experienced reality. (Johnson Interview, 1993, p. 1)
Dr. Seymour Kleinman discussed the meaning of somatics:

I would say that the major focus of somatics is mind/body or body/mind. It is a re-conceptualization of mind and body that has been part of our Western culture for thousands of years. It is a re-examination, a re-conceptualization, and a variety of practices have become manifest which helps us reconceive or visualize this whole issue. I know that Hanna talks about "the body as experienced from within" as the definition of somatics. I have no problem with that, and that deals more with the process. I think that is very appropriate, but if you are talking about the clinical definition. What does somatics literally mean? It means, I think, the search for a new way of seeing a person. . . . the emergence of the way a person sees oneself, the way one sees oneself, is probably of greatest importance and then add to that the way we see others. The way we see ourselves and the way we see others—somatics offers a new approach, a new conception of self-knowledge. Somatics offers both new and old ways of practicing that. (Kleinman Interview, 1993, pp. 3-4)

Additionally, he commented on somatics as a process:

Somatics is . . . a way of doing things. In other words, it is process-oriented . . . . It is a way of doing things; not so much what we are doing, but the way of doing it. . . . I do think somatics does indeed have a subject matter [the specific somatic practices], but it can also be viewed as a process or way about studying or practicing that subject matter. So I think somatics incorporates both process and subject. (Kleinman Interview, 1993, pp. 6-7)

Dr. Alexandra Pierce described interrelated aspects of somatics:

Someone gave a good definition to me this weekend and I want to borrow it. It is from a book, *Will and Spirit*, by Gerald May. I have not read the book, but I was told that it is about the difference between developing yourself as a comprehender and developing yourself as an experiencer. . . . the Buber book, *I and Thou*, is [also] relevant to all of these things: he talks about relationship rather than objectifying. I do think, to me, that this is the most important aspect of somatics, that it is a shift of emphasis.
It does, of course, include the body; but I guess I am more interested in the body as the vehicle, as the place where expression lives and peeps out all by itself in so many spontaneous ways as well as habitual ways. So the body, the aspects of the body that seem to me a little more interesting than just, say, the body as it is in balance, is the body that hears: that hears wonderfully, hears nuance, and hears feeling in another person. And the body that sees with that same kind of sense of relationship rather than a sense of oh, well, you are dressed like so and that means to me thus and so--categorizing and that sort of thing. I think we spend a bit too much of our education--by "education" I mean lifelong learning--on developing those skills of categorizing and objectifying. Our responsiveness seems as though it also needs honing. It needs a chance to blossom, especially because it does not seem really encouraged. Eyes, ears, feelings, and also, of course, a sense of bearing and stature—there really are so many lessons to be learned in the feeling of your body having a kind of rightness with itself.

Then--I don't know--I have learned not to use the word "spirituality" so freely. I think it became overused at a certain stage. But I do think that is also a part of what I would call somatics. I use it as a reference to the domain of a person that is not tangible, that maybe is not even in the here and now and not so much in the hereafter, but somewhere out there on other dimensions where we are affecting one another, without realizing it, by our behavior. You and I affecting what is going on in L.A. just by being here in our intentions, and so on. (A. Pierce Interview, 1993, pp. 10-12)

Dr. Roger Pierce summed it up as:

I will put it in Dr. Rolf's terms: finding a more graceful, supportive relationship to gravity. With all its psychological, mechanical, and aesthetic—or expressive implications. (R. Pierce Interview, 1993, p. 20)

Two respondents addressed the dualistic conception of the human being in contrast to somatics' bodymind integration. Dr. Kleinman stated:

The old or traditional way [of thinking about the mind and body] is generally what we conceive to be a mind/body dichotomy. Minds and bodies are viewed traditionally as separate and distinct. It has been reflected in our philosophy, our educational practices and
techniques, our cultural attitudes and postures. It is a view which has resulted in industrialized societies' placing priorities on certain kinds of activities—certain kinds of practice—some being more important than others, resulting in the establishment of a hierarchy of practices. Usually what we have found, or what has resulted, is that mindful activity is considered to be superior and more important than bodily activity. This attitude is so ingrained into our way of thinking and doing things, it is now very, very difficult to break through—break out—of what some would call a paradigm of thinking and doing. In the West, I think, mind and body separation, mind and body duality, is still very much in control. It is the dominant point of view. Ranging from the way we do our science, the way we do our arts, the way we do our educating, and the way we do our medicine. Most political, economic, social institutions reflect that in one way or another. It is also interesting that dualism has become very much a front burner issue in dealing with gender, sexuality, racial diversity, multi-culturalism. Dualism is reflected in so many different ways . . . . It is so pervasive. (Kleinman Interview, 1993, pp. 5-6)

Dr. A. Pierce commented on the mind-body split and what somatics is attempting to accomplish:

So many people seem to be talking about Descartes and the problem of rationalism in the 18th century. What this did to humanity in objectifying and distinguishing between mind and body; making that distinction so complete that we are all just trying to heal that wound or sew that together. (A. Pierce Interview, 1993, pp. 34-35)

Although the respondents differed in their definitions of somatics, there is agreement that somatics is an integrative "way of doing things", or approach, that is fundamentally experiential. Also evident is the "new-old" nature of somatics; somatics is described as a "re-discovery".
History of the Field

When asked about the origins and evolution of the field, each respondent provided a perspective on its beginnings and some of its history. No one discussed its evolution in detail or in a linear fashion. What they did discuss reveals some common and some dissimilar views, and illuminates perceptions of somatics' past.

Respondents commented that the field began long ago or has been around for a long time. Dr. A. Pierce said, "I think that it has been around since the beginning of time" (A. Pierce Interview, 1993, p. 33).

Some of the respondents spoke in terms of different cultures, distinguishing among Eastern, Western, and non-Western. The term "non-Western" usually refers to African, Middle-Eastern, or Native American. All respondents linked either Eastern or non-Western cultures to somatics, accounting for somatics' antiquity. Dr. Criswell Hanna said:

If we look at it in terms of Eastern culture, India and so forth, [somatics] is thousands of years old. Look at the Chinese type of somatic practices, such as T'ai Chi, or the Japanese martial arts. (Criswell Hanna Interview, 1993, pp. 14-15)

Dr. A. Pierce commented:

Many "primitive" cultures have a somatic component--you can hardly say that they do not. They have dance rituals, body adornment rituals, and such things. They are much more in contact with that part of life. (A. Pierce Interview, 1993, p. 33)

Additionally, Dr. Kleinman discussed the "rediscovery" of older techniques:

what we are doing is rediscovering a lot of techniques that we are now calling somatic techniques. Techniques that developed many
years ago in both Eastern and Western cultures. (Kleinman Interview, 1993, p. 4)

In terms of Western culture, there was acknowledgement of a movement in Europe beginning in the mid-1800s or early 1900s. Dr. Johnson stated:

I think the most clear origins . . . are in the middle of the last century when there was a lot of movement between Europe and the eastern seaboard. [There were] teachers who were trying out new ways of relating to body movement, breathing, and gymnastics. There is pretty much a continuous tradition from those teachers around the 1850s and modern teachers—you can pretty much trace the line. (Johnson Interview, 1993, p. 12)

Dr. Criswell Hanna said:

Back in the early 1900s in Germany, in Europe, there was a very fertile interest in what has come to be the domain of somatics. . . . There were explorations and experiments by various individuals in the U.S. and Europe. (Criswell Hanna Interview, 1993, p. 15)

Dr. A. Pierce commented:

Then there have been somatic education movements periodically. . . . in Germany, maybe especially in Germany. Perhaps from the late 19th century/early 20th century it has snowballed a bit. (A. Pierce Interview, 1993, pp. 33-34)

Dr. R. Pierce added a unique perspective, perhaps providing clues to older roots of the field in terms of the European movement. He mentioned both the arts and the "field of style":

The performance arts probably have the oldest and most basic tradition. And the field of style, of aristocratic bearing. The dancing masters and fencing masters taught what grace was, what human dignity looked like. Those things go back--well, not forever--they probably go back in Western culture several hundred years. (R. Pierce Interview, 1993, pp. 27-28)
In terms of individuals working in the somatics field during the past century and the first half of this century, the names mentioned during the interviews were: Delsarte, Dalcroze, Laban, Ilse Middendorf, Elsa Gindler, F.M. Alexander, Ida Rolf, and Moshe Feldenkrais. Dr. Criswell Hanna used the term "contemporary" to describe those in this period. Dr. Kleinman referred to this period's "great minds, great practices, and great theories" (Kleinman Interview, 1993, p. 23).

The respondents concurred about the field's interconnection with other cultures. The influence of Eastern forms on the pioneers and/or the field was mentioned by every respondent. Three also mentioned non-Western cultures. Dr. Johnson specifically commented on the pioneers' cross-cultural work:

One thing that has been true of most of the pioneers, and also most of us who came after, that has not been thematized, is that there is always a lot of cross-cultural work. Ida, for example, studied tantric yoga. Feldenkrais studied [judo] and karate. Elsa Gindler and Ilse Middendorf studied Eastern breathing techniques. So there has always been a lot of interest in bodily practices of other cultures. (Johnson Interview, 1993, p. 14)

Of the nature of the practices from Eastern and non-Western cultures, Dr. Kleinman said:

it was almost inevitable that when we came into contact with those practices from Africa and Asia that we began to see things differently. Oftentimes people have been taken with or find in some way that they resonate with the practices of another culture--like the Eastern culture through the martial arts or meditation or the movement forms or the different approaches to doing everyday kinds of activities, from pouring tea to arranging flowers. These other cultures look upon forms and practices in a much different light--in a different way--a much more meaningful way than we do. We began to see that there is so much to be learned from that. (Kleinman Interview, 1993, pp. 20-21)
Four respondents mentioned the cultural and social changes in this country during the 1960s and early 1970s as important to the field or to their own personal initiation into the field (see Johnson, Kleinman, A. Pierce, and R. Pierce Profiles). Dr. Kleinman stated that the interest in Eastern practices was linked to the 1960s:

I think one manifestation of the '60s movement has been our attraction to an involvement with Eastern forms of practice and theory. (Kleinman Interview, 1993, p. 20)

Dr. Kleinman also discussed somatic "re-visioning" as a legacy of the 1960s:

it is probably the greatest legacy the '60s has left us--this changing, radical "revisioning" of the body, the self, and the person, the role of a person as a whole subject, a decision making entity, free to assume responsibility for itself, its actions and performance. (Kleinman Interview, 1993, pp. 19-20)

Thomas Hanna and the term "somatics" were mentioned by three respondents as important to the naming and shaping of the field. Dr. Criswell Hanna described Hanna's modification of the term "somatic":

Somatics is the term coined by Thomas Hanna in 1976. He changed the word "somatic" from an adjective to a noun by adding the "s". (Criswell Hanna Interview, 1993, pp. 2-3)

Dr. Kleinman commented on the impact of Hanna's word and work:

I think it first came to be looked upon as a field as a result of Thomas Hanna's work and writing and presenting his definition of the term "somatics". I think it struck a chord amongst many people who were doing the kind of work Hanna was referring to, or interested in. Hanna clarified things greatly by giving it a word and helping it become recognized as an emerging field. (Kleinman Interview, 1993, p. 14)
Dr. Johnson talked about Hanna's role (and his own) in the field's history:

Until Thomas started a magazine and defined somatics, there was no definition of somatics. Some people thought of a field, some people thought there was a lot of similarity, but nobody talked about the field. So he talked of the field. And I have written about the field and started the program based on treating it as a field. So, it was the two of us who started saying publicly that all these methods share enough in common and were different enough as a group from other kinds of treatment—like physical therapy, biomedical research, and mainline psychology—that it deserved to be called a field, and looked at as a field, and all that. Any field is an artificial construction, I mean, you can cut the pie any way you like. That is historically what happened. But Tom was really the first person to define it that way. (Johnson Interview, 1993, pp. 12-13)

The term "somatics" was objectionable to Dr. R. Pierce:

I do not use that term. The term itself is sort of formula and Feldenkrais-y. In fact, what it feels like to me is the attempt of Thomas Hanna to make what he does/did—which is basically, I guess, is Feldenkrais—the center. I do not fault him for that, but I think it is not the same. The term itself is a little off. He invented the term . . . so it is a little bit of a co-optation process. That has to happen . . . But if I did not use that term, I do not know what else I would use to cover the whole thing. So, whether I like it or not, I am stuck with it. (R. Pierce Interview, 1993, p. 45)

(It is noteworthy that Hanna also named his specific bodywork form "Somatic Education". This does create a unique conceptual relationship between his form and the field.)

**Parameters of the Field**

The parameters or boundaries of the field consist of human, practical, and geographical components. Two respondents specifically addressed the vagueness of these parameters.
In response to a question about what is the somatics field, Dr. R. Pierce first mentioned a few particular practices and then concluded:

But in a way I can say I do not know—I do not know what the somatics field is; I just know my little corner. (R. Pierce Interview, 1993, p. 20)

Dr. Kleinman considered the lack of clear parameters a major issue for the field:

That is one of the big issues that we are facing now. What constitutes the parameters of somatics? Is there a way of coming to some agreement on what we might call somatic approaches, somatic techniques, and somatic practices, a way that is authentically congruent with the concept of somatics as body/mind integration or the body's experience from within? I think that is the major issue that we are facing as this field becomes more and more known and more people come to be called "somatic practitioners", "somatic educators", or "somatic therapists". This is what somatics has to work its way through, and do so quickly. I think this is very crucial. (Kleinman Interview, 1993, pp. 4-5)

**Particular Practices**

The responses above are indicative of the lack of specifics from the interviewees concerning exactly what constitutes the field. However, throughout the interviews many particular persons and practices were named in a manner or context indicating that they are solidly within the field; indeed, they are the field. The following is a listing of the persons and/or practices mentioned by respondents: Aikido, Alexander, Judith Aston, Bartenieff, Biofeedback, Bonnie Bainbridge Cohen, Dalcroze, Emily Conrad Da'oud, Delsarte, Feldenkrais, Elsa Gindler, Robert Hall at the Lomi School, Thomas Hanna, Laban, Ida Rolf, Charlotte Selver
and Sensory Awareness, Somatic Education, Structural Integration, Sweigard, Mabel Todd, Trager, T’ai Chi, and Yoga. This listing does not necessarily mean that all of the respondents would consider each and every one of the above to be within the boundaries of somatics.

Descriptors

Scattered through some of the interviews were brief descriptions of the field. Some reflect and may help to explain the difficulty in perceiving clear parameters.

Dr. Criswell Hanna described it as, "a growing field: diverse and creative" (Criswell Hanna Interview, 1993, p. 11). She continued:

One of the things the field of somatics has now is a kind of openness; it has been kind of free. Free to develop and explore. It has been kind of its own thing. (Criswell Hanna Interview, 1993, p. 19)

Other descriptions provided glimpses of several tangible attributes of the field. Comments regarding the circulation of the forum *Somatics*, graduate programs, and international congresses showed the scope of the field. Dr. Johnson commented on graduate programs:

Well, at least now there are three or four graduate programs or sequences in somatics. There is [the Somatic Studies Program at O.S.U.], Naropa, and John F. Kennedy has a few courses in it. (Johnson Interview, 1993, pp. 14-15)

Dr. Johnson also discussed some of what is happening in Europe in the field:

There is a big movement in Europe–in France and Germany, particularly–called Somatotherapy. . . . there has been an
international congress every year—with hundreds of people. (Johnson Interview, 1993, p. 15)

Dr. Criswell Hanna spoke about *Somatics*:

It goes out all over the world to very special, somatically aware people in many countries. . . . It has been more of a magazine for practitioners than participants, although there are certain educated lay persons who are subscribing to it and interested in it at that level. (Criswell Hanna Interview, 1993, p. 22)

Material in other sections of this analysis also describes parameters of the field. Additionally, the section on Issues explores some possible reasons for a lack of community within the field, which may limit self-definition.

**Relationship of the Field to the World**

Although the respondents did not detail exactly what constitutes the field, almost all spoke emphatically about its relationship to the world. There were no direct questions concerning this topic, but while addressing other subjects the respondents discussed somatics' relationship to the world.

The term "world" here refers both to the specific term "world" and to such terms as "academia", "art world", "medicine", "spiritual/religious institutions", "psychology", "culture", "society", and "general population". The respondents seemed to conceptualize all of these as the world—with the world being something separate from somatics.

Clearly the relationship of somatics to the world was important to each respondent. This may have been because each had experiences as a professional in
the field; but the level of commitment to somatics seemed beyond individual, professional, or career concerns.

The relationship of somatics to the world was described in four main ways: outside and/or not accepted; growing or gaining acceptance; as self-imposed separation from certain professions; and identified with other movements. A more detailed discussion of the problem of non-acceptance, suggested solutions to non-acceptance, will be discussed in later sections.

**Outside and/or Not Accepted**

In regard to somatics being outside and/or not accepted, the respondents all agreed that somatics is generally not part of the more established, conventional world. Dr. Johnson referred to somatics as "a field that is not recognized by the mainstream" (Johnson Interview, 1993, p. 7). Dr. Kleinman said:

Somaticists traditionally have not been members of the academic community. They have not been part of that establishment. (Kleinman Interview, 1993, p. 15)

**Gaining Acceptance**

In regard to somatics not being accepted and yet gaining acceptance, Dr. Criswell Hanna stated:

our society is growing in appreciation of somatics and alternative care but it is a long way from total acceptance. (Criswell Hanna Interview, 1993, p. 9)
Dr. R. Pierce commented on the softening of some boundaries, or a growing acceptance, of somatics in the art world:

If you take the arts, that is happening. There are Alexander teachers in conservatories and companies. (R. Pierce Interview, 1993, p. 42)

Self-Imposed Separation

Two respondents commented on the separation, by those in somatics, of somatics from particular professions. Dr. R. Pierce questioned these separations:

Why isn't medicine a somatic discipline? . . . Physical Therapy is another one of those places where it seems strange to call it "somatics", but what else is it? . . . And all the exercise people. . . . (R. Pierce Interview, 1993, pp. 42, 44)

Dr. A. Pierce indicated that physical education and sport professions are also somatic and that there is much to learn from them:

Another important and obvious somatics field is physical education and the training of sport and athleticism. My goodness, we have a lot to learn from those people; we should be sitting at their feet as much as possible. That is a somatic field that is highly developed and has been since the beginning of sport. I do think, and this is about Sy Kleinman, his work with them is important in recognizing that that is a somatic field. (A. Pierce Interview, 1993, p. 34.)

Identification with Other Movements

Four respondents mentioned the ecological problems on the planet; three of the four linked somatics and the environmental movement as having similar purposes or responsiveness to the planet. Although the environmental movement was mentioned most often, the respondents also linked somatics to one or more
other social, cultural, or political movement. Dr. Johnson summed this up with the following statement, "somatics . . . seems to be very relevant to political, social, ecological problems". (Johnson Interview, 1993, p. 9)

**Image of the Field in Relation to the World**

An image of the field in relation to the world emerged from these and other comments by the respondents: somatics is its own entity, basically separate from the world, but with some overlapping areas. These areas occur where somatics has integrated into and is accepted by a portion of the world, as in the arts and health care; where somatics shares subject matter, as in athleticism; and where somatics shares similar purposes, as with the ecological movement.

**Issues Facing the Field**

The respondents spoke of "issues", "challenges", "weaknesses", and "problems" of the field, using these terms interchangeably. Often along with the Issues would be suggestions or solutions. These are presented in a later section.

The issues facing the field are of two types: those in relation to the world, and those within the field itself. These at times overlap, with difficulties in one area exacerbating problems in another.
The Issue of Non-Acceptance by the World

As implied in the section on Relationship to the World, an important challenge identified by the respondents was non-acceptance of the field by the world. Every respondent mentioned non-acceptance and/or acceptance. Non-acceptance was expressed along a continuum from the general population's ignorance of somatics, to an unreadiness to become self-regulating and self-responsible, to resistance, to the spreading of a rumor calling one of the respondents a "witch" (with solely negative connotations).

One example of invisibility was cited by Dr. Johnson:

I noticed . . . [that in] the Bill Moyer special and [with] all the body/mind stuff going on in the country now, that has gotten a lot of publicity, but there is virtually no mention of somatics. (Johnson Interview, 1993, pp. 15-16)

An example of hostile non-acceptance was reported in an additional letter sent by Dr. A. Pierce after her interview. In the letter she summed up examples of aggressive behavior toward her work—a continuation of the topic of non-acceptance discussed in her interview. She wrote:

Once a student, induced I believe by another music faculty member, started a rumor that I was a "witch", and for a while my work was quite suspect in the music department. Now it is better received there, among students, though faculty mistrust it, and there are such well-known remarks as referring to my students as "Alexandra's fag-time band". (Can you believe this?) And last spring there appeared a quite vicious editorial in the school newspaper by a student (a debater) who had been in the movement awareness course for two classes, and then dropped it. There was mention of hand-holding (the resonance circle), of inappropriateness of the subject for a college campus. This course is usually very well-received by students, so I took the editorial not too seriously (Roger helped me
write a wonderful rebuttal), but it seems to have lingered in other faculty's minds as justifiable criticism. (A. Pierce Letter, 1993)

Two respondents spoke about their programs being in jeopardy. Both of these situations are in academia and are not specific to somatics itself, but to all small, little-recognized subjects or programs. Dr. Kleinman said:

we have our limitations because of not being very well-supported at all. So we are just on the fringe in many ways. It has not been easy and it is still in jeopardy. My own feeling from my own personal experience here in this program, is that it is very much in jeopardy. I do not know what the future will hold. (Kleinman Interview, 1993, p. 18)

Dr. A. Pierce stated:

I understand that the threat of extinction is out there for anything that is not just your basic nuts-and-bolts curriculum in any field. All these things will be up for grabs. It makes me very sad. (A. Pierce Interview, 1993, p. 5)

And:

in shrinking academia, things that are fringe, like movement, unfortunately, are quite threatened. (A. Pierce Interview, 1993, p. 3)

One respondent spoke about choosing to be quiet about her work and the field, and another has withdrawn because of non-acceptance of the field. Dr. R. Pierce commented on the problem of marginality within the culture, then added:

It seems so odd. You tell people you are a movement teacher and they do not know what in the world you are talking about. I will tell you: it makes me weary. It is one reason why I am out of the field, or on the outskirts of it. (R. Pierce Interview, 1993, p. 32)

Dr. A. Pierce stated:

The sense that body work and movement teaching is not known, or if slightly known, is held in little respect by so much of the world, and
the medical world, and the insurance world, has silenced rather than
provoked us to further speech. We've gone underground. . . . At
first when we began this work, we spoke incessantly about it, to
everyone. As we went along, we spoke less and less, though to us
the work became more and more significant--we trusted it more and
more, and had experienced amazing successes with ourselves and
others. At school among faculty I keep it utterly quiet, this work,
Roger's more than mine. I feel there is a sense of its being
considered "off-color". (A. Pierce Letter, 1993)

In three of the interviews, respondents linked some of their experiences and
feelings of unacceptance to an unrealized promise of the 1960s and early 1970s or
to other unfulfilled expectations.

Dr. A. Pierce reported that years ago, in regard to what was possible for
the field, she had a sense that the "Aquarian Age is here!" But now she feels: "It
did not arrive. It was just a blip." (A. Pierce Interview, 1993, p. 35) Furthermore
she commented:

In fact I would say that in the past ten years, the power of the field
of somatics has shrunk. I could be wrong. (A. Pierce Interview,
1993, p. 35)

Dr. R. Pierce shared the following narrative about a conversation with a
friend in the field:

Here is another impression of the whole field. I talked with a friend;
we talked about my getting back into Rolfing. She is the woman
who is setting up the program for training people as Rolfers and
movement teachers both in the same training, all at once. She said:
"I have been very frustrated the past couple of years because it has
not worked out. We have not really made the impact on the world
that we thought twenty years ago we were going to." I share that
feeling--it is a real disappointment. (R. Pierce Interview, 1993, p.
36)
Dr. Kleinman stated:

I had some hope at one time that what I was calling the "new physical education" would emerge or develop as somatic education. I was more optimistic of that five years ago than I am now of that happening. (Kleinman Interview, 1993, p. 26)

Although there was a high level of agreement among respondents about the existence of non-acceptance of the field, there were also differing opinions on whether acceptance had partially arrived, was spreading, was about to arrive, or was never going to arrive. These differing opinions, sometimes by the same respondent, were related to whether somatics is accepted by individuals, the population-at-large, society, academia, medicine, physical education, or the arts.

Dr. Criswell Hanna stated:

I would say that it is becoming more and more accepted by the population. I cannot speak for other parts of the country, to say just how prevalent it is. I think it is growing and there is beginning to be more of an interchange between medicine and alternatives. . . .
(Criswell Hanna Interview, 1993, p. 20)

And:

Surveys show that a vast number of the population would be interested in alternative approaches to health. Among the general population, certain people have a clear readiness. Some people are able to recognize the validity of somatics. And some are not quite ready to be self-regulating. Many are already engaged in the process. (Criswell Hanna Interview, 1993, pp. 17-18)

And:

One of the obstacles is that people who could be very much helped by it may not be ready to understand, accept or allow themselves the opportunity to learn it, and that is uncomfortable. It is poignant.
(Criswell Hanna Interview, 1993, p. 9)
Dr. Kleinman said:

Well, I think somatics is an idea and a field whose time has come. A strength is that the culture is more than ready for it. The population at-large and the culture itself is ready for somaticists and somatics. . . Its impact has been quite remarkable on traditional practices. That presence is gathering greater force geometrically. That is its strength; somatics is ready to be part of the new culture -- the new society. Because somatics is on the edge of this paradigm shift, it finds its greatest obstacles in academic environments--amongst those who are the most reluctant to accept change or to create change. People mistakenly think that universities are right on the cutting edge of everything. Unfortunately, my experience is that they lag far behind the culture at-large and are usually the last to recognize it. (Kleinman Interview, 1993, p. 20)

And:

This changing notion of the body . . . has affected dramatically medical practice, therapies--the traditional institutions of Western medicine. We do see a re-examination of that and some developments happening along those lines. It has resulted in changes in practice, approaches and techniques. That struggle continues and will continue. (Kleinman Interview, 1993, p. 30)

Dr. A. Pierce said:

Societally, it is not important or not accepted. What is valued: information, succeeding. (A. Pierce Interview, 1993, p. 9)

And:

It is still not in everyone's mind. For instance, at school my first sense that movement education might be on the chopping block was when the Vice President said, "Well, this is a very controversial thing that you are doing." The fact is that somatic education, which we all feel is so important, is not socially or intellectually or academically accepted generally. "Somatics" may be a word that is understood by more and more people, but the importance of somatic education or of the field, is definitely, at least in my understanding of it, not a given in society. (A. Pierce Interview, 1993, p. 35)
Dr. R. Pierce said:

A weakness is [somatics'] marginality in the culture. I do not think this is its fault, but the culture's fault. It gets no respect from medicine: a little, I think, from physical therapy--physical therapists who do Feldenkrais, or do Rolfing, or do Alexander work, or do whatever. But that seems to be a terrible problem. (R. Pierce Interview, 1993, p. 32)

Issues Within the Field

Acceptance by the world is not the only challenge identified by the respondents. There are challenges and problems within the field as well. Of these, three were cited most often: separatism by the particular practices, inadequate training of practitioners, and uninformed or incomplete understanding of essential principles.

Separatism

Four respondents mentioned what may be referred to as separatism within the field by the developers, trainers, and practitioners of particular contemporary practices. This problem is multifaceted and complex.

Dr. Criswell Hanna commented:

Right now I think one of the weaknesses is the separateness of the different orientations. I think that some of the orientations seem to exist in separate worlds. (Criswell Hanna Interview, 1993, p. 19)

Separatism within the field was described by Dr. Johnson:

I think there has to be a lot more cooperation, there is too much sectarianism for my taste around cult figures--heads of schools . . . the stars. You know--they have their own schools. Individuals. (Johnson Interview, 1993, p. 16)
When questioned about his meaning of the word "cult"—was he using it as the media would use it?—he responded:

Well, it sometimes borders on that. I mean certainly not as extreme as David Koresh, but some of them have similarities where people think their own messages are the salvation of the world. This particular . . . has the truth and all that stuff. (Johnson Interview, 1993, p. 17)

Dr. A. Pierce spoke about specific practices:

we have had so many questions about the Rolf Institute. Partly their trying to keep it so narrow. I think that they are among the worst offenders with this thing of hero worship of the originator. Which means that the newer people do not get to have their own ideas. It is terrible. And it still goes on. Ida's picture is on just about every issue of Rolf Lines. Rolfing does not get to evolve. My sense is this has happened for Alexander work, for Feldenkrais, and for Dalcroze . . .. And it may be for Eutony as well, I do not know how that has spread. I have the feeling it is the same problem of "grande dame" asserting itself. It is the same with Sensory Awareness--carefully guarded material. (A. Pierce Interview, 1993, p. 21)

Dr. R. Pierce described attitudes:

It is very strange to me that [the field] is not more collegial than it is. I feel very remote from Alexander teachers, from Feldenkrais teachers. It may be peculiar to Rolfing people to be very uppity about what they know. Pushing other professionals away. I certainly have the impression that that is true also of Alexander people. "We know it all. We are the ones who are really trained in this stuff and everybody else is sort of a fake." And I think Feldenkrais people, too. We all have had our gurus who had it all. And they do not listen to each other very well. (R. Pierce Interview, 1993, p. 20)

Furthermore, Dr. A. Pierce expressed:

It is just foolish for these major groups, the Rolf, the Alexander, and to some extent the Feldenkrais (this may be changing because Hanna is now known), to keep their borders so rigid. It would seem very
much a mistake right now—to no one’s advantage. (A. Pierce Interview, 1993, p. 14)

Dr. A. Pierce also offered an understanding, in part, of how the "hero worship" that is integral to the separatism may have developed. She cited the value of the "hero worship" stage in the creation of a new somatic discipline, where it goes astray, and how the process may be improved:

I think it is maybe a necessary stage, but it should be a very short stage. A necessary stage where people sit at the feet of someone who is a real originator and try to get it very clear what it is that they are saying. That moment needs to be protected briefly. Then the next decade (a decade would be enough for that) needs to be able to broaden the perspective and become critical, while protecting that original source. I think that the problem is, or has been, that you are not allowed to broaden or enlighten the perspective. If you do not do it the originator's way, you cannot do it at all. So you do not get to have the very natural ebbing in at the borders of these things that would make each more truthful, more legitimate, more the best. (A. Pierce Interview, 1993, p. 22)

Inadequate and Uninformed Trainings

Two related, but distinct, challenges within the field were identified by two respondents. One is Uninformed training or disciplines, meaning that there is a lack of essential understanding of bodywork and/or movement work principles. The other is Inadequate trainings. These trainings are of insufficient length, depth, and/or do not employ appropriate or adequate teaching methods. Sometimes a training can be both uninformed and inadequate.

Dr. R. Pierce discussed inadequate training:

My impression is that training is very chaotic and inadequate on the whole. Even people who have a really good basic principle of
movement, like Rolfing, do not give people enough training. They put them out into the world before they are ready. (R. Pierce Interview, 1993, p. 7)

He then contrasted training in the field to medical training:

I do not know of any somatics programs that really trains people up to a sophisticated level of anatomy or physiology. . . . Compare the training of a Rolfer with, say, the training of a doctor. Well, we think we are hot stuff; we think we are as good as doctors. But if we took ourselves more seriously in our education, we would approach closer to that. It is not that I admire medical education, but there is a certain serious commitment there that we have not somehow managed to imitate. (R. Pierce Interview, 1993, p. 33)

An example of inadequate teaching is the use of a "recipe". Dr. Roger Pierce commented:

One of the signs of inadequate teaching—on not enough teaching—is the recipe. People are taught the rigid sequence of moves: you do this in the first session, you do that in the second session, and you do this in the third session. To me that is a sign that people are not sufficiently trained to look at a person as an individual, make a judgment about what they need, think out a process that is specific to that person. . . . the recipe was [is] a substitute for education. (R. Pierce Interview, 1993, p. 9)

Another example of inadequate training concerns the teaching of subjects such as anatomy. Dr. R. Pierce said:

Things like anatomy—in our field they need to be taught in a somatic way. People need to find those muscles with their hands and feel them out and feel them move. That would take an enormous amount of time. A lot more time than looking at pictures in books and memorizing and being able to spout out names and what attaches to what bone. You need that, too, but you need to know it in a more visceral way. (R. Pierce Interview, 1993, p. 34-35)

In regard to uninformed training and disciplines, two respondents commented about practices and trainings that do not have enough essential
knowledge of the subject. They may have one or more "good" idea or technique, but not enough. Dr. A. Pierce described these trainings and disciplines:

right now what I think has happened is that we have very distinct things [disciplines], a few of us, then we have really lots of activity at the more innocent, more beginning end of things. I think that a lot of it is ill-informed. It does not have a good enough foundation and it is trying to bring creativity in before the solid discipline is developed. I would not want to lose the creativity of the people right now, but I would think they need some grounding principles. There are too many people who are just hacking about with a little piece of this and that. An example is Postural Integration. They are mixing bioenergetics, the structural work of Rolfing, and psychologizing. It seems too big what they are trying to put together. . . . What students are getting is watered-down, definitely watered-down body work, and probably watered-down bioenergetics, etc. And they are training lots and lots of people who are coming just for night classes and who are not doing very much study on their own. Then these people are beginning to practice in their communities, among friends. I think it is a little scary. (A. Pierce Interview, 1993, pp. 24-25)

Even practices that are more established could use additional knowledge and information--from each other--according to one respondent. This relates to the separatism in the field. Dr. A Pierce said:

The best of Alexander could profit from some of the insights of Ida Rolf. Alexander people do not seem to have a clear sense of the supportive core of the body, which Ida Rolf had. But Ida Rolf did not seem to have a sense of the diagonal, and Laban had that. (A. Pierce Interview, 1993, pp. 22-23)

Dr. R. Pierce said:

part of what I mean when I say it is chaotic [is] . . . some wonderful people who really have an idea . . . Trager work--shake, shake, shake. . . . but it somehow becomes too important, too isolated. (R. Pierce Interview, 1993, p. 39)
Confusing technique with principle is another way of being uninformed.

Dr. R. Pierce commented:

people confuse technique and principle. The recipe gets confused with the basic, general principles. What this confusion does is stop research and exploration. . . . If you have a principle that could be carried out in a thousand different ways, well, you are never done. (R. Pierce Interview, 1993, p. 37)

More examples of specifics that constitute inadequate or uninformed trainings were revealed during the interviews than are presented here. This section provides an overview of these two challenges to the field.

**Cost and Class**

The high cost of hands-on bodywork, private movement education, or instruction in the particular practices was mentioned as a problem by three respondents. They concurred that the cost of participating in the practices is prohibitive except to individuals with middle or upper-middle class incomes. Dr. A. Pierce said:

Roger and I both feel terrible that this is a middle-class or wealthy thing. If you do not have the "dough", you cannot even be in on the scene. . . . we need to provide for people who are marginal as far as money goes, who deserve it, whose lives can be turned another, happier direction. They need all these things; they need the healing, they need the spirit, they need the expressive freedom. . . . [This] has been a major concern, a major consideration, and a major sadness for us. The impact of money. (A. Pierce Interview, 1993, pp. 38-40)

Dr. Johnson commented:

I think there is a challenge of getting out of the white-middle, upper-middle-class-ghetto and taking part in broader cultural movements. (Johnson Interview, 1993, p. 16)
Dr. R. Pierce shared that part of his motivation to "retire" from private practice concerned issues of cost and class. He cited his need to "get out of that box, that economic-social box" of the middle-class as one reason for shifting the direction of his life (R. Pierce Interview, 1993, p. 15).

The Need for Research

Two respondents identified a need for more research in the field. This was linked to the challenge of acceptance.

Dr. Kleinman articulated the role of research in the acceptance of somatics as a field of study within academia:

the academic community is used to, with good reason, establishing validity of a field of study based on scientific results, or scientific understanding of it, testing it, testing its methodologies, theories, and so on. Somatics must become viable within the academic realm. I think that is one of the problems that has emerged when you do not get sufficient support within the academic community. You [need] scientifically oriented people who are trained and willing to devote their efforts along what might be called traditional research lines, to test the validity and integrity of theories and practices. (Kleinman Interview, 1993, p. 16)

Dr. Johnson stated:

I would say that a big, big issue right now is for somatic people to learn how to do some serious inquiry and serious research so that there would be some credibility to the work. (Johnson Interview, 1993, p. 16)
Singular Issues

Among the singular issues articulated were: touching and libel; the danger of embedding the practices in a psycho-therapeutic mode; practitioners creating dependent clients (working from a "fixer" rather than an educative mode); practices not sharing the "tools" with clients so they can become independent of the practitioner; practices not explaining their purposes; the need to explain the educative nature of the practices; the prospect of licensure for practitioners; and a financial greediness on the part of specific individuals who head up trainings in practices.

Issues Partially Define Current State of the Field

Collectively the issues facing the field provide a partial view of the current state of the field. It appears that the field has several areas warranting attention and resolution. Some of these issues are critical to the further growth and acceptance of somatics. Other problems threaten the integrity and quality of the practices, as well as the community of its practitioners.

Suggestions and Solutions

Although the respondents expressed dismay and discouragement over the problems facing the field, they also offered suggestions and solutions. Often issues and solutions were discussed in tandem.
There were three main types of suggestions or solutions. One of the most pervasive solutions articulated was to "hang-in" and hope for a "turn around" or other change in situation. Several respondents expressed hope along with their tangible or idealized solutions. In contrast were the more tangible suggestions. These were either highly thought-out and detailed, or brief statements of need. A third type of solution consisted of an "ideal situation". Three respondents shared specific suggestions or solutions within the context of what would be their conceptualizations of ideal circumstances.

Suggestions for Gaining More Acceptance

Hoping, "hanging-in", and waiting for the future to unfold and bring more acceptance for the field is a strategy being employed by all five respondents. Dr. R. Pierce summed up this feeling:

There is a kind of a solution in just hanging-in and hoping that there will be a turn in things. Because that happens. Look at the ecological movement: things get difficult enough, you run out of canyons to dump your trash into, and finally you wake up to the fact that what these crazy people have been saying for 10 years does make sense. (R. Pierce Interview, 1993, p. 32)

As discussed in the Issues section, two respondents believed that more scientific research validating the practices would gain credibility for the field and therefore more acceptance. For one respondent, this acceptance would be in the academic world. Dr. Kleinman said:

it is going to be a struggle for them [somaticists] . . . they are just going to have to establish themselves as a viable form with a way of
carrying out their academic mission. That is not unusual for a new field. A new field has to work its way through. It has to fight for its acceptance. (Kleinman Interview, 1993, p. 17)

He further discussed the "rigidity" of the established academic system in regard to new approaches. On "breaking" into the system he said:

What we are going to have to do is develop an identifiable population of somaticists who will insist upon being recognized as such so they can practice what they do in an educational setting. And show what they do to be so superior--such a better way of educating--that the ones who refuse or reject this approach will be forced to leave. That is not going to be easy. But to insist on acceptance by demonstrating value--that is going to be the struggle. (Kleinman Interview, 1993, p. 27)

Somatics in Schools and Other Institutions

Three respondents mentioned that somatics belongs in the public schools, beginning in early childhood. Some of these comments were stated as hopes for the future; others were clearly suggestions of how somatics should be a central aspect of everyone's life. Often accompanying these comments were hopes and suggestions for the inclusion of somatics in other institutions.

Dr. Kleinman said:

I think it should be in the schools. I think we should prepare people--practitioners and teachers of it--in the schools from the very beginning. I think it should go on in some form or other throughout our entire lifetimes. (Kleinman Interview, 1993, p. 25)

Dr. R. Pierce said:

I think somatic education is not so complicated that it could not be something that kindergarten teachers know how to include. It is potentially applicable to everything and it ought to have specialists in
everything. There ought to be movement people who work with doctors. They know what to do with people after surgery, or know what to do with people who are in car accidents. There ought to be other people who do not know anything about that, but they are wonderful with actors or dancers. It ought to generate a style of dance, certainly, or ten styles or a hundred styles. It could cozy itself up to just about everybody. (R. Pierce Interview, 1993, pp. 40-41)

Dr. Johnson commented:

I would like to see it become more of a natural part of health care systems. I think that the future hopefully would bring a more holistic approach to health, it would range the gamut from psychotherapy and spiritual practice to herbs and substances, and things like that, and would include somatics within it. Somatics would be much more a natural part of a more collaborative approach to health care. When you have the hospitals and clinics who have all kinds of different practitioners, including somatics practitioners, it would become a natural flow. . . . The movement work [of somatics] would have more impact on education, particularly in early childhood education. (Johnson Interview, 1993, p. 19)

Solutions to Separatism

Two respondents cited a need for more sharing as a solution to the separatism within the field. On the subject of separatism, Dr. Criswell Hanna said:

"More sharing would be enriching to all of us." (Criswell Hanna Interview, 1993, p. 19)

Another respondent offered two solutions for establishing more sharing within the field. One she described as an idealized situation whose primary purpose would be to share information and improve bodywork and movement work
in the field. This process would eliminate the separatist stances. Dr. A Pierce described this idealized situation as:

a huge, maybe six-month long, conference which had the most finely-honed representatives of each field presenting their material . . .. (A. Pierce Interview, 1993, p. 23)

Later, she shared a more practical possibility:

I think certainly with another professional there could be give-and-take in sessions back and forth. This is very promising, since it is not likely that a large conference would be funded by UNESCO, or something, for what I was suggesting earlier. I think that these exchanges between professionals could occur: we could go work with each other . . . [And share] from professional to professional. (A. Pierce Interview, 1993, p. 28)

And also:

Another [way] is videotapes of teaching or table work sessions. If videotapes could be circulated, that might be a better way to exchange about somatics . . . than writing about it. It is very hard to write about. . . . [The video tapes would be like] a movie of an Alexander session and then the teacher commenting on that. . . . (A. Pierce Interview, 1993, pp. 29-30)

Suggestions for Improved Trainings and Practices

Two respondents offered solutions to the challenges of inadequate and uninformed trainings. Each described an idealized situation containing many singular elements that would effect the intended change.

Of the two respondents, one discussed an idealized situation that would improve the various practices. Implied also was perhaps the creation of a more comprehensive, therefore more universal, discipline. The result of this sharing
would also affect the field’s relationship to the world. As mentioned under Solutions to Separatism, Dr. A. Pierce discussed her idea for an extended conference for sharing different orientations. She spoke about how different practices could benefit from each other and then said:

if you put the approaches together, you would have a really wonderful thing. (A. Pierce Interview, 1993, p. 23)

Dr. A. Pierce spoke more about how this interchange would occur:

I think it could really be done if there were an energy behind it. . . . representatives of each field presenting their material in such a way that other people could really be learners. . . . An interchange where you would do this carefully; you would just intensively learn what each other had to say. Then a period of critical reflection where you hammer out with each other. You really need to talk to each other, say, "Hey this is foolish what you are holding onto, this thing about"--whatever it is --and, "Gee, that is remarkable, I wish we could borrow that, and this is the insight we would add to it." Getting permission from each other. Coming out at the end with something that would be a movement field the public could recognize as a single thing with many entry points. (A. Pierce Interview, 1993, pp. 23-24)

Another respondent had many suggestions for improving how practitioners are taught as well as what they are taught. During the course of the interview, he shared various ideas for better trainings. In order to add a cohesiveness to this material, he was asked to describe what he would consider an ideal training. His suggestions for better and more informed trainings follow.

On the topic of principles, Dr. R. Pierce said:

It is very important to have principles. They may not be absolute; you may not know for sure that they are absolutely right. If you are, you are probably wrong. . . . A really good training begins from principle. It instills this principle in people so they have it really
clear. Then they can work out every kind of technique you can imagine in order to put the principle into practice or apply it to different kinds of specific situations—like working with handicapped children or working with people in pain or working with birth or anything you can imagine—playing instruments, pole-vaulting. (R. Pierce Interview, 1993, pp. 10-11)

According to Dr. R. Pierce, with solid principles practitioners could be creative, but it would also be important to teach them not to get "stuck" in technique:

> It is inevitable that people acquire . . . tools [the "recipe", specific techniques], but I think it is important that they be taught specifically not to get caught in them, not to get stuck in them, not to lose their creativity. . . . In every profession you can think of, people do the same routines over and over again. It would be nice to imagine a training where that did not happen, where people were taught to be creative with their work so that after 10 years all the people in the same class would look so different you would not recognize they were in the same training to begin with. (R. Pierce Interview, 1993, p. 10)

A good training would be longer than any offered currently:

> A couple of years of full-time training seem to me what is really necessary for a professional movement teacher or a body worker . . . (R. Pierce Interview, 1993, pp. 4-5)

How subjects are taught would be more somatically oriented:

> [Charlotte Selver's] whole teaching needs to inform all the subjects. Even the most heady ones need to find a way to be somatic, to be physical about it. Anatomy is the perfect example. People who are in our field should not be just sitting around looking at pictures. They ought to be finding it: where is it, what does it do, what does it feel like, how does it relate to everything else? I do not mean to say that they should not be looking at picture books; they should. They are very important, they are wonderful, beautiful—but it is not enough. (R. Pierce Interview, 1993, pp. 35-36)
Hands-on work would include movement teaching:

If it were a training program for--I am going to use the word "Rolfer", meaning that in a broader sense [hands-on work]--then it would include teaching people to teach movement according to the same principles as the hands-on work that they are doing. (R. Pierce Interview, 1993, p. 9)

The learning environment would be:

a support organization, a group of people who are in it together. . . . an on-going situation for people to be in and on-going education as well. (R. Pierce Interview, 1993, p. 6)

And:

A really good training would have different people involved. . . . teachers giving [the student] different kinds of input. I think they would have to be people who were seeing things pretty much eye to eye. . . . It needs to have coherence. (R. Pierce Interview, 1993, p. 12)

Dr. R. Pierce concluded with:

I will describe it in my own experience: a good training would grow out of the search for openness and interpersonal expressiveness that was characteristic of the end of the Sixties and early Seventies, which has soured, I think, in the time since then. I think education really desperately needs to go back to that, in this field above all. No heavy authoritarian structure to teaching. People working together. Peers influencing each other. And just feeling good about each other, liking each other and taking care of each other: a whole atmosphere of love and tolerance. (R. Pierce Interview, 1993, p. 12)

An Ideal Academic Somatics Department

One respondent shared his conception of an ideal Somatic Studies department within a university. Dr. Kleinman stated:
I think, in the best of all possible worlds, if there was a Somatic Studies department, it would be good to have trained practitioners of several of those techniques so that students could be exposed to them, learn about them . . . . The challenge of the academic is to be knowledgeable of the literature and the practices of all those systems that have been proven to be viable and legitimate, to try to come to understand where the truth lies in all of these. I do not see a department in a college or university saying that it is going to train Rolfers and offer that training program. I do not think that is the way to go. I think what has been established by the Rolfers' and the Alexanders' certification systems is that if you want to do that, there are places that have been established where you can do that. And do that as an extension of your education and practice those kinds of things. (Kleinman Interview, 1993, p. 35)

Related to this is the mission of an academic environment, which Dr. Kleinman described:

The mission of the university or academic environment is to study, question, research, and investigate this field; to put it to hard tests and get to know as much about its basic elements, principles, and practices as possible. It should not treat any system or any particular group as sacred, but to continue to question. The universal principles which apply in academia, no matter what the subjects are: questioning, testing, encouraging new ideas, creating new approaches. (Kleinman Interview, 1993, p. 36)

Other Suggestions for the Field

A variety of other suggestions were offered by the respondents. Three respondents suggested that they felt a particular practice, or its theory-base, should inform more of the field. Dr. Kleinman discussed Laban's work:

In his work he developed subject matter for the Art of Movement. It dealt with moving, expressive experiences of a person which are challenging. I think it would behoove somaticists to be come acquainted with that. I regard Laban as a tremendous contributor to somatics. (Kleinman Interview, 1993, p. 28)
Two respondents mentioned the Sensory Awareness work as important to all of the practices. Dr. A. Pierce said:

The slow pace of the Sensory people, that is something that needs to be in all the movement work: the slow interior finding of it, the holding it, tasting it. (A. Pierce Interview, 1993, p. 23)

A variety of singular suggestions were put forth by the respondents. A listing follows:

On the issue of cost, Dr. A. Pierce said:

I . . . think it is just too expensive and we have to find a way to have it not be. So maybe that means that Rolfing is not a good thing. Maybe the movement teaching out of Rolfing is the better way for Rolfers to go. And maybe they need to learn to do a kind of Medicare, to do a certain number of clients for nothing. That is hard. People do do that; they do exchanges. But . . . . (A. Pierce Interview, 1993, p. 38)

In regard to how the field should have techniques related to principles, Dr. R. Pierce said:

The field needs . . . to have a whole bunch of different processes or techniques that are all involved with the principles . . . . (R. Pierce Interview, 1993, p. 38)

On creating more independent and self-educating clients, Dr. A. Pierce offered:

I think it is incumbent on the movement fields to explain their purposes, not just to be an area that people come and pay money to do, but to give the context. . . . [The work] would be turned into educational processes. Then the person can develop on their own so they do not always have to come back and suck at that particular nipple. They can, but they do not have to. (A. Pierce Interview, 1993, pp. 28-29)
On what dimension needs developing within somatics, Dr. Kleinman stated:

it is the academic dimension of [somatics] that remains to be developed. (Kleinman Interview, 1993, p. 15)

In regard to somatics' role in relation to the general population Dr. Kleinman said:

what somaticists will have to confront: how to incorporate it as a way of life—in the way Eastern forms have done. (Kleinman Interview, 1993, p. 30)

Directions for Growth

The various suggestions and solutions offered by the respondents indicate directions for growth within the field. Several solutions, if implemented, could involve the actualization of potential within the field. For example, solving the issue of separatism could mean the uniting of the somatics community, a mobilization of resources and creativity, and a maturation of attitudes. Any of these would further the field.

Positive Aspects of the Field

Respondents identified many positive aspects of the field concerning both attributes within the field and between the field and the world. The Positive Aspects fall into four categories: Increased Acceptance; Dialogue; Contributions; and Individuals, Practitioners, and Practices.
Increased Acceptance

This first category includes the respondents' comments about recent growth and increased acceptance for the field.

Dr. Criswell Hanna was excited about recent growth:

The exciting thing to me now is the number of people who have heard of Functional Integration and have tried it, and the number of people who have been trained and are available. (Criswell Hanna Interview, 1993, p. 17)

And:

I am also hearing more from other professions—chiropractors, physicians. Its effectiveness and a lack of side effects and other costs are beneficial. . . . [I am hearing from them] through Somatics, orders for tapes and materials, and phone calls. I can only imagine what they are doing with these somatics educational materials. I know what happens here sometimes—I will be working with a client and then he or she will go back to the doctors to share experience and progress. (Criswell Hanna Interview, 1993, p. 21)

Dialogue

Because so many respondents mentioned a need for sharing, dialogue, or communication, another positive for the field is the existence of the journal Somatics, which serves as a forum for the field. Dr. Criswell Hanna stated:

One of the things we have tried to do in Somatics over the years is to present the different somatics disciplines and a wide range of information. The magazine provides a place to be featured so that a discipline would be available to consumers and be part of an open forum and information sharing. (Criswell Hanna Interview, 1993, p. 20)
Contributions

All of the respondents discussed contributions of somatics to the world.

Sometimes these contributions were described in terms of potential. Dr. R. Pierce said, "It is potentially giving gifts to people". (R. Pierce Interview, 1993, p. 39)

Dr. Johnson stated:

I think the level of human problems that we are able to deal with is quite extraordinary. From my point of view, it is so obvious that there is healing involved. . . . [Something] is being met in our field in a way that is not being met anywhere else. (Johnson Interview, 1993, pp. 17-18)

Dr. Criswell Hanna commented:

It is extremely empowering to people. You feel more whole, more balance between mind and body. People can get very disconnected and in doing that they cannot express themselves and they can be cut off from things. Somatics is a natural, ancient, non-technically based approach to health and well-being. It is wholesome and applies to a variety of conditions. It also has a lot of applications in society: arts, sports. It is very complementary, and it can work nicely as its own thing. (Criswell Hanna Interview, 1993, p. 18)

Dr. A. Pierce stated:

Somatics has to give healing of pain. It has to give healing of emotional pain. It can contribute the religious dimension in life, or add to that. It can contribute to that dimension even if—or especially if--someone is in an organized religion. I think it can enhance that whole aspect of someone's life. I am mainly interested in the contribution to expressiveness or expression. I think it is just the most wonderful way to help people [who] want to express and become more expressive. It is always touching how much people do want to express. They have lots to say of meaningful feelings, and are buckled up. It is not that they need to tell you stories; they need to be healed in the process of expressing their depths. I think those are the things that somatics has to give; the healing of the spirit and the expressiveness. (A. Pierce Interview, 1993, p. 32)
Dr. Criswell Hanna added:

It [somatics] is a lot of fun. It is very joyful. For example, people in psychotherapy are very quiet about their involvement. Out here in California, there are many people who see therapists, they may talk about psychotherapy, but often they are very quiet about it; it is confidential. But somatics is very joyful, so people often want to tell everybody. They want to include everybody. It is extremely joyful and expansive, so that is part of the pleasure. It is certainly joyful. (Criswell Hanna Interview, 1993, p. 18)

Dr. R. Pierce contrasted the motives of society with the motives of somatics:

I think our culture is focused on sick motives—people interested in being better than everybody else. In its heart somatics education is not like that, it is trying to lead the culture into a more genuine, a more ecologically sustainable universe. It is like the arts in that way. The basic premise of the arts is that life is about play, refined fun. I think somatics takes us somewhat out of the aesthetics idea, but it is related to that. And related to religion. (R. Pierce Interview, 1993, p. 40)

Dr. Criswell Hanna commented on the body as a unifying theme:

Also, it is very multi-cultural because we all have bodies and we all grow up in different cultures. There are different ways to understand somatics. The body is a very unifying theme. So one of the strengths [of the field] is that it has great potential. (Criswell Hanna Interview, 1993, p. 19)

Dr. R. Pierce stated:

Being involved with the body, it is involved with death and coming to terms with that. It is involved with pain. These are things that people try to push away from themselves. It is knitting together what is not really separate: the physical, psychological, and the spiritual. They are all the same thing. It is exploring the truth of that and what that means. It is potentially very practical. It applies to fundamental problems that people have with pain, with their lack of vitality. (R. Pierce Interview, 1993, p. 40)
Dr. Criswell Hanna said:

Somatics is an educational process. The person is not being treated from a third-person perspective. The person's experiences have value. He or she is engaged in a process. (Criswell Hanna Interview, 1993, p. 17)

Dr. R. Pierce added still another plus, "...it is safe. It is a hell of a lot safer than medicine". (R. Pierce Interview, 1993, p. 41)

**Individuals, Practitioners, and Practices**

Two respondents described the individuals, practitioners and practices within somatics as strengths of the field. Dr. Kleinman stated:

I think the strengths lie in the intelligence, ingenuity, and creativity of its practitioners--of the talented people who have been drawn to this field. They come from a variety of backgrounds and training, with different kinds of expertise. But that seems to provide a great source of strength for the field. There are very bright people involved in establishing this field, carrying it on, and carrying it further and further--extending its dimension. So, I think its strengths are the people who have become interested and are actively pursuing careers in the field. They provide it with a great source of strength. (Kleinman Interview, 1993, p. 18)

Dr. Johnson commented:

one thing that I notice every year [with the somatics students] is that there is a liveliness to them that I think is quite noticeable. It is noticeable in our programs--in relation to other programs--in our students. There is something about getting really in touch with the body, body movement, breathing, and sexual energy in the way that we do that makes people quite alive. . . . [Also] there is a level of liveliness among the somatics practitioners themselves that is quite different from a group of physicians or psychologists. (Johnson Interview, 1993, p. 18)
Dr. Kleinman said:

I am continually amazed and encouraged by the quality of the students who are interested in studying and practicing in this field. I think they are very, very good and they more than hold their own amongst the graduate student population. I think they are far and away the best students—those who come to study in this particular department. Of course, I may be prejudiced, but I have had a lot of years of experience of seeing graduate students and being acquainted with their talents, strengths, and deficiencies. There is no question in my mind that the group attracted to somatics is the most productive, most creative, cantankerous, trouble-making, curious group of students. (Kleinman Interview, 1993, p. 19)

**Insights into the Current State of the Field**

Positive aspects of the field, along with the various issues, suggestions, and solutions offered by the respondents, yield insights into the current state of somatics. Overall, the current state of the field is divergent. The field appears to have much to offer to the world. Increasing acceptance of the practices is evident. However, this is not true everywhere. In some places, such as portions of academia, somatics is threatened. Challenges within the field are serious. In contrast to this are the intelligence, creativity, and commitment of those in the field.

**Future of the Field**

The respondents expressed various hopes and offered insights into possible directions for the field. The theme of the future was linked to many other themes. This may be because the respondents had hopes and desires for the field that
require changes that can only happen slowly and/or outside of their control, such as major societal changes. Additionally, somatics is a new field with many unsettled areas. There is uncertainty about how it will appear in the future or whether it will endure.

When asked about the future of the field, Dr. A. Pierce related it to her own thoughts and choices. She discussed the threat of libel connected to touch, which she pointed out is an element of many somatics practices, adding, "I think really the road is rocky for the next some years. . . ." Next she shared that she felt personally still "eager", but had become more "modest" in various ways regarding the field. She discussed her more humble expectations of what somatics can do, her quieter relationship to the world, her reflections regarding problems such as the environment, and her dismay toward problems within the field itself. She further commented:

I just think there has been such a peculiar assortment of things that have come along. Like the field itself, crippling itself from the inside. Like the economy. Like the environment. . . . And then the issue of making this work more available to people. . . . I wish I felt less aloof about it. When I get with the students or folks who are on similar wave-lengths, I feel full of eagerness. Reflecting on it, I do not have the wish to vigorously promote our work . . . . Perhaps that can change in the next 10 or 15 years if we feel change in these other social problems and the field itself budges in a different way. (A. Pierce Interview, 1993, p. 40)

Dr. R. Pierce responded to the question about the future with:

I do not know. I think it is maybe dependent on things outside itself. It needs a shift in the general culture. I hope that it is finding a new way to get out into the world. (R. Pierce Interview, 1993, p. 41)
Dr. Kleinman said:

The future of somatics, hmmm, I do not know, I could tell you what I hope the future will be. There are so many factors over which we have no control. I hope it will become a very powerful force in my lifetime—an accepted discipline for study and practice in educational institutions. . . . I think it can be a catalyst for the integration, of many things within the educational framework. It can provide that kind of push which will lead us into a much more integrated holistic way of approaching the process of teaching and learning. I think it holds that promise. I do not know whether or not it will be fulfilled. (Kleinman Interview, 1993, pp. 26)

Dr. Johnson stated:

I think the big question is whether or not people will become sufficiently reverent toward the flesh and the earth, and we will stop what is happening. Otherwise, there will not be a future. Somatics is important to contribute to survival. (Johnson Interview, 1993, pp. 20-21)

Dr. Criswell Hanna spoke along similar lines:

I think it is going to be a real cliffhanger as to what we as a species do. Are we going to decide to save the earth or not? Along those lines, are we going to continue to have a world in which it is more and more challenging to be healthy, to be somatically aware? I think as citizens we are in the process of making a difference by our actions. I would hope that the future continues to be favorable, not only for humans but also for other animals. There are other species, and there are plants. Somatics as a discipline recognizes this, and that is one of its greatest strengths. (Criswell Hanna Interview, 1993, pp. 23-24)

Additionally, Dr. Johnson expressed that somatics as a field might one day disappear—because it would no longer be needed:

if people incorporate sensitive touch, body movement, and breathing awareness into what already exists, there is no need for it to be a separate field. In fact, there are examples from Asian cultures and the more primal cultures--[such as] Native American cultures--where


the practices are part of everyday life. (Johnson Interview, 1993, p. 20)

Summary to the Analysis

This Analysis has presented commentary on somatics from five notable contributors within the field. Eight main themes and several sub-themes identified in the interview data are interpreted.

The respondents' perceptions of somatics, its history, identity, and place in the world are revealed through the first four themes: Definitions of Somatics, History of the Field, Parameters of the Field, and Relationship of the Field to the World. An overview of the current state of the field emerges from the following three themes: Issues Facing the Field, Solutions and Suggestions, and Positive Aspects of the Field. Directions and possibilities for the future are discussed in the final section, Future of the Field.
INTRODUCTION

This chapter contains four concluding sections: Summary of the Inquiry, Learnings, Recommendations for Future Research, and Recommendations for the Future of Somatics.

SUMMARY OF THE INQUIRY

This inquiry has attempted to collect, analyze, and report the narratives, perceptions, and insights of significant contributors to somatics about the field. The population consisted of five participants: Eleanor Criswell Hanna, Don Hanlon Johnson, Seymour Kleinman, Alexandra Pierce, and Roger Pierce. Inquiry focused on two main areas: the participant's own life history within the field of somatics; and her or his perceptions regarding the origins and evolution of the field. A qualitative orientation was adopted for formulating and executing methodological
decisions. Data were collected through qualitative interviews structured by the Interview Guide Approach. Data received two treatments: a profile was compiled for each respondent, and an analysis of common themes, contrasting themes, and significant themes was constructed.

LEARNINGS

Three main areas of learning occurred during the course of this study. One area was the practical-technical. The other two areas involved conceptualization and implementation of research design.

On the practical level, much was learned by this researcher in regard to potential mishaps with technical recording devices, and what recovery is possible in unfortunate circumstances. The wisdom of hand-notating interviews was appreciated.

The second area of learning concerned bias. Although the inquiry was designed to be assumption-free, or at least assumption-aware, a fundamental supposition was made that proved to be inaccurate. This concerned naming the field "somatics". When designing the interviewing instrument, insufficient attention was given to the possibility of the respondents having differing conceptualizations of the field. It was assumed that all respondents would identify and conceive of the field as "somatics". At the conclusion of one interview, a respondent revealed that he does not use the term "somatics". This was not because he was unaware of the
term, but because he objects to the term. With more sensitivity to this possibility, a line of questioning could have been designed to allow for each respondent's conception of or naming of the field. This would have acknowledged differing perceptions of the field, as well as provided valuable data. Therefore the inquiry would have been less assumption-bound.

The third area of learning concerned emergent emphasis during interviewing. The respondents seemed to favor certain topics. Fortunately the instrument design was flexible and encouraged the respondents to speak on topics significant to them within the main areas of inquiry. A shift occurred in this researcher's expectations about the quantity and quality of information to be obtained on the evolution of the field. Although each respondent addressed the origins and evolution of the field, little linear information was gathered from any one respondent. However, all respondents discussed with clarity, and in most cases enthusiasm, current issues of and future hopes for the field. Additionally, most had a variety of detailed solutions to issues facing the field. Taken together these comments provided a clear sense of the present state of the field, as well as many possible future directions for somatics.

RECOMMENDATIONS FOR FUTURE RESEARCH

There is an obvious need for further research on the field of somatics. Qualitative inquiry on significant topics would help to define its parameters and to
compile and preserve its history. Additional research would also increase understanding and acceptance of the field.

Foremost, it is recommended that additional projects similar to this in-depth study be conducted. These studies would interview other prominent individuals in the field. There are many significant contributors in the field whose narratives, perceptions, and insights should be collected, explored, and compared. This is particularly true of those who have worked long within the field and whose narratives, perceptions, and insights should be documented while they are alive.

It is also recommended that a broader study be formed—one that gathers the opinions and thoughts of a large number of individuals working in the field. This could be accomplished through a written or telephone survey. The population of such a study should include individuals of varying degrees of experience in the field. It would be valuable to ascertain what the "less-established" practitioners of the field are thinking about the field. What are their needs? How will their contributions shape the future of the field?

The present study identified several specific issues meriting further research: increasing the acceptance of the field; improving inadequate trainings; improving uninformed trainings; the dissolution of separatism; increased availability of the practices to all economic classes; and identification of research that will lead to increased credibility of the field. Each of these topics could be explored in-depth through separate projects. They could also be part of a single broad survey study such as the one described above.
Also worthy of further examination are the two conceptualizations of the field that emerged during this study. Both seem to reveal unique attributes or characteristics compared to other fields. The respondents described a tenuous relationship of somatics to the world and also identified somatics with lofty purposes—such as saving the world.

Because unity within and identity of the field are issues it may also be fruitful to explore the differing conceptions and feelings about the term "somatics". Along these same lines, inquiry identifying different conceptualizations of the parameters of the field would be worthwhile.

Quantitative research on particular practices would also be valuable. Two respondents mentioned the need for validation of the effectiveness of somatics techniques. This is a difficult task, not because the practices are ineffective, but because of the nature of somatics practices. Although each are different, all somatics practices are bodily-based, experiential, strive to increase awareness, and honor first-person perspective. While the goals or results of a specific session or case may be therapeutic, the methods are more educative and interactive between participant and practitioner than most conventional modalities. The goal is rarely to simply "fix" or cure the participant. The practices teach a participant about effective use or, as with Sensory Awareness, how to focus awareness in order to increase bodymind unity. Somatics practices are wholistic, working with a myriad of inter-connected aspects that comprise a human-being. For all these reasons, the experiences and results of participating in a practice are highly individual. For
example, in the same movement awareness class one person may find that she has learned to relieve her back pain while another finds the techniques reduced his unnecessary muscle tension, heart-rate, and blood pressure, therefore he experiences a sense of calm. Additionally, it is common for a practitioner to teach to, or focus on, the particular needs of the client in a private session, and create a one-of-a-kind session.

This flexible and personal nature of the somatics practices means that there are many factors that may influence outcome. It would be difficult to design a controlled study. Furthermore, it may not be possible to generalize results. Many studies would have to be conducted for each specific practice.

Additionally, the challenge of honoring what is inherent in somatics—the first-person experience, may be compromised when subjected to third-person scrutiny. An important question is: how to design research that will help bring credibility to the field while at the same time not altering its first-person and wholistic emphasis? The field evolved, in part, because of the limitations and de-humanization of conventional science's exclusively third-person perspective. Because quantitative science methodology so often discounts first-person experience as unimportant subjective experience, the wholism and humanism of somatics could easily be compromised. To circumvent this possibility researchers in somatics will need to create skilled and sensitive research designs. It would require expertise in somatics practices and statistical research, as well as time and money, to conduct good quantitative research.
RECOMMENDATIONS FOR THE FUTURE OF SOMATICS

Suggestions from Respondents of this Study

It is recommended that those within the field devote serious thought and effort to resolving issues faced by the field and improving the field. Specific suggestions articulated by the respondents and detailed in the Report of the Findings are worthy of consideration.

In addition, the study illuminated some possible underlying factors contributing to the challenges of the field. The remainder of this section details these factors and offers recommendations for the future of somatics.

Unevenness of the Field

Those in this study expressed a high degree of frustration about the state of the field and fear for its future. This may be because there is an "unevenness" to the field. For example, many individual somatics practices are highly developed. However, the field as a field is undeveloped in some important ways. There is little unity, consensus, and leadership within the field. Somatics has yet to develop as a united, identifiable field--one that is supportive of all its members and encourages growth of the field as a whole.

Because the field is not united, the future of somatics may go three ways: shrinking back, expanding forward, or continuing along as it is. Somatics may cease to exist, as some fear, or it may blossom into all it promises to be. It also
may just go along enriching some people's lives and never touching others. All of these possibilities were discussed by the respondents. If the field is to move forward, challenges facing the field must be resolved.

These may be addressed by implementing three main courses of action. It is recommended that somatics 1) establish an active professional organization for the field, 2) determine essential goals—with plans for implementation, and 3) increase the quality of training and of the practices.

Additionally, community would undoubtedly be fostered in the process of implementing these recommendations, therefore helping to resolve the separatism in the field. Separatism, particularly evident among those in more established practices, was identified by the respondents of this study as a serious problem within somatics.

**Need for a Professional Somatics Organization**

Although not mentioned specifically, the need for community was evident and possibly an underlying factor in many of the issues raised. As mentioned above, respondents spoke about the problem of separatism. They also expressed the need for more sharing and communication within somatics. One respondent pondered why the field was not more collegial. Additionally, no one discussed, nor did anyone imply, the existence of a satisfactory, interactive community. This lack is in contrast to most other professional communities, such as medicine, where there is much dialogue, sharing, and group decision making.
Many fears and frustrations expressed by the respondents indicate a need for the field to become more professionally cohesive. This may be best achieved through the establishment of a professional organization that makes decisions and provides leadership.

There is an organization in the field, the Somatics Society, but it provides no direct interaction among practitioners or a decision-making leadership. As a subscriber to *Somatics* one automatically becomes a member of the Somatics Society. As a member of the Society one is entitled to discounts on books and materials, and receives the Society’s bulletin that announces upcoming offerings in the field and lists institutions that are promoting somatics activities. The Society is in an ideal position to do more for the field because of its link to a large population of those within somatics. With a change of purpose, the Somatics Society could become a more active and interactive organization. If this is not possible or desirable to those who manage the Society, a new organization should be formed to meet the needs of the field.

An active professional organization seems essential for providing much needed problem solving and advancement of the field. It could help establish a more "solid" field by assisting in the determination of future directions, providing supportive services for members, as well as opportunities for dialogue, networking, collaboration, and fostering satisfactory community. Such an organization would enhance individual and collective strength.
One possible model to draw upon is the Associated Bodywork and Massage Professionals. This is a progressive and dynamic professional organization that includes a variety of disciplines—including many somatics practices. It has standards which are inclusive rather than exclusive. (To join this organization one has to be an experienced and trained practitioner in a specific practice, and meet other standards of the organization.) It is this organization’s skillful inclusion of a variety of practices that could serve as a good model to the field of somatics with its various and differing practices.

The issue of inclusion of various practices by a professional organization is tied to the issue of licensure addressed by a respondent of this study. How to set standards without excluding or suppressing freedom? How to avoid creating an oppressive hierarchy? Some of these problems might be avoided if the issue of standards is resolved collectively.

Goals of the Field

After establishment of a somatics professional organization, foremost would be the task of determining and clearly articulating the goals or purposes of the field. It would be important to distinguish between the larger or long-term goals and the short-term goals.

As indicated by the respondents, the field of somatics may be tied to a larger purpose than most fields. The respondents spoke of the betterment of the human condition on many levels—socially, politically, artistically, and healthwise.
Somatics was even linked to the survival of humans and other species on the planet. To achieve these lofty ideals the spread of the specific philosophies and practices is important. Every respondent articulated a need for the acceptance and increased dissemination of the practices. Practical short-term goals that would increase acceptance of the field, individual participation in somatics, and the inclusion of somatics in institutions seem to be key to the survival and growth of somatics.

For example, the need to increase visibility of somatics as a field seems absolutely vital. The issue of non-acceptance by the world was linked to ignorance of the field's existence. To increase its visibility Somatics needs a clear "image" or cohesive definition. An image could only be formed after the parameters of the field are clarified. As mentioned by the respondents of this study there is a problem with not knowing what is part of the field and what is not. Once clarified, this definition of the field could be used to increase its visibility.

Caution is needed to insure that the definition be fully representative and inclusive of the entire field. With the separatism that now exists in the field it is important to make sure favoritism not be allowed. Somatics is a varied field; this public relations work should not be to the advantage of just a few select practices.

Dissemination of somatics may be achieved through such means as media programs, interaction with the health care system or education system, brochures, videos, and perhaps the creation of a "lay-person's" version of the Somatics journal.
Through efforts to increase the field's visibility, other important goals could also be met. Goals articulated by the respondents of this study include, but are not limited to: explaining the educative and preventative nature of somatics' practices, encouraging daily and life-long participation, and increasing research in the field through funding support.

With a common understanding of the overall goals of the field, specific strategies and plans for achieving these goals may be designed. Implementation would be a united effort, therefore establishing positive bonds and better chances for success.

**Increasing Quality**

The issue of dissemination of the field brings up two challenges identified by respondents of this study: inadequate and uninformed trainings. Problems with the quality of the practices and training of practitioners needs to be addressed by those who develop practices and train others. Additionally, this collective work on the quality of the practices and trainings may directly "break down" some of the separatism in the field.

As those within the field determine standards and increase the quality of the practices and trainings, more delineation of the field will result. Additionally, through the identification of standards and a "pooling" of knowledge, vital information may be offered to the public--how to make informed choices regarding a somatics practice. This would include how to distinguish a worthwhile practice
from an inferior practice and how to select a competent practitioner. This kind of education would serve both the public and the field.

With the establishment of a professional organization, clarification of the parameters, and active outreach projects, the field of somatics could mature as a field, therefore becoming a more viable resource for the betterment of individual lives and society as a whole. As reported by the respondents of this study, somatics has much to contribute. It is hoped that the field will meet its challenges and continue its rich legacy of bodymind education.

SUMMARY

In this chapter, four sections conclude the study. Summary of the Inquiry provided an overview of the research. Learnings reviewed three areas of increased knowledge and understanding of conducting research projects. Further research is proposed in Recommendations for Future Research. Recommendations for the Future of Somatics offers suggestions for resolving issues and improving the field.
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INTERVIEW GUIDE

DEFINITION OF THE FIELD OF SOMATICS:

How do you define the field of somatics?

PERSONAL LIFE HISTORY WITH THE FIELD OF SOMATICS:

Present:
Describe a typical day in your life.
Describe your current (past year or so) activities/involvement with the field of somatics.
How do you feel about your activities/involvement with the field?

Past:
How did you become involved in the field of somatics?
Note time-lines, significant persons, significant events or experiences, feelings, challenges or issues, and high points or advantages in becoming (and being) involved in the field. [These were separate questions that have been condensed here.]

Future:
Where do you see yourself in the future with somatics?

THE ORIGINS AND EVOLUTION OF THE FIELD OF SOMATICS:

Past:
Describe the origins (and evolution) of the field of somatics.
Note time-lines, persons, places, events, challenges and issues in the origins and evolution of the field. [These were separate questions that have been condensed here.]

Present:
Describe the current state of the field.
Describe the challenges or issues of the field.
Describe the strengths of the field.
Describe the weakness of the field.

Future:
Where is the somatics field going?
Or, What is the future of somatics?
PLEASE NOTE

Page(s) not included with original material and unavailable from author or university. Filmed as received.

University Microfilms International
I. Introduce self -- referring to letter sent.

II. If they are interested in participating in the study explain that their participation would include the following:

   A) consenting to and doing an interview of one and a half hours to two hours in length, that is tape recorded and hand notated, and

   B) allowing the interview to be part of a written work, i.e. a dissertation.

III. Inform them of the following:

   A) Since the purpose of the study is to collect the narratives of particular prominent persons in Somatics, they will be featured by name; they will not be anonymous.

   B) They will have the opportunity to review, edit and approve the transcript that will be placed in the dissertation. This step, referred to as a member check, benefits both researcher and respondent, because it insures accuracy and clarity of information, as well as providing a means of control over what is published about the respondent by the respondent.

   C) They will have the right to discontinue participation at any time without prejudice to them.

   D) The tapes of their interview will be returned to them at the completion of the study.

IV. Inquire if there are any questions.

V. Schedule the interview.
THE OHIO STATE UNIVERSITY

CONSENT FOR PARTICIPATION IN
SOCIAL AND BEHAVIORAL RESEARCH

I consent to participating in (or my child's participation in) research entitled:

The Origins and Evolution of Somatics: Interviews with Significant Contributors to the Field.

Seymour Kleinman or his/her authorized representative has explained the purpose of the study, the procedures to be followed, and the expected duration of my (my child's) participation. Possible benefits of the study have been described as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I have raised have been answered to my full satisfaction. Further, I understand that I am (my child is) free to withdraw consent at any time and to discontinue participation in the study without prejudice to me (my child).

Finally, I acknowledge that I have read and fully understand the consent form. I sign it freely and voluntarily. A copy has been given to me.

Date: 12/8/93
Signed: [Signature]

Signed: [Signature] (Principal Investigator or his/her authorized representative)
Signed: [Signature] (Person Authorized to Consent for Participant - If required)

Witness: [Signature]

HS-027 (Rev. 3/87) -- To be used only in connection with social and behavioral research.)
Dear Eleanor Criswell Hanna,

The interview you graciously gave me for my doctoral study is ready for your review, editing, and completion. Enclosed is a copy of the transcription of our interview.

Unfortunately technical problems with the tape recordings rendered a good portion of interview material untranscribable. I hired an audio-specialist who at first said there would be no problem enhancing the tapes, but after much time, energy, and money spent declared them the worst he had ever worked with. The transcriptions are the results of the combined efforts of the audio-specialist, two transcribers, and me—piecing in information from my notes of the interview.

[nt] indicates where the material was untranscribable. When a spelling or meaning was in question then [?] was used. These bracketed messages will not appear in the final document.

Enclosed is the list of questions and areas of inquiry I used as a guide in the interviews. To get clear and accurate information I would really appreciate it if you would take some time and respond to those that are incomplete or lost from the transcription. You can write or tape record your responses, or, if you prefer, we can do a telephone interview. These additions will be included in the dissertation as you word them. Any tapes will be returned to you at the end of the study.

To give you the option of editing it on a computer, I have enclosed a DOS formatted 3 1/2 inch floppy with a copy of the transcription in Word Perfect 5.1/5.2. (I will send it on a 5 1/4 inch floppy if you need—just call.) Be sure to send me both a hard copy—a print out, and the disk.

Please return all to me by July 12, 1993. If you have not returned the reworked text or communicated with me about it by then I will assume approval on the transcription and use what I have.

Thank you so much for your participation. You are invaluable and key to the study. I look forward to your response. If you have any questions, or want to set up a telephone interview, you can reach me at (614) 488-3041.

Sincerely,

Michele Mangione

PROGRAM AREAS

Adapted Physical Activity
341 Larkins Hall
292-6236

Exercise Science
129 Larkins Hall
292-5687

Health Education
215 Pomerene Hall
292-6116

Sport, Leisure & Somatic Studies
246 Larkins Hall
292-6538

Teacher Education
305A Pomerene Hall
292-3679

College of Education
June 29, 1993
Michele Mangione
1529 North Star Road
Columbus, OH 43212
(614) 488-3041

Dear Eleanor Criswell Hanna,

Thank you for calling yesterday. I was delighted to hear of your plans to work with the transcription. I am writing to let you know of my deadlines and when I will need your material. Since I have to turn in my dissertation August 16, and must have time to work with your interview, I would like it back by August 1.

Your interview was great: you were clear, thorough and generous. I was upset to lose some of the valuable and interesting information you shared. Please do not think that the problems with the tapes had anything to do with you. We can only guess at what caused all the static on the tapes of the two interviews from northern California. Since I flew back to Ohio with those tapes and mailed the tapes of the southern California interviews before leaving California, it is highly likely that something to do with the flight or the airport affected the tapes.

If you have any further questions please call. Thank you for your time and attention to this letter.

Sincerely,

Michele Mangione
M: Describe a typical day of yours. You could describe any real day--yesterday or today, for example. I am looking for a sense of your daily life.

E: Would this be both professional and personal?

M: Both would be great. You do not have to reveal anything you do not wish to reveal.

E: Are you interested in just my professional day or my total day?

M: Total.

E: I begin the day . . . I wake up and do some studying. I have a study period and a writing period. Then I do a set of somatic exercises and yoga postures. I do the "cat stretch," developed by Thomas Hanna. After the cat stretch, I do several yoga postures, including the Salutation to the Sun. Depending on what day it is, I might start with a session here at the Novato Institute,
which would either be a psychotherapy/biofeedback session or a Somatic Education session. If it were one of my academic days, then I would go to Sonoma State University, where I am chair of the Psychology Department. I would be having office appointments. I might take a walk at lunch. Because I am department chair, the only class I am teaching right now at Sonoma is Biofeedback and Somatic Psychology. And I am assisting in a biofeedback training sequence for professionals. Following an academic day, I would arrive home at about 4:30, come back here, and I might have one, two, or three Somatic Education or biofeedback psychotherapy clients. If it were Friday, then I would be here from about 8:00 a.m. seeing clients. Then I would go home and do another Somatic Education exercise set and then a somatic yoga session.

M: How do you feel about the day you described?

E: It is very satisfying. Fulfilling.

M: How do you define the field of somatics?

E: Somatics is a term coined by Thomas Hanna in 1976. He changed the word "somatic" from an adjective to a noun by

Appendix B: Criswell Hanna 2
adding the "s". It is an umbrella term and serves to define an area where mind-body disciplines come together. It is multidisciplinary: it includes different disciplines, research that has been done with them, and the theoretical exploration of them. Although it focuses on the mind-body integration, the emphasis is on the body, as opposed to psychology, which focuses on the mind. Somatics springs from Thomas's notion of the soma being the body experienced from within. It involves coming at the body from a functional perspective.

M: What has been your involvement in the field in the past few years?

E: In the past couple of years, since Thomas's passing, I have been taking over more of the things he did with the magazine and the Institute. In the past two years, my involvement with somatics has broadened and deepened. I originally came at it from a yoga perspective, with its mind-body integration, in 1967. (I began my involvement with yoga around 1961 with an interest in meditation. In 1966-67 I began to add the bodily yoga practices.) Then I included biofeedback, and somatic exercises, first with Moshe Feldenkrais in 1973 and then with Thomas Hanna. And

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of course, I'm involved with the Somatic Society, of which I am now president, although I did not always have a central role as I have now. So in the past couple of years, I have spent more and more of my time doing Somatic Education. I have spent more of my time with the Somatic Education sessions and workshops. Since I always served as Thomas's right-hand person, for 18 years, I am extremely familiar with everything and helped with everything.

M: You were doing the Somatic Exercises with clients?

E: Some, yes; I trained with Thomas in Australia in his training program in 1981. I would do some exercises with clients every once in a while, and do hands-on, but I worked mainly with other aspects of the Institute. I began my hands-on work by giving Thomas two massage/ Somatic Education sessions per week (Monday and Friday evenings) so that he would remain physically comfortable and have a chance to experience some of what he was giving to others. But in the sharing that we did, we took care of different functions; for example, I took care of the management side of the magazine, while he did the editing.

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So with his passing it was an adjustment, but not impossible.

M: How do you feel about your involvement?

E: Well, it has been very challenging, to say the least. But also it has been satisfying, extremely so. It has been kind of like developing a particular aspect, a lot more hands-on, a lot less psychotherapy. If I go through a day and look at it, I may work seven, eight, nine hours of hands-on—that is quite a workout. It is so satisfying because of the fact that the results are so much more immediate than with psychotherapy, or with being a college professor, where it takes years to see results. With certain kinds of Somatic Education activities, the results are immediate.

M: How did you come to be involved in the field of somatics?

E: When I was at the University of Florida from 1966 to 1968, I became interested in the effects of optokinetic (visual) stimulation on the brain. I was interested in the physiological correlates of learning. So I studied
with Frances Matthews, an EEG technician at the V.A. Hospital in Gainesville, Florida, and became involved in biofeedback. I also became interested in yoga as it contributed to the development of the person. I was very interested in human development and human potential. I considered that part of our reason for existing was to contribute to development of the evolution of the universe through our development as a species. I was interested in existential philosophy. I met Thomas Hanna and we began to dialogue about these ideas. There was an exchange—as he was running across things in philosophy, I would go to the library finding the psychological and physiological correlates. We were colleagues. That was part of my beginning. This was prior to the development of the word somatics, but it was the precursor to somatics. He and I had a very fruitful dialogue that continued over the years. In the course of it, I went on to work for Sonoma State University. Through our interchange, Thomas and I developed a sense of somatics over the years.

M: Talk more about the time you worked in Florida—when you were investigating all the information.
E: Let me add that I was completing my doctorate in educational psychology and teaching at Jacksonville University. I began my exploration of biofeedback when I lived in California, in the summer of 1967. I was living in the Laguna Beach area and went up to visit the University of California at Irvine, to see if there was any EEG research going on, and found a project that was being done. Joe Hart was conducting research on hypnosis susceptibility and alpha brainwaves at U.C. Irvine. We met and I started to do library research on EEG for him and we exchanged information. I returned to the University of Florida to complete my doctorate before moving out here permanently. I began teaching at Sonoma State University, and I made biofeedback part of the physiological psychology course I was teaching at that time.

Back to when I was an undergraduate in education classes and in the classes on learning: I have always had a fascination with development to achieve growth and actualization. I wanted to know, what would be the brain changes that accompany learning? At the time, that was an unusual question; I was intrigued by that.

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Just to go back in time, as I was growing up I was very somatically active in that I studied dance for a number of years, as well as competitive swimming, and I did ocean marathons. So I was athletic back then. I had a sort of athletic and dance experience earlier in my life, but then I went very much into academics in college and graduate school and sort of diverged from athletic things and came back in again through my interest in somatics.

M: How did you get into biofeedback?

E: I have always had an interest in how human beings behave-- their reasons for their behavior, motivations-- wanting to understand why they behave the way they do. So from an interest in education and wanting to contribute to the cognitive development in children, I became aware that to be really effective in helping in the development of children, you really need to work on another level. This interest took me from being an elementary school teacher, which is what I majored in at the B.A. level, into counseling and guidance, and from there I went into development and educational psychology. I went from being interested in education into more and more looking at
behavior per se, and then at the physiological correlates of behavior. So there is sort of a natural progression.

M: What are the challenges of the field?

E: One very big stumbling block is the fact that our society is growing in appreciation of somatics and alternative care but it is a long way from total acceptance. One of the obstacles is that people who could be very much helped by it may not be ready to understand, accept or allow themselves the opportunity to learn it, and that is uncomfortable. It is poignant.

With regards to some of my other work, one of the obstacles or frustrations was the fact that there was little technological support for the research I was doing. There is more and more today. The capacity for research for these technological functions is only at a certain stage of development and it is almost getting the support it needs to develop. It is exciting to be able to record the physiological changes that one can experience in another way, to be able to tease out data to support them. One of my master's students who was in the training program at Thomas's Hanna Somatic Education course

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recently ran some data showing the microvolt levels of particular muscles before a period of training and then following one session. Looking at data like this is exciting.

I think that one of the obstacles for me is that I am on a very long timeline, and when I am working on something, it may be years before it comes into acceptance or availability. You do not know at the time whether you are working on something that is going to have validity. But you have to pursue it. Back in 1967 when I first started teaching yoga classes--or with some of the other things I have done in my life--there were not the books or other supportive elements available as they are today. But I find that as you continue to pursue these things, they become incredibly common. I tend to be precognitive--seeing into the future. I do not know if that is true of others.

M: You touched on some people who have been significant, would your talk some more about the people who have influenced you?
E: I think that Yochanan Rywerant and also Sidney Jourard, who was very interested in somatic matters, were big influences. Sidney was influenced by various sorts of studies on touch—where on the body the person is being touched, and by whom, and the body contact by someone else. In those days, if you looked at a male, he might have had a right hand that was significantly touched, by shaking hands, but not a lot of other touches. Men have traditionally feared that kind of contact.

I am sure that I have left out some significant people in somatics. For example, I was greatly influenced by Feldenkrais during my training with him in 1973. Joe Kamiya, Michael Murphy, and certainly many more were significant to me. Many people from many disciplines and human activities have influenced me. Some of the people who have been significant to me are not people I know personally.

M: We began with how you got involved with the field of somatics. What are the advantages? What kept you in the field?
E: Some of the advantages are the fun stuff and the effect on my own health, although I do not have any information on how I would have been without it. I have to say that I have been very productive and very energetic throughout my life. I am in extremely good health. I have very little illness and I believe I have escaped all sorts of things that could have happened. I was struck by how the past two years have been incredibly difficult, and still at the end of all that I was healthy. One of the highs to me has been helping to train younger practitioners and to see them grow in confidence, go out in the world and work, and be productive. Also, one of the highs is to experience somatics—to learn more and more about it. It is a growing field: diverse and creative. The biggest pleasure is the work with clients. Another exciting thing is to live long enough to find research more and more confirming early insights, to see one's work evolve. It is a high to do one's life work. It is so positive, so satisfying.

M: Is there anything else you want to add?
E: I would like to add one of the satisfactions—which is to learn more and more about somatics and to also have more people involved with it.

I am learning more about anatomy and physiology by reading books. There are layers and layers of understanding.

M: When you think of or imagine the future of somatics, what comes to mind, where do you see yourself?

E: Good question. I do not really know. I will see more clients. At some point it will be necessary to retire. I would imagine that at some point I will be working more with the magazine. I want to produce resources that will be available to others--video tapes, audio tapes, and books. I am completing a book on biofeedback and somatics. In the future I may be writing more, consulting more. I expect to find myself in whatever role or wherever I am needed, doing what events, people, or circumstances may determine. For example, Sonoma State University is going through very big changes. What the format is going to be, I really do not know. We are in the process of developing a program that will be fostering different kinds of somatics. There are a variety of

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institutes in the area of somatics that have different functions. These are free-standing institutes where students will take some of their training as part of the B.A. With that, outside of the regular Psychology Department's curriculum, they can begin their somatic specializations. I may do more teaching of classes here or work with people to do more somatic studies.

That reminds me of something else that is part of my history. I am the founding director of the Humanistic Psychological Institute, now called the Saybrook Institute. I was the director from 1970 to 1973. I stepped down as director and became associate director, naming Thomas Hanna as director. It was through this institute that Thomas established a training program (in 1975) for Moshe Feldenkrais, the first one in the United States.

M: The next part is about the origins and evolution of somatics. What is your understanding of the origins and evolution of the field?

B: If we look at it in terms of Eastern culture, India and so forth, it is thousands of years old. Look at the

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Chinese type of somatic practices, such as t'ai chi, or the Japanese martial arts. But back in the early 1900s in Germany, in Europe, there was a very fertile interest in the what has come to be the domain of somatics. Consider F.M. Alexander, his somatic explorations, and Ida Rolf, and others; these are contemporary versions. There were explorations and experiments by various individuals in the U.S. and Europe.

Thomas was interested somatic philosophy. His first book, *Bodies in Revolt*, predates his acquaintance with and study of Feldenkrais. The first time Thomas ever heard of Feldenkrais was after I went back to Florida for a visit. I had heard about Feldenkrais from Will Schutz and experienced one of his exercises. That was prior to Thomas leaving Florida and coming to California. Moshe and Thomas established a very close friendship which continued for several years, and then they went in separate directions. This was a very close and very loving relationship. I have been very focused on Thomas Hanna and his work because at a certain point in my life I sort of made a commitment to foster his work, which I continued for many years. I have been so extremely focused on his understanding of somatics--pulling together

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the pieces of it--that my mind has not been as much on the other expressions of the field. In the past two years, I have been even more focused on his work. So in regards to the history of somatics, I am pretty biased.

Once I heard that people were saying that they had "studied with" Thomas Hanna. I told Thomas about it, and said I had "studied with Thomas Hanna". He replied, "I have studied with Eleanor Criswell". Actually, we, Thomas and I, studied with each other. We spent hours upon hours in dialogue and information exchange. I studied with him for many years; he studied with me. In the last two years I have been studying Somatic Education more intensely, because before his death he carried his side of it; now I am having to carry both sides of it. So I have been reading his work more than before. I typed a lot of it; in the early days I would take a lot of his dictation. In the past two years I have been studying more because of what I am doing. I have been listening to his tapes and watching his videos. I have, in a sense, been studying with him more than ever. But it is broadening out a little bit. It was extremely focused and now certain other areas are beginning to come in; for example, psychotherapy is coming back in.

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M: What are the challenges or issues that the field faces?

E: I guess the first one is whether people know about it or find it relevant—becoming accepted. The exciting thing to me now is the number of people who have heard of Functional Integration and have tried it, and the number of people who have been trained and are available. A big question in some states is whether or not Functional Integration practitioners need massage licensing. Is it an educational and learning process or is it therapeutic treatment? I think this is an issue that is going to become more focused. The battle remains to help people understand that somatics is an educational process. The person is not being treated from a third-person perspective. The person's experiences have value. He or she is engaged in a process. Some of these issues also come up in regards to biofeedback, which is a little bit more therapeutic.

Surveys show that a vast number of the population would be interested in alternative approaches to health. Among the general population, certain people have a clear readiness. Some people are able to recognize the validity of

Appendix B: Criswell Hanna 17
somatics. And some are not quite ready to be self-regulating. Many are already engaged in the process.

M: Describe the strengths of the field.

E: It is extremely empowering to people. You feel more whole, more balance between mind and body. People can get very disconnected and in doing that they cannot express themselves and they can be cut off from things. Somatics is a natural, ancient, non-technically based approach to health and well-being. It is wholesome and applies to a variety of conditions. It also has a lot of applications in society: arts, sports. It is very complementary, and it can work nicely as its own thing.

It is a lot of fun. It is very joyful. For example, people in psychotherapy are very quiet about their involvement. Out here in California, there are many people who see therapists; they may talk about psychotherapy, but often they are very quiet about it; it is confidential. But somatics is very joyful, so people often want to tell everybody. They want to include everybody. It is extremely joyful and expansive, so that is part of the pleasure. It is certainly joyful.

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Somotics is interdisciplinary, including many different fields. Also, it is very multi-cultural because we all have bodies and we all grow up in different cultures. There are different ways to understand somatics. The body is a very unifying theme. So one of the strengths is that it has great potential.

M: What are the weaknesses of somatics?

E: Right now I think one of the weaknesses is the separateness of the different orientations. I think that some of the orientations seem to exist in separate worlds. More sharing would be enriching to all of us.

Something that may possibly come up is the issue of licenses, and that has some drawbacks and resistance. For example, the whole issue of licensing is very debatable within the field--whether there should be a standards of practice that could be shared or other ethics that could be shared. I would hope so. One of the things the field of somatics has now is a kind of openness; it has been kind of free. Free to develop and explore. It has been its own thing. I would hope as it develops that it

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continues to have the freedom, and to safeguard the welfare of participants. When licensing comes in, it tends to become more restrictive. All sorts of issues come in around that--issues of testing, which is not bad in itself, but then who is to determine what is tested? So one of things we have tried to do in Somatics over the years is present the different somatics disciplines and a wide range of information. The magazine provides a place to be featured so that a discipline would be available to consumers and be part of an open forum and information sharing.

M: Describe the current state of the field.

E: I would say that it is becoming more and more accepted by the population. I cannot speak for other parts of the country or the world, to say just how prevalent it is. I think it is growing and there is beginning to be more of an interchange between medicine and alternatives, between practitioners with different disciplines and different views and different techniques that are very valuable. So there is lots of room for different ways.

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I am also hearing more from other professions—chiropractors, physicians. Its effectiveness and a lack of side effects and other costs are beneficial.

M: How are you hearing from them?

E: Through Somatics, orders for tapes and materials, and phone calls. I can only imagine what they are doing with these somatics educational resources.

I know what happens here sometimes—I will be working with a client and then he or she will go back to the doctors to share experiences and progress.

M: Where do you see the field going in the future?

E: Well, I see more and more people training and more people serving as doers. It is a very interesting process in that people who have been consumers in somatics often will return to learn how to benefit others in the same way. So as they are trained and they train other people, there is rapidly expanding exponential growth.

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As with all things, *Somatics* serves a purpose for a time—for as long as it is needed. How long this will be I do not know. It goes out all over the world to very special, somatically aware of people in many countries. I think it is growing slowly. We do not do much to promote it, although I think we can start. It happens just by word-of-mouth. It has been more of a magazine for practitioners than participants, although there are certain educated lay persons who are subscribing to it and are interested in it at that level.

M: What is the difference between the magazine and the Somatics Society? As a subscriber I am automatically a member of the Society.

E: Let me say that the Novato Institute in Somatic Research and Training was founded in 1975 and the first issue of *Somatics* came out in the summer of 1976. The Somatics Society was founded in 1981. We founded the Somatics Society to give people a chance to be in an organization, to belong. It is like the National Geographic Society in that you are part of it and receive the magazine. We structured it that way on purpose to
allow the different somatic disciplines to have a meeting ground that is free of conflict.

M: Do you have all the back copies of the announcement flyer available?

E: I do not know, but what you might want to do is call Allegra Hiner and tell her you would like a copy of all of the previous newsletters. They should be available. A person put together an index of Somatics up to a certain day as a part of her master's, it was couple years back, but that is all I have. I have a copy somewhere. It is kind of interesting to look at because of the different topics.

M: Anything more on the future?

E: I think it is going to be a real cliff hanger as to what we as a species do. Are we going to decide to save the earth or not? Along those lines, are we going to continue to have a world in which it is more and more challenging to be healthy, to be somatically aware? I think as citizens we are in the process of making a difference by our actions. I would hope that the future

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continues to be favorable, not only for humans but also for other animals. There are other species, and there are plants. Somatics as a discipline recognizes this, and that is one of its great strengths.

M: Thank you very much.

E: You are welcome.
Dear Don Hanlon Johnson,

My name is Michele Mangione and I am a Ph.D. candidate in Somatic Studies at The Ohio State University. Professor Seymour Kleinman, who developed the program, is my advisor. My dissertation project calls for interviews with a number of prominent people who are generally recognized as significant contributors to the emerging field of Somatics.

I would be very grateful if you would agree to participate in this study. Because of your knowledge, experience and reputation, your contribution to this dissertation will be invaluable. Your "story" would provide a unique dimension and perspective to this project, which is about the origins and evolution of the field of Somatics.

I hope you are willing to participate in the study. It would be necessary to meet for a one-and-a-half to a two hour period. In our interview I would like to discuss with you your perceptions of the field of Somatics, focusing particularly on its history, and on your involvement in the field. With your permission, I would tape-record our interview conversation. I will have the tapes transcribed and send you a copy for review, editing, and final permission to use the information. Upon completion of the study your interview tapes will be returned to you to do with as you please.

I will be in contact with you shortly. However, if you have any questions you may telephone me at (614) 488-3041. Thank you for you time and attention to this letter. I look forward to speaking with you.

Sincerely,

Michele Mangione

January 1993
Michele Mangione
1529 North Star Road
Columbus, OH 43212
(614) 488-3041

Program Areas

Adapted Physical Activity  Exercise Science  Health Education  Sport, Leisure & Somatic Studies  Teacher Education
341 Larkins Hall  129 Larkins Hall  215 Pomerene Hall  246 Larkins Hall  305A Pomerene Hall
292-6226  292-6887  292-6116  292-6538  292-5679

College of Education
I. Introduce self -- referring to letter sent.

II. If they are interested in participating in the study explain that their participation would include the following:

   A) consenting to and doing an interview of one and a half hours to two hours in length, that is tape recorded and hand notated, and

   B) allowing the interview to be part of a written work, i.e. a dissertation.

III. Inform them of the following:

   A) Since the purpose of the study is to collect the narratives of particular prominent persons in Somatics, they will be featured by name; they will not be anonymous.

   B) They will have the opportunity to review, edit and approve the transcript that will be placed in the dissertation. This step, referred to as a member check, benefits both researcher and respondent, because it insures accuracy and clarity of information, as well as providing a means of control over what is published about the respondent by the respondent.

   C) They will have the right to discontinue participation at any time without prejudice to them.

   D) The tapes of their interview will be returned to them at the completion of the study.

IV. Inquire if there are any questions.

V. Schedule the interview.
CONSENT FOR PARTICIPATION IN
SOCIAL AND BEHAVIORAL RESEARCH

I consent to participating in (or my child’s participation in) research entitled:

The Origins and Evolution of Somatics: Interviews with

Significant Contributors to the Field.

Seymour Kleinman

(Principal Investigator)

or his/her authorized representative has

explained the purpose of the study, the procedures to be followed, and the
expected duration of my (my child’s) participation. Possible benefits of the
study have been described as have alternative procedures, if such procedures are
applicable and available.

I acknowledge that I have had the opportunity to obtain additional information
regarding the study and that any questions I have raised have been answered to
my full satisfaction. Further, I understand that I am (my child is) free to
withdraw consent at any time and to discontinue participation in the study
without prejudice to me (my child).

Finally, I acknowledge that I have read and fully understand the consent form.
I sign it freely and voluntarily. A copy has been given to me.

Date: 12/8/93

Signed: [Signature] (Participant)

Signed: [Signature] (Principal Investigator or his/
her Authorized Representative)

Signed: [Signature] (Person Authorized to Consent
for Participant - If required)

Witness: [Signature]

HS-027 (Rev. 3/87) -- To be used only in connection with social and behavioral
research.)
Dear Don Johnson,

The interview you graciously gave me for my doctoral study is ready for your review, editing, and completion. Enclosed is a copy of the transcription of our interview.

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[nt] indicates where the material was untranscribable. When a spelling or meaning was in question then [?] was used. These bracketed messages will not appear in the final document.

Enclosed is the list of questions and areas of inquiry I used as a guide in the interviews. To get clear and accurate information I would really appreciate it if you would take some time and respond to those that are incomplete or lost from the transcription. You can write or tape record your responses, or, if you prefer, we can do a telephone interview. These additions will be included in the dissertation as you word them. Any tapes will be returned to you at the end of the study.

To give you the option of editing it on a computer, I have enclosed a DOS formatted 3 1/2 inch floppy with a copy of the transcription in Word Perfect 5.1/5.2. (I will send it on a 5 1/4 inch floppy if you need--just call.) Be sure to send me both a hard copy--a print out, and the disk.

Please return all to me by July 12, 1993. If you have not returned the reworked text or communicated with me about it by then I will assume approval on the transcription and use what I have.

Thank you so much for your participation. You are invaluable and key to the study. I look forward to your response. If you have any questions, or want to set up a telephone interview, you can reach me at (614) 488-3041.

Sincerely,

Michele Mangione
June 20, 1993
Michele Mangione
1529 North Star Road
Columbus, OH 43212
(614) 488-3041

Dear Don Johnson,

Enclosed is a copy of the transcription of our telephone interview. It came out O.K.—just some to-be-expected places where a few words were lost. Please read it for accuracy, clarity and completeness; delete, add or edit as you see fit. You also have the option of approving the transcription as it is. If so, telephone or send me a note indicating your approval.

Because of my pressing deadlines I need to have it back by the first of August. I know this is not much time so I am enclosing a check for twenty five dollars for you to use to mail it back to me via next day delivery. If you have not returned it or communicated with me about it by then I will assume approval on the transcription.

In my review and work with the transcriptions, I have used brackets [ ] to show where I have added word(s) and/or something was not transcribable. The letters nt within the brackets means there was material that was not transcribable. The brackets will not appear in the final document.

Thank you so much for re-doing the interview and for your participation in my study. If you have any questions you can reach me at (614) 488-3041.

Sincerely,

Michele Mangione

College of Education
Repeat Telephone Interview with Don Hanlon Johnson  
7/11/93  
D=Don Hanlon Johnson  
M=Michele Mangione  

M: I would like you to give me your definition of the field of somatics.

D: I pretty much think that Tom Hanna's definition is good. I use that a lot. I think that in our original interview I did say that he talks about first person experience. I felt also to add to that [definition] second person experience. I see the body as not only as the individually experienced reality but also the socially experienced reality.

M: I have our original transcript here also.

D: Do you have Tom's definition?

M: Yes. Let's go to the question of how you came to be involved in the field of somatics. How did you become involved?

D: Well, I really came to it through philosophy and theology and spiritual quest. Where in both philosophy
and theology, I was very attracted to the notions that spoke about the importance of experience, the importance of the immediacy of experience, and the importance of getting in touch with experience. Yet I felt that I did not know how to do that . . . even through meditation techniques and what not. But having that orientation when I first encountered Sensory Awareness, Rolfing, and Bioenergetics, it seems that opened up that area for me in a way that I had not been able to get to through philosophy and spirituality. Those were important.

M: Did you come to these experiences experientially or did you read about them? Did you read about say, Sensory Awareness, or were you participating?

D: No, no it was in the sixties out here and I ran into people--I mean I went to Esalen and encountered the teachers. So I was actually meeting various people during the sixties when there was so much ferment going on and we were all forming new ideas. Certainly psychedelics played a big part, too, of making [me] aware of the richness in bodily experience in a direct way--in the psychedelic experience.
M: You, at some point, trained with Ida Rolf. When was that?

D: From '71 until '78. I originally did my training in '71 and then I did different trainings with her off and on until [nt one or two words].

M: A confusion I had from our first interview was whether the therapy sessions you spoke about conducting were Rolfing of psychotherapy. I assumed them to be Rolfing sessions.

D: I am not sure what you are referring to because my work evolved over a number of years.

M: Did you work as a Rolfer?

D: I did, yes.

M: Do you also work as, or did you, also work as a psychologist?

D: No, but in the later years my work moved more in that direction. I never literally worked as a psychologist.

Appendix C: Johnson 3
M: In our original interview, I asked a question about significant people in your life. You mentioned Ida Rolf and others. Would you talk today about who has been important to you in the field of somatics?

D: Charlotte Selver has been extremely important. Judith Aston. Bonnie Cohen. Moshe Feldenkrais more indirectly, but [he] still had a big impact, and does have a big impact on my way of thinking about the work. Although I had very little contact with him. Robert Hall at the Lomi School. Emily Conrad Da'oud. And also an osteopath at the old school, Elliot Blackman. A chinese teacher Ching Thun Ou--spelled Ou.

M: Could you spell her whole name.

D: If you want. Ching and then Thun and then Ou.

So those have all been important to me.

M: You, in the first interview, referred to Charlotte Selver as almost a spiritual mentor.
D: Yes, in certain sense. I mean, she was born at the turn of the century and lived the whole century, and at 93 years old she is still very alive and inquisitive. It is quite moving to me to be around her because of the how she is never fixed in some kind of form of teaching or idea. She continues to be alive and open to the world. I think that it is quite a wonderful thing to be in her presence—to see that.

M: When were you involved in the different somatics experiences? When did you do the Rolf training?

D: That was in '71. I practiced Rolfing . . . formally as a Rolfer between '71 and oh, I guess, '85 something like that. In 1980, I started teaching in this program. In 1983, I guess, I took over the chairmanship of the program. Pretty much around that time, or shortly after I stopped doing private sessions.

M: And you also wrote two books, Protean Body, then Body . . .

D: Then I wrote my first book in 1978, I guess it was, and my second one in 1983.

Appendix C: Johnson 5
M: You stopped doing the Rolfing and were involved in the program. I am assuming that became your fulltime focus, your fulltime interest. Is that correct?

D: Yes, and then writing and research became my focus after that.

M: Ok. I am just checking my notes here. Give me a moment. In terms of you coming into and being involved in somatics, what has been the high points of those years? Or another way of asking that question is: what continued to draw you into somatics?

D: Well, I think my experiences with my first Rolfer were so powerful. I mean, it was really a very powerful . . . experiences drawn out over a year or so, when I was having my first Rolfing sessions. That was really important. Then studying with Ida was a very intense [nt two or three words] over the years. And working with people at that level.

And then each time I met one of these people that I had mentioned--when you had asked me who had influenced me--
those are all very big experiences for me. Each one of those people.

M: What would have been some of the challenges or issues that you encountered along the way.

D: Well, do you mean for myself or in the field?

M: Well, you in the field. You talked in the last interview about the struggle to get the program established--money issues, and some personal things. You do not have to answer today, if it does not make sense.

D: Well, I just need more focus from you, whether you are talking about my personal challenges or institutional challenges, or what I see as problematic in the field, or what. I just need more focus.

M: Ok. Your personal or institutional ones. I have another question later about the strengths and weaknesses, or the challenges within the field. Now I would like to focus on your personal involvement with the field.
D: Well, I just think it is hard working in a marginal field. If that is what you mean by the money, I do not remember what that was about. But, in a field that is not recognized by the mainstream, we have always been on... for several years the four of us shared a full time facility salary among the four of us to develop a program. Just teaching in the program meant a huge drop in my income because as a private practitioner one makes a great deal more than teaching. So, to teach in a small school like I have always done in these years, it has been difficult. It is difficult... it is much easier now, now that the field is known, now that our program is well known, but in the early years, it was very hard for graduates to actually go out and practice somatics in the clinics and stuff. But now it has become an accepted thing but in those days it was hard.

M: To conclude my section on your past--your getting involved and being involved with the field--do you have anything else to add about your coming to and being involved in somatics over the years? Any other people or experiences that you can think of?
D: Well, one thing I have not said, in terms of the content of those experiences, is that somatics, from the outset, seems to be very relevant to political, social, ecological problems. I experienced it that way from the beginning and then when I got in the field I realized that not many people experienced it that way. They experienced it more individualistically. I have always felt that way--it really drew me into the field. I felt that really getting in touch with my body in that way, made me more sensitive to the earth and other people. So I felt that it was part and parcel of what people were trying to do to change the political situation and the social situation. And also, make people more capable of acting in the world. That has still been a focus of mine. It is little more commonly shared than before, but it not too much. No, actually I think it has changed quite a bit. More and more people field think that way.

M: Ok, good. Thank you. My next whole area of inquiry is about your present involvement with the field. Describe what you are currently involved in--say in the past couple of years, or less, whatever seems like the present to you.

Appendix C: Johnson 9
D: Well, you know about the program. Then kind of, on
the side of the program, I would say that, in general, I
have been trying to establish liaisons between somatics'
teachers and leaders in other institutions. The
institutions are basically the biomedical research and
religions--institutional religious groups. Primarily
those. So I have been doing a lot of seminars and
programs to groups. Somatics has a lot to say about
rethinking a person's health and to experiences in
science. [nt one sentence] And then also I think that
somatics has a lot to say about helping religious groups
get clearer about a healthier approach to the body in
religion. That builds out of older parts of all the older
traditions that involves older attitudes about healing,
about hands-on work, [nt] ritual, and things like that.

M: You mentioned in the other interview that you were
finishing up a book.

D: It is all finished.

M: It is all finished now. Great.

D: Coming out in the fall.

Appendix C: Johnson 10
M: Great. Ok. Then before I go on into the section on the future, is there anything else that you would want to add about the present. Sounds like you were pretty complete, but I just want to make sure.

D: No, I think that is it.

M: Ok. Now, when you think of or imagine your future in somatics, or you picture yourself there, how do you see yourself in the future? What do you see yourself doing?

D: In the past ten years, I have spent an awful lot of time organizing. More time than I would like. You know, developing the program, working on the state level about legislation, credentialing, and all that kind of stuff. I am pretty much at the end of my rope about that. [I am] wanting to give my time more to research in somatics. Less elementary teaching, more [nt rest of sentence].

M: There is a shift in focus from here. We just were working with just your own life in somatics and now we will be focusing on just the field. The first question I have here is, about the origins and the evolution of the

Appendix C: Johnson 11
field of somatics. How would you say it began, or started . . . ?

D: Well, I think the most clear origins, as far as you can make categories out of things, are in the middle of the last century when there was a lot of movement between Europe and the eastern seaboard. [There were] teachers who were trying out new ways of relating to body movement, breathing, and gymnastics. Modern dance. There is pretty much a continuous tradition from those teachers around the 1850s and modern teachers--you can pretty much a trace the line.

M: In our previous interview, you talked about both your role and Thomas Hanna's role in the creation of the field. Talk about that here today.

D: Well, until Thomas started a magazine and defined somatics, there was no definition of somatics. There was no . . . some people thought of a field, some people thought there was a lot of similarity, but nobody talked about the field. So, he talked of the field. And I have written about the field and started the program based on treating it as a field. So, it was the two of us who

Appendix C: Johnson 12
started saying publicly, that all these methods share enough in common and were different enough as a group from other kinds of treatment, like physical therapy, biomedical research, and mainline psychology, that it deserved to be called a field, and looked at as a field, and all that. Any field is an artificial construction, I mean, you can cut the pie any way you like. That is historically what happened. But Tom was really the first person to define it that way.

D: How did you meet Thomas Hanna?

A: Well, I knew about Somatics magazine and my first wife, who is dead now, actually had made contact with him for some reason, but I do not remember, and I then wrote him from Paris and offered him an article, which he took. Then when I came back from San Francisco, he invited me out to lunch. Our backgrounds are very similar. We are both philosophers.

M: I am again working with my notes-- give me a moment. I am going to move from the category of the past of somatics to the present. Is there anything else that you would
want to say about the origins, the evolution, or the past of somatics.

D: Well, one thing that has been true of most of the pioneers, and also most of us who came after, that has not been thematized, is that there is always a lot of cross cultural work. Ida, for example, studied tantric yoga. Feldenkrais studied [nt], and karate. Elsa Gindler and Ilse Middendorf studied Eastern breathing techniques. So, there has always been a lot of interest in bodily practices of other cultures. That has not become a theme in the studies. One of the things that we are doing here at the institute is trying to make that a theme, we are trying to see how Asian approaches, Native American approaches, and African American approaches dovetail with Western European approaches. By making it in that way, somatics has become a part of a whole movement in culture to see other connections, and how other cultures do it differently. And how that enriches us.

M: Describe the current state of the field of somatics.

D: Well, at least now there are three or four graduate programs or sequences in somatics. There is yours,
Naropa, and John F. Kennedy has a few courses in it. Some of the schools . . . I am not sure all of them have different courses in it. But at least it is minimally recognized, and it is not just our school. But that is nice. In terms of the bay area, most of our graduates now are pretty much first throughout many clinics and kind of working in the mainstream which is very nice. We have a lot of people in Europe and they are very well accepted over there--my work. There is a big movement in Europe--in France and Germany, particularly--called Somatotherapy. I do not know if you know of any of that stuff, but there has been international congresses every year--with hundreds of people.

M: I have heard a little bit. Did they take the word before or after Hanna?

D: After. There is quite a large movement now. It still has very little impact on mainstream medicine and their psychology though. So, it is large in numbers, and there certainly far more interaction among all the various branches of what we call somatics than there was ten years ago. It made pretty of much of an impression. I noticed all of . . . the Bill Moyer special and all the body mind
stuff going on in the country now, that has gotten a lot of publicity, but there is virtually no mention of somatics.

M: I have noticed that too. Would you say that is one of the challenges or issues of the field? That it has little impact? Or what would you say some other issues are?

D: I would say that is a big, big issue right now for somatics people to learn how to do some serious inquiry and serious research so that there would be some credibility to the work. I think there is a challenge in getting out of the white-middle, upper-middle-class-ghetto and taking part in broader cultural movements, and being more aware of the political [nt]. I think there should be more marriage between ecology and somatics people because they are more interested in physical reality. I think there has to be a lot more cooperation, there is too much sectarianism for my taste around cult figures--heads of schools [nt].

M: When you say cult figures, you are referring to particular somatic....

Appendix C: Johnson 16
D: The stars. You know, they have their own schools. Individuals. No, I do not want to name names.

M: Right. But you are not using cult as would, say, the media.

D: Well, it sometimes borders on that. I mean certainly not extreme as David Kurish, but some of them have similarities where people think their own messages are the salvation of the world. And this particular [nt 1 word] has the truth and all that stuff. So it is [nt rest of sentence].

M: Any other issues or challenges in the field.

D: Those are enough.

M: Describe the strengths of the field.

D: I think that the quality . . . I think that the level of the human problems that we are able to deal with are quite extraordinary. From my point of view, it is so obvious that there is healing involved, [nt rest of sentence]. That is being met in our field in a way that

Appendix C: Johnson 17
is not being met anywhere else. [nt a few words] educating practitioners [nt rest of sentence].

M: Anything else on the strengths of the field. Or good points, you may not choose the word strength.

D: I think . . . one thing that I notice every year that the somatic there is liveliness to them, that I think is quite noticeable. It is noticeable in our programs--in relation to other programs--in our students. There is something about getting really in touch with the body, body movement, breathing, and sexual energy in the way that we do that makes people quite alive. It is interesting to see people year after year [nt-a few words]. There is a level of liveliness among the somatic practitioners themselves that is quite different from the group of physicians or psychologists.

M: Before we move on to the future, do you have anything to say on the current state of the field. Anything that comes to mind about that is fine.

D: No, I sort of thought we were partly into the future.
M: Well, we will go more directly there, I mean time does overlap. By the way, your answers are really good and clear, and I appreciate it. Again, imagine into the future: what do you see for somatics?

D: I would like to see it become more of a natural part of health care systems. I think that the future hopefully would bring a more holistic approach to health, it would range the gamut from psychotherapy and spiritual practice to, herbs and substances, and things like that, and would include somatics within it. Somatics would be much more a natural part of a more collaborative approaches to health care. When you have the hospital and clinics who have all kinds of different practitioners including somatics practitioners it would become a natural flow. The same thing would be true of a lot the [nt] in somatics. Particularly the movement work [nt] would have more impact on education, particularly in early childhood education.

M: In our last interview, you talked about that in the distant future somatics may disappear because we would no longer need it. It came for a particular purpose and it would become obsolete.

Appendix C: Johnson 19
D: Right, right. Like feminism to me in that way. I think that women's studies and somatics in some ways are similar. With both their reason for being is to redress the imbalances of the culture. But once the imbalances are redressed, there is no need for them. To take the analogy a little further, if people are really honoring women's wisdom, reading women's literature, and women are teaching in schools [nt] then you do not have to have women's studies. You just have studies, like history and literature and stuff. I think the same thing is true of somatics. If people incorporate sensitive touch, body movement, and breathing awareness into what already exists there is no need for it to be a separate field. In fact there are examples about Asian cultures and the more primal culture--Native American, cultures where the practices are part of everyday life. You do not need a special branch to specialize in breathing. [field for teachers?--nt 1 sentence]

M: Anything else you see in the future.

D: I think the big question is whether or not people will become sufficiently reverent towards the flesh and the earth, and we will stop what is happening. Otherwise

Appendix C: Johnson 20
there will not be a future. Somatics is important to contribute to survival.

M: Good. That is all I have to ask you. So unless you have anything else you want to add, we are complete here. I really appreciate you redoing the interview and just to say again, your answers are very clear and crystallized, and they will be wonderful. Thank you.

D: Good luck in doing your doctorate.
APPENDIX D
Dear Seymour Kleinman,

My name is Michele Mangione and I am a Ph.D. candidate in Somatic Studies at The Ohio State University. Professor Seymour Kleinman, who developed the program, is my advisor. My dissertation project calls for interviews with a number of prominent people who are generally recognized as significant contributors to the emerging field of Somatics.

I would be very grateful if you would agree to participate in this study. Because of your knowledge, experience and reputation, your contribution to this dissertation will be invaluable. Your "story" would provide a unique dimension and perspective to this project, which is about the origins and evolution of the field of Somatics.

I hope you are willing to participate in the study. It would be necessary to meet for a one-and-a-half to a two hour period. In our interview I would like to discuss with you your perceptions of the field of Somatics, focusing particularly on its history, and on your involvement in the field. With your permission, I would tape-record our interview conversation. I will have the tapes transcribed and send you a copy for review, editing, and final permission to use the information. Upon completion of the study your interview tapes will be returned to you to do with as you please.

I will be in contact with you shortly. However, if you have any questions you may telephone me at (614) 488-3041. Thank you for you time and attention to this letter. I look forward to speaking with you.

Sincerely,

Michele Mangione
OUTLINE FOR FOLLOW-UP TELEPHONE CALL

I. Introduce self -- referring to letter sent.

II. If they are interested in participating in the study explain that their participation would include the following:

   A) consenting to and doing an interview of one and a half hours to two hours in length, that is tape recorded and hand notated, and

   B) allowing the interview to be part of a written work, i.e. a dissertation.

III. Inform them of the following:

   A) Since the purpose of the study is to collect the narratives of particular prominent persons in Somatics, they will be featured by name; they will not be anonymous.

   B) They will have the opportunity to review, edit and approve the transcript that will be placed in the dissertation. This step, referred to as a member check, benefits both researcher and respondent, because it insures accuracy and clarity of information, as well as providing a means of control over what is published about the respondent by the respondent.

   C) They will have the right to discontinue participation at any time without prejudice to them.

   D) The tapes of their interview will be returned to them at the completion of the study.

IV. Inquire if there are any questions.

V. Schedule the interview.
THE OHIO STATE UNIVERSITY
Protocol No. 93B0030

CONSENT FOR PARTICIPATION IN
SOCIAL AND BEHAVIORAL RESEARCH

I consent to participating in (or my child's participation in) research entitled:

The Origins and Evolution of Sonatics: Interviews with
Significant Contributors to the Field.

Seymour Kleinman __________________ or his/her authorized representative has
(Principal Investigator)
explained the purpose of the study, the procedures to be followed, and the
expected duration of my (my child's) participation. Possible benefits of the
study have been described as have alternative procedures, if such procedures are
applicable and available.

I acknowledge that I have had the opportunity to obtain additional information
regarding the study and that any questions I have raised have been answered to
my full satisfaction. Further, I understand that I am (my child is) free to
withdraw consent at any time and to discontinue participation in the study
without prejudice to me (my child).

Finally, I acknowledge that I have read and fully understand the consent form.
I sign it freely and voluntarily. A copy has been given to me.

Date: 12/8/93
Signed: __________________ (Participant)

Signed: __________________ (Principal Investigator or his/
her Authorized Representative)

Signed: __________________ (Person Authorized to Consent
for Participant - If required)

Witness: ____________________

HS-027 (Rev. 3/87) -- To be used only in connection with social and behavioral
research.)
May 10, 1993
Michele Mangione
1529 North Star Road
Columbus, OH 43212

Dear Seymour Kleinman,

The interview you graciously gave me for my doctoral study is ready for your review. Enclosed is a copy of the transcription of our interview. Please read it for accuracy, clarity, and completeness; delete, add or edit as you see fit.

Some interview material was not transcribable due to unfortunate technical problems with the tape recordings. Also, spoken language does not always translate well into written form. Your review and editing insure that the document is correct and complete. You also have the option of approving the transcription as it is. If so, send me a note indicating your approval. Please return all to me by June 1, 1993. If you have not returned it or communicated with me about it by then I will assume approval on the transcription.

To give you the option of editing it on a computer, I have enclosed the transcription in Word Perfect 5.2 on a DOS formatted 3 1/2 inch floppy. (I will send it on a 5 1/4 inch floppy if you need—just call.) Be sure to send me both a hard copy, print out, and the disk.

In my review and work with the transcriptions, I have used brackets [ ] to show where I have added word(s), had a question, and/or something was not transcribable. The letters NT or nt within the brackets means there was material that was not transcribable. If there is a question mark before the words within the brackets I speculated when it was inaudible. The brackets, question marks, and multiple choices will not appear in the final document.

Enclosed is the list of questions and areas of inquiry I used as a guide in the interviews. I did not necessarily ask each respondent all the questions and there may be areas you could comment on. Any additional participation would be most welcome. Write or tape record your responses. These additional comments will be included in the dissertation as you have worded them. Any tapes will be returned to you at the end of the study.

Thank you so much for your participation; it is an invaluable contribution to my study. I look forward to your response. If you have any questions you can reach me at (614) 488-3041.

Sincerely,

Michele Mangione

Adapted Physical Activity
Exercise Science
Health Education
Sport, Leisure & Somatic Studies
Teacher Education

Program Areas

241 Larkins Hall
129 Larkins Hall
215 Pomerene Hall
246 Larkins Hall
205A Pomerene Hall
292-6226
292-6887
292-6116
292-6538
292-5679

College of Education
Interview with Seymour Kleinman
3/2/93 and 3/7/93
S=Seymour Kleinman
M=Michele Mangione

M: It is March 2, 1993 and this is an interview with
Seymour Kleinman and we are in his office at O.S.U.

The first area of inquiry is about what you are doing now.
Describe a typical day. You could describe yesterday or a
day from last week. The purpose is to get an sense of
your daily life.

S: A day in my life, O.K., I generally get here in the
morning and get some coffee and read the New York Times.
Then I go to the office. I will be teaching a class, in
the morning, either at 10:00 a.m. or 11:00 a.m. A couple
of days of the week I have an early morning class at 8:30
a.m.--a movement class. The later class is a graduate
course called Concepts of the Body, which is a theory
philosophy type of course dealing with body/mind problems
mainly from the philosophic perspective. We read what
philosophers have had to say about mind/body--at least
western philosophers, for the most part. Although I have
started to change that course and develop a section on
somatics in later part of the course and introduce the

Appendix D: Kleinman 1
students to the field. Somatics addresses essentially mind/body issues and promotes mind/body integration or holistic approaches to the education and welfare of the human being. I am immersed in this issue almost everyday. The courses I teach really are dealing with the issues that somatics addresses all the time. It has been that way for quite some time now. So that takes me through the mornings and then I am doing work in the office; dealing with correspondence, references, committees, announcements, my own writing, and a whole variety of things that make for pretty busy days. Seeing students, advising--things like that. Usually I do not leave until pretty late. I go home and walk the dog, have dinner, read, watch a little TV, eat from dinner on till going to bed (not really), and do some little workout--sometimes--some exercises--periodically.

M: How do you feel about your days?

S: My days? Oh, I have my ups and downs. There is a lot of stuff that goes into being a faculty member that is not particularly--I would not call it high points in one's life. I deal a lot with intrigues and power, and a lot of the issues like that are often times disturbing;

Appendix D: Kleinman 2
relationships, conflicts, insecure people, immature people --very, very, very prevalent in academia.

M: What about some of the high points?

S: Oh, I think the high points for me in terms of my work is working with the students. Students are absolutely . . . I am just absolutely thrilled with students who have been coming in expressing interest in Somatic Studies in these past years. They keep getting better, more enthusiastic, brighter, more inquisitive, more productive, and I think we are all caught up in--being excited about--being part of this emerging field. That is what really makes it very nice--very nice. The other stuff I just regard as having to pay the price to let all this good stuff happen.

M: What is your definition of the field of somatics?

S: I would say that the major focus of somatics is mind/body, or body/mind. It is a re-conceptualization of mind and body that has been part of our Western culture for thousands of years. It is a re-examination, a re-conceptualization, and a variety of practices have become

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manifest which helps us reconceive or revisualize this whole issue. I know that Hanna talks about "the body as experienced from within" as the definition of somatics. I have no problem with that, and that deals more with the process. I think that is very appropriate, but if you are talking about the clinical definition. What does somatics literally mean? It means, I think, the search for the new way of seeing a person. I guess the emergence of the way a person sees oneself, the way one sees oneself, is probably of greatest importance and then the add to that the way we see others. The way we see ourselves and the way we see others--somatics offers a new approach, a new conception of self-knowledge. Somatics offers both new and old ways of practicing that. New and old ways of practicing because what we are doing is rediscovering a lot of techniques that we are now calling somatic techniques. Techniques that developed many years ago in both Eastern and Western cultures. I call them somatic techniques, but it may not be something everybody would agree with. That is one of the big issues that we are facing now. What constitutes the parameters of somatics? Is there a way of coming to some agreement on what we might call somatic approaches, somatic techniques, and somatic practices, a way that is authentically congruent

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with the concept of somatics as body/mind integration or the bodies experience from within? I think that is the major issue that we are facing as this field becomes more and more known and more people come to be called "somatic practitioners", "somatic educators", or "somatic therapists". This is what somatics has to work its way through, and do so quickly. I think this is very crucial.

M: Expand on what you said about somatics being new and leaving an old way of thinking about the mind and body. Expand for me about the old way.

S: The old or traditional way is generally what we conceive to be a mind/body dichotomy. Minds and bodies are viewed traditionally as separate and distinct. It has been reflected in our philosophy, our educational practices and techniques, our cultural attitudes and postures. It is a view which has resulted in industrialized societies placing priorities on certain kinds of activities--certain kinds of practices--some being more important than others resulting in the establishment of a hierarchy of practices. Usually what we have found, or what has resulted, is that mindful activity is considered to be superior and more important.
than bodily activity. This attitude is so ingrained into our way of thinking and doing things it is now very, very difficult to break through--break out--of what some would call a paradigm of thinking and doing. In the West, I think, mind and body separation, mind and body duality is still very much in control. It is the dominant point of view. Ranging from the way we do our science, the way we do our arts, the way we do our educating, and the way we do our medicine. Almost every institution, I think, reflects that. Most political, economic, social institutions reflect that in one way or another. It is also interesting that dualism has become very much on the front burner issue in dealing with gender, sexuality, racial diversity, multi-culturalism. Dualism is reflected in so many different ways in our approaches. It is so pervasive.

M: Anything else that you would add to the definition of somatics?

S: No, I do not think so--well, maybe one thing that I could add: some people have thought, and I agree, that somatics also is a way of doing things. In other words, it is process oriented and to some degree I think that is
true. It is a way of doing things; not so much what we are doing, but the way of doing it. In that light we somatics is process oriented. I think that perception in somatics is valid and appropriate. But, there are also things that are inherent that remain to be identified, that we are still struggling to identify. Not only how we go about doing it, but just what it is we do. In other words, What is the subject matter of somatics? Now, I am speaking as a person who has been living his professional life in the university setting, in academia where we are concerned about one's discipline, one's subject matter. I do think somatics does indeed have a subject matter, but it also can be viewed as a process or way about studying or practicing that subject matter. So I think somatics incorporates both process and subject. But, we have not come to any final conclusion on what that subject matter is, what it encompasses. Although I think most people would agree that there is a tendency to think of somatics as process, how we go about it--one that is person-oriented rather than product-oriented. When I say "subject-oriented" I mean one deals with the person himself/herself, the person as subject, not object. That is the somatic stance.

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M: Describe your current--maybe the past couple of years--involvement in the field of somatics.

S: It is in my teaching. It is in what I write about. It is pretty much the only thing I am interested in writing about: how it might relate to education, how it might relate to my affiliations with different professional groups. I write on my own particular practices which deal with movement, dance, physical education, sport, and the implications of these activities for the culture at large, and also on the possibilities of these activities have for educating oneself and educating others. How does somatics relate to the whole idea of teaching and learning, for example? I am also interested in somatics and the health of the person in a larger sense. How may it be a positive force for change in a person? Another important dimension--because I am also interested in the whole realm of the arts and creativity--is what a somatic perspective does to enhance the artistic process? What it does to enable the person to see herself as a expressive, creative human being? That is interesting to me and I think somatics has a role to play in that. I try to make that connection. Hopefully not forcing anything, but just seeing what is there, seeing what the possibilities are.
for that to happen, to encourage that to happen. Whether it takes place in the school, or in a college or university seminar, conference, or in a leisure activity, or on how one goes about living one's life. I do not make any separation between or among those activities, they are all part of a way of living our lives, they are all part of the process of living and one cannot separate them. Here again is my interpretation of somatics as holistic. You bring your entire being into anything you do. You do not change who you are because you engage in a variety of activities. You cannot divorce yourself from your past, present or future.

Then, there is that other dimension of somatics, one that merges thought and practice. How one lives out theory and application. How one lives as a whole person.

M: How did you come to be involved in the field of somatics?

S: I was a very traditional physical education person early on in my college career--as a student and as a teacher, professor. I think I gained enlightenment in several ways. One was my experience I of living abroad
for a year. That influenced me greatly. I was in Scandinavia, Finland, and I saw a different approach to the way people work with their bodies in that culture. It had a lot of aesthetic, expressive dimensions to it which seemed to be important to them. I had never even recognized or even considered this before.

M: When was this?

S: It was 25 years ago. I was at Fulbright, as a teacher-scholar. That year had a major impact on me. Then, on coming back to the University I saw there was an announcement that there was try-outs for a show that was going to be performed on campus: West Side Story. I thought that would be fun to try out for that. I had never done that before and so it became my introduction to dance and dance training, which I had never experienced before. Suddenly . . . that experience opened a whole different realm and approach to of moving. I had been an athlete, had been coaching, doing that for many years, but this was a whole different way of moving, expressing oneself through movement and finding out a lot about myself as a mover. This experience motivated me to study dance. This was after I finished my doctorate. It was
after I started dance training when I think I really began to get educated. I went through a whole dance major. I just did it myself and learned of a whole different world. I also performed with a dance company for years and that too, changed my whole way of viewing the person as a moving, expressive, creative being. I began to make connections between what I had learned in Europe, what I saw in dance, what I was doing in my teaching. It was through movement work that I think I began to get the inkling of something that was not even called "somatics" at the time, but just getting insight into the person as an expressive, creative being--whether through sport, dance, ordinary activity, work, or play. I began to see the relationships among all of these. They all made sense--they are all connected--and they all affect one another. I began to get a whole different way of looking at physical education and sport. I began to see possibilities in practicing, studying, and examining the traditional physical activity, traditional P.E., in an entirely different way. Then I started to write about that stuff. As this theme emerged it affected my teaching. I created courses and a program of study that I originally called "The Movement Arts". It developed as a graduate level called "The Movement Arts".

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M: When was that?

S: I think I created the course Concepts of the Body maybe 20 years ago. Then I created a second course called Human Movement Theory. Both of these were philosophically oriented courses. They were not movement courses per se; we just talked and read and wrote. But then I began to feel that it was necessary to do these things on the experiential level because I had been so much influenced by what I was learning, gaining knowledge of myself as a moving person through dance, and what I was continuing to do in P.E. I "inherited" a course, called "The Nature of Human Movement" but change it radically. And then I developed another course which was an extension of this called Movement Observation, Description and Analysis. I got involved, very much taken with, Laban's work in movement analysis and description--and found it to be a very useful system for understanding ourselves as moving persons. So I began teaching courses, on both the theoretical and the experiential levels. That combination of courses developed into what was called at first "The Movement Arts". But, for past three years or so, we have changed that to Somatic Studies because this has become the term that I think is more appropriate, accurate, and

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recognizable in terms of what we are about. It is not just movement itself, but the whole realm of mind/body integration, somatic experiencing. Somatic Studies fits very well with what we do.

And, then, with that interest and curiosity about other things that were happening, I became acquainted with practices we are now calling somatic techniques. Practices such as Rolfing, Alexander, Sweigard, in addition to Laban's work, Mabel Todd, and the others such as Aston Patterning, Trager. All of those that have formed themselves into certain approaches--systems. Some have been developed recently and some have been rediscovered.

M: Did you participate in them, or come to them through reading?

S: I think a combination of both. By reading about them, or being at workshops or conferences, I had with access to them, one way or another. Sometimes if I would go to a conference or workshop I would not only present my own work, but would participate in the offering of others.
[At this point there were technical difficulties with recording causing interview material be "lost" or unrecorded. Since it was late we decided to reconvene on another date.]

M: March 6, 1993 interview with Seymour Kleinman.

Describe your perceptions of the origins and evolution of the field of somatics.

S: Well, I think it first came to be looked upon as a field as a result of Thomas Hanna's work and writing and presenting his definition of the term "somatics". I think it struck a chord amongst many people who were doing the kind of work Hanna was referring to, or interested in. Hanna clarified things greatly by giving it a word and helping it become recognized as an emerging field. My own view is that it is not only a field to study, but a field to practice. I am interested in, and absolutely committed to, the notion of practice in somatics. I think it is inseparable from anything else we do. But, being a member of the academic community, I am also interested in its study, history, evolution, origins, research, and future.

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While somatics can be regarded as a conglomeration of different bodily practices, therapies, and educational systems, it is the academic dimension of it that remains to be developed. It is beginning to be developed in a few places. However, somaticists traditionally have not been members of the academic community. They have not been part of that establishment. If they were, at one time, they have either left that community having become disenchanted, or they have not been supported. Currently, I think, somatics has a great deal of promise. Not only through establishing itself as a field for practitioners, but also a field for theorists and scholars. I think it has enormous potential both inside and outside the academic community. Further, I think that connection must be made and nourished. That will take a commitment from both the academic and practitioners communities to come together and establish relationships.

M: One of the questions I have, and I think you are touching upon it here, is: what are the strengths and weaknesses of the field? It sounds like you have identified the need to join the inside and the outside groups.

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S: Yes. I think one of the weaknesses I see in academia is that the academic community is used to, and with good reason, establishing validity of the field of study based on scientific results, or scientific understanding of it, testing it, testing its methodologies, theories and so on. Somatics must become viable within the academic realm. I think that is one of the problems that has emerged when you do not get sufficient support within the academic community. You get that scientifically oriented people who are trained and willing to devote their efforts along what might be called traditional research lines, to test the validity and integrity of theories and practices.

M: If I am hearing this correctly, what you are saying is somatics needs more of a scientific bend, but it has to come from academia?

S: In general, it usually does. Academia trains scientists, or encourages research, tries to support it that kind of scholarship. And I think those people interested in somatics who also have that interest in scientific research methodology should be "testing" somatics in this way. I think that is coming. It will take some doing, but it is coming. That is an important
step for somatics to take. We do have people who are qualified to do that; these people have been trained traditionally in the sciences. But the problem there is that much pressure is placed upon these people to do research along very traditional lines. Until we do have a population that feels free to carry out their work and satisfy their curiosities, in this realm of somatics, it is going to be a struggle for them. They are going to have to do things in a way that... they are just going to have to establish themselves as a viable form with a way of carrying out their academic mission. That is not unusual for a new field. A new field has to work its way through. It has to fight for its acceptance. For example, take modern dance—one that I am familiar with—it took a long time for it to become accepted as a bona fide respectable area of study and practice within an academic community—as with most of the arts actually. But dance is probably a more recent example. There are other more traditional academic disciplines which also had to go through that process of becoming valid and accepted.

M: There are a few places in academia where you can do that. Your program is one.
S: Yes, we are attempting to do that, but we have our limitations because of not being very well supported at all. So we are just on the fringe in many ways. You have to struggle and use your own ingenuity to carry on and produce some results and gain some acceptance. It has not been easy and it is still in jeopardy. My own feeling from my own personal experience here in this program, is that it is very much in jeopardy. I do not know what the future will hold.

M: What about some of the strengths in the field?

S: Oh, I think the strengths lie in the intelligence, ingenuity, and creativity of its practitioners--of the talented people who have been drawn to this field. They come from a variety of backgrounds and training, with different kinds of expertise. But that seems to provide a great source of strength for the field. There are very bright people involved in establishing this field, carrying it on, and carrying it further and further--extending its dimensions. So, I think its strengths are the people who have become interested and are actively pursuing careers in the field. They provide it with its greatest source of strength.

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I am continually amazed and encouraged by the quality of the students who are interested in studying and practicing this field. I think they are very, very good and they more than hold their own amongst the graduate student population. I think they are far and away the best students--those who come to study in this particular department. Of course, I may be prejudice, but I have had a lot of years of experience of seeing graduate students and being acquainted with their talents, strengths, and deficiencies. There is no question in my mind that the group attracted to somatics is the most productive, most creative, cantankerous, trouble-making, curious group of students.

M: Any other things you would say the strengths are?

S: Well, I think somatics it is an idea and a field whose time has come. A strength is that the culture is more than ready for it. The population at-large and the culture itself is ready for somaticists and somatics. That began in the '60s, and it is probably the greatest legacy the '60s has left us; this changing, radical "re- visioning" of the body, the self, and the person, the role of a person as a whole subject, a decision-making entity,

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free to assume responsibility for itself, its actions and performance. Its impact has been quite remarkable on traditional practices. That presence is gathering greater force geometrically. That is its strength; somatics is ready to be part of the new culture--the new society. Because somatics is on the edge of this paradigm shift it finds its greatest obstacles in academic environments--amongst those who are the most reluctant to accept change or to create change. People mistakenly think that universities are right on the cutting edge of everything. Unfortunately, my experience is that they lag far behind the culture in large and are usually the last to recognize it.

Generally one thinks about culture in terms of the West that is what we are seeped in, that is what we know. I think one manifestation of the '60s movement has been our attraction to and involvement with Eastern forms of practice and theory. In this rapidly changing world where cultures mingle, and there is so much interaction, it was almost inevitable when we came into contact with those practices from Africa and Asia that we began to see things differently. I think this has truly been a remarkable phenomenon. Oftentimes people have been taken with, or

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find in some way that they resonate with the practices of another culture--like the Eastern culture--through the martial arts or meditation or the movement forms or the different approaches toward doing every day kinds of activities, from pouring tea to arranging flowers. These other cultures have looked upon forms and practices in a much different light--in a different way--a much more meaningful way than we do. We began to see that there is so much to be learned from that. For some time we have become fascinated with Eastern forms. The Eastern approach reveals dimensions we have failed to consider. The Eastern forms encourage the practitioner to engage, not a series of movements or memorizing a prescribed form, but to transcend the form itself. This transcendence beyond the movements establishes a pattern of living that affects one's life very dramatically. Countless numbers of people that have taken up these forms have not necessarily examined them. But through their practice and emersion into these forms--and being affected by other practitioners of these forms--they have developed a whole new way of looking at oneself--one that has radically altered our thinking about the nature of a person and their relationship with self.

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Of course by the same token, Western culture has affected, also dramatically, Eastern cultures. This kind of interaction is a very interesting and is a remarkable kind of happening. It is remarkable to see the changes in Japan, Korea, and Taiwan. When I visit there I try to caution against accepting wholeheartedly those practices which seemed to have worked so well in the West. The West has affected them and now they seem to have a tendency to treat very casually their own traditions. Fortunately, there is a growing effort to undertake examination of what they may be losing as a result of their own success of utilizing Western ideas and practices.

They have taken it a step further and are doing it better than we are, actually, in many ways. Taking up that whole Western approach toward the idea of athletic forms, games, competitions, and so on—when it is not a part of their own tradition at all. That is not within their way of viewing what activity or physical activity is all about.

M: Do they just abandon what they had or do they bring some of that wholeness?

S: They cannot help but bring in what they have to it. I

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am not a student of this whole development, but just as an observer of it I see that when they take it up, they take it up with a vengeance and do it very well. There are some people that are now beginning to question that, in some ways. That approach may not be the best for them. We have influenced their cultures, too, just as much as they have influenced us.

M: The other day, during the interview section that was lost, you spoke about some of the Western people who developed somatic forms--for example, F.M. Alexander. Talk more about the Western contributors.

S: Western culture and Western contributors have not been "stuck". There are some great minds and great practices and great theories that have been developed. There have been insights and remarkable advances in coming to recognize ourselves as moving beings in the world and these have helped enormous numbers of people. A remarkable number of people have been trained to continue those particular traditions. But this movement has not been without its ups and downs and controversies--and that is fine. I hope that continues. But now I think we moving into a place where there is so much immediate

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effect on cultures and peoples around the world, almost instantaneously, that we may come to a point where we are not talking about Eastern and Western cultures. We are becoming so amalgamated, so inter-related and inter-dependent. Technologically we are capable of instantaneous communication. We will see a blending of systems and techniques which will result in something different from what we are seeing now. I think that is inevitable.

I am not sure we will ever see a universal culture--or a single ethnic group. That is a long way from happening. Obviously, we get advances and we get back lashes; we get interactions and integration then backlash occurs and lose the path. But, we are not going to flatten out all these highs and lows. I do not see that happening; there is too much individuality in this world. Now, of course, there are some social engineers, behavioral mechanics, who will attempt to do that. They will try to understand people through universal laws and practices in the name of the betterment of mankind or womankind. But, they are doomed to failure. Behaviorism is making its last anguished stand here in this decade. It will pass away.

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M: Where do you see the somatics going in the future?

S: The future of somatics, hmmm, I do not know, I could tell you what I hope the future will be. There are so many factors over which we have no control over. I hope it will become a very powerful force within my lifetime—an accepted discipline for study and practice in educational institutions. I think it should be in the schools. I think we should prepare people—practitioners and teachers of it—in the schools from the very beginning. I think it should go on in some form or other through our entire lifetimes. I do not want to restrict somatics to subject matter alone, because by its very nature it is also process. I think somatics is both a process and it has its own integrity as a field of study. How the subject matter emerges—what becomes its parameters, what becomes its body of knowledge, is evolving. But, it should always continue to evolve. What do we include and what don't we? I think it can be a catalyst for the integration of many things within the educational framework. It can provide that kind of push which will lead us into a much more integrated holistic way of approaching the process of teaching and learning. I think it holds that promise. I do not know whether or
not it will be fulfilled. There is a lot of baggage to get rid of in our current approaches. There is a lot of territories that are zealously guarded and protected. Finding its place in the curriculum, for example will be a real struggle.

M: I am assuming you are speaking about the University.

S: I am speaking about everywhere, in every formal and informal educational, learning place, wherever it happens to be. Somatics has to struggle very hard to become a part of that. I do not know how one goes about that. Within the system we have now the people who control the curriculum basically are those the institution calls "educators". As long as that institution trains its own and develops its own, we will perpetuate what we have now. Somehow we are going to have to break loose from that kind of pattern and make a place for ourselves. It will take some doing to do that. I had some hope at one time that what I was calling the "new physical education" would emerge or develop as somatic education. I was more optimistic of that five years ago than I am now of that happening. I do not see physical education becoming enlightened because we continue to train physical

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educators in the same old way. In fact, we train them more rigidly than ever. Breaking that way of doing it is almost impossible. What we are going to have to do is develop an identifiable population of somaticists who will insist upon being recognized as such so they can practice what they do in an educational setting. And show what they do to be so superior--such a better way of educating--that the ones who refuse or reject this approach will be forced to leave. That is not going to be easy. But to insist on acceptance by demonstrating value--that is going to be the struggle. As I say, that is going to take some doing and I do not see it coming from a locked-in, traditional subject that is established and petrified. Traditionalists are not going to give up what they have.

M: You used the phrase "new physical education". What is it? Did you mean just a new approach?

S: Yes. A new way of doing, quote, physical education that would become somatic education. I thought that somehow physical education might see the light and say: "What we have been doing may have some value but there is a better way. There is a better way to achieve what we want to achieve. That is: having a whole person
knowledgeable and developing a way of using their bodies and moving, and recognizing themselves as moving, expressing, creative beings. And have the curriculum manifest that." I do not think that will happen through a field such as physical education. Laban had hopes. He wrote about developing what he called a separate subject in the schools called The Art of Movement. I found that to be extremely promising and interesting idea. I am sure he never heard of the word "somatics". But in his work he developed subject matter for the Art of Movement. It dealt with moving, expressive experiences of a person who is challenging. I think it would behoove somaticists to become acquainted with that. I regard Laban as a tremendous contributor to somatics. He was a somatics person. He is most well known among dancers and that is the reason I am acquainted with his work. It has been enormously valuable in helping me understand about the nature of the moving person in an educational environment. This has shaped and influenced my own thinking and it appears in my own teaching.

I think it is interesting that many somatic people have been, at one time or another, affiliated with dance, were dancers themselves, choreographers or students of dance in

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of one form or another. Somatics seems to attract people from dance. But, it has not done the same in physical education. It has not affected the "phys eds" the way it has affected the dancers. Somatics entails learning and studying movement forms, analyzing, observing, describing, practicing it, developing levels of expertise in a whole variety of ways. But physical education has become so closely allied to sport which has a different agenda from the arts. I think physical education should be just as much concerned about art as it is about competition and games. Maybe that is one of the reasons why "phys eds" do not get into somatics and dancers do. It is too bad for the "phys eds". That is why I am pessimistic about the future of "phys ed". I thought at one time that the field itself might see something that would cause it to change, but I do not see it happening now.

Dancers have their own hang ups as well. I would say they have a particular way or notion of what they regard to be appropriate for dance study or practice which, for the most part, is purely performance oriented. There are some dancers who have considered dance as movement for all. But that is just talk. It sounds good. Just like the "phys eds" talk about the "whole person". It sounds good,
but they do not know how to practice that at all. That what somaticists will have to confront: how to incorporate it as a way of life—in the way Eastern forms have done.

M: Anything else you would see happening in the future, or hoping happens, or afraid it might happen?

S: This changing notion of the body, which came to the surface in the '60s, has affected dramatically medical practice, therapies—the traditional institutions of Western medicine. We do see a re-examination of that and some developments happening along those lines. It has resulted in changes in practice, approaches and techniques. That struggle continues and will continue. Of course it is a pressing issue in today's society as we grow older. I think Hanna began to realize that a few years ago when he started writing about the "myth of aging". He was getting older himself and as one gets older one confronts that. He saw in that his own practice and in his own life. I thought that was very interesting; he was extending it into a conception of functioning as a totality. He defined the "myth of aging" as an expectation which leads us to behave in certain ways. As you get older, you are supposed to act older. As you
reach a certain age, you are suppose to adopt a certain posture, you are suppose to walk a certain way and so on. He rejected this because he thought--I think rightfully--that much of that kind of behavior was not the result of a loss of function. It was just a concept. But, in reality it is not structure which changes very much. But traditional wisdom says when you have your aches and pains, you are getting old and you have to expect that. Hanna would say that is the myth. I agree that much of that is just expectation. You are supposed to be that way. When I told my doctor that I am having pain in my joints, his answer was, "What do you expect, you're getting older". They tell you to accept that. "That is the way is going to be and it's going to get worse." Somatics has the potential to change that mentality. That is what Hanna was expressing in his last writings, before he died.

[Thomas Hanna died in an automobile accident.]

M: Before we go on to recover some of what did not get recorded the other day, is there anything else you want to add to the section on the field, origins, evolution, the future, how it is?

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S: No. I cannot think of anything.

M: I have used the notes I took on those sections that were lost to form some specific questions. The general area of inquiry was your personal history and involvement with the field. You were speaking about experimenting with, or trying, different somatic techniques. You said you thought about, but always choose not to pursue becoming a practitioner or certified in any particular form. Talk about that.

S: In my own post-Ph.D. education (my real education), I embarked on studying and practicing dance. In a sense, that was my "certification". I went through the major, and so on, after I finished my "formal education". So, I spent a lot of time doing that and I enjoyed it enormously. Of course, it has proven to be enormously valuable to what I do today. I think that was probably the most valuable kind of experience I could have had. Then when dancing was no longer the thing I was intimately involved in (I stopped performing but I continued to take class for a number of years, I enjoyed that a lot), I became more interested in seeing movement as a universal way of expressing oneself, no matter what one is engaged
Whether one was engaged in "formal dancing", a discussion group, a conditioning workout, a game of tennis, or whatever. When I saw all movement as being an expressive form which, from moment to moment, has its own unique, creative presence and integrity. I saw that everything, in a sense, is a dance in many ways. Only we generally do not think about it that way. Dealing with the formal systems that looked at and practiced a certain approach toward behaving became intriguing. Most of the somatic practices involve movement of one type or another. Some are more active and some are more passive. Rolfing is essentially looked upon as passive, whereas with Alexander and some aspects of Trager, you are asked to move around and do things. Certainly Laban is all movement work. So I saw those distinctions and regarded them all to be valid. I was intrigued with the way those systems developed. I read the literature. I took classes when teachers would come. I became exposed to the different somatic approaches and techniques. I spoke to those people who were trained practitioners and so on. I saw that each has its own aspect of truth to it, but I did not find—and perhaps I was not even seeking—some universal system that would be "the" system for me. Maybe my own temperament is such that I am not going to buy into

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any single thing. Or I am not capable of that or not committed enough or whatever. I just did not want to study a system and become a Feldenkrais person, a Trager person, a Rolfer, or whatever. I just was not inclined to do that.

But again, I also have some problems with saying I will take the best of all of these things and put them all together. I think that is nonsense to begin with. Each has their own integrity. You can not take bits and pieces and put it together; I do not think that is going to work. But I think that each has its place and each is valuable for those people who find it suitable. For some it will work and for others another kind of approach will work because people are different, practitioners are different. You have to find where you are at your best, where you have the talents to harmonize with that system and make the most of it. That is important. As a person interested in theory, I am looking for commonality. I try to see what hooks things together, what the relationships are, and I do believe there are relationships and some commonalities, some common principles.

That is another challenge for somatics. It is to seek

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that out and try to identify those commonalities. Therefore, I did not feel like I wanted to become beholden to a particular approach or system or theory. I think, in the best of all possible worlds, if there was a somatics Studies department, it would be good to have trained practitioners of several of those techniques so that students could be exposed to them, learn about them, and even train themselves to become practitioners. We do not have that kind of luxury, of course, so that is not going to happen in the near future. The challenge for the academic is to be knowledgeable of the literature and the practices of all those systems which have proven to be viable and legitimate, to try to come to understand where the truth lies in all of these. I do not see a department in a college or university saying that it is going to train Rolfers and offer that training program. I do not think that is the way to go. I think what has been established by the Rolfer's and the Alexander's certification systems is that if you want to do that there are places that have been established where you can do that. And do that as an extension of your education and practice those kinds of things. That is okay; that is fine. I am not sure that the university should get involved in the certification of people in particular

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techniques or practices. Some do to some extent. Laban certification is offered in universities. I am not opposed to that, but I do not think that is the primary mission of a somatics program.

M: Expand on what would be the primary mission of a somatics program. Some of what we lost on the tape was your describing the your program and things that have come about because of the program.

S: The mission of the university or academic environment, is to study, question, research, and investigate this field; to put it to hard tests and get to know as much about its basic elements, principles, and practices as possible. It should not treat any system or any particular group as sacred, but to continue to question. The universal principles which apply in academia, no matter what the subject are: questioning, testing, encouraging new ideas, create new approaches.

M: You talked about this year's and last year's conferences. You made a point the conferences being a bridge between people on the outside and people on the inside of academia.

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S: The conference should bring together these different elements, ideas, practitioners, and have them come engage in dialogue, share experiences, raise all kinds of questions, provide suggestions for future practices, curriculum, whatever. Nothing but good can come out of that continual interaction. I think it is especially important for somatics people. There are very few in the academic field--probably most people we call somaticists are outside the academic field--so it is good for us to have them come and let us know what they are thinking and show us what they are doing. But it is just as important for us to tell them, "Here is what we are thinking about and what we can do." I think that is healthy. A conference like this I hope would enhance that.

M: What is the title of this year's conference?

S: It is called "Who's Doing Who?"

M: We were discussing your own personal issues and challenges within the somatics field. You talked about being the alone at the university.

S: Yes, that has its good and bad points. Right now it
is having its bad points because of our failure to get support or have control over any support. We have no voice in making decisions about where resources are going to go. That is the bad point, I am one person trying to argue for that and I am not going to prevail. Certainly I have not prevailed in the past in getting commitment. So in that sense, being alone has not been terrifically productive. But by my own nature I like working alone. I have always steered away from collaborations. I have always been a little suspicious of collaboration. They water down stuff and often do not ring true. I like being solely responsible for what I do.

That does not mean I would lose my individuality if we suddenly had a whole group of somaticists present. I would hope that each person would have permission to work on their own. At this point, because I am alone and there is so much bullshit that goes on in situations where the question is no longer what is right or wrong, or what is just or unjust, the question is who can control whom. That is where "Who's Doing Who" is really an interesting phrase because a lot of stuff out there is really about power and some people are into power. They get their kicks from control and unfortunately that translates into

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what you are permitted to do . . . whether they let you alone or not. The most critical issue that is facing me now is the fact that I am a single faculty person. A rule was passed that I can have no more than "x" number of students. New students who are otherwise qualified, who want to work with me, are being denied admission. I feel this is outrageous. It interferes with academic freedom, so I am pushing that issue around the university to gain the ear of authorities to see if I can overturn this rule because my own faculty here refuses to do that. Their rationale is, "The majority of us want it that way, therefore you have to go along." This is what I call a tyranny of the majority. It has nothing to do with whether I am doing a good or bad job. They are equating doing a good job if by the number of students one has, which is absolutely ludicrous. I am trying to fight that and it is very discouraging. That is the discouraging part about being alone. Power and control becomes part of the agenda and I find it enormously distasteful. In fact, it is morally corrupt and intellectually bankrupt. That is an issue that is taking a lot of my time now. So there are some students who may very well may not be able to come next year even though they qualify in every way. It is this mentality which is "doing" me now.

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M: Where do you see yourself in the future with somatics?

S: Oh, man, I do not know. It has been so discouraging fighting this dumb battle here of control, authoritarianism, and tyranny of the majority over the minority, I have begun to see myself out of here. In some other place that would be more friendly, more meaningful and tolerant. Frankly, I have begun to look around to find where in this University, other departments, that might be suitable and would be willing. My biggest concern when you do that--and there is not a lot of a heck of a lot of precedent for doing that--is for the students. What price will the students have to pay? That takes form in many ways--such as--will they have to lose their teaching assistantship support? I have a few people who are teaching assistants. I continue to have to fight for them. I have quite a few students who are not being supported. They are in a better position to move to another department. That is a big, big problem I have facing me in terms of my future or the future of the program here. I do not see change occurring in this location now; it is getting worse. So, I do not know. That is where the danger lies at the moment. The next year or two could be very, very crucial for this

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particular program, for what we started here, for what we
have been working on for 10 years or more. Some of that
stuff I have control over, but a lot of it I do not have
control over. John Kennedy said, "Life isn't fair." He
was right; it is not always fair.

M: This is the end of the interview unless you have
anything else to say?

S: No. I will go walk my dog. I got to take the dog out
to the oval. It is the high point of the day for him.
All the dogs get out there and they play and have great
fun. It is dog heaven.

M: Well, thank you very much.
Dear Alexandra Pierce,

My name is Michele Mangione and I am a Ph.D. candidate in Somatic Studies at The Ohio State University. Professor Seymour Kleinman, who developed the program, is my advisor. My dissertation project calls for interviews with a number of prominent people who are generally recognized as significant contributors to the emerging field of Somatics.

I would be very grateful if you would agree to participate in this study. Because of your knowledge, experience and reputation, your contribution to this dissertation will be invaluable. Your "story" would provide a unique dimension and perspective to this project, which is about the origins and evolution of the field of Somatics.

I hope you are willing to participate in the study. It would be necessary to meet for a one-and-a-half to a two hour period. In our interview I would like to discuss with you your perceptions of the field of Somatics, focusing particularly on its history, and on your involvement in the field. With your permission, I would tape-record our interview conversation. I will have the tapes transcribed and send you a copy for review, editing, and final permission to use the information. Upon completion of the study your interview tapes will be returned to you to do with as you please.

I will be in contact with you shortly. However, if you have any questions you may telephone me at (614) 488-3041. Thank you for you time and attention to this letter. I look forward to speaking with you.

Sincerely,

Michele Mangione
I. Introduce self -- referring to letter sent.

II. If they are interested in participating in the study explain that their participation would include the following:

   A) consenting to and doing an interview of one and a half hours to two hours in length, that is tape recorded and hand notated, and

   B) allowing the interview to be part of a written work, i.e. a dissertation.

III. Inform them of the following:

   A) Since the purpose of the study is to collect the narratives of particular prominent persons in Somatics, they will be featured by name; they will not be anonymous.

   B) They will have the opportunity to review, edit and approve the transcript that will be placed in the dissertation. This step, referred to as a member check, benefits both researcher and respondent, because it insures accuracy and clarity of information, as well as providing a means of control over what is published about the respondent by the respondent.

   C) They will have the right to discontinue participation at any time without prejudice to them.

   D) The tapes of their interview will be returned to them at the completion of the study.

IV. Inquire if there are any questions.

V. Schedule the interview.
CONSENT FOR PARTICIPATION IN
SOCIAL AND BEHAVIORAL RESEARCH

I consent to participating in (or my child’s participation in) research entitled:

The Origins and Evolution of Somatics: Interviews with
Significant Contributors to the Field.

Seymour Kleinman
(Principal Investigator)
or his/her authorized representative has
explained the purpose of the study, the procedures to be followed, and the
expected duration of my (my child’s) participation. Possible benefits of the
study have been described as have alternative procedures, if such procedures are
applicable and available.

I acknowledge that I have had the opportunity to obtain additional information
regarding the study and that any questions I have raised have been answered to
my full satisfaction. Further, I understand that I am (my child is) free to
withdraw consent at any time and to discontinue participation in the study
without prejudice to me (my child).

Finally, I acknowledge that I have read and fully understand the consent form.
I sign it freely and voluntarily. A copy has been given to me.

Date: 12/8/93
Signed:
(Participant)

Signed:
(Principal Investigator or his/
her Authorized Representative)

Signed:
(Person Authorized to Consent
for Participant - If required)

Witness:

HS-027 (Rev. 3/87) -- To be used only in connection with social and behavioral
research.)
Dear Alexandra Pierce,

The interview you graciously gave me for my doctoral study is ready for your review. Enclosed is a copy of the transcription of our interview. Please read it for accuracy, clarity, and completeness; delete, add or edit as you see fit.

Some interview material was not transcribable due to unfortunate technical problems with the tape recordings. Also, spoken language does not always translate well into written form. Your review and editing insure that the document is correct and complete. You also have the option of approving the transcription as it is. If so, send me a note indicating your approval. Please return all to me by June 1, 1993. If you have not returned it or communicated with me about it by then I will assume approval on the transcription.

To give you the option of editing it on a computer, I have enclosed the transcription in Word Perfect 5.2 on a DOS formatted 3 1/2 inch floppy. (I will send it on a 5 1/4 inch floppy if you need--just call.) Be sure to send me both a hard copy, print out, and the disk.

In my review and work with the transcriptions, I have used brackets [] to show where I have added word(s), had a question, and/or something was not transcribable. The letters NT or nt within the brackets means there was material that was not transcribable. If there is a question mark before the words within the brackets I speculated when it was inaudible. The brackets, question marks, and multiple choices will not appear in the final document.

Enclosed is the list of questions and areas of inquiry I used as a guide in the interviews. I did not necessarily ask each respondent all the questions and there may be areas you could comment on. Any additional participation would be most welcome. Write or tape record your responses. These additional comments will be included in the dissertation as you have worded them. Any tapes will be returned to you at the end of the study.

Thank you so much for your participation; it is an invaluable contribution to my study. I look forward to your response. If you have any questions you can reach me at (614) 488-3041.

Sincerely,

Michele Mangione

Program Areas

Adapted Physical Activity 129 Larkins Hall 292-6226
Exercise Science 292-6687
Health Education 292-6116
Sport, Leisure & Somatic Studies 292-6538
Teacher Education 315 North Star Road 43212
Columbus, OH

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M: Describe for me a typical day. If you like, you can choose an actual day, like yesterday or a day from last week. Just tell a little bit about what your daily life is like.

A: It divides into some thinking about how to teach ear, hearing, to young musicians of various talents. So in part, I prepare for class, and then in part I give class. Then I moan over the results or feel good about it and prepare for more. Those things are usually involved with some movement work along with the ear skills, in trying to convey those skills. I could not really go so much from beginning to end of a day. A good day for me includes some composing. The composing has, again, to with getting myself into a state of moving and being moved. Sometimes that is actual movement and sometimes it is the feelings, the moved feelings and the sense of those. And then I spend some time at the piano, getting a sense of gesture as I play. Sometimes I play five minute, sometimes an hour; I do not really practice the way a pianist does who's got, I do not know, maybe fewer prongs than I have.
But the time at the piano is relating feeling to gesture and getting myself conscious of gesture. So I sometimes have to withdraw my focus from the music and really say, "Oh well, look what is happening: there is my hand, and here is how I am sitting, and ooh, what could I do about that, and what is it like to throw weight, and what is the difference in sound, and how can I show students, again, what the difference is in sound, and how can I get it more strongly present, myself?" So those are three parts of a day. Sometimes they do not amount to as much actual time as the other duties of teaching, paper-grading, conferences, and some committee stuff that goes on in academia.

I also do some reading and the reading I do is related to my teaching, composing, moving, work. I am reading Buber's *I and Thou*. It is, in part, about learning not to objectify, learning to relate. It seems very intimately related to hearing and moving fully.

We take dogs for walks, several times, and it is so funny how that become a part of all of this. Because first of all, I notice that I pay a lot of attention to way they move and the feeling that gives me for them. We are also...
doing obedience training for the dogs, which is very interesting just in terms of learning to move along with the dogs and give direction very precisely, so that you do not need constant neck jerking. Which is what it seems the dog trainers love to do, but I do not enjoy the neck jerks. Every day we do, three or four times, these little sessions. It is very interesting, this part of behavior modification, to observe in an animal, and in yourself, the process of getting precise with such things. Does that make sense of the day?

M: Yes, it does. Thank you. Where do you teach?

A: I teach at the University of Redlands and I am a Professor Music and Movement. The students are really used to me including movement in every class—not just in the movement classes, but in the music classes as well.

I think that it is unusual teaching music and movement combined. I think for one thing, I may be the only person with title of Professor Music and Movement in this country. The trustees did that very carefully to avoid that title being a permanent faculty position. I am not sure that I will be able to keep the movement part of the
title because in shrinking academia, things that are fringe, like movement, unfortunately, are quite threatened. But I have been told by outside people who happen to look through the catalogue of the Music Department that they are always very impressed that there are two courses in our school at all, Movement Awareness and Movement for Musicians. Both of those are my courses. That they are "mine" is not so important as the fact that they really exist as part of the curriculum. So a music student can take a whole years of such courses. Also, those courses can be repeated for credit, meaning a student can really take them for two or three years if they have elective time, and a few have by their graduation, become extremely capable as movement teachers themselves.

M: You mentioned movement education being threatened in academia. Do you feel this at your university?

A: I know that courses that are the particular creation, or direction of individual faculty, especially senior faculty, are threatened at every institution right now. I notice that my courses are scheduled for the next two years, so I do not feel an immediate threat; but I
understand that the threat of extinction is out there for anything that is not just your basic nuts-and-bolts curriculum in any field. All these things will be up for grabs. It makes me very sad.

M: So nuts-and-bolts would be . . .

A: Just straight, say, music theory and straight music history and straight performance on your instrument. It has happened in other fields as well. Redlands has knocked out its Dance Department as one of its cutbacks. The movement program that I offer is all that is there, that is given by our faculty. So the cutting has already occurred.

M: Your said your courses are in for another two years. What about after that time?

A: Yes, they are definitely in for two years and I trust that they will not be cut. But I know that all such things which depend on the individual who created them, rather than a body of knowledge that is already established, are just up for the wolves to eat, unless the cultural situation turns around remarkably.

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M: Would you talk some more about gesture?

A: Yes. When you play an instrument you think of the resulting sound, that is what you are tuned into. You actually are getting that sound through gesture, sometimes quite small gestures, micro-movement of tongue, lips, or finger. To really become and stay conscious of that gesture increases its aesthetic dimension; it has a big effect on the sound itself. So if you notice that a staccato is made by a movement as if you have touched a hot stove you find it is a quick jump backward. If you notice the movement itself and not just the sound, it is very interesting. You can get the sound then by the movement, instead of by the imagined sound, in a manner of speaking, and the staccato-ness enlarges, becomes more presently audible.

Gesture can be so simple as the gesture of moving your weight into the sound from the feet through the hip joints, rather than by moving from the dorsal hinges or collapsing the rib cage, which many musicians, on any instrument, tend to do. Clarinetists. Trombonists. Or getting their sound by putting their shoulders up and resisting the thrust outward of the air to, say, play the

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trombone. So it is not just tiny gestures of getting staccato and legato, but gestures of actually getting weighted sound by the use of your full self in good balance.

M: How many years have been doing this teaching?

A: I started teaching a Movement for Musicians course in the summers of 1974 and 1975. It kept up as a summer institution for maybe four or five years, then it became part of the curriculum. First of all I taught it for the Johnston Center, which is our experimental college. Johnston Center was not so much for performers but for enlightenment of general, college-age folks. I was teaching a lot privately and a lot of piano at school. I was using movement in my lessons and getting such good results just for musicians. And the Johnston folk dropped away. It was sad. Though, it is more, in a way, focused now on relationship of movement to performance.

M: I would like to go back to your typical day. I could see how you felt about some different parts of your day through your nonverbal expressions. Give more verbal detail about your feelings during a typical day.

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A: It seems, at least for the moment, that there are many small trickles going into one larger issue which is movement qualities of music. I am sometimes distracted by each one being sort of separate from the other, with each really being something that I could, or maybe should, be doing five hours a day rather than five minutes. And I am also, I did not mention, writing. One gets to my stage in life and knows a lot more than years ago when I did do some writing. I wrote the book called *Spanning: Music, Theory, Performance and Movement*. Now I am wanting to rewrite it, to do it quite differently because I know so much more. So I am working on that. All these things I presently am preoccupied with feed into that. Yet it is also a bit on the huge side, to organize all this material and communicate it so it feels familiar and obvious to other musicians, but also new and challenging. Does that answer your question of what you were seeing as you heard me describe a day?

M: Yes. You are quite expressive nonverbally as you have answered the questions. When you were speaking of gesture at the piano, there was a radiation about you. You were smaller when speaking about the classes.

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A: I always find it is an extremely delicate and fatiguing matter to teach, to bring the movement work to college-age people. I also find that with more mature adults too, because there is a lot of funny resistance. It is such a balancing act to have the gestural life within the movement teaching: to be imaginative for people, to be fun and not be controlling or bossy or a you-do-it-right sort of thing. I find it treacherous. So I think it is true that when I start talking about the teaching what comes to my mind is this: whew! It is overwhelming! What do you do first? How do you get someone to care so much about the sound of a particular staccato? Or about whether they are really sitting there giving you their loving attention when you are talking to them, really bringing their own weight to bear on each situation? Yes, it is a lot.

On the experience of teaching movement at a university, I feel very exposed doing that. I often tell Roger: "Boy! I would not be sorry to have it fold, in a way, because it is extremely--what? It is like your life is on the line at every moment." Societally, it is not important or not accepted. What is valued: information, succeeding. Having to missionize all the time, and to do that subtly

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is difficult. You cannot keep advertising, say, "Hey you would love this. This is wonderful." That gets old very fast and does not convince, anyway.

M: I would like to move on now to a different kind of question. Since my study is about the field of somatics, I am asking each respondent to define the field of somatics. How do you define the field of somatics? What comes to mind?

A: Someone have a good definition to me this weekend and I want to borrow it. It is from a book, *Will and Spirit*, by Gerald May. I have not read the book, but I was told that it is about the difference between developing yourself as a comprehender and developing yourself as an experiencer. That is why I said to you that I think that the Buber book, *I and Thou*, is relevant to all of these things. He talks about relationship rather than objectifying. I do think, to me, that this is the most important aspect of somatics, that it is a shift in emphasis. It does, of course, include the body; but I guess I am more interested in the body as the vehicle, as the place where expression lives and peeps out all by itself in so many spontaneous ways as well as habitual

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ways. So the body, the aspect of the body that seem too me a little more interesting than just, say, the body as it is in balance, is the body that hears; that hears wonderfully, hears nuance, and hears feeling in another person. And the body that sees with that same kind of sense of relationship rather than a sense of oh, well, are you dressed like so and that means to me thus and so- categorizing and that sort of thing. I think we spend a bit too much of our education--by education I mean lifelong learning--on developing those skills of categorizing and objectifying. Our responsiveness seems as though it also needs honing. It needs a chance to blossom, especially because it does not seem really encouraged. Eyes, ears, feelings, and also, of course, a sense of bearing and stature--there really are so many lessons to be learned in the feeling of your body having a kind of rightness with itself. Then--I don't know--I have learned not to use the word "spirituality" so freely. I think it became overused at a certain stage. But I do think that is also a part of what I would call somatics. I use it as a reference to the domain of a person that is not tangible, that maybe is not even in the here and not so much in the hereafter, but somewhere out there on other dimensions where we are affecting one another, without

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realizing it, by our behavior. You and I affecting what is going on in L.A. just by being here in our intentions and so on. So I think that is my answer.

M: Describe your activities, or involvement, with the field of somatics in the past year or so.

A: I, for one thing, am bringing the field together with Semiotics. That whole area seems to be cognizant, interested, and responsive to somatic issues. For instance, they are very interested in the gestural work with music.

Specifically, in the somatics field, of course I read Rolf Limes and I read the Somatics Journal. I always read anything new in the sensory awareness area. I also do a fair amount of looking back books that have been very significant: the David Gorman, the Bartenieff, and Alexander work, and so on. I would say that I cruise very close to borders of other somatic fields; I am very interested. I do not seek out workshops, although Roger and I have had a closer contact with the Rolf Institute lately. Last summer I did a big workshop for them at their international meeting in Boulder. We were one of

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the three presenters and that was a kind of healing
because Roger had dropped out of the Rolf Guild some time
ago. We are talking with the Rolf Institute Movement
Education group even now. They are wanting Roger back in
particular. They want me, but I do not fit the scheme--
having taught myself through music, not through Rolf. We
are at this very moment in back and forth communication
about whether they will bend their rules to have me on
board as a movement teacher as well. Certainly, Roger
would be welcome. He feels by now that his and my work is
so intermingled that it would be untrue and unfair for him
to go and work in the Rolf Institute, and for my work
somehow to be borrowed, unacknowledged, and behind the
scenes. His work is quite different from theirs--our work
is. So I think it would be well for them to be willing to
recognize that. They are making gestures of wanting to be
more inclusive of movement people who are speaking the
language of gravity and relationship of gravity. I think
this is healthy. It is about time.

I think the Alexander people are also a bit remiss for
making it their little gig. They have done quite well,
but I think it is diminishing to the whole field of
movement, that of Alexander work, there is nothing else

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[you do]. The Feldenkrais people tend to feel the same way. That is just absurd at this point. There are a lot of people who have made interesting--what would you say?--stews, interesting stews. A lot of people, by no means just us. It is just foolish for these major groups, the Rolf, the Alexander, and to some extent the Feldenkrais (this may be changing because Hanna is now known), to try to keep their borders so rigid. It would seem very much a mistake right now--to no one's advantage. I do not go to workshops any more.

M: Do you still give them?

A: Yes. We are giving an odd one in the Social Work graduate program at San Diego State. It is an experiment in trying to apply the movement principles we work with to issues of cultural diversity. The idea of the professor in charge is to bring a spiritual and an experiential dimension into a regular course that teaches therapy strategies to future social-workers.

M: Psychotherapy strategies?
A: Yes, as in mental health and social work therapies for small groups and individuals. So we are going to do a weekend for her and she is videotaping it all. She has a control group; she has one class that will have worked with us and one class that will not have this. She is a researcher. She is going to measure at the end. She will study both classes to see what changes have taken place in their clinical work. She has got it all organized. She has a pre-tape, a videotape of each student doing an interview of a mock client. Then she is going to tape another mock interview after the workshop. She will then compare the two classes, in order to see if this kind of learning deepens and changes the quality of interaction, humanness, understanding, and particularly, the sense of allowing others to be Other, which is the issue in cultural diversity. We will have done work with balance, with weight throwing, with touch, with affect--with deepening kinesthetic sense of self.

M: How long will that go on?

A: It will just be one weekend, but she will get a lot of research material out of it.
I also did a two-day workshop for the Music Department at Wellesley College last year and one for the National Harp Conference last summer. [This involved] introducing principles of movement to musicians who are used to practicing only directly on their instrument. There are things like that that come up where a specialty group says: "Won't you come and work with us?"

M: How did you become involved in the field of somatics?

A: Well, I had a slow instigation. As a pianist, I frequently would get the comment, "Your playing is wonderfully intellectual". I found it an offensive comment. At the New England Conservatory for a Master's degree the faculty said: "We talked a long time about your playing afterward. We argued vigorously about it pro and con. The pro was that it was intellectual and interesting in that way. Against was that very strength was its weakness." And I was quite puzzled because "intellectual" was not what I was feeling, or hearing, from inside. So I decided I needed to change my way of hearing, as well as, probably change my playing. I could not really change my playing unless from the inside I was able to ask for

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something different from myself. In order to do that I really had to knock myself off center in a big way.

I started fooling around with larger movement away from the piano myself. It was very awkwardly done, with no idea of anything like Rolfing or balance. I was just kind of like a great big bear. I began to have some insights, at least into the playful aspects of what was holding me back. I could begin to hear a little differently what that quality people who liked the playing but found something important not there, were missing.

About that same time was the era of encounter groups and I just went for that hook, line, and sinker. I was up at Esalen countless times and found everything just incredibly helpful. I went to nudist camps because it seemed—"well, that is part of the problem—I am just so self-conscious and I cannot fee up—so let's strip it off and see what happens". Certainly I did encounter groups and aggression therapy. I just did one thing after another. I must have done 40 or 50 of these. I have stayed the same, though. No—I kept making little inroad spots.
M: When did you do all this?

A: This was in the '70s. One of the things I did was to go to Kairos which was in San Diego. It was one of the wonderful growth institutes, and who was head of it at the time but Joseph Heller. And it was a very interesting place. I forget the workshop, but it was some kind of encounter thing. There was an opportunity to have what was called a "Rolfing session." I did not know what this was, but I was game for just anything, so I had a session with a guy who looked like a pirate. It was quite odd to me because I am really such a straight-laced New Englander, intellectual and private. Even to do these things was quite weird. But the session with him was so dramatic, so amazing. It was the first session, and it freed my breathing—at least 80 percent, is what it felt like. My capacity to breathe was radially different—radically different. It was astonishing to me. It was absolutely life-changing; I just turned a new direction at that point. At that same weekend someone demonstrated Tai Chi. I think I was off in a corner, sort of doing a little bit of what I could pick up by watching. I found it so beautiful and so unusual. It just immediately drew

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me, as if I had never seen dance or anything like it before. Directions were really set at that weekend.

Quite a bit later, but this was also a very transforming experience, was a weekend with Gabrielle Roth at Esalen. It was just a free movement weekend, but it was so peculiar because the night between the session I began to move sort of just all around, on the bed, off the bed. I went berserk. I became a lunatic. On the way home down the coast in the car, I was wiggling and throwing my arms around. Something was let out of the bag. There had been lots of groundwork from Kairos, the Rolfing series, and other workshops, but Roth's workshop was really outstanding for me. I wrote her and thanked her. Then I went back to a workshop of hers with Roger. It was a tremendous disappointment because she was terribly caught up with her own thing. She was having a miscarriage or an abortion--something that was an unwanted pregnancy, definitely, she was so into that. It was strange because the first experience of her had been so amazing. I thought she was just something out of this world as a somatics person but my last impression of her was that she was just a frail mortal with lots of personal problems.

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Those two sides of the somatics field have struck me more than once. People who are very good, like Joseph Heller, have a very dark side to them, and his side is to succeed financially with body work. It is sad to me. It does not belong in the field as far as I understand it, but I have noticed this more than once over the years. That has been something that has kept at least one foot back for me.

After the Kairos Rolf session, I went ahead and had a whole Rolfing series with an average—not distinguished Rolfer—but it was very important to me. Roger had the same Rolfer and we took both our children. We did that before he became a Rolfer. So it was extremely significant—the Rolfing—extremely significant. It was such an education. To me it was not about balance, it was about contacting myself kinesthetically. It was so important. Isn't that weird? It was very directly physical. It was tactile. I do not think I would have "gotten it" if it had not been tactile. I do not think that any later movement experiences would have fallen on such fertile soil if I had not had that tactile invasion of who I was. It was very important. I do not talk about Rolfing. I stopped talking about it years ago because it sis too previous to me to try to explain it to incredulous

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people. I just cannot get at that and I do not want to persuade people because that is not the issue. Yet it just seems like a one-of-a-kind thing, that particular contact made by a careful practitioner. It does not have to be a superb practitioner, just a careful one who understands it as integrative. So that is my soapbox for Rolfing.

Funny that it is still in there because we have had so many questions about the rolf Institute. Partly their trying to keep it so narrow. I think that they are among the worst offenders with this thing of hero worship of the originator. which means that the newer people do not get to have their own ideas. It is terrible. It still goes on. Ida's picture is on just about every issue of Rolf Lines. Rolfing does not get to evolve. My sense is that this happened for Alexander work, for Feldenkrais, and for Dalcroze, which are also very different movement work. And it may be for Eutony as well, I do not know how that has spread. I have the feeling it is the same problem of "grand dame" asserting itself. It is the same what Sensory Awareness--carefully guarded material.
M: I would like now to expand on what you call "hero worship". I remember that years ago you and Roger once talked about each somatic person thinking they had the golden egg. That is what I am relating this to as you talk, the idea that "we have it", and it now sounds like you are saying it is also: "we have the person".

A: The egg layer. (Lots of laughter from both here.) I think it is maybe a necessary stage, but it should be a very short stage. A necessary stage where people sit at the feet of someone who is a real originator and try to get it very clear what it is that they are saying. That moment needs to be protected briefly. Then the next decade (it seems to that a decade would be enough for that) needs to be able to broaden the perspective and become critical, while protecting that original source. I think that the problem is, or has been, that you are not allowed to broaden or enlighten the perspective. If you do not do it the originators way, you cannot do it at all. So you do not get to have the very natural ebbing in at the borders of these things that would make each more truthful, more legitimate, more the best. The best of Alexander could profit from some of the insights of Ida Rolf. Alexander people do not seem to have a clear sense

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of the supportive core of the body, which Ida Rolf had. But Ida Rolf did not seem to have a sense of the diagonal, and Laban had that. The slow pace of sensory people, that is something that needs to be in all the movement work: the slow interior finding it, the holding it, tasting it. So if you put the approaches together, you would have a really wonderful thing.

M: How you would put them together?

A: I think it really could be done if there were an energy behind it. It would be best done to have a huge, maybe six-month long, conference which had the most finely-hone representatives of each field presenting their material in such a way that other people could really be learners. They would not get to mess with it in the least. An interchange where you would do this carefully: you would just intensively learn what each other had to say. Then a period of critical reflection where you hammer out with each other. You really need to talk to each other, saying: "Hey this is foolish what you are holding onto, this thing about"--whatever it is. And: "Gee, that is remarkable, I wish we could borrow that, and this is the insight we would add to it." Getting

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permission from each other. Coming out at the end with something that would be a movement field that the public could recognize as a single thing with many entry points.

I have not mentioned things like Tai Chi and Aikido, but they are very close; they should be there, too. It may not be realistic that a Rolfing person could learn Alexander or all these other things, but surely they would not have to start at the beginning. You would not. You would be working among professionals so you would start at the top end of the field. You would not need to teach the rudiments, or you could just do them very quickly with people. I think that it would be wonderful.

M: Do you think the field is ready for this kind of thing?

A: I think it is ready because right now what I think has happened is that we have very distinct things, a few of us, then we have really lots of activity at the more innocent, more beginning end of things. I think that a lot of it is ill-informed. It does not have to bring creativity in maybe before the solid discipline is developed. I would not want to lose the creativity of the

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people right now, but I would think they need some grounding principles. There are too many people who are just hacking about with a little bit of this and that. I think there are whole areas. An example is Postural Integration. They are mixing bioenergetics and the structural work of Rolfing and some psychologizing. It seems too big what they are trying to put together. The person at the helm who is representing Rolfing is not a disciplined Rolfer himself. What students are getting is watered-down, definitely watered-down body work, and probably watered-down bioenergetics etc. And they are training lots and lots of people who coming just for night classes and who are not doing very much study on their own. Then these people are beginning to practice in their communities, among their friends. I think it is a little scary. The blind leading the blind. Of course there are exceptions.

M: I would like you to talk a bit more about what you said earlier--that you had one foot back when you were talking about the two sides of somatics. Is what we have been discussing here related?
A: I think it does have to do with this ownership business, this whole thing that we have been talking about it. It brings out a side of the true and great genius-originator that is not the best side. In the case of Joseph Heller, whom I happen to know, it is the money thing. In the case of Werner Erhart, of course, it was also the money thing. In the case of Ida Rolf, she was immensely arrogant and did not mind inflicting pain. She said: "You just put up with it, get the work done, get in and get out." This has harmed Rolfing significantly. And this is her own personal hang-up; it is the kind of person she was. She was not willing to receive criticism or to critique herself, to take a very broad view of what she was doing to see that she should not train other people to be like that. It might have been okay for her to have this foible, but she really needed to be careful of what she sent out in the world as the discipline of Rolfing. It very much hurts the name of Rolfing when it is associated with pain.

I think that is also true of Feldenkrais and maybe Alexander. Here is where I think their dark side is. With Feldenkrais I have not had as much experience. I had a two week workshop with the man himself at Esalen. And I
have had maybe four sessions, one of which was an exchange with Paul Linden, who is quite an interesting person. He was able more to reflect on it and critically willing to share. But in the private sessions and also in the work with motion, he was holding all the cards. He was letting you have somewhat vague experiences and then saying, "Oh, now look what a change you've got!" As if it were all very obvious.

When I have been to Feldenkrais table sessions, private sessions, even though people know—I would tell them I am a movement person who is seriously interested—the work has been done (again my experience of it was vague) without any explanation or any professional sharing, which has surprised me. The same thing with Alexander teachers. They just do it kind of out of your awareness. I realize it is part of their teaching approach, but I do not think that is the way to work with another professional. That is what I refer to as a dark side.

M: It is not how you work with your clients from my experience.
A: No, not at all. We definitely feel that the teaching tools should be given openly so that people can go on with their own evolution, on their own.

M: What would be better or different than this dark side? Or how would you describe how it should or could be? What would make you happier?

A: I think certainly with another professional there could be give and take in sessions back and forth. This is very promising, since it is not likely that a large conference would be funded by UNESCO, or something, for what I was suggesting earlier. I think that these exchanges between professionals could occur: we could to work with each other and would be willing to, I am sure, if we were not to be treated as babes in the woods. But if we were given , certainly through the technique of the person, a sharing of the, "Oh, you realize this is the da da da and this would be," and you could have a "back and forth." So, yes. From professional to professional.

I think it is incumbent on the movement fields to explain their purposes, not just to be an area that people come and pay money to do, but to give the context. I think it
would be very healthy for the field of somatics if someone who learned Tai Chi every week or Aikido or whatever had a sense of the context of say, Tai Chi or had a sense of the context of the work that you do, or that we do, and that, whenever possible, these would be turned into educational processes. Then the person can develop on their own. They would be able to form a path and have ways of improving themselves on their own so that they do not always have to come back and suck at that particular nipple. They can, but they do not have to. I think there is this feeling that you want to keep your clients coming and the money flowing in. I think everyone needs to free themselves from that particular approach. Most of these things people can become very skilled at. I have college students after a semester of movement awareness who are very well-trained in what they can see in order to help another person. They would be good with another person. Maybe not so good with themselves because it is hard to always notice one's own habits but even there they certainly can have the skills to go on their own.

Another could is videotapes of teaching or tablework sessions. If videotapes could be circulated, that might
be a better way to exchange about somatics, the field, than writing about it. It is very hard to write about.

M: "Videotapes" meaning a movie?

A: Yes. A movie of Alexander sessions and then the teacher commenting on that. If that material became available, I think I would be much more helpful than writing. Writing is good, it just does not quite capture it.

M: What do you see as the strengths of the field?

A: Well, oh boy. I still think that a Rolfing series is a very good thing, if someone has a particular problem that is long-term which seems not easy to get at. I think Feldenkrais work seems very good if it has a focused target. I think that can be useful. I think Tai Chi is very valuable, and yoga practice, as a different approach to getting some kind of movement into one's life. It seems more promising than exercise for a lot of people, although it does not replace vigor. Let me see, what else is promising? I think a good Alexander teacher is a wonderful thing. Laban work can be quite interesting. So
the field seems kind of the same as it was. Sensory Awareness. Then I have always found Eutony to be promising, getting a sense of your skeleton and the support that that offers. I am sure there are many new things that I do not know about.

M: Tell me more about what I would call abstract or ideals in terms of form. You seem to me to be addressing that here.

A: In terms of abstract, it seems good somatics can really help as a healing for people that are in pain. Is that what you meant by abstract?

M: Yes. But forgive, I am not being clear. I heard you saying that certain forms are good but sometimes some of the humans involved make them less so. What specific forms or disciplines do you consider good?

A: I think that in that category, Rolfing, Alexander, and Feldenkrais fall.

M: In some of what we talked about in the beginning, you were defining somatics and talking about the body and

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expression. Tell me more about what somatics has to give to you, me and to other people who have never heard of it.

A: Somatics has to give healing of pain. It has to give healing of emotional pain. It can contribute the religious dimension in life, or add to that. It can contribute to that dimension even if--or especially if--someone is in an organized religion. I think it can enhance that whole aspect of someone's life. I am mainly interested in the contribution to expressiveness or expression. I think it is just the most wonderful way to help people want to express and become expressive. It is always touching how much people do want to express. They have lots to say of meaningful feelings, and are buckled up. It is not that they need to tell you stories; they need to be healed in the process of expressing their depths. I think those things are what somatics has to give: the healing of the spirit and the expressiveness.

M: Let us leave this discussion and move on to the next section, which is about the origins and evolution of the field. Why and how did somatics begin?

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A: Well, I think it has been around since the beginning of time. There have been moments when it has been appreciated and made much of and was very important to culture. Many primitive cultures have a somatic component—you can hardly say that they do not. They have dance rituals, body adornment rituals, and such things. They are much more in contact with that part of life. Periodically it seems as though physical being rises to the fore and becomes interesting to people. Delsarte, for example, was that in the early 19th Century? That certainly is a latter-day milestone, his interest in expression. And transplanting the importance that it had then to the arts, all of the arts.

I think that at various times the arts have had a dramatic turn-around, in their physicality. The arts themselves have been more often than not rendered physically. But certainly not in the 20th Century, say, serious art as far as music goes, is non-somatic. It is divorced from the body and it is hard to perform for that reason, by the breath, the hand, the bow.

There have been somatic educational movements periodically. There was one in this country, the physical
educational movement. That was also in Germany, maybe especially in Germany. The people out of that, people like Dalcroze and Elsa Gindler have been important. Perhaps from that late 19th Century/early 20th Century period it has snowballed a bit. I would imagine that during the years of the Depression that it folded in. The interest in, the time for, and the relevance of experience, as opposed to just surviving, had come and gone as something people could take time for. Another important and obvious somatics field is physical education and the training of sport and athleticism. My goodness, we have a lot to learn from those people; we should be sitting at their feet as much as possible. That is somatic field that is highly developed and has been since the beginning of sport. I do think, and this is about Sy Kleinman, his work with them is important in recognizing that is a somatic field.

M: In terms of the evolution of somatics in the past two decades or so, how would you describe what has gone on?

A: Well, I wonder if that does not go along with some other intellectual currents. It is part of the whole environmental study. So many people seem to talking about
Descartes and the problem of rationalism in the 18th Century. What this did to humanity in objectifying and distinguishing between mind and body; making that distinction so complete that we are all just trying to heal that wound or sew that together. Well, this rift is just all over the place, not just in somatics. I have certainly appreciated Thomas Hanna's writing *Bodies in Revolt*. His sense of somatics is more interesting than the use of the term as it is bandied about. It is still not in everyone's mind. For instance, at school my first sense that movement education might be on the chopping block was when the Vice President said: "Well, this is a very controversial thing that you are doing." The fact that somatic education, which we all feel is so important, is not socially or intellectually or academically accepted generally. "Somatics" may be a word that is understood by more and more people, but the importance of somatic education, or of the field, is definitely, at least in my understanding of it, not a given in society. In fact I would say that in the past ten years, the power of the field of somatics has shrunk. I could be wrong.

Many things have come up that relate to this. And one is the danger of touching, in the client/therapist setting.
and now in public schools regarding touching a student, and in so many other settings. And all these discoveries of sexual abuse by parents and abuse by priests of little boys. It seems to have worked or wormed its way into this society that there has been a lot of evil touch going on. Also, of course, the abuse of women. So now touch, despite that wonderful book by--is it Montagu?

M: Yes, Ashley Montagu.

A: Touch is not an acceptable thing, and it is not an easy thing to include in the movement classes. Now I still do, but I have to introduce it much later and I am very cautious. And see--touch is involved in so many of these therapies, yes? It might be a very significant aspect of the fact that the field has to move underground. I do not talk about my work in social settings, even with other people who are enlightened or with people that we like well. I never talk about the work that is most important to me because to them, I think, it is just a soapbox, an unimportant thing. I am very sad. I do not know if I have just given up out of being in a community that is conservative. It might be different in Columbus.
One might not notice it quite so much. I would be interested to hear your views later.

M: One more question, if you could see the future or prophesy, where do you see the field of somatics going?

A: It is so funny because the first thing that jumped to my mind is that Roger has pretty much stopped his practice of Rolfing, in part, because he is concerned about libel. So in that sense, and in the sense of touch, I think really the road is rocky for the next some years. Work like yours. I think a lot of explaining and talking and doing this with less sense of: "We have the answers." "Aren't we wonderful?" "The Aquarian Age is here!" It did not arrive. It was just a blip. I think now we have to persuade and, in fact, that same dean said to me he thought I needed to do more persuading. That interested me because I have stopped doing that, but I could go back to that and maybe it what is needed now: talking low-key, talking with less of the sense that "This is it! You be Rolfed and you will be changed!" Putting things in a much more limited context, more doest. Yet--the profound importance that these things have--gaining them thereby, perhaps, by admitting them to be more modest in their
dimensions. So, I think I see that the claims will be scaled back.

Roger and I both feel terrible that this is a middle class or wealthy thing. If you do not have the "dough," you cannot even be in on the scene. It is better for me that I can teach a large number of students per class, 15-25. A lot of these students are not people with money, they are on scholarships. I have a feeling of touching more economic classes at school, but certainly poorer people cannot come to us privately one-on-one. It is such demanding work, you have to ask to be paid; and yet we have not raised our fees, we have really kept them the same, low figure for these 20 years. In fact we do a lot of free, or volunteer, work in this area. But I still think it is just too expensive and we have to find ways to have it not be. So maybe that means that Rolfing is not a good thing. Maybe the movement teaching out of Rolfing is the better way for Rolfers to go. And maybe they need to learn to do a kind of Medicare, to do a certain number of clients for nothing. That is hard. People do do that; they do exchanges. But maybe more carefully, we need to provide for people who are marginal as far as money goes, who deserve it, whose lives can be turned another, happier

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direction. They need all these things: they need the healing, they need the spirit, they need the expressive freedom. I guess that is a thing that has been a major concern, a major consideration, and a major sadness for us. The impact of money.

M: I am still intrigued by how you put that earlier--having one foot back--as, if it were different, you would jump with both feet forward.

A: Yes, right. I have one foot back, back there, off the rug. Maybe that is just a reflection of my own sense of the more modest things. I hear students playing so differently when they do such things as getting their pelvis underneath them and so on. Yet they have a million more things to deal with as they play, that is, they may have pitch problems or they may have some other technical or musical issue. This work does not do everything. While you are being enthusiastic you have to let in the other side: Things are complex. I think that is it. Maybe that has come with a little age, the sense of more, well, you just become a little more realistic.

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M: I am putting what you have been talking about here together with the time in your life when you did everything, I would say you went forward, maybe both feet were in then.

A: Yes, but you know, I would not say that it is because of age that I am suddenly thinking modestly. I just think there has been such a peculiar assortment of things that have come along. Like the field itself, crippling itself from the inside. Like the economy. Like the environment. Like the sense that gee, we cannot sit around and get our pelvi on, when we really need to doing something about that ozone. And then the issue of making this work more available to people. So I think it is seeing problems, seeing more than just the fun of the work. There is the difference for me. I am masterful in many ways in this field now; I certainly have my limits and limited views, but I do not need to learn more strategies at this point. I am always changing and growing. Earlier I needed to learn great heaps of things and I think that took a different kind of involvement. Now, when I do not need to do that, I am more aware that the vista is larger. I think maybe that is the explanation right there. I certainly have a lot of energy; it is not a lack of

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energy. Oh, you do see where your limits are with the
field--okay, this is the range of my interests and my
possibilities. They just do not seep over as much as they
did when I was younger and maybe I did not know what
choices would be appropriate so I did a lot of feeling
around. Much of it was not useful.

M: Those are all the questions I have. Is there
anything more that you want to say?

A: I wish I felt less aloof about it. When I get with
the students or folks who are on similar wave lengths, I
feel full of eagerness. Reflecting on it, I do not have
the wish to, vigorously promote our work, but I think it
is for all these reasons. Perhaps that can change in the
next 10 or 15 years if we feel change in these other
social problems and the field itself budges a different
way.
APPENDIX F
January 1993

Michele Mangione
1529 North Star Road
Columbus, OH 43212
(614) 488-3041

Dear Roger Pierce,

My name is Michele Mangione and I am a Ph.D. candidate in Somatic Studies at The Ohio State University. Professor Seymour Kleinman, who developed the program, is my advisor. My dissertation project calls for interviews with a number of prominent people who are generally recognized as significant contributors to the emerging field of Somatics.

I would be very grateful if you would agree to participate in this study. Because of your knowledge, experience and reputation, your contribution to this dissertation will be invaluable. Your "story" would provide a unique dimension and perspective to this project, which is about the origins and evolution of the field of Somatics.

I hope you are willing to participate in the study. It would be necessary to meet for a one-and-a-half to a two hour period. In our interview I would like to discuss with you your perceptions of the field of Somatics, focusing particularly on its history, and on your involvement in the field. With your permission, I would tape-record our interview conversation. I will have the tapes transcribed and send you a copy for review, editing, and final permission to use the information. Upon completion of the study your interview tapes will be returned to you to do with as you please.

I will be in contact with you shortly. However, if you have any questions you may telephone me at (614) 488-3041. Thank you for your time and attention to this letter. I look forward to speaking with you.

Sincerely,

Michele Mangione

PROGRAM AREAS

Adapted Physical Activity
Exercise Science
Health Education
Sport, Leisure & Somatic Studies
Teacher Education

341 Larkins Hall
129 Larkins Hall
215 Pomerene Hall
266 Larkins Hall
305A Pomerene Hall

292-6226
292-6887
292-6116
292-6538
292-5679

College of Education
OUTLINE FOR FOLLOW-UP TELEPHONE CALL

I. Introduce self — referring to letter sent.

II. If they are interested in participating in the study explain that their participation would include the following:

   A) consenting to and doing an interview of one and a half hours to two hours in length, that is tape recorded and hand notated, and

   B) allowing the interview to be part of a written work, i.e. a dissertation.

III. Inform them of the following:

   A) Since the purpose of the study is to collect the narratives of particular prominent persons in Somatics, they will be featured by name; they will not be anonymous.

   B) They will have the opportunity to review, edit and approve the transcript that will be placed in the dissertation. This step, referred to as a member check, benefits both researcher and respondent, because it insures accuracy and clarity of information, as well as providing a means of control over what is published about the respondent by the respondent.

   C) They will have the right to discontinue participation at any time without prejudice to them.

   D) The tapes of their interview will be returned to them at the completion of the study.

IV. Inquire if there are any questions.

V. Schedule the interview.
THE OHIO STATE UNIVERSITY

CONSENT FOR PARTICIPATION IN
SOCIAL AND BEHAVIORAL RESEARCH

I consent to participating in (or my child's participation in) research entitled:

The Origins and Evolution of Semantics: Interviews with

Significant Contributors to the Field.

Seymour Kleinman (Principal Investigator) or his/her authorized representative has

explained the purpose of the study, the procedures to be followed, and the

expected duration of my (or my child's) participation. Possible benefits of the

study have been described as have alternative procedures, if such procedures are

applicable and available.

I acknowledge that I have had the opportunity to obtain additional information

regarding the study and that any questions I have raised have been answered to

my full satisfaction. Further, I understand that I am (my child is) free to

withdraw consent at any time and to discontinue participation in the study

without prejudice to me (my child).

Finally, I acknowledge that I have read and fully understand the consent form.

I sign it freely and voluntarily. A copy has been given to me.

Date: 12/3/93

Signed: [Signature]

Principal Investigator or his/ her Authorized Representative

Signed: [Signature]

(Person Authorized to Consent for Participant - if required)

Witness: [Signature]

[Signature]

HS-027 (Rev. 3/87) — To be used only in connection with social and behavioral

research.)
May 10, 1993
Michele Mangione
1529 North Star Road
Columbus, OH 43212

Dear Roger Pierce,

The interview you graciously gave me for my doctoral study is ready for your review. Enclosed is a copy of the transcription of our interview. Please read it for accuracy, clarity, and completeness; delete, add or edit as you see fit.

Some interview material was not transcribable due to unfortunate technical problems with the tape recordings. Also, spoken language does not always translate well into written form. Your review and editing insure that the document is correct and complete. You also have the option of approving the transcription as it is. If so, send me a note indicating your approval. Please return all to me by June 1, 1993. If you have not returned it or communicated with me about it by then I will assume approval on the transcription.

To give you the option of editing it on a computer, I have enclosed the transcription in Word Perfect 5.2 on a DOS formatted 3 1/2 inch floppy. (I will send it on a 5 1/4 inch floppy if you need--just call.) Be sure to send me both a hard copy, print out, and the disk.

In my review and work with the transcriptions, I have used brackets [ ] to show where I have added word(s), had a question, and/or something was not transcribable. The letters NT or nt within the brackets means there was material that was not transcribable. If there is a question mark before the words within the brackets I speculated when it was inaudible. The brackets, question marks, and multiple choices will not appear in the final document.

Enclosed is the list of questions and areas of inquiry I used as a guide in the interviews. I did not necessarily ask each respondent all the questions and there may be areas you could comment on. Any additional participation would be most welcome. Write or tape record your responses. These additional comments will be included in the dissertation as you have worded them. Any tapes will be returned to you at the end of the study.

Thank you so much for your participation; it is an invaluable contribution to my study. I look forward to your response. If you have any questions you can reach me at (614) 488-3041.

Sincerely,

Michele Mangione

Michele Mangione
Interview with Roger Pierce  
2/10/93  
R=Roger Pierce  
M=Michele Mangione  

M: Describe for me a typical day.  

R: Well, I will describe today. I got up at 6:00. We came into this room over here and did about 10 minutes stretching routine which we do six days a week. Then we went out in the field behind the house and threw the frisbee for the dog. Next we ran, oh, about a mile, and then had breakfast. I am writing a book, so after breakfast I wrote, not as long as I usually do, but probably for an hour, maybe an hour and a half. I then did some business-type personal things and got ready to teach an acting class, which I did after lunch from 1:00 to 2:20 p.m. I came home and did more work on the book. Then went and tutored an illiterate adult in reading and writing. I came back and did a little bit of bookkeeping and now I am doing this interview. That is a pretty typical day. Do you want the evening? I usually am tired in the evening and I do either bookkeeping, that kind of stuff, or read. At the moment I am reading a book on Cezanne, as a painter, am also reading Thomas Mann's novel, The Magic Mountain. The book I am writing is on a

Appendix F: R. Pierce
long poem of Walt Whitman which Alexandra and I have been performing. So that is a typical day.

M: How do you feel about this day and your days in general?

R: Actually, today was very nice. If I do not do anything but writing all day long, I get pretty squirrelly. I am not doing very much movement teaching now. And I am doing little hands-on work.

M: No movement work or . . . ?

R: Well, movement work in my practice is nearly always in private sessions associated with Rolfing sessions. We are doing some workshops. We are doing a workshop next weekend in San Diego with a sociologist. But I am really turning more and more to writing as the center of my activity. Teaching an acting class is nice. I have been doing more and more volunteer work with disadvantaged people. I am feeling the past few years trapped in the middle class by the kind of work I have done, at $75 a session where people cannot afford it. I want to do

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things that are more socially conscious. So I am just doing that. Right at the moment that is taking the direction of working with literacy. Everybody says the most important thing that black people and Mexican people --poor people--need is education. So that is the way to do it.

M: How did you come to this shift in yourself?

R: It has always been implicit. I have felt uncomfortable with having nothing but middle-class clients. Partly, it is probably having arrived at more economic independence. We have saved enough money that we really do not need to earn anymore. It seems silly to earn more when you can do things that are more fun.

M: The shift was also into another area: literacy. You are not necessarily volunteering your time as the movement teacher.

R: I think part of what has happened is I have gotten tired of working with beginners over and over and over again. Training classes, the sort you were in, always were problematic in an administrative and academic sense.

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because we are just no very good at that. So recruiting and managing the whole financial side of it was never very well done. So we really need an institution like the Rolf Institute to handle that for us. There are other reasons, if you want to go into that, why we stopped doing training and probably will not start again, at least on our own.

M: My memory is that you stopped to write the book Expressive Movement. And now have written another, Generous Movement.

R: It is not so clean cut as that. It is true we wrote the books, and if there had been thousands of people begging for classes, the books probably never would have gotten written. There were a number of reasons why we lost our enthusiasm for doing training. One was that whole administrative side of it. Another was that we felt the need for people to have more training than anybody in the field was giving them. Like, say, two years of full-time study, more on the order of what you are doing in the Ph.D. program, or what is involved in an M.A. program. A couple of years of full-time training seems to me what is really necessary for a professional movement teacher or a body worker of the Rolfing sort. There was not a way to

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do that, really. The people who came along that to work to earn their living, they had children, they had wives and husbands; so the amount of time they had to give to our training was limited. And the amount of time you could keep somebody in the program was limited. Just for practical reasons. It seemed like a real struggle for everybody involved.

Another reason: the kind of people who are drawn to this work tend to be—what I have been describing about us—not too good at organizing themselves as business people. But you cannot survive in this field if you do not have some talent for that. It is very difficult; you are bucking the current of the culture. There are people who are good at the business side and they succeed, but most of the people who are interested in this work are not like that. The need a Rolf Institute—well—the Rolf Institute does not do it for them, either, actually. They need a clinic or something that will handle getting clients, getting the bills paid, collecting the money from people, and all that kind of stuff. We found that we turned out a lot of people who did not actually become professionals. They got a lot of valuable things from their training—nobody,

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I think, regretted doing it--but for them it did not work out that it prepared them for a viable profession.

M: They maybe wanted to come out with a professional career at the end of it and they did not necessarily have that at the end.

R: Yes, that is right. It just is not a viable career for lots and lots of people.

M: And the Rolf Institute is giving that?

R: Yes and no. People are pretty much on their own, but at least there is a support organization, a group of people who are in it together. So I would feel much more comfortable teaching in that kind of situation for people to be in, and an on-going education as well. And other people teaching them. We offered a private teaching situation where I think the teaching was very good, but the students were shut out from something like the Rolf Institute which only wants their own members. Then you throw them out to sink or swim; most of them sink.

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M: Would you say that the idea of a two-year full-time training is something that somatics as a field needs to look at?

R: Yes, definitely. My impression is that training is very chaotic and inadequate on the whole. Even people who have a really good basic principle of movement, like rolfing, do not give people enough training. They put them out into the world before they are ready.

M: Could you give me an example of what a good training would be like for movement teachers?

R: It would depend. I think for me there is a basic distinction between hands-on work and teaching. Let me talk about rolfing. It has always seemed absurd to me to train Rolfers who were not also educators capable of teaching their clients how to move. It just makes too much of a hocus-pocus out of it. So my sessions have always included both elements, unless they were purely movement sessions, which occurred now and again. And the hocus-pocus side of it--people coming and being "done to", being worked on--is another reason for stopping my private sessions. I just got more and more fed up with having to
train people out of that attitude of "fix me". Sometimes successfully and sometimes not, but I got really tired of fighting that battle over and over. If you are doing movement teaching, then it is understood; but a lot of my clients came for Rolfing and put up with the other. They maybe got interested in it as well. But is so pervasive in our culture that you go to experts and they do things, then you are better. The process of teaching someone to take responsibility for themselves is, on the whole, rather rare. It is not something that people are good at doing or have much experience with, even in school where you think that is what basically is going on. If it were a training program for--I am going to use the word "Rolfer", meaning that in a broader sense--then it would include teaching people to teach movement according to the same principles as the hands-on work that they are doing. This is being done at the Rolf Institute now, by the way.

One of the signs of inadequate teaching--of not enough teaching--is the recipe. People are taught the rigid sequence of moves: you do this in the first session, you do that in the second session, and you do this in the third session. To me that is a sign that people are not sufficiently trained to look at a person as an individual,
make a judgment about what they need, think out a process that is specific to that person. I think that was very clear in Ida Rolf's mind, that the recipe was a substitute for education. It was a way to put somebody out in the world who has not sufficiently trained and let the recipe teach them. The trouble with that is that it gets so ingrained. If you work with the Rolfing recipe for two years, that is what you do. It is very hard to break away from. My favorite image for that is that you are going through the jungle, it is enormously complex, and you have learned on little pathway through the jungle. You can get from sessions one to ten along that pathway. You can do wonderful work and amazing things happen, but you do not know the territory. I would prefer you do not turn professional trainees loose until they have risen above that level. You may use a recipe to train them, but you do not grind their noses until they can think of nothing else.

The same sort of thing probably tends to be true with movement teaching. I am not sure about Alexander work. When I have had Alexander sessions, they tend to seem a lot like each other. I may be wrong about that. It is a sign to me that they may be learning something like a

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recipe or a series of set moves that you can do. It is inevitable that people acquire those tools, but I think it is important they be taught specifically not to get caught in them, not to get stuck in them, not to lose their creativity. Maybe that is wishful thinking. In every profession you can think of, people do the same routines over and over again. It would be nice to imagine a training where that did not happen, where people were taught to be creative with their work so that after 10 years all the people in the same class would look so different from each other you would not recognize they were in the same training to begin with.

On the other hand it is very important to have principles. They may not be absolute; you may not know for sure that they are absolutely right. If you are, are probably wrong. I think it is probably the glory of the Rolf approach over many, many other somatic approaches that they have principles, and I think they are really sound principles. The whole theory of Balance is something very solid. It is really at the core of our books: Expressive Movement and Generous Movement—the whole notion of how the body relates to gravity. So there is a mechanical principle and it is tied in very closely with the
psychological interpretation of that. A really good training begins from principle. It instills this principle in people so they have it really clear. Then they can work out every kind of technique you can imagine in order to put the principle into practice or apply it to different kinds of specific situations—like working with handicapped children or working with people in pain or working with birth or anything you can imagine—playing instruments, pole-vaulting.

It would think a good training in somatics would encourage people to move out in all different directions and probably establish schools that are specific to particular activities. So it proliferates but it keeps basing itself on the principles. If it did, then the principles would be chastened, they would be explored. You would say, "It does not work in this field; the relationship to gravity does not seem to be the same thing". Then there is something wrong with the principles. You would be refining them. You would not be saying, "Well, Ida Rolf said blah, blah, blah. Shut your mouth". I have written this up, by the way, for Rolf Lines.

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A really good training would have different people involved. I think they would have to be people who were seeing things pretty much eye to eye. I think it would be chaotic to have people who were contradicting each other, wonderful as they might be. It needs to have coherence. But your training was just too narrow, there just were not enough teachers giving you different kinds of input. that would be another aspect of a good training.

I will describe it in my own experience: a good training would grow out of the search for openness and interpersonal expressiveness that was characteristic of the end of the 60s and early 70s, which was soured, I think, in the time since then. I think education really desperately needs to go back to that, in this field above all. No heavy authoritarian structure to teaching. People working together. Peers influencing each other. And just feeling good about each other, liking each other and taking care of each other: a whole atmosphere of love and tolerance.

M: Are you saying that because it is somatics, it should and could lead the way, creating this kind of atmosphere?
Or that the field of somatics has a need for this atmosphere?

R: Both. It is what Alexander and I mean to be teaching. It is one of the principles we worked out in our first book, *Expressive Movement*. Opening up physically, getting into a better relationship with gravity, is reflected in one's relationship with other people, which becomes more generous.

I was filled with a lot of hype by the contact with Rolfing. The whole school really was very much taken with its own importance and how fundamental a change in a human being would result from rolfing. It was Ida's faith; she really did believe it. I do not have that kind of faith anymore. I think people, by the time they have grown up, have settled into personality traits that do not change. Or they do not necessarily change; it is certainly nothing to be so absolute about. There are dimensions of life that change tremendously. People get lots happier. They live their lives in a much more intelligent way. They get things done better and so forth. But I think there are certain aspects of personality, of the impositions that

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have been put onto people, the suffering they have gone through, that you do not wipe away.

M: At one time you believed the hype of Rolfing?

R: Yes, and it created a lot of stress. You often felt you were not succeeding. People would lose their back pain, they would not have headaches anymore, but had failed to make super-humans out of them.

M: How long did that go on for you?

R: A long time. I do not think it is like that anymore. Thank goodness it has softened.

M: You mean what is coming out of the Rolf Institute?

R: Yes. People do not have those grandiose expectations. What they can do it wonderful, but if you put that expectation on a client, you are likely to end up with disappointment. Maybe not immediately, but over a period of time. It will not really amount to as much as you said it was going to. Finding life is a more tragic occasion that I was thinking of in those days.
At my age of 60, I can look, say, 20 years ahead and say: I have lots of energy, I am really vigorous, so I can do another major project in my life. Ideally, something that is my destiny, which culminates where I come from, really draws it together and puts it into focus. A lot of the feeling of my present transition is to--"retire" to reformulate in the sense that I do not have to earn the money, I do not have to do anything that does not seem important to me, or fun.

It is interesting that the somatic field is in question right now--the whole realm. It has been the center of my life for 25 years, and at the moment it is not. It is as though I have been in the middle with what to me are ordinary people, middle-class people, working with their real, nitty-gritty problems, with their pain. Psychological problems, too. Both of them. It has been, truly wonderful working with people at that level, but partly I want to get out of that box, that economic-social box.

I feel a tremendous responsibility toward black people. I was never really quite awake to how awful it is to be part of the post-slavery generations . . . I never really
understood how pervasive slavery is. How much it still exists with us. And we did it to them. I have lived my life on the backs of poor people. Black people are put in that category automatically. I feel as though it would be wholesome for me to put significant energy in that direction.

So I go down in that respect. Down to lower classes. But I also always have been pulled in the other direction toward highfalutin, aesthetic kind of artsy-fartsy things. I have been in the theater, and really interested in poetry. Not so much academic, but with a tinge of that, thinking it through. So that is what I am doing; my day that I described to you is those two things. The new book is trying to do that, not just for the professionally literate people, but to think really carefully and respond in a refined way as a guide for "ordinary" people. The book has nothing to do with teaching reading to illiterate people.

M: Tell me about tutoring.

R: It is wonderful, truly wonderful. I have two people I have been working with. One for about a year and a half
and one for just a few weeks. The guy whom I have been tutoring for a year and a half is 67. He could not read at all. And did not know how to learn. He had so many ways of blocking himself from learning; it was really a game just to find a way through. But we did it and he is learning to read. It is so thrilling. It is the most exciting educational work that I have ever done.

M: I know nothing about literacy programs. Are you taught how to tutor for literacy?

R: Yes. I took a course, for 18 hours! It is a volunteer program. I am now learning how to teach people to be tutors. I will get into it in a more organizational way. In spite of saying I am not an administrator, I do like projects like that.

I am now teaching a Mexican-American guy. Actually he reads quite well, as it turns out. He did not quite know it himself. He writes pretty well, but he cannot write three words without making a serious error in spelling. Once you locate that as a problem, you can solve it. He has just gone for years and years in this muddle of: not
knowing anything, of thinking he is too dumb to do anything. But he is not dumb at all. So it is good.

M: Other than the obvious difference in content, how is teaching literacy different from teaching movement?

R: I do not know how I would take those people and make movement work seem important to them. People whom I have taught movement to . . . I am thinking of three different groups. People who are in expressive work--artists, musicians, actors--and just know very well, some of them--the right ones--that this is going to help them do better. People who are in psychological trouble, or who want more aliveness. Well, it takes a fairly sophisticated person to know that and to see that. I do not think that is something I could teach to poor people. Some people could; I do not think I am the one to do that. And the third are people in pain. Well, that is different. It goes across class lines. But I am not drawn to it. I do not know why exactly. It is very interesting to be as literate as I am and to teach somebody who is totally illiterate how to get more literate. It seems as though you are going down the ladder instead of going up, but I love it; it seems a great thing to do.

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There have been moments with my first client, the one I have had for quite a while, when it was truly thrilling. It was almost an ecstatic experience to see him struggle through and begin to learn, say phonics. We did not do anything with phonics for six or eight months because it just bamboozled him and he could not handle it. He would sweat. He would get so tied up in knots that it was definitely not the thing to be doing. He is doing it now. He sounds out words. It is amazing.

M: So you work for six or eight months?

R: Oh, you work for years. It is a long, slow process. These are learning-disabled people and you are working partly to teach them skills, but more often teaching them how to learn. It is the sort of thing I was talking about earlier--teaching people to be creative or getting around that "fix me" syndrome that people bring. You do not get away from that, ever. The basic educational mean is to get people to be more creative.

M: The next few questions are about the field of somatics. I would like your definition of the field of somatics. What comes to mind?

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R: I will put it in Dr. Rolf's terms: finding a more graceful, supportive relationship to gravity. With all its psychological, mechanical, and aesthetic, or expressive implications, let's say.

M: The term "somatics" is used in two ways. One is: what are we exploring, studying? What do we have to offer? The other is: who are we? What is this field called "somatics"?

R: It is very strange to me that it is not more collegial than it is. I feel very remote from Alexander teachers, from Feldenkrais people. It may be peculiar to Rolfing people to be very uppity about what they know. Pushing other professionals away. I certainly have the impression that that is true also of Alexander people. "We know it all. We are the ones who are really trained in this stuff and everybody else is sort of a fake." And I think Feldenkrais people, too. We all have had our gurus who had it all. And they do not listen to each other very well. I cannot say that I am innocent. But in a way I can say I do not know--I do not know what the somatics field is; I just know my little corner. Which, of course, is right in the middle. (Laughter)

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M: How did you come to be involved in the field of somatics?

R: Through acting, I think. It is funny, this is a story I have told so many times that I have come to doubt its truth. It is one of those kinds of things you have cooked up for the occasion, but I will tell it to you anyway. I taught acting at Stanford and then at U.C.R. I taught beginning acting, mainly through improvisation. It was basically a course in creativity. What kept striking me was that people could move along pretty well and then they would hit a wall. As if they hit their own resistance or a limitation of some kind and got stuck. So, how do you get through that? When Rolfing came along, the whole notion of it, seemed like a really interesting approach to that problem of expressiveness where people are caught in their own habits and patterns of behavior. Everybody back in the 1970s was searching for the way through that. Rolfing seemed really promising. And it is good--I mean, it is true--it paid off. It really worked. It was so interesting in itself that I got totally out of theater. I think it was an answer to that question of blocked expressiveness.

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So that is my stock answer. Let me see if I have a different one. I think there is always an element of personal need. I can remember trying to loosen up by dancing. And hearing the kind of music that I do not customarily listen to--rock, Crosby, Stills, and Nash. We had a record of theirs. I put that on and tried to get the spine to release, get wiggling. It got me through a whole lot of transformation in my own life.

In a very practical way I had to get out of theater. I was teaching at the university and I was not playing the game the way I was supposed to and I was not going to survive there. I needed a new way to make a living: Rolfing worked in spite of the fact I am kind of shy and publicity is not my game. I did well, because I needed to, in creating a small business out of being a Rolfer, being a movement teacher. I was too independent, not very well-suited for institutions. The encounter over and over again on an intimate level with one person after another was wonderful, was tremendous. I had to get over knowing who they were before they came or after I had seen them for five times. I was continually being surprised by how good some person was--who I thought at first glance was such a schlunk, before I got to know them. I learned

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a lot about not making defensively arrogant judgements about people. It was perfect for me to be one-on-one through a series of sessions that grew and developed. My clients wanted something important and I was trying to help them get it.

M: About when did you start this period of your life?

R: Well, I started teaching at U.C.R. in 1968 and I was born in '32, so I guess I was in my 30s. Anyway, I was old to be beginning again. I taught at U.C.R. for five years. I trained as a Rolfer in '72 and '73.

M: Any more on how you came to be involved in the field of somatics?

R: Yes. It was part of what seemed like the whole impulse of that time for a more open society, a more free, creative, caring world to live in. This seemed right at the heart of that. If there had somehow been a change, so that there was a somatics teacher on every block, the world would have changed! If it ever does happen, the world will change. It does not seem impossible for the for the world to really embrace that more sensible kind of
living. It felt right to be involved in that, to be moving in the right direction, to help the world move the way it needed to move. It still feels that way to me. Somatics as a field seems like a very practical way for people to grow and open up. I think it should be taught in grammar school and high school, and be part of everybody's life.

Let me tell you one more thing, not so much about how it started, but where it went. Very soon after I got involved with movement teaching, Alexandra and I began to cross-fertilize. Her work, teaching piano, teaching music theory—she was more and more using a somatic approach to that. Just what are the mechanics of musical performance? How can movement work help you be more expressive, musically? There had been a tremendous kind of back-and-forth between us until we finally got to the place where we are seeing things more or less the same way. That has been a very creative part of the process.

I can remember the first workshop we taught together. It was very difficult. We would teach it and afterwards we would have fierce fights. "Why the hell she do that?!" I mean, it was just really hard to lose control of teaching

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something that was so slippery in itself. It took us a long time to learn to let each other go and trust that you would find our feet again. So that was creatively very hard for us. It is a miracle we managed to do it.

M: Did you finally come to a time where you were seeing it the same way?

R: Well, she has skills in music that I will never have, just understanding it. But, yes, basically. We work very smoothly together now. It is a tremendous advantage having two of us. You know how complex it is when teaching a group. If you have another someone who knows, really knows what you are doing, and is doing it too, how much easier that is. And how much better for the students really. It is also a good model for students to see the two of us working together, especially because of the gender thing.

M: As a student of yours, I remember feeling a real sense of support because you worked together.

R: Yes. And of one thing going one, and both of us knowing what it is and bringing you into it. I think we

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have worked it out pretty well that way. It is better now; it is well along by now. I think I would encourage people to do that, to get into close teaching relationships with other teachers in this field. There is so much attention the individuals need, and in a class situation it is difficult to give personal attention.

M: Is there any more you can say about events, people, things that were significant to you in terms of your continued involvement with the field?

R: Ida Rolf. She was both a tremendous teacher and an awful teacher. I could not believe going into a class and not being told to say hello to everybody else and find out who they were and what their names were. She was very authoritarian. She manipulated people, made use of them, and all kinds of awful things; but she was so smart and so devoted to her work, really single minded. She made use of people. I went through all kinds of shenanigans; she became mama and then of course I loved her and then I hated her and back and forth and in and out. She was so good for me because I was coming from an egghead, intellectual existence. I was getting out of the theater, but she was so practical and so real. She was a

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tremendous influence. Judith Aston was also a wonderful influence, also authoritarian.

M: O.K. The next section I have focuses on the origins and evolution of the field of somatics. Describe, outline, or give your thoughts on how somatics came to be.

R: Well, the first person who jumped into my mind when you said that was P.M. Alexander, who was certainly an influence on Ida Rolf, not directly, but indirectly. Yoga, by the way, is also a strong influence on her—and me, too, actually, I do not do yoga, but what yoga-people do and what Rolfers do is basically the same. As far as the mechanics are concerned . . . well, they are stretching tissue, let us say that. Ida brought something new in analyzing the relationship to gravity, putting it in those terms. If you look at ballet, it is certainly concerned with that. I think it is the wrong model, but is a model for idealizing the way the human body operates, structurally.

Ida has remained my mentor in laying down somatic principles. The performance arts probably have the oldest, and most basic tradition. And the field of style,
of aristocratic bearing. The dancing masters and fencing masters taught what grace was, what human dignity looked like. Those things go back--well, not forever--they probably go back in Western culture several hundred years, anyway. I do not know if they were quite so principled as Ida was, so scientific, so investigative about it.

In the 20th century . . . it is funny but I do not know very clearly about Feldenkrais. His book, *The Body and Mature Behavior*--I read that as part of getting ready to be a Rolfer. It was one of the most important things I read. The field seems to be chaotic; it has a New-Age crowd. My impression is that those people are insecure when they do not really have their feet on solid ground. Sometimes they seem scared to me: people who are involved in the voices from heaven and channeling--that is one wing.

Rolfing has never shaken off--never been determined to shake off--the reputation of being painful. Ida contributed this--she said, "It went in there with pain and it is going to come out with pain". Well, she is wrong; it is not true. But if you think that, then you do
not think you are doing your job if people are not hurting
on the table.

I think there is a lot of opportunity in the somatics
field--to say: "O.K. I am not going to behave that way
anymore. I am going to just quit and I am going to do
differently. And this person is going to teach me how to
do that. I am going to stand up straight, open up my
chest and breathe, and all that. And I do not need to
know why I ever got to be like that." It is sort of
turning your back on the whole Freudian thing--unearthing
causes and crying about the past and carrying on. Which
is often creating stories or taking all the data and
putting it together into a story and then reinforcing it.
Especially if you are doing it with a lot of tears and
carrying on.

Obviously the somatics field is totally embedded in
psychology; it cannot get away from it. Well, it is also
dangerous. There are real advantages in not even taking
it up. Somatic work is intimate. It is close to people.
It is giving them a chance to talk about their problems
and be open about themselves, but I do not play
psychologist with them. It seems manipulative to me, so

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often, what a psychologist does. Partly it is that I just
do not feel skilled at it and do not want to take on
things that are not my own proper professional skill. But
it is partly feeling my somatic work that is better
without that, for some people. Some things are better
left vague and shadowy. If they are brought up into the
clarity of light, they just get deeper. There is, I
guess, a side of Rolfing where "fix me" seems O.K. to me.

It amazes me now to think back on doing just pure Rolfing
sessions before I started teaching people to change their
movement habits. How much change they got, how much stuck
with them. They did not know what was happening to them,
but is happened. It hardly matches my belief that if you
do not teach people, if they are not changing their
awareness, you are not really changing anything. They
will fall right back into it as soon as they go out the
door. But actually it is not really quite true.

M: The tape recorder was off; it was turned back on when
Roger Pierce began to speak about how their first book,
Expressive Movement, came to be written.

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R: Michele came—you came and you were going to write and M.A. thesis on what you had done in the class. You interviewed us, both of us together. When we got through, we talked about it and said: "She will never be able to figure it all out—it is too chaotic. We are going all over the place." So we sat down and organized it: "Next time Michele comes we will talk about this, what are the principles? We have five principles (it finally ended up being five principles) and we have to talk to her in an orderly way, one thing, then another thing. And if we do not think it out, how in the world is she going to?" So we did. An then you wrote it up and then we wrote it up. It became clear that the time had come to put this down in words.

M: I remember that was extremely fun—working with you.

R: It was good for us.

M: You have described the current state of the somatics field from your perspective as "chaotic". I would like to hear more about what you would consider the strengths and weaknesses of the field.
R: A weakness is its marginality in the culture. I do not think this is its fault, but the culture's fault. It gets no respect from medicine; a little, I think, from physical therapy--physical therapists who do Feldenkrais, or do Rolfing, or do Alexander work, or do whatever. But that seems to be a terrible problem.

It seems so odd. You tell people you are a movement teacher and they do not know what in the world you are talking about. I will tell you: it makes me weary. It is one reason why I am out of the field, or on the outskirts of it. I just get tired of speaking for it as an option over and over and over again. That seems to be a fundamental problem. There is a kind of solution in just hanging-in and hoping that there will be a turn in things. Because that happens. Look at the ecological movement: things get difficult enough, you run out of canyons to dump your trash into, and finally you wake up to the fact that what these crazy people have been saying for 10 years does make sense.

[The following story about the housecleaner was inserted here upon Roger Pierce's request. It was sent in a follow-up letter by Alexandra Pierce.]

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Last evening our housecleaner stopped by to tell us she was say to say, but that she would have to stop working. The reason: a difficult shoulder situation, arising out of a fall she took in January. Then she recounted a long story of workman's comp. and the doctors she has gone through and the pills given her, the valium (!), the this, the that, all of which were definitely not working, and now she was being sent to an orthopedist to see what might be wrong.

There we both stood, knowing full-well we could help (and wanting to--we are fond of this woman), and did not tell her "the good news." In all the time of her working for us, she's not asked about the "rolfing" room or questioned my unfurnished studio. Nor have we filled her in. Though we have the most pleasant small-talk when she is here working about.

There are some uneducated people in the somatics field. People who are contemptuous of some elements of learning that they should not be. I do not know of any somatics programs that really trains people up to a sophisticated level of anatomy or physiology. Even developing their own--its is related to what we were talking about before--

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the education being inadequate. Compare the training of a Rolfer with, say, the training of a doctor. Well, we think we are hot stuff; we think we are as good as doctors. But if we took ourselves more seriously in our education, we would approach closer to that. It is not that I admire medical education, but there is a certain serious commitment there that we have not somehow managed to imitate.

M: When you said "uneducated people" to whom were you referring?

R: In our own training programs we have had people who did not know very well how to learn. By contrast, we had Mark Carlson, who had a Ph.D. or nearly had one, when he was in our training. It was really quite distinctly different teaching him; he knew how to learn. I guess that is the sort of thing I mean.

Things like anatomy—-in our field they need to be taught differently. They need to be taught in a somatic way. People need to find those muscles with their hands and feel them out and feel them move. That would take an enormous amount of time. That would take a lot more time

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than looking at pictures in books and memorizing and being able to spout out names and what attaches to what bone. You need all that, too, but you need to know it in a more visceral way.

I want to jump back--you asked about mentors, teachers: Charlotte Selver. Absolutely essential. I think her workshops are unbearably boring, but her work has been tremendously important and Charles' book is fundamental to the field. It is one of the things I have gone back to over and over again for inspiration.

M: She was more important from the written work about her than from direct contact?

R: From the whole approach to learning. To what it is that you are learning. You are learning to catch your perceptions, to know what you are knowing. And to get out of your head, but not in a dumb way, in a smart way.

Her whole teaching needs to inform all the subjects. Even the most heady ones need to find a way to be somatic, to be physical about it. Anatomy is the perfect example. People who are in our field should not be just sitting

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around looking at pictures. They ought to be finding it: where is it, what does it do, what does it feel like, how does it relate to everything else? I do not mean to say that they should not be looking at picture books; they should. They are very important, they are wonderful, beautiful--but it is not enough.

Here is another impression of the whole field. I talked to a friend; we talked about my getting back into Rolfing. She is the woman who is setting up the program for training people as Rolfer's and movement teachers both in the same training, all at once. She said: "I have been very frustrated the past couple of years because it has not worked out. We have not really made the impact on the world that we thought twenty years ago we were going." I share that feeling--it is a real disappointment. We deserve better in the world, a better response, and smarter ones. What we have to say is more important than the hearing that is has gotten. Because of narrow-mindedness, self-interest, arrogance.

Where am I? Where was I?

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M: You were talking about your impressions of the field. The original question asked about strengths and weaknesses. We have been talking about some of the weaknesses of the field.

R: I'm disappointed that the principles underlying Rolfing have not invaded the field more than they have. I think it is probably its own arrogance and insularity that has put it on the outskirts when it belonged in the middle.

M: They put themselves on the outskirts?

R: Yes. Oh, I know another weakness. It is very true of Rolfing, and I suspect it is true in general, that people confuse technique and principle. The recipe gets confused with the basic, general principles. What this confusion does is to stop research and exploration. You already know how to do it, and if how you do it is the principle of what you are doing, where do you go from there? If you have a principle that could be carried out in a thousand different ways, well, you are never done. You have a thousand things to check out and when you are checking them out, they are always reflecting back on the

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soundness of the principles that you are working from. You have a creative situation. The field needs, to me, to have a whole bunch of different processes or techniques that are all involved with the principles, but they are not sufficiently separated out. I think the Rolfing people are really trying to work through that. They have a ways to go; they are so attached to that recipe. It goes back to Ida. She pounded it into them and you were not to deviate from it. She knew better, but she got scared because people did not know enough and she did not have them for long enough to really get them solid.

M: How long was the training?

R: We audited for six weeks, then trained for six weeks. Auditing was basically just watching. There was a lot of wasted time. It was for 12 weeks, four days a week. It is not very much time.

M: Now they are longer?

R: They are the same, I think, maybe they are a little bit longer. But there are more preliminary things that
you have to do and there is movement work. It is part of a lead into it.

So I think that is part of what I mean when I say it is chaotic. Some wonderful . . . people who really have an idea. Trager work--shake, shake, shake. But it somehow becomes too important, too isolated. I think it is related to the hostility of the culture, which forces you to build your boundary lines. Ida used to say: "Do not do anything else. Do not mix Rolfing with anything else for five years. Then you will know what you are doing." She was absolutely right. It is complex. It is so strange and so foreign to the way we were brought up to think. If you start mixing it up with everything else, you just get lost.

But on the other hand, after five years you are so stuck you cannot do anything else. It needs to happen differently.

M: What about some of the strengths in the field, or good things?
R: I think our culture is focused on sick motives—people interested in being better than everybody else. In its heart somatics education is not like that, it is trying to lead the culture into a more genuine, a more ecologically sustainable universe. It is a just more fun and more alive kind of existence. It is like the arts in that way. The basic premise of the arts is that life is about play, refined fun. I think somatics takes us somewhat out of the aesthetics idea, but it is related to that. And related to religion.

Being involved with the body, it is involved with death and in coming to terms with that. it is involved with pain. These are things that people try to push away from themselves. It is knitting together what is not really separate: they physical, psychological, and spiritual. They are all the same thing. It is exploring the truth of that and what that means. It is potentially very practical. It applies to fundamental problems that people have with pain, with their lack of vitality.

I think somatic education is not so complicated that it could not be something that kindergarten teachers know how to include. With movement teaching, you can teach wrong
things, and still if it does not work, they are going to forget about it. So it is safe. It is a hell of a lot safer than medicine. It is potentially non-manipulative. It is potentially giving gifts to people. It is potentially applicable to everything and it ought to have specialists in everything. There ought to be movement people who work with doctors. They know what to do with people after surgery, or they know what to do with people who are in care accidents. There ought to be other people who do not know anything about that, but they are wonderful with actors or dancers. It ought to generate a style of dance, certainly, or ten styles or a hundred styles. It could cozy itself up to just about everybody.

M: This is the last area of inquiry: the future of somatics. Where do you see the field going?

R: I do not know, I think it is maybe dependent on things outside itself. It needs a shift in the general culture. It needs to proliferate to a lot of different social forms. I hope that it is finding a new way to get out into the world. It has; I have known lots of hands-on people who work with chiropractors or work in a chiropractor's office or doctor's and get their insurance

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coverage. Well, it is unfortunate they have to disguise what they are doing in the form of something that is more respectable, but unless they find a niche for themselves that way . . . I hope it will go on finding its way into more different social situations.

I do not understand, it puzzles me: how did chiropractic get to be such a respectable field? It is not respectable to everybody, but it has got a legal standing and it so pervasive. It is almost a somatic discipline. Maybe it is, I do not know.

Then isn't medicine a somatic discipline? It is just because it has always been the enemy. They are the people who think they know everything, but they do not know what I know. This is not an expectation, it is more of a hope that those boundaries would soften, that medicine will begin to see its limitations and try to break free of its' rigid way of coming at things and allow itself to be more present with what it does.

It is funny because that is just one line of direction. If you take, say, the arts, that is happening. There are Alexander teachers in conservatories and companies. There
are books against a lot of resistance by teachers who already know what they are doing. Almost all of Alexandra's students are studying flute with somebody, or tromboning with somebody, or singing with somebody. These teachers are the people who really know how to play the trombone or whatever it is, and for her to come in and say to the students, "But if you did something like this--see--you would . . ." and then they try it and get this tremendous tone. They cannot believe it because the trombone teacher did not say do that. If they go back and tell the trombone teacher, he may very well say, "That is a lot of horseshit". The poor students--they are really caught in a bind because if their teacher is not right, where are they?

So it is similar to what happens with medicine, but there is more openness. The effects are more immediate--you see it, feel it, and hear it. There maybe is not quite such a set theory that you are talking--this is the way bodies work. And if you are not treating them according to that conception, it would not make any sense what you are doing. Whether it works or not, it does not matter. It is not smart. Maybe somatics is a possible blender of--I am thinking of medicine right now with its really extreme

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self-protective rigidity—with a broader conception of what a human being is. Somatics deals with so many of the same problems that we are competitors in some ways. You get to learn to carry yourself better or you go get surgery on your back—which are you going to choose? Well, it is not a choice you ought to have to make. There ought to be more conversation.

M: Like how they work with physical therapists?

R: Yes. Physical therapy is another one of those places where it seems strange to call it "somatics", but what else is it?

And with all the exercise people. They have a professional organization and a journal all that stuff. But as soon as I see it, I say, "Oh, no!" They are real old, macho-oriented so almost the opposite of this gentle, generous, somatics approach. Get out there and get tough! There is no way that they are going to see that this thing is in the same world as they are. So that is what pushes it out of somatics. But that is kind of a funny prejudice, really, that you allow in the New-Age people, and the other ones who are very much involved with body
you push out because they do not talk the lingo. What was your last question again?

M: We were talking about the future of somatics.

R: I do not use that term. The term itself is sort of formula and Feldenkrais-y. In fact, what it feels like to me is the attempt of Thomas Hanna to make what he does/did—which basically, I guess, is Feldenkrais—the center of the . . . [nt]. I do not fault him for that, but I think it is not the same. The term itself is a little off. I could be totally wrong about that, I mean it is my one . . . [nt]. He invented the term . . . [nt]. So it is a little bit of a co-optation process. That has to happen . . . [nt]. But if I did not use that term, I do not know what I would use to cover the whole thing. so, whether I like it or not, I am stuck with it.

M: We--a group of students--tried to come up with another term once.

R: You did not find one?
M: Well, nothing that anybody else would use as regularly or with recognition.

I have no more questions, and unless you have anything else to add, we are finished.

R: This is your second one?

M: Yes.

R: How is it going?

M: It is fascinating.