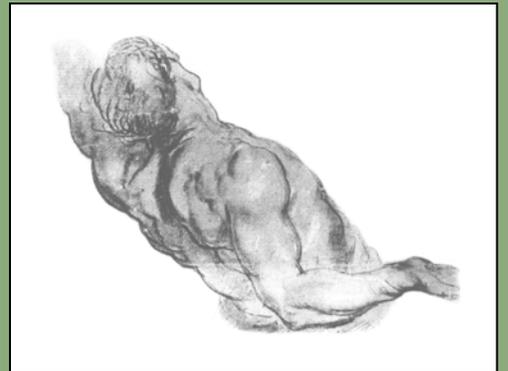


**the usa  
body  
psychotherapy  
journal**

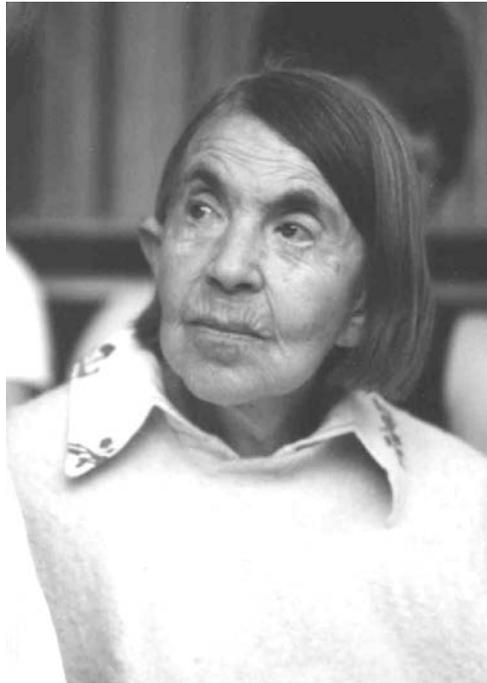


Volume 3 Number 1 2004

The Official Publication of  
THE UNITED STATES ASSOCIATION FOR  
BODY PSYCHOTHERAPY

## Table of Contents

Charlotte Selver Tribute	3
Editorial Jacqueline Carleton, PhD	4
Guest Editorial Judyth O. Weaver, PhD, SEP, RCSP	6
On Being in Touch with Oneself Charlotte Selver	7
On Breathing Charlotte Selver	10
Sensory Awareness and Our Attitude Towards Life Charlotte Selver	13
An Interview with Charlotte Selver and Charles Brooks Ilana Rubinfeld	14
Interview with Charlotte Selver Charles Schick	19
The Influence of Elsa Gindler on Somatic Psychotherapy and on Charlotte Selver Judyth O. Weaver, PhD, SEP, RCSP	22
Gymnastic Elsa Gindler	27
Integrating Sensory Awareness And Somatic Psychotherapy Judyth O. Weaver, PhD, SEP, RCSP	31
Charlotte Selver in 1965 Peter Levine, PhD	36
Experiencing: A Memoir Marjorie Rand, PhD	37
How is Breathing Now? Terry Ray, MA, LPC	40
My Experience with Charlotte Selver and Sensory Awareness Barbara Cabbot, PsyD, LMT	42
Sensing is the Heart of the Contact Ginger Clark, PhD, MFT	44
How Charlotte Selver Influenced My Work Richard Lowe, MA, MFT	46
Sensory Awareness, Creative Expression, and Healing Connie Smith Siegel, MFA	48
Sensory Awareness and Graduate School: Reflections of a Grateful Student Susan Kilkus, MA	52
Epilogue Charles Brooks	55



## Charlotte Selver

Born April 4, 1901 – Ruhrort, Germany  
Emigrated to United States - 1938  
Died August 22, 2003 – Muir Beach, California

**“Becoming more and more able to be there in situations, whether easy or difficult; to be more there with our mind, with our hearts, with our sensitivities, with our strengths - this is very, very important.”**

©2004 USABP  
USABP Mission Statement

The USABP believes that integration of the body and mind is essential to effective psychotherapy, and to that end, its mission is to develop and advance the art, science, and practice of body psychotherapy in a professional, ethical, and caring manner in order to promote the health and welfare of humanity.  
(revised October 1999)

# The Influence of Elsa Gindler on Somatic Psychotherapy and on Charlotte Selver

Judyth O. Weaver, PhD, SEP, RCST

## Abstract

This article depicts the early stages of the practice of somatic inquiry in Europe and its influence in psychotherapy as well as other fields. It tracks the work coming to the United States with Charlotte Selver and others and traces its influence and implications in various somatic fields and with varied members of the body-psychotherapeutic community.

## Keywords

History – Influence/Fields – Influence/Professionals – Influence/Global - Psychoanalysis

This article was written to be a chapter in the German book Handbuch der Körperpsychotherapie (Handbook of Body Psychotherapy) which will be published by Hogrefe Verlag later this year. The editors, Halko Weiss and Gustl Marlock, recognize the two primary ancestors of the body-psychotherapy to be Wilhelm Reich and Elsa Gindler. Wilhelm Reich taught and influenced many psychotherapists in Europe and later in the United States. Elsa Gindler's work influenced many in Europe and some of those eventually came to the U.S. and taught. One of Gindler's students who carried her work to the United States was Charlotte Selver. This article is included here as a contribution to the history of body-psychotherapy and as an assist to understand the antecedent of influence on Charlotte Selver.

In the United States psychotherapists such as Eric Fromm and Fritz and Laura Perls were avid students of Selver as were many from other creative fields. As Selver developed the work she names "Sensory Awareness" she became well known as a pioneer in the human potential movement, teaching frequently at Esalen Institute in Big Sur, California, and influencing many psychotherapist of various persuasions.

Although Selver studied with Gindler only eleven years, she was profoundly affected by the work. Throughout Selver's more than eighty years of teaching she frequently referred to Gindler, passing on her wisdom in words and practice to many.

## Background

Elsa Gindler (1885-1961), who began as a teacher of *Harmonische Gymnastik*, might today be considered the grandmother of somatic psychotherapy. As a young woman diagnosed with tuberculosis, she worked by herself to heal. To find the possibilities for regeneration and health, she gave her complete attention to what happened in her at every moment in every activity during the entire day. Devoted student, colleague and friend Elfriede Hengstenberg explained, "She found that in this practice she came into a state where she was no longer disturbed by her own thoughts and worries. And she came to experience— consciously experience—that calm in the physical field (*Gelassenheit*) is equivalent to trust in the psychic field. This was her discovery, and it became basic to all subsequent research" (Hengstenberg, 1985).

Gindler had studied *Harmonische Gymnastik* with Hedwig Kallmeyer, but in teaching it she eventually felt the fixed set of common move-ments for everyone was a narrowness of approach. She wanted freedom for people to explore independently and develop individually — a way to experience and learn from one's own somatic behavior in all of life's situations. Her work grew to offer opportunities for each person to become more aware of what was happening in one's own organism. In her classes she did not teach "techniques," and she eventually changed from using the word "exercise" (*Übung*) to "experiment" (*Versuch*). The natural activities of everyday life were the material for her classes. Gindler's focus was "*tasten*"; in English we would say, "sensing our way."

By 1913, Gindler had developed her way of working with relaxation. Attention to the breath was basic: "For her breathing was a teacher: simply being attentive to it is a way of learning how things are with one, of learning what needs to change for fuller functioning—for more reactivity in breathing and thus in the whole person. She did not teach others what they 'ought' to be, but only to find out how they were" (Roche, 1978).

About her work of presence, Gindler wrote only one article: *Die Gymnastik des Berufsmenschen (Gymnastics for Working People)* which appeared in the journal of the Deutschen Gymnastik-Bund (Gindler, 1926). She never gave a name to the simple, deep processes in which she led her students. Charlotte Selver, one of several disciples who brought Gindler's work to the U.S., says that the closest Gindler got to a name was "*Arbeit am Menschen*" — "working with the human being," though others think that was just a phrase she used. Gindler lived her entire life in Berlin. She never advertised her classes, yet over the years her work spread and has had a far ranging influence in many fields, in particular that of psychotherapy.

In 1925, Elsa Gindler met the experimental musician and educator, Heinrich Jacoby. After studying with each other, they collaborated in the development of what is now sometimes termed the Jacoby-Gindler work. Jacoby had a great interest in psychoanalysis, and through him Gindler became interested and referred her students to the work.

### Influence on Psychotherapy in Europe

Gindler herself had many students who were involved in the psychotherapeutic field:

Clare Nathansohn began studying with her in 1915. When Clare married Otto Fenichel, a student of Freud, he also began studying with Gindler. Fenichel said of her experience, “I got my husband to go, too, and he was very interested. Later on he would have me talk to his psychoanalytic groups about the Gindler work, and then we would all discuss it” (Fenichel, 1981).

About Gindler’s interest in psychotherapy Fenichel said, “Psycho-analysis spread at that time and some of her pupils were into it. One of them was my husband, and there were others. Gindler was interested to see what was going on and she learned. From then on she said things in class that she could have said only if she considered mental activity as an important matter much involved with movement.” Fenichel goes on to say, “She knew more and more about human beings. And this is the important thing; she became more and more interested not just in the body but the whole being. She said, ‘If you don’t want to get over the rope, don’t be surprised that you can’t make it.’ She noticed that something that is not ‘body’ gets the body going. And that ‘something’ effects the function of this body” (Fenichel, 1981).

Wilhelm Reich never studied with Gindler, but it seems he was influenced by her approach in several ways. After the Reichs left Vienna and moved to Berlin, Annie, Reich’s first wife, studied with Clare Fenichel. Reich’s daughter Eva remembers the many Sunday picnics of the close friends, the Reichs and the Fenichels, where her father would assiduously question Clare about the Gindler work. “Now, tell me, what is it that you do?” he would ask (Reich, 1984).

Elsa Lindenberg, Reich’s great love and long-term companion, studied with Gindler both before and after the Second World War. She also studied with Fenichel while she was living in Norway with Reich.

Eva feels that the vicarious knowledge of this work definitely influenced her father in his becoming aware of breath and body while working with his psychoanalytic clients (Reich, 2001).

### Influence in Other Fields

Gindler’s work gave many the depth and connection for which they were looking:

Ruth Nörenberg, who came to Gindler after she had studied *Gymnastik* at the Loheland School, said “It soon became clear to me, however, that the Gindler work was not just *Gymnastik* in the usual sense, but was an education of the whole human being, a *Lebens-Schule* (school of life) as she [Gindler] called it” (Nörenberg, 1981).

She wrote about her work with Gindler: “Through our experimentation I managed, slowly and painfully, to work myself out of a number of holes, by gradually coming to a fuller understanding of the deep sense of Elsa Gindler’s teaching – until I found the path to myself. This process was not unlike a psychological ‘depth analysis’ (of which, however, nothing was known at that time) even with respect to the subsequent ‘catharsis,’ the clearing up of inner disorders. I gradually learned to be more in charge of myself, to understand myself better—without falling into those unproductive and crippling feelings of inferiority that so easily deteriorate into depressions.

“The unity of mind, body and spirit was much *discussed* at that time. There, in Gindler’s classes, we *experienced* it in practice. And a clear consciousness of this has never left me” (Nörenberg, 1981).

After the war Nörenberg became a physical therapist and felt she was able to work in the spirit of Gindler.

For others the Gindler work fulfilled a need:

Else Henschke-Durham had many physical problems when she came to study with Gindler at the age of eighteen. She had been working with small children and difficult or disturbed older ones of working parents. Durham relates, “Under Elsa Gindler’s guidance I became aware that the organism was not just a machine to be used, that there was a way for me to become familiar with it, to relate to it, to allow it to function according to its own needs. What a revelation! ...With incredible persistence, Elsa Gindler made me aware that un-needed contractions...were brought on by my mental attitude. My holding was a defense” (Durham, 1981).

Durham was encouraged by Gindler to go to the U.S. and in 1934 opened a studio in New York. Like so many other Gindler students, she received referrals of medical and psychoanalytic patients and worked with them very successfully. In 1941 she married a European psychiatrist and psychoanalyst. Durham wrote of the times: “Interest in psychoanalysis was just spreading but often even deep psychoanalysis did not free a person from the physical tensions that had developed through repressions and negative resistances; here was an area left out. So we worked together. Analysts came with their personal needs, and then sent their analysts.” (Durham, 1981).

Many developed their understandings and enhanced careers from the Gindler work:

Lily Pincus, author of Death and the Family (1974) and co-author of Secrets and the Family (1978), among other books, studied with Gindler from 1928 to 1939. First a social worker and then a family therapist at the Institute for Marital Studies at the Tavistock Institute for Human Relations in England, Pincus describes Gindler’s work as helping her students to “harmonize body, intellect and feeling through self-awareness...” (Pincus, 1981).

In her article “From Dance to Psychotherapy” (Heller, 1983), Gertrud Falke-Heller describes how Gindler influenced her transformation from a famous dancer and dance teacher to an occupational therapist who was able to work with both neurotic and psychotic patients. After leaving Germany she worked with the Kurt Joss dance company in England and as “Teacher of Relaxation” at the Crichton Royal Hospital, with shell-shocked soldiers and others suffering from neuroses,

psychoses, schizophrenia and asthma. She eventually taught at Freiburg University and later at the Lindauer Psychotherapy conference.

Heller's student, Dr. med. Helmuth Stolze, developed his therapeutic process based on movement as inner experience and called it *Konzentrierte Bewegungstherapie* (Concentrative Movement Therapy). Stolze eventually taught with Heller and later with Miriam Goldberg. Stolze's description of *KBT* (CMT) sounds very reminiscent of Gindler when he says that it "...cannot be systematized into exercises. Its application is, rather, of an intuitive character, obedient to the moment..." He goes on to say, "In the inquiry into what a man is in his very self, the therapist must be able to experience himself and, over and over again, make himself ready for the experience. A therapist who is 'insensitive', who is too 'deaf' and 'dumb' as to what is going on, who has 'no taste of' and cannot 'smell out' his patients is not capable of working...only a therapist who is entirely *present* in 'readiness for experiencing' can be effective in this therapy" (Stolze, 1983).

Many of Gindler's students throughout Europe have had profound influence on other modes of working with people. Gindler's long-time friend and colleague, Elfriede Hengstenberg, had been certified to teach Bode *Gymnastik*; in 1920 she also received a teaching certificate from Gindler. Hengstenberg worked with children, preferring to work together with their parents when possible. She preferred to begin work with mothers prenatally and afterward to continue with the children's parents and teachers. She also gave workshops for the Hungarian pediatrician, Emmi Pikler who after the Second World War established a nursery-home for children who had no one to care for them. There, at Lóczy, Pikler showed how supporting natural development in the child's own time—and on his/her own initiative and independent experimentation—also facilitates mental and emotional development (Pikler, 1994).

Moshe Feldenkrais, developer of Awareness through Movement and Functional Integration, now more commonly known around the world as the Feldenkrais Method, was influenced by the Gindler work through his studies with her close colleague, Heinrich Jacoby. (Feldenkrais, 1981).

### Influence in the United States

One of the most important inspirations for body-psychotherapists of many persuasions has been Charlotte Selver (1901-2003). Selver was a graduate of the Bode *Gymnastik* school and had done graduate work with Mary Wigman when she came to study with Elsa Gindler in 1923. Following studies with Gindler she immigrated to the United States in 1938. She settled in New York City, where she offered classes and private sessions in the Gindler work. Selver coined the name Sensory Awareness, "to single out the awareness of *direct perception*, as distinguished from the intellectual or conventional awareness—the verbalized knowledge—that is still the almost exclusive aim of education..." (Brooks, 1974). In 1958 Charles Van Wycks Brooks began studying with Selver. They eventually married, and in 1963 he began teaching with her.

During her early days of teaching, one of Selver's most ardent students was the prominent psychoanalyst Erich Fromm. In 1955 Fromm and Selver gave a joint lecture at the New School for Social Research entitled "On Being in Touch with Oneself" (Roche, 2000)

Clara Thompson, who co-founded the William Alanson White Association of Psychiatry (with Erich Fromm and Harry Stack Sullivan), was also one of Selver's students, as were many other of her colleagues at the Association. Betty Winkler Keane was a very successful actress when her psychiatrist, Thompson, recommended that she take classes with Selver. Keane, who eventually collaborated with Jungian analyst Edward Whitmont (he worked at the verbal and she at the non-verbal level), was one of the first of Selver's students to begin teaching. Keane worked in NYC, weaving together Jungian analysis with acting out dream sequences and the work of sensing.

Fritz Perls, one of the twentieth century's most influential innovators in psychotherapy, was deeply influenced by Gindler's work. In the early 1930's Perls was a patient of Wilhelm Reich, and Perls' wife, Laura, was a student of Gindler. Both Fritz and Laura, the developers of Gestalt Therapy, studied with Selver in New York—Fritz very extensively and also privately. In 1947 Perls gave a talk at the William Alanson White Institute entitled "Planned Psychotherapy," in which he said, "I recommend as necessary complementary aspects of the study of the human personality at least three subjects: Gestalt psychology, semantics, and last but not least, the approach of the Gindler School" (Gregory, 2001).

Alan Watts, the popularizer of Zen Buddhism in the West, studied with Charlotte Selver. They gave many workshops together in New York and California. He introduced her to Esalen Institute, the newly founded center for the study of human potential in California, and in 1963 Selver presented Esalen's very first experiential workshop. Over time her teaching there brought about a great breadth of contact and influence within the psychoanalytic community in the U.S.

Many have been influenced by the Gindler/Selver work and incorporated it into their own modes of psychotherapy. At Esalen, Seymour Carter studied Sensory Awareness with Selver and Brooks and Gestalt Therapy with Perls. He continues to teach there and in Europe. Marjorie Rand, an international trainer of Integrated Body Psychotherapy (IBP), also acknowledges the influence of Sensory Awareness on her work (Rand, 2001). The author began intensive studies with Charlotte Selver and Charles Brooks in 1968, eventually integrating Sensory Awareness into her form of somatic psychotherapy which she calls Somatic Reclaiming.

### Other Influences

Gindler's work has also traveled to the East and influenced therapists and counselors there. In 1973 at Esalen Institute, Professor Hiroshi Ito, the first Japanese counseling psychology graduate from the U.S. (1948), participated in workshop sessions in Sensory Awareness with the author. Returning to Japan, Ito reformed his teaching and created "New Counseling," which included the practice of Sensory Awareness and eventually the Alexander Technique.

Peter Levine, creator of Somatic Experiencing, who uses fine somatic tracking in his work to resolve shock and trauma affect, cites a workshop taken with Charlotte Selver in 1968 that had great influence on his work.

Doris Breyer, a student of Mary Wigman and a professional dancer, studied with Gindler before coming to New York in 1942, where she worked and trained with Alexander Lowen. When she moved to California, Stanley Keleman studied with her and also referred many of his clients.

Others came to the United States to live and teach and had significant influence on different modes of work with children and adults in both creative and therapeutic processes:

Carola Speads was Gindler's student and her teaching assistant from 1925 to 1938. Speads brought her work to New York and, for a time, shared a studio with Charlotte Selver. Speads called her work "Physical Reeducation" and had a very successful practice until her death in 1999. Susan Gregory, a Gestalt therapist, recital artist and former opera singer, was Speads' student from 1963 to 1995 and calls the Gindler work "an essential part of Gestalt therapy's historical ground" (Gregory, 2001).

Other areas of expression and creativity have also been influenced by the work of Elsa Gindler. Mary Whitehouse, creator of "Movement in Depth," also known as "Authentic Movement," studied briefly with Selver and Brooks, as did Mary's students, Joan Chodorow and Janet Adler. Aligned with Jungian depth analysis, Chodorow's work is focused in the context of analytic work, and Adler's is developing with particular interest in mystical experience.

Although not considered a psychotherapy or even a body psychotherapy, Rosen Method Bodywork is influenced by Gindler's work through Marion Rosen's teacher, Lucy Heyer. Lucy studied with Gindler; her husband, Gustaf Heyer, was a student and colleague of C.G. Jung. The Heyers were part of a group in Munich who were using somatic methods in conjunction with psychoanalysis.

Rosen studied with Heyer for two years before leaving Germany. She relates, "During this time I became very familiar with the body and truly admired how it was put together. That knowledge complemented what I was seeing in the work that Mrs. Heyer's husband was doing with psychiatry; I began to see how they worked together. The Heyers used massage and breathing to open people up and make it easier for them to get in touch with their problems in psychotherapy. They found that this way of treatment was much shorter and more effective" (Rosen, 2003.)

Here again the Gindler work was used as an adjunct to psychotherapy. Claudio Naranjo, eclectic psychotherapist, says, "Psycho-therapy as a healing modality has changed and evolved...Despite not fitting the description of psychotherapy, Marion Rosen's approach suggests ways of meditation-in-relationship using skillful touch. It is clearly related to earlier approaches to emotional healing – notably Reichian work—that allow the person's deeper self to emerge by assisting in the dissolution of 'character armor' (Naranjo, 2003).

All worked in their individual ways.

Mary Alice Roche is a director of The Lifwynn Foundation for Social Research, which promotes the work of Trigg Burrow, the first American-born psychoanalyst and founder and one-time president of the American Psychoanalytic Association. A long-time student of Sensory Awareness and researcher and editor of many bulletins of the Charlotte Selver Foundation, (later named the Sensory Awareness Foundation), Roche says, "...[Gindler] offered them the possibility of being responsible to themselves in simply finding out how it is, and how it wants to change. This is one way her work was, and still is, different from all 'systems.' In that early article she was already saying, 'Each student is working in his own fashion. That means that each one in the class is working differently...The student begins to feel that he is in charge of himself...His consciousness of self is heightened'" (Roche, 1978).

Roche also suggests that "it was the genius of Elsa Gindler that the path she opened led, not to some preconceived ideal she had set for her students, but to a continually unfolding discovery of their own unique way of being. Since no one can really copy another's way of being, no student could copy Gindler in any other manner than by becoming ever more himself or herself. Teacher and student worked together, growing in their own ways, toward their own innate power, their own creativity" (Roche, 1983).

### Implications for Psychotherapy

Elsa Gindler's process of attending fully and exploring all the basic, natural activities of life has had a profound influence on a wide variety of people and applications. Without being a method or a technique, Gindler's approach has made a huge impact amongst many psychotherapeutic disciplines.

The uniqueness Gindler looked for in her students is just what we hope and work for with our clients in psychotherapy - to help them uncover their connection and faith in their own innate beings. Without a sense of this in their own organisms, physical and sensorial as well as mental and emotional, the wholeness of the human being we are working with will not feel complete. Focusing on the experiences in their bodies, their senses, the somatic elements of a person's consciousness

supports them to stay in the present and work with the reality of what is happening -- to work with the actuality of the affects. To be grounded in and support them to experience and work from their inside out allows the organic processes to return to their natural balances.

Somatic inquiry, essential to so many integrated psychotherapeutic approaches, especially when working with pre-verbal and other deep issues, instructs the practitioner how to work at depths and delicacies without projecting or interfering. The clarity of sensory awareness leads both the therapist and client in working with all aspects of the client's experience. The body psychotherapist is thereby supported to be less directive as the client is allowed to discover and claim his/her autonomy.

Used both within therapeutic sessions as well as in conjunction with psychotherapy, the simple, basic work of sensing, derived from Elsa Gindler, is one of the essential and vital foundations of the field of somatic/body-oriented psychotherapy.

#### References

- Brooks, C.V.W. (1974). *Sensory awareness – the rediscovery of experiencing*. (p. 232). New York: Viking Press, Inc.
- Durham, E. H. (1981). *The Nineteen Twenties and Thirties*. In: *Sensory Awareness Foundation Bulletin: Elsa Gindler, 1885-1961, Vol. 10(II)*. (pp. 15-19).
- Feldenkrais, M. (1981). *The Elusive Obvious*. Capitola, CA: Meta Publications.
- Fenichel, C. N. (1981). *From the Early Years of the Gindler Work*. In: *Sensory Awareness Foundation Bulletin: Elsa Gindler, 1885-1961, Vol. 10(II)*. (pp. 4-9).
- Gindler, E. (1926). *Die Gymnastik des Berufsmenschen (Gymnastik for Working People)*. In: *The journal of the Deutschen Gymnastik-Bund (German Gymnastik Federation)*.
- Gregory, S. (2001). *Elsa Gindler: Lost Gestalt Ancestor*. In: *British Gestalt Journal*. Vol. 10(2). (pp. 14-117).
- Heller, G.F. (1983). *From Dance to Psychotherapy*. In: *The Charlotte Selver Foundation Bulletin: The work after Elsa Gindler, Vol. 11*. (pp. 3-8).
- Hengstenberg, E. (1985). *Her Teacher - Elsa Gindler*. In: *Charlotte Selver Foundation Bulletin: Elfriede Hengstenberg – Her Life and Work, Vol. 12*. (pp. 11-13).
- Naranjo, C. (2003) in *Rosen Method Bodywork*. (Foreword). Berkeley, CA: North Atlantic Books.
- Nörenberg, R. (1981). *Letter to Charlotte Selver*. In: *Sensory Awareness Foundation Bulletin: Elsa Gindler, 1885-1961, Vol. 10(II)*. (pp. 20-21).
- Pikler, E. (1994). *Excerpt from Peaceful Babies – Contented Mothers*. In: *Sensory Awareness Foundation Bulletin: Emmi Pikler, 1902-1984, Vol. 14*. (pp. 5-37).
- Pincus, L. (1981). *Sensory Awareness Foundation Bulletin: Elsa Gindler, 1885-1961, Vol. 10(II)*. (p. 32).
- Rand, M. (2001). *Personal communication with author*.
- Reich, E. (1984). *Personal communication with author*.
- \_\_\_\_\_ (2001). *Personal communication with author*.
- Roche, MA (1978). *Foreword*. In: *The Charlotte Selver Foundation Bulletin: Elsa Gindler, 1885-1961, Vol. 10(I)* (p. 4).
- \_\_\_\_\_ (1983). *Foreword*. In: *The Charlotte Selver Foundation Bulletin: The work after Elsa Gindler, Vol. 11*, (p. 1).
- \_\_\_\_\_ (1999). *Sensory Awareness*. In: Allison, N. (Ed). *The illustrated encyclopedia of body-mind disciplines*, (pp. 231-235). New York: The Rosen Publishing Group.
- \_\_\_\_\_ (2000). *Sensory Awareness: Conscious Relationship*. In: *Somatics, XII(4)*, (pp. 4-54). Novato, CA: Somatics Society.
- Rosen, M. with Brenner, S. (2003). *Rosen Method Bodywork*. Berkeley, CA: North Atlantic Books.
- Stolze, H. (1983). *Concentrative Movement Therapy*. In: *The Charlotte Selver Foundation Bulletin: The work after Elsa Gindler, Vol. 11*, (pp. 9-15).

#### Biography

**Judyth O. Weaver**, PhD in Reichian Psychology. Having studied with Charlotte Selver since 1968, she is authorized to offer Sensory Awareness and has led intensive month-long seminars as well as shorter classes and workshops through out the world. She is certified as a Somatic Experiencing Practitioner, in Craniosacral Biodynamic Therapy, and in Prenatal and Birth Therapy. She is a Rosen Method practitioner and teacher and having been authorized to teach T'ia Chi Ch'uan in 1971, has been recognized as a master teacher for 33 years. Judyth has been professor at California Institute for Integral Studies since 1979, teaches Sensory Awareness practicum at John F. Kennedy University, and is co-founder of Santa Barbara Graduate Institute and creator of its Somatic Psychology doctoral program. She maintains a private practice in Mill Valley, California and regularly teaches internationally.

# Integrating Sensory Awareness And Somatic Psychotherapy

**Judyth O. Weaver, PhD, SEP, RCSP**

## **Abstract**

The author depicts how, after returning from serious study in a Zen Buddhist monastery in Japan, she entered the work of Sensory Awareness which she felt was a western version of Zen practice. After studying Reichian therapy the author connects the lineage and intention between these seemingly disparate practices. During years of practice the two fields are integrated in highly successful and satisfying experiences. Case studies are presented and the philosophy and method of teaching this "Sensory-Awareness-based somatic psychotherapy" in graduate schools.

## **Keywords**

Sensory Awareness – Somatic Psychotherapy – Reichian Therapy – Integrating Practices  
Case Histories – Somatic Reclaiming - Teaching

## Meeting Sensory Awareness

I was a dancer in my early days. In 1959 in New York City, I saw a class for "Nonverbal Communication" in the catalogue of the New School for Social Research, and I thought, "That's for me!" But the course schedule interfered with one of my dance classes, so that was that. Several years later, after having lived in Asia for three years, half of that time dancing and half the time studying in a Zen Buddhist Monastery, I saw again the names of the people who had offered that class: Charlotte Selver and Charles Brooks. This time the name of their course was "Sensory Awareness," and this time it fit into my schedule and into my needs. After a life of movement and then the stillness I had desired and found in the Zen monastery, upon my return from Asia I was looking for ways to integrate those seemingly opposite modes of living. How to combine and live the stillness in movement and be able to share with people the movement in stillness? I had begun to study t'ai chi ch'uan, and here in Sensory Awareness was a more pervasive, wholistic manner of living.

The work in the classes was very much like living in the monastery: Pay attention. Be conscious of what you are doing. Be present. Don't let your mind get carried away. I was thrilled and intrigued. I took as many classes as I could. In order to study with Charlotte and Charles, in the years since 1968 I have followed them to Esalen (in Big Sur, California), Mexico, New York City, and Monhegan Island, Maine. I remember telling my Zen Master that I had found the American version of Zen. I could appreciate this simple practice of being more present in everything I did in my life.

## Introduction to Reichian Therapy

When my marriage ended and I was left with a toddler and an infant, I felt the need for supportive therapy and found a therapist to work somatically with me. (I had never had success with talk therapists, and being a dancer I felt there had to be some way to integrate the body/mind.) I eventually heard of Wilhelm Reich and was so intrigued by his work that I began to study in this field. When Charles Brooks learned I was studying Reich, he was very pleased. Charles very much respected Reich and his work. I could see how the two ways of working were connected. I became certified in Reichian therapy in 1976 and was told by my mentor to begin offering therapy sessions. I earned my doctorate in Reichian psychology in 1979.

In Sensory Awareness, there is nothing to teach. It is just the activity of experiencing and working to be ever more present for the moment. As my ability to be more present deepened, like in Zen, the SA became more in me and I became more it. Of course, as I became ever more present in the moment for myself, I became more present in the moment for my clients. My working with them changed: a lot of what I had been taught got dropped by the wayside. Not the knowledge, but the techniques. If I am going to be fully present and responsive to the moment and able to help another be more in the moment, it doesn't make sense to use a technique that I was taught some time ago. Sensory Awareness taught me the essence of being fresh and responding to what is happening at each moment...just what I learned in Zen.

## Integrating Sensory Awareness and Reichian Therapy

Almost without my knowing it, in my quest to be as real and honest as possible, I integrated what I received from Sensory Awareness into my clinical work. Eventually I found myself no longer calling it "Reichian Therapy." In my effort to be accurate, the name had evolved to "Reichian-based Awareness Therapy." Even though the name was unwieldy, I felt my work was good. In fact, it seemed to some that my work was a combination of meditation -- actually the sensory awareness work-- and energetic release. (In 1982, I gave a workshop in Japan for the Centre for Bio-Energy with exactly that title: Sensory Awareness and Reichian Release.) I seemed to help my clients deeply and relatively economically, and I felt very ethical and happy about the way I was working.

Some years later, in 1984, I met Eva Reich, the daughter of Wilhelm Reich, the man whose work I had studied so much and to whom I felt we all owed a great debt. In our talking she asked me what I did. I thought, "Uh, oh, now I'm in trouble," because I knew that Reich never wanted his therapeutic work to be named after him. I told Eva that even though I had been trained and certified in Reichian Therapy, I had begun to integrate another kind of work into the basis of the therapeutic process. I told her that the work was called Sensory Awareness, that Charlotte Selver was my main teacher, and that her teacher in Europe had been Elsa Gindler. Then I gritted my teeth and held my breath, waiting for whatever would come from this dynamic woman who was on her eighth world tour. I was surprised and encouraged when she exclaimed, "Oh, how wonderful! My father would be so very glad!"

Eva then proceeded to tell me that she remembered being a child and going on hikes in the mountains with her mother and father and their best friends, Otto and Clare Fenichel (Otto and Wilhelm were both students of Freud), and that her father would keep asking them about the classes they took with Gindler. He would say, "Now tell me, what is it that you do?" (Reich, 1984). In our subsequent talks over the years, Eva has been very clear how she felt her father and his work were influenced by Gindler's work. Eva herself was sent to childrens' classes that Clare Fenichel taught and has talked about how much she loved the ways she was encouraged to use her body and be active and creative. She has stated several times that she does not think her father would have begun to work with the body, and especially the breath, if he had not been influenced by the Gindler way through so many of her students (Reich, 2001, 2003).

I was thrilled! I felt I was on a good track and was being supported to continue. Eva and I began a wonderful friendship that continues to this day. We spend many hours discussing her work with her father and his influence.

### Explorations and Confirmations

I have had several important experiences that have confirmed for me my way of working. One was an extended client relationship that began when I was in my early "Reichian Therapy" stage.

Tom, a 31-year old male, came to see me. He presented a history of severe tension and acute pain, especially in the upper parts of his body; a great deal of nervous twitching and strong spasms; and obsessional mentality that absorbed much of his life. He stated he "enjoyed sex very much, but at the same time...didn't feel a great release." He would masturbate every night if he didn't sleep with someone. The masturbation was closely tied into a rich fantasy life. Most of his romantic relationships lasted about three months and then would end. He was not able to sustain interest in much of anything in his life -- work, recreational activities, etc.

We began to work regularly, using the general Reichian mode in which I had been trained. Our work followed the basic structure: breathe deeply, and kick and hit to build up a charge; release the charge through movements, sounds and emotions; and then allow relaxation. Admittedly, I was always one of the more gentle Reichian therapists, trying to work with the client as personally and as sensitively as I possibly could within this framework I had been taught, as well as going in actively and deeply when appropriate.

We concentrated on Tom's breathing and worked with his segment blocks, beginning with his eyes. I would physically work with his muscular armor. We also addressed his character armor -- we worked on his substance abuse and inability to sustain activities and feelings -- and to this system I added, at the end of our sessions, the craniosacral work that I had also been taught. As Tom became able to breathe more fully and deeply, his chest began to move and soften, his throat began to open from the sounds he made, and his muscles became more pliable and flexible. Sometimes tears and crying came. Memories would come, and we could understand some of his patterns and how to work with them.

It was gratifying work for both of us. As Tom's armor began to open up, so did various aspects of his life. He made a commitment to a relationship. He made better connections with other members of his family. His physical pains changed -- they lessened, he understood them differently and saw new ways to work with them, but they were still there.

We worked many of Tom's issues, and he was happier and healthier. But eventually I had to admit there were areas that we were not able to address. At a certain point I felt that we had come to a plateau and that the way we were working was not enabling us to go further. It was frustrating for me: I could appreciate the good work that had been done and I felt there was further to go, but there were delicate points I was missing, some aspects with which I was not able to make contact. Certainly there were parts of both his psyche and soma that I was not able to reach deeply enough to work with. After three years we terminated his therapy with mutual good will.

Eight years later Tom asked to begin seeing me again. I told him that my work had changed, that it had gotten more subtle. (I am not sure that I told him I was incorporating Sensory Awareness, because I am not sure I consciously knew at that time.) He told me he'd be happy to work with me and my changes. What ensued during this second sequence of therapy was exquisite and a great learning for both of us. With the clarity of the somatic tracking that SA afforded, we were both awed by the depth and intensity of the material that opened up almost effortlessly. Sensory Awareness offered such safety, such acknowledgement of my client's resources, so much honor and respect for his senses and feelings. It all coalesced into a meeting with his inner being that supported the expression of impressive depths. This is where I had hoped to go the first time we worked together!

Sometimes the sessions would begin with Tom focusing on his breath, but this time he did not have to breathe especially heavily or do anything in particular. More often, we would start with a brief verbal catching up, and then I would ask him to tune into his organism and report his experience to me. Sometimes he would tune in and respond himself to what

was wanting to happen, through movement or touch or even sound. Other times he would ask me for physical contact on a particular area of tension or pain. I would put my hands where he requested and stay with him as fully as I could. I very simply made gentle contact, as fully as I could, with one of his areas of contraction. The area would move (or not), or would give an inclination of wanting to move and in what way, and I would go with it or stay still as it directed. I would be able to "stay with" this energetic process until it was complete. I did not attack his armor or devise exercises for him to do. I just stayed with him as completely as was possible.

In the beginning of this stage of our working, the spasms could be clearly perceived, and I could relatively easily feel the releases and resolutions that evolved. Reich's methods that I had used in our previous time of working -- moving the eyes to help open the ocular block, making sounds to help release the throat block, etc. -- combined very well with what I was doing and were easily incorporated. As we continued to work and as many of the obvious muscular spasms were resolved, the work became more subtle and more glorious.

It seemed that I was meeting Tom at a pulsatory level and that I could work with those pulsations --some were stymied and almost non-existent, and some were fiercely defensive and overreacting. Working from my Sensory Awareness experiences, I could meet him and stay with him. Incomplete energetic patterns were able to be satisfied and completed, and overacting ones were resolved and released. Sometimes it felt like riding an energetic wave. I could go with it and feel the release and resolution when they naturally occurred.

The work was wonderful and gratifying for both of us. It felt as if "knots were being untied" (Tom's words). Movements, actions, even situations, could be fulfilled and carried to completion. By my simple touch and my staying with it, I could help Tom come into contact, acknowledge what was happening, and work with it, and he could come to what he called his "authentic reactions." Tom felt feelings "unimaginably deep and sweet," and recollections -- some of them memories and some of them energetic -- were experienced and integrated. He began to speak about a heretofore unknown "bodily confidence" and connection. Eventually, he was able to admit experiencing pleasure and to "sustain feelings" that he had previously escaped or refused to allow.

We were both impressed at the depth and intensity of the material that had opened up. This does not mean that infantile or even pre-natal material had not arisen in our first stage of working. It had, but the quality of the experiences and the capacity for resolutions were very different this time. Emotions and sensations that we worked so hard to access in the earlier work came flowing freely now, at just the right time. He was clearly opening up organically.

Previously, Tom said he experienced his chest as having a "steel plate" in it, which eventually softened and moved. This time, it began to feel to him more like an "iceberg floating off," which gradually got softer and more movable and pliable, allowing much more comprehensive fullness of feelings than before. Through his sensing work many memories and understandings came to Tom, with clear perceptions and organic directions of how to live his life well and also how to negotiate and integrate the ghosts of the past. Tom began to speak about a "clarity" within himself for which he was grateful and from which he could learn, and an ability to experience a depth of emotions that was moving and gratifying.

Tom's life began to demonstrate his strength and clarity. He made important decisions needed to follow a life that made sense and was satisfying to him. After some time, we terminated again. I trust Tom is continuing his life work of sensing and following his authentic impulses.

### Somatic Reclaiming

Many people had asked me what I called my work. (By this time I had stopped using that unwieldy name, and I really didn't have a name.) I kept on saying that I was just working the way I felt best...working with the whole person. I felt I was very much following a grand tradition, for Elsa Gindler never named her work. When she was asked what she called it, she sometimes said, "*Arbeit am Menschen*," which could be translated as "working with the human being."

One day, after an unusually deep and precious session, Tom asked me again if I had a name for my work. I said it was "Somatic Reclaiming." It was clear to me that I was not teaching anyone anything special, anything new, but that my job was to help them find their way back to reclaim their senses, their sanity, their sense of self that they had as their birthright...and that it was Sensory Awareness that was giving me the clarity to do so.

### The Meeting of Sensory Awareness and Psychotherapy

Charlotte Selver was not a psychologist. She didn't put much stock in psychotherapy. In fact, she strongly felt that SA was enough and that if people continued with their sensing, they would resolve their issues. However, her teacher, Elsa Gindler, did have an interest in psychotherapy that came through her own colleague, Hendrick Jacoby (Weaver, 2004).

Many psychotherapists of varying methods have learnt from SA. Many have knowingly incorporated SA into their own psychotherapeutic work, Fritz Perls being one of the most notable (Gregory, 2001). I think many more have unknowingly integrated SA into their therapeutic processes. In fact, I sincerely believe that every somatic psychotherapist includes Sensory Awareness in their work, whether they do it consciously or not. Personally, I don't see how we can be somatic psychotherapists without Sensory Awareness as our foundation.

## Teaching Sensory Awareness in the Context of Somatic Psychology

In the twenty-five years I have been teaching at the California Institute of Integral Studies in San Francisco, I have been able to establish courses in both Sensory Awareness and the Psychology of Wilhelm Reich. This was a wonderful ground for me to begin to create the kind of training I believe is necessary for somatic psychotherapy: to have a basis in Sensory Awareness and then continue the sensitive somatic inquiry into clinical applications in more professionally-oriented courses. The success of this work at CIIS gave me the support to create the doctoral program in somatic psychology when I co-founded Santa Barbara Graduate Institute. For me it was organic training – education from the inside out. In the first year of the program, students did a lot of inner exploration, with courses in SA from the perspective of their experiences as individuals and in interaction with others. The second year's classes in SA expanded to "Sensory Awareness as Process and as Therapeutic Tool," and the third year developed further, into "Sensory Awareness in Clinical Practice – Supervision."

It is my experience at CIIS and SBGI, and now at JFK (which also includes a practicum in SA as foundational in their Som Psy program), that the Sensory Awareness component allows students to take the time to focus on tracking themselves and their own senses. Then, from that center, they can branch out into the clinical relationship. This greatly informs their clarity on transference and counter-transference and gives them skills to help ground themselves and know themselves in a very real, visceral way. Sensory Awareness work also helps them to share their experiences clearly and to draw on these experiences when working with their own clients and students.

## Other Countries, Other Therapies

In 1972, I offered classes in SA to the first group of Japanese psychologists who came to visit Esalen. The leader of that group was so impressed by SA that he returned to Japan and changed his teaching of psychology and counseling, creating "New Counseling," which incorporated SA. He also founded the Japan Association of Humanistic Education. In 1988 Charlotte asked me to go to Japan in her place to lead workshops for JAHE. Since then I have continued to offer workshops in SA in Japan and other countries (Weaver, 1997-98). I have been honored to teach outside the U.S. and to work with therapists from other cultures. It is always my experience that no matter how different the trauma or the culture, the common place of meeting and communicating can be through SA. There we all have a common language (Weaver, 1997-98).

I was part of a group of somatic therapists who conducted the Clinic for Survivors of Political Torture for some years in San Francisco. Of course, we all felt that the best way to work with these people to assist their healing was somatically. My experience was that SA was the best tool I could share with them.

With the Holocaust survivor who was a hidden child during the war, we worked on finding and hearing her voice so that she could express herself appropriately. We also used SA to work with centering and grounding so that she could relax, stop injuring herself so much, and eventually realize that she was really, finally, safe. Breath was a very important aspect here. The process of finding her breath--learning to allow her breath, learning that she did not have to control it, that it could speak for her and be resourceful and supportive--was a huge assist and change in her life.

With the men who had fought and been tortured in their wars, an essential part of their healing was to help them release the traumas of the past by finding their way to their current sensory experiences, and be able to differentiate between past and present.

The latest growth and development in my own work over these past ten years is in the essential field of prenatal and birth therapy. How wonderful and important it is when we can work early with the early traumas! How invaluable it is to have SA skills to track oneself and also the infants, and to help the parents do so too. Since we are essentially working nonverbally with infants, it is even more crucial to have these sensory awareness skills.

## It Works Both Ways

Sometimes I have clients who come to me for Sensory Awareness sessions, and our work turns into somatic psychotherapy.

Nancy was a student of SA and came to me as a Sensory Awareness client after we met and talked at a workshop of Charlotte's. During our first session, as I put my hands on her shoulder, it became evident that her tightness there was holding on to more than just physical tension. As we worked with issues of mother, family boundaries, abandonment, her creativity, and so on, the somatic psychological work would at times direct us back to her left shoulder. Sometimes I would touch it, sometimes she would make the physical contact herself. Her shoulder became something of a touchstone in our work together, and the sensing process was a wonderful guide through her psyche as well as her more physical aspects.

Sam came to me after having done some workshops with Charlotte and classes with another leader. He had never done therapy and wanted to do some individual work in SA. As we worked somatically, it became clear that other psychological issues were intertwined. We are now doing psychotherapy, even though his sessions are still largely devoted to the sensing work. He begins by checking in to whatever is happening with him in the present moment, following his breath or addressing

whatever other physical experience is most acute for him. When emotional issues come up, they are smoothly incorporated and integrated. Sometimes he arrives with an emotional issue and we begin there. By being able to work somatically as well as facing the emotional roller coaster, the issues become clearer and are more easily dealt with from the basic grounding of the sensory awareness. He has come to use SA as his daily meditation and says it works well for him as something to return to for support during the day and especially helps him in dealing with his emotions.

More often I have therapy clients who, realizing the benefit of the sensing work for their well being, pursue Sensory Awareness practice further by taking classes and workshops offered by SA leaders.

Sandy is a psychologist who heard of me through a Reichian therapy resource. Because of her intellectual and academic orientation, it definitely took some time and repeated changes of focus to attract her away from her interpretation, knowledge, and thoughts and toward her senses and other bodily responses. I would frequently direct her back to her breath and question her about her sensations. As she progressed, she was intrigued and astonished at the depth and breadth that our work could go with the inclusion of sensory awareness. She was amazed at what information she received by paying attention to micro-movements and giving them their expression and full movement. Physical patterns she had been using for years without connecting very much with them now told a story that she had long forgotten and that played a very important part in her life. She was so intrigued with the sensory awareness that she began taking classes with Charlotte and is now investigating further study in somatic psychology, so that she can integrate all this into her own professional work.

Either way it works, and I'm ever grateful for the lineage, the leaders throughout the world, and their creativity and devotion to the simple work of somatic inquiry.

Charlotte Selver was a dynamic force. She encouraged people, she insulted some of them, she inspired many. More than she knew and more than most of us know, she has influenced many forms of psychotherapy, mainly somatic-oriented psychotherapy. We are indebted to the integrity of her work.

#### Resources

Sensory Awareness Foundation: [www.sensoryawareness.org](http://www.sensoryawareness.org).

Sensory Awareness Leaders Guild : contact through [www.sensoryawareness.org](http://www.sensoryawareness.org).

Brooks, C. V. W. (1974). *Sensory awareness – the rediscovery of experiencing*. New York: Viking Press, Inc.

#### Bibliography

Gregory, S. (2001). Elsa Gindler: Lost Gestalt Ancestor. In: *British Gestalt Journal*. Vol. 10 (2), pp. 14-117.

Reich, E. (1984). Personal communication with author.

----- (2001). Personal communication with author.

----- (2003). Personal communication with author.

Weaver, J. (1997-98). *Touching Our Human Essence – Leading Sensory Awareness Classes in Different cultures*. In: *Somatics*, XI (3), pp.36-39. Novato, Calif.: Somatics Society.

----- (2004). *The Influence of Elsa Gindler*. To be published in: *Theory and Practice of Body-Psychotherapy*. Gottingen, Germany: Hogrefe Verlag.

Please note: all names and incidents cited in this article have been changed to protect the identity of the persons.

#### Biography

**Judyth O. Weaver**, PhD in Reichian Psychology. Having studied with Charlotte Selver since 1968, she is authorized to offer Sensory Awareness and has led intensive month-long seminars as well as shorter classes and workshops through out the world. She is certified as a Somatic Experiencing Practitioner, in Craniosacral Biodynamic Therapy, and in Prenatal and Birth Therapy. She is a Rosen Method practitioner and teacher and having been authorized to teach T'ia Chi Ch'uan in 1971, has been recognized as a master teacher for 33 years. Judyth has been professor at California Institute for Integral Studies since 1979, teaches Sensory Awareness practicum at John F. Kennedy University, and is co-founder of Santa Barbara Graduate Institute and creator of its Somatic Psychology doctoral program. She maintains a private practice in Mill Valley, California and regularly teaches internationally.

# USA BODY PSYCHOTHERAPY JOURNAL

The Official Publication of  
United States Association for Body Psychotherapy  
Jacqueline A. Carleton, Ph.D., Editor (jacarletonphd@gmail.com)

## USABP Mission Statement:

The USABP believes that integration of the body and mind is essential to effective psychotherapy, and to that end, it's mission is to develop and advance the art, science, and practice of body psychotherapy in a professional, ethical, and caring manner in order to promote the health and welfare of humanity.

## USA Body Psychotherapy Journal Purpose:

This peer-reviewed journal seeks to support, promote, and stimulate the exchange of ideas, scholarship and research within the field of body psychotherapy as well as an interdisciplinary exchange with related fields of clinical practice and inquiry.

## SUBSCRIPTION & BACK ISSUES

(all funds USD)  
\_\_\_\_\_ \$65 (USD) Two year subscription  
\_\_\_\_\_ \$35 (USD) One year subscription  
\_\_\_\_\_ \$20 (USD) Single issue  
\_\_\_\_\_ \$25 (USD) Keleman issue  
2002 \_\_\_\_\_ Vol. 1, No. 1 \_\_\_\_\_ Vol. 5, No. 2  
2003 \_\_\_\_\_ Vol. 2, No. 1 \_\_\_\_\_ Vol. 5, No. 2  
2004 \_\_\_\_\_ Vol. 3, No. 1 \_\_\_\_\_ Vol. 5, No. 2  
(Selver Issue)  
2005 \_\_\_\_\_ Vol. 4, No. 1 \_\_\_\_\_ Vol. 5, No. 2  
(Research Issue)  
2006 \_\_\_\_\_ Vol. 5, No. 1 \_\_\_\_\_ Vol. 5, No. 2  
(Boadella Issue)  
2007 \_\_\_\_\_ Vol. 6, No. 1 \_\_\_\_\_ Vol. 6, No. 2  
(Keleman Issue)  
2008 \_\_\_\_\_ Vol. 7, No. 1 \_\_\_\_\_ Vol. 7, No. 2  
(Lowen Issue) (Research Issue II)  
2009 \_\_\_\_\_ Vol. 8, No. 1 \_\_\_\_\_ Vol. 8, No. 2  
2010 \_\_\_\_\_ Vol. 9, No. 1 \_\_\_\_\_ Vol. 9, No. 2  
(Research Issue III)

### POSTAGE

Shipping to U.S. and Canada included  
International Orders need to include the following postage fees.

### SUBSCRIPTIONS

The following postage rates apply *per year*.

\_\_\_\_\_ \$18 Mexico, Western Europe  
\_\_\_\_\_ \$27 Eastern Europe  
\_\_\_\_\_ \$40 China, Japan, Australia, Cent/South America

### SINGLE ISSUE

The following postage rates apply to the first copy.

Additional copies are \$3 shipping each.

\_\_\_\_\_ \$9 Mexico, Western Europe  
\_\_\_\_\_ \$14 Eastern Europe  
\_\_\_\_\_ \$20 China, Japan, Australia, Cent/South America

## SUBSCRIBER INFORMATION

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

E-Mail \_\_\_\_\_ Telephone (daytime) \_\_\_\_\_

An email address is required for electronic notification. A non-AOL address is preferred.

Amount Enclosed \_\_\_\_\_ Check  Discovery  Visa  MasterCard

Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_ Security Code \_\_\_\_\_

Signature \_\_\_\_\_

I would like information about becoming a member of USABP



Abstracts and Indexes available at [www.usabp.org](http://www.usabp.org)

## The United States Association for BODY PSYCHOTHERAPY

8639 B 16<sup>th</sup> St. Ste. 119  
Silver Spring, MD 20910  
Phone: 202-466-1619 Fax: 832-717-7508  
E-Mail: [usabp@usabp.org](mailto:usabp@usabp.org)  
Web: [www.usabp.org](http://www.usabp.org)

The USA Body  
Psychotherapy Journal  
The Official Publication of  
the USABP

*Editor*

JACQUELINE A. CARLETON, PH.D.

*Peer Review Board*

SUSAN APOSHYAN, M.A.

DAVID BROWN, PH.D.

RUELLA FRANK, PH.D.

MARY J. GIUFFRA, PH.D.

BARBARA GOODRICH-DUNN

ELLIOT GREENE, M.A.

LAWRENCE HEDGES, PH.D.

JOEL ISAACS, PH.D.

GREG JOHANSON, PH.D.

BLAIR JUSTICE, PH.D.

RITA JUSTICE, PH.D.

ALICE LADAS, Ed.D.

ALINE LAPIERRE, Psy.D.

LINDA MARKS, M.S.M.

JOHN MAY, PH.D.

PATRIZIA PALLARO, LCMFT, ADTR

MARJORIE RAND, PH.D.

LAUREL THOMPSON, M.P.S.

*Editorial & Research Intern*

SASHA DMOCHOWSKI

*Production Manager*

ROBYN BURNS, M.A.

**USABP BOARD OF DIRECTORS**

VIRGINIA DENNEHY, PRESIDENT

PAUL BRIGGS, VICE PRESIDENT

LYNN TURNER, SECRETARY

JACQUELINE A. CARLETON, TREASURER

CHRISTINE CALDWELL

MARY J. GIUFFRA

KAREN JACOBSON

GREG JOHANSON

ALICE KAHN LADAS

KATHY SCHEG

KATY SWAFFORD

LAUREL THOMPSON

**ADVERTISING INFORMATION**

The USABP Journal accepts advertisements for books, conferences, training programs, etc. of possible interest to our members. Please contact [usabp@usabp.org](mailto:usabp@usabp.org) for more information.

**CRITERIA FOR ACCEPTANCE**

How does material in this manuscript inform the field and add to the body of knowledge? If it is a description of what we already know, is there some unique nugget or gem the reader can store away or hold onto? If it is a case study, is there a balance among the elements, i.e., background information, description of prescribed interventions and how they work, outcomes that add to our body of knowledge? If this is a reflective piece, does it tie together elements in the field to create a new perspective? Given that the field does not easily lend itself to controlled studies and statistics, if the manuscript submitted presents such, is the analysis forced or is it something other than it purports to be?

**PURPOSE**

This peer-reviewed journal seeks to support, promote and stimulate the exchange of ideas, scholarship and research within the field of body psychotherapy as well as an inter-disciplinary exchange with related fields of clinical practice and inquiry.

To ensure the confidentiality of any individuals who may be mentioned in case material, names and identifying information have been changed. It must be understood, however, that although articles must meet academic publishing guidelines, the accuracy or premises of articles printed does not necessarily represent the official beliefs of the USABP or its Board of Directors.

The USA Body Psychotherapy Journal (ISSN 1530-960X) is published semi-annually by the United States Association for Body Psychotherapy. Copyright (c) 2008 United States Association for Body Psychotherapy. All rights reserved. No part of this journal may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission of the publisher.

Subscription inquires & changes of address should be sent to *USA Body Psychotherapy Journal*, 7831 Woodmont, PMB 294, Bethesda, MD, 20814. For customer service, call 202-466-1619.

**Subscription Rates:** Single current issue \$20; \$35 yearly. Postage outside the US and Canada please inquire at [usabp@usabp.org](mailto:usabp@usabp.org).

**Postmaster:** Send address change to *USA Body Psychotherapy Journal*, 7831 Woodmont, PMB 294, Bethesda, MD, 20814.

**SUBMISSION GUIDELINES AND SPECIFICATIONS**

First consideration will be given to articles of original theory, qualitative and quantitative research, experiential data, case studies, as well as comparative analyses and literature reviews. Submission of an article to the *USA Body Psychotherapy Journal* represents certification on the part of the author that it has not been published or submitted for publication elsewhere.

**Initial submission** should be e-mailed to [jacarletonphd@gmail.com](mailto:jacarletonphd@gmail.com) as an attachment in Microsoft Word.

Manuscript should be double-spaced in 10pt. type, with at least a one inch margin on all four sides—please include page numbers, otherwise manuscript should be free of other formatting.

Title, full authorship, **abstract of about 100 words and 3-5 key words precede the text**. Please include an endnote with author's degrees, training, mailing address, e-mail fax, acknowledgement of research support, etc.

Authors are responsible for preparing clearly written manuscripts free of errors in spelling, grammar, or punctuation. We recognize that the majority of contributors are not professional writers, nor do they function in a publish or perish mode. Furthermore, we are aware that the work of our profession is sometimes pragmatic, associative, intuitive, and difficult to structure. However, a professional journal such as we envision normally accepts only pieces that are fully edited. Therefore, we may occasionally suggest that writers find a reviewer to edit their work before it can be accepted. We will suggest names of possible editors if requested.

**References:** References within the text should include author's surname, publication date and page number.

Full attribution should be included in bibliography at end. *For books:* surname, first name, book title, place, publisher, date of publication. *For periodicals:* Surname, first name, title of article in quotes, name of publication, year, volume, and page numbers. Or, consult the latest edition of the Publication Manual of the American Psychological Association.

**LETTERS TO THE EDITOR**

The editors are eager to receive letters, particularly communications commenting on and debating works already published in the journal, but also suggestions and requests for additional features or departments. They may be sent to the email address below. A selection of those received will be published in the next volume of the journal.

**CORRESPONDANCE ADDRESS**

Jacqueline A. Carleton, Ph.D.

Editor

USA Body Psychotherapy Journal

115 East 92<sup>nd</sup>. Street #2A

New York, NY 10128

212.987.4969

[jacarletonphd@gmail.com](mailto:jacarletonphd@gmail.com)

