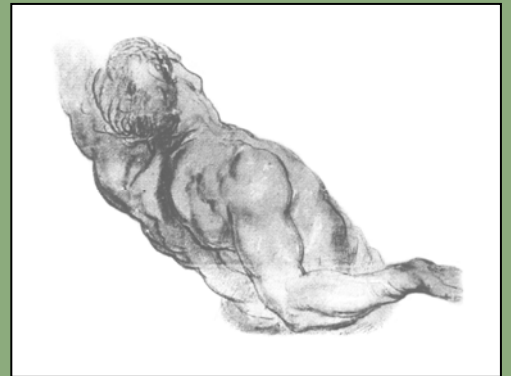


**the usa  
body  
psychotherapy  
journal**



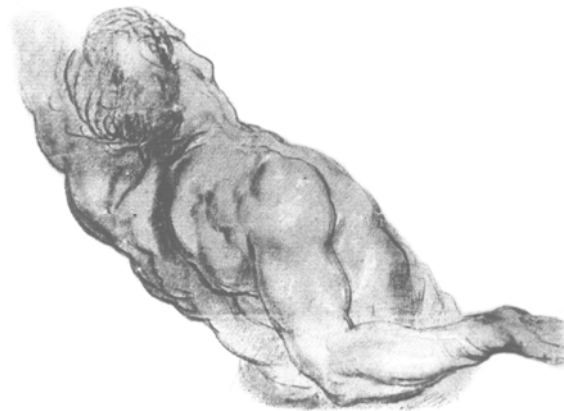
Back Issues and Subscriptions Available at  
[www.usabp.org](http://www.usabp.org)

Volume 4 Number 1 2005

The Official Publication of  
THE UNITED STATES ASSOCIATION FOR  
BODY PSYCHOTHERAPY

# Table of Contents

Editorial Jacqueline Carleton, Ph.D.	2
Body Psychotherapy Under the Rashomon Gate John May, Ph.D.	5
A Neuroscience Book Review: Part II Affective and Developmental Neuroscience Aline LaPierre, Psy.D.	17
Continuum Movement Emilie Conrad	29
Clinical Applications of Singing in Body-Oriented Psychotherapy Ron Panvini, Ph.D.	34



©2005 USABP

USABP Mission Statement

The USABP believes that integration of the body and the 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.

# Continuum Movement

Emilie Conrad

## Abstract

In this article we are introduced to some unusual, innovative methods in treating trauma as well as physical injury. We are taken deeply into the interior dynamics of a healing modality where breath, sound and primordial movements are the key factors in a profound healing process. In bodily structure our form has been sculpted by a layering of species development going back to the first whisperings of organismic life. In a sense the embryo recapitulates the origins of multi-cellular life by involuting and invaginating. The ability to access this scope of formative life dissolves the fixity of "time", and allows a profound degree of fundamental bio-processing to exist.

The practitioner has had a long history of introducing innovative approaches to spinal cord injury as well as other forms of paralysis. From her point of view, in severe compromises, such as those outlined in the case vignette, a bio-recapitulation provides the most profound capacities for renewal.

## Introduction

We are basically fluid beings that have arrived on land. All living processes owe their lineage to the movement of water. Our implicit preexistent memory beginning with the first cell, lies in the mysterious deep, quietly undulating, circulating, nourishing this aquatic being on its mission to planet earth. God is not elsewhere, but is moving through our cells and in every part of us with its undulating message. The fluid presence in our bodies is our fundamental environment; we are the moving water brought to land.

I would like to suggest that the far-reaching consequences of having a body are not just to serve as a conveyance, not just to propagate, but that we are composed of a mysterious substance that has no defined boundary. Without this substance we could not exist as humans. We may, at some time in the near future, learn to replace our pulsating wet body parts with metallic ones, in which case, we will become something quite different.

Although Continuum officially emerged in 1967, the work basically represents a lifetime of freeing myself from the confines of culture.

As a very young person, my intuition sensed that all life was imbued with a unifying spirit, and somewhere within my body this spirit could be experienced. The impression I received from the world around me was, "God was elsewhere". For years, I had a recurring image of the movement of fish dissolving into the undulating waves of the ocean, becoming one inseparable reality. I felt that somewhere in a secret long ago, we were all swimming with the very same boundless wave movements of ocean fish, and if only I could discover how to get there, the "real" world would be revealed to me. In 1953, I received a scholarship at the Katherine Dunham School in New York, where I steeped myself in the magical world of Haitian dance. A few years later, I arrived in Haiti, and through a series of fortunate events, I became involved in a newly formed folklore company as choreographer and lead dancer. It was there that I had an epiphany that would change the course of my life.

What I witnessed in the prayer rituals were the undulating movements I had been searching for all my life. Though I had seen these same movements at the Dunham School, it wasn't until I was actually dancing in a Haitian hut and feeling myself drawn deeper into the primal call of the drums that my known self dissolved into the memory of those ancient rhythms. To this day, deep in my eyes, there still dances a timeless undulating resonance.

What I saw was how the undulating wave movements of the Haitian prayer became the connecting link to our spiritual bio-world. At last I saw the movement of ocean fish personified in human movement. I knew in that moment that these fluid undulating movements transcended time, place or culture, and provided the crucial connection, linking organism to environment as an unbroken whole.

I returned from Haiti in 1960, and spent the next seven years exploring the universality of those undulating wave motions that so inspired me. These explorations eventually led to what is now known as Continuum. It's important to know that each of us carries billions of years of an ongoing global process, a sequenced continuum of life on Earth, which is taking place within the galaxy and human alike. It was the vision of a universal human that beckoned me. I had no map to follow except my strong urge to experience our essential bio-lineage and my certainty that our existences were fed far beyond our cultural moorings. It is my belief that we carry in our cells, in our tissues, in the very throb of our existence, an underlying flow that urges, inspires, flares our nostrils and beats our heart. This encompassing atmosphere of love has its own destiny -- perhaps using humans as its messengers, this love has arrived on Earth.

## Movement

Movement: 1. Moving or being moved. 2. Moving parts of a mechanism (i.e. clock or watch). 3a. Body of persons with a common object. 3b. Campaign undertaken by them. 4. Activities or whereabouts of a person or group. 5. Mus.

principal subdivision of a longer musical work. 6. Bowel evacuation. 7. Progress. – Oxford Dictionary, American Edition, 1995

Science tells us we are a world of movement. Objects that we think of as static are moving, but not in discernible ways. Rocks, mountains are all “moving” with various rhythms and frequencies. The conventional notion of movement is that it is something that turns on and off. It is usually thought of as a specific activity: walking, running, or scratching our heads. When we stop these activities, we are “still”, “not moving”.

I make a distinction between what we call functional movement, which implies a “body”, and biological movement in which the body is not a designated object and does not maintain a specificity of form. In this, we can say that movement is what we are, rather than something we do.

As living systems can we engage in the formative tendency of life more directly? As intelligent beings, can we live in a culture but not be bound by it? Does our organism have a destiny separate and apart from the concerns of personality? What we commonly refer to as a body is basically movement that has become stabilized. When we see a newborn, essentially we are looking at the movement of water made flesh. We are seeing a fluid system meeting the vibrational field of the earth, where an elegant exchange begins to take place. As this exquisite system adjusts to its new atmosphere, a gradual stabilizing occurs. Liquid grasps, eyes focus, experiments are made. The baby rolls, thrusts, jerks, flails...trying out the best possible sequences to ensure survival on Earth.

The very nature of stabilizing impels the fluid system to coalesce, giving the support that is needed to become functional. Fluidity consolidates as new requirements are met. Our oceanic memory pales as the demands of life on land become more immediate. All is forgotten, except for the primordial characteristics of our intrinsic environment. We learn to crawl, to stand, to move forward through the savannas, the mountains, the cities, outer space. This stabilized creature called human, what is it? Can we ever know?

The fluid presence in our bodies is our fundamental environment; we are the moving water brought to land. In utero, the amniotic and the embryo engage in a sphere in which there is no separation. Our early existence is inclusive: the embryo recapitulates our planetary process, we contain all forms, all possibilities. A claw, a fin, a hand are all blueprints in this biomorphic plan. Chemical codes will determine whether we will have a snout or a nose. The web between our fingers, the membranous dura mater and esophagus, the suspiciously protozoan curve of our brains and viscera that lie pulsating in water, are vestiges of ancient worlds here before we were, resonating in us through their varied undulating messages.

As human beings, we are an accrual of many life forms that have been shaped by our oceanic origins, still pulsating as the intrinsic world of our organs, our connective tissue, our nerve fiber. We are a process of millions of years of an open-ended experiment. Our forms have been designed and redesigned, unendingly adaptive and innovative.

All form is temporal. Its demise, or its need to reconfigure is inherent. In movement there are no objects. There is only fertile probability awaiting an urging. By defining an object or creating a boundary, such as a “body”, we establish a limit. In order to survive efficiently, we must stabilize and in a sense “stop the world”. We must define ourselves as a designated self in order to survive. I must know that when I’m hungry I can feed my mouth and not yours. My ability to survive appears to need to identify this bounded state that I call myself. We can live successfully within our environment, and do all that is necessary to ensure that tomorrow will come. But that is not all we are. We are also the flowing expression of a divine and complex intelligence that has formed us for a purpose we may never know.

Stabilization is vital for efficiency, but it becomes rigid when uninformed by new probabilities. Maintaining an identity of the body as our only designated form, we, as biological systems, actually narrow our vectors of expansion. With increased stabilization there is a compromise in adaptability. Infants have a capacity to heal because they are “flux”, mutable and relatively open systems. Healing becomes a more arduous process as we fall victim to our assumptions about our bodily reality. We can encompass more than one description. We can learn from our “flux”, which gives us pure information and nourishment. It can improve our world by not limiting us to the boundaries of our own thought.

In 1974, I made a decision to experiment with spinal cord injuries. My question was, “If we are movement, then what is paralysis?” Perhaps our medical model needs to be updated. Perhaps paralysis is in the model and not in the spine. If we acknowledge ourselves as dynamic energetic systems that are primarily movement, we could say that in paralysis there is a compromise in function, but not in movement. What I have been discovering is that movement can innovate new function.

Movement, or the lack of it, relates directly to how we are breathing. In the case of trauma, breath is usually suspended, which will also suspend movement. Shock will contribute to paralysis by its emotional immobilization. Spinal shock sometimes wears off, but emotional shock can go on for years.

When working with people demonstrating such extreme physical compromise, I begin by introducing a variety of breaths. Breath will start to activate our fluid systems and bring about novel intrinsic interactions where the throb of life becomes apparent. Complex intrinsic movement, stimulated by using breath in a profusion of ways, brings warmth and flow to what once appeared to be frozen and unresponsive.

No official protocol has ever been developed for the elaboration of spinal movement in cases of paralysis. By using an embryo-genetic (biomorphic) model, I encourage movement in the cerebro-spinal core. As intrinsic movements become more abundant, a neurologically rich matrix is created for the budding of new neural pathways. I believe that our ability to innovate lies within our biological core.

As life currents become increasingly visible and articulate, and as rigidity melts into the mutable play of form, there is a gradual lowering of the level of injury and ambulatory movement eventually becomes possible.

My concern has always been with the ingenious ways we become self-limiting; and how all our various cultures define the parameters of what is knowable. Western culture, in particular, has brought about the industrialization of the body, with a devastating and alienating effect. For us, mechanical, repetitive movement is accepted as desirable, and this mechanization lies at the core of how we live and describe our world. Does this have any connection to a flowing vital process called a human being, whose form is based on the movement of water?

In these many years of teaching Continuum, whether I am dealing with a specific healing process, or with the limits we put upon ourselves, my concern has always been to bring us to a greater participation with the underlying motif of life on Earth: organism as environment.

As each of us becomes more fluid and resonant, defensiveness disappearing like worn out flesh, there emerges a larger unity in which communication at the level of cells and fluids becomes vastly enhanced. We are processes, terrestrial and beyond. Our relationship with our planet is maintained by the resonance of our fluid systems with all fluid systems, human and other.

Creative "flux" is essential for the enhancement of our functioning. In "flux", we cannot identify "parts". This "flux" is our existential unity and creates a resonant chord with our planet. It provides us with an ability to function as biological systems rather than cultural entities. All distinctions dissolve into flowing variations, into a matrix of divine expression. There appears to be an intelligence and strength to this flux that goes beyond our thinking. Our ability to innovate lies, as far as I can tell, in this softening of form, where all becomes liquid.

We are open systems, able to respond to the immediacy of change. Our notion of "body" undergoes a metamorphosis. We no longer identify with ourselves as bounded forms exclusively, but we can enter the waters of our own existence without reservation or plan. We are the process of life constantly unfolding itself. The universe we are living in is in a constant exchange of information and nourishment. I see this as a fundamental activity of the human on this planet, and perhaps beyond our Earth as well. Blood, rivers, oceans, cerebrospinal fluid, all fluids are in a state of resonance, a unity without boundary.

Our biomorphic ancestry makes itself known to us directly, and informs us personally. God is not elsewhere, but in the very movement of our own formative tendency, continually manifesting itself through the play of mutable forms...continuum...

Thomas

He sustained an injury to his skull and spine in a motorcycle accident a year ago. Although paralyzed for a few months, he had recovered to some degree. He is ambulatory, but continues to maintain many areas of pain and immobility. There is a rigidity, particularly to his jaw, face and spine. I can see, although he is able to walk, there is not much communication in his system. His movements have a disrupted robotic quality. Some of him has returned to life, and part of him is still in limbo.

He was a gymnast and clearly he still has maintained a well-muscled structure, although it is quite limited in its expression. I am particularly aware of how he is holding his head, and the immense immobility of his jaw. He describes the constant pain in his head and back, and at the moment he is living a very cautious existence. A part of him seems to know that he is not exactly "all there".

As I watch him speak and tell me of his concerns, I am aware there continues to be a great deal of shock. As someone who has specialized in movement, my approach to shock is to address the mobility of breath and whether sensation is registering. What I often find is that breath is constrained, often trapped in the upper chest or throat. Sensation, if it registers at all, is minimal, a generalized fogging of sensation. In some situations particularly with abuse, sensation can become hyper-responsive -- the person registers an extreme heightened reaction to all sensation no matter how mild. To me, this response is shock with an alternative strategy.

In my experience, trauma, whether through an accident or some other means, becomes patterned into the system; much like a scar added to a fingerprint, the trauma continues.

Our understanding of the continuance of post-traumatic stress syndrome has received great attention. A person surviving a concentration camp will certainly experience trauma. Someone falling off a bicycle will also be traumatized. All experiences in which one faces one's own death are similarly imprinted. Extreme stress can also be seen as related to shock and trauma -- perhaps to a lesser degree. But stress paralyzes and numbs, most likely due to the cortisol that floods our system. Considering paralysis to be a "10", stress can be seen as high as a "5" on our immobilizing-desensitizing scale.

Depending on the degree of shock or stress will be the degree of suspension of breath, movement and sensation. Maintenance of shock signifies that vitality is also suspended. When vitality is elsewhere, our ability to interact has been compromised by the limitation of movement and sensation. Our primal tendency for self-organization has become compromised.

It is mystifying how some people will recover from an accident, and others do not. Much of what determines the healing potential of a situation is the degree and the length of stress or shock. Limitation of movement and sensation will inhibit the organism's capacity for self-renewal.

Primary to any healing process is the establishment of communication within the system. If there is no communication, or if it is faint or partial, the self-organizing processes of our bodies will become short-circuited. We still carry an inherited response to danger. Suspending breath mediates movement and sensation. In the animal kingdom one cannot be detected if there is no movement. Breath determines intrinsic mobility and adaptability. Breath becomes key in summoning our life force. Breath equals movement, movement equals communication, which creates new interactions, inviting self-renewal and innovation. All of takes place within the fluid system of our bodies. These movements are intrinsic, internalized, establishing an ancient rapport, a miniaturization of the cosmic soup, a creative flux in which fluid interactions have reached such complexity that new life is summoned.

What is required is to engage the person at their fullest. A person in shock cannot do this. The primitive responses of their bodies are held in suspension -- waiting...waiting to be released.

I begin by asking Thomas to create sounds. Sound is audible breath, and for most people sound is an easier way to access breathing than concentrating directly on breath. Sound gives more obvious feedback than breath alone, which is much more subtle and requires a more nuanced attention. Sounds create different shapes; some are lateral some are tubular. With each sound different parts of the mouth, tongue and throat are stimulated in a variety of ways.

After exploring several minutes of sounding, I ask Thomas to go into open attention . Open attention is the harvesting of sensations and internal interactions as a result of a direct activity. At first, he is aware of very little sensation. In fact, he is feeling a heightening of the pain in his jaw. This is not unusual. In the engaging of new interactions the increase of blood supply and activity will often intensify all sensation including pain. He is aware only of his pain. I am aware that his shock may have suspended his ability to feel. The increase of sensation will soften the hard suspension of shock. The reptilian circuits through sensation will begin to buzz again.

Most people are rudimentary in their ability to feel . Sensation is not considered important, particularly in our Western techno-society, which has moved far away from the river of life and the revelation of the human body. Sensation for most people will circle around pain, sexual arousal, things that feel good and things that don't feel good. Sensation becomes slotted into known categories and we take no further interest.

An array of sensation will represent an increased capacity for response. If I have only one response to a situation, my choices become very limited. If my responsive capacity becomes more developed, the intelligence of my system has the opportunity to broaden, and I am able to register more options within a given situation.

Pain is useful information, and can be a complex response to situations that may or may not be physical. For example, if someone is in a painful life situation, a difficult boss, or a work situation where one feels helpless to express anguish, often the emotional response will go underground and surface as pain. Helplessness can become symptomatic, appearing in the arms or hands where we defend ourselves; this is usually referred to as "somatizing". A painful situation is being transferred to the body. Pain is important feedback. Our system is trying to tell us something. We have hidden our feeling and now the pain is being expressed in my back...neck...anywhere...sometimes everywhere. Nature protects us from extreme pain by shutting off our sensation by a global numbing. We survive but we cannot feel.

The problem is, when awareness locks into pain, we are unable to respond to anything else. We have localized our attention to such a degree that we are creating a stasis of awareness. Our pain will remain a repetitive response to sensory information and evolve into a defense strategy.

When we have narrowed our perception, no matter how justified, we create a form of paralysis. We may still be ambulatory, but our awareness becomes truncated and unable to move. We are the living dead. Not able to be responsive at the most basic level of our system, we become cut off from the information around us and the primitive part of our nervous system becomes increasingly muted.

Habitual responses whether painful or delightful are basically maneuvers of our defense system to maintain a status quo. The habitual response can be ecstatic or difficult -- it doesn't matter. What matters is my awareness is trapped in stable sameness and I am unable to shift it.

My fear has now immobilized my awareness and I have created a feedback loop that keeps me safe from new information or communication. My system now is in a highly compensatory state.

When working with someone, I always ask for their lens of awareness to enlarge even slightly, to accept the pain as there, and to see what else is there. What else is happening no matter how faint? The atrophied awareness sometimes only registers what is within its immediate radius -- almost as if it has shrunk itself to a situation. We want awareness to be mobile, to be able to generalize, to be able to receive information that is both local and non-local. We want our awareness to be versatile. We want our sensation palette to be full and rich. Much like a painter with brilliant colors, we are informed by the pulsations of tones. Our capacity to know is not just cerebral. Our sense perceptions can become tentacle-like, spreading far and wide, allowing a new circumstance to take place within us.

As best I can, I explain this to Thomas. I tune in to him and to where he "lives". I adjust my language and my references to what would make sense to him. I want to interest him in his own process, to help him to see how his habitual response locks his attention and narrows the possibilities for healing. I can see that I have engaged his interest. A gleam is in his eye; he appears more animated. He is eager to see if his lens of awareness can go beyond his habit. We try again. The sounds that lateralize combine with sounds that are tubular, creating a kind of music. These sounds engage different parts of his throat and tongue.

We go into open attention, I watch him smile as he sits in front of me with closed eyes, apparently registering something more than his usual response. He is in open attention for several minutes, harvesting the movements and

sensations that the sounds have stimulated. After some time his eyes open, there is a general softening of his system, more color to his skin, a quiet energy to his body. He is present.

He seems to materialize in front of me. He takes on more substance, as if he is being filled out from within. An awakening has occurred; the tone of his voice, the deepening of his coloring, the expansion of his field are evident.

He describes with wonder that he has been able to unlock his attention, and like someone snorkeling deep onto the ocean floor, he notices a new world existing within him. Sensations that would ordinarily be so muted as to be below the threshold of his awareness have been amplified by the soundings. The restriction that he usually feels is melting, and he describes something that he tentatively calls pleasure.

I listen carefully, not just to his words. I am listening to the increased tones of his voice, and I am watching his body come alive in subtle ways. His entire expression has become more flowing, his movements more open. He is communicating with me far beyond language, I am with him, and he can feel this. Our rapport grows as our ability to communicate at the silent level increases.

I make some comments, and once again we return to the orchestration of textural sounds. After a bit he stops and goes into open attention. I can see that there is an increased softening. After a while he opens his eyes. He seems wetter to me, he has an "afterglow", as if he had just finished making love. His experience was much deeper the second time. He felt that, as the first round opened him up and slowed him down, with the second his awareness was able to move more, things became more interesting.

He felt his second round had become even more delightful; surprisingly he was able to feel his system flow. Connections were being made internally that were bringing new life. He could feel an ancient intelligence being summoned. There was more to him as he spoke. Each round helped to materialize him further. It was as if he had been a ghost and now he was vivid. After talking for a few minutes we did another round of the same sequence.

I call this process of repeating a sequence "layering". This brings about a complexity of interactions in which sensation and movement are interpenetrating in new ways. I often refer to this as "creative flux". As complexity increases and interactions become more diverse, there is a fecundity present in which new life processes are possible.

The first round is a point of entry, the second brings an increase of exchanges, the third round is where "creative flux" moves into an elaborate heightening of the basic fluid interactions of our bodies. Complex wave motions are evident as his structure becomes more mobile. Fecundity rises as form lessens, and once again we return to ourselves as movement.

When he finishes layering, we enter into a verbal exchange; I feel his whole system has become kindled with an incandescence that I take as "coming to life". Much has occurred that goes beyond what we can make sense of. We are witness to a larger event that has not as yet been named. As we sit together our exchange becomes richer. We are in a resonant field. In resonance or rapport we are communicating beyond verbal interaction. In a sense our words become the background, and the feeling tones or a field of meaning comes forward. Communication becomes a new activity. This is not unlike when we have made love in a truthful and satisfying way. We have merged in an exquisite contact that includes the physicality of the moment, and yet goes far beyond it.

Defensiveness or excessive self-description decreases resonance and limits our intelligence. We cannot grow healthy within a bounded self that is deadened to its own primary existence. A defended or rigid body is not only hampered in communicating within its own system, but is removed from a depth of contact with others. Resonance is a deeply sensual way of existing. It allows wholeness to occur in which there is a mutuality of being that, again, is similar to making love. Resonance brings forth new qualities of contact, communication and certainly relationship.

We go back to the soundings. This time I show him movements that involve his jaw and throat. These movements are what I call "biomorphic", meaning that they are universal movements that are at the basis of all life forms.

I believe the human structure to be a species blend, a synthesis of primordial forms. The biped or human, as we know it, can recall its ancient past where form is mutable. Species boundary is softened. Recapitulating our oceanic origins, we become a kaleidoscope of forms that were here before we were. We are in the sea of fecundity from which all life has emerged.

As I watched Thomas I saw intrinsic protozoan-like elongations changing the contours of his throat and face. His throat had softened in form to such a degree that I felt I was watching an oceanic creature at the bottom of the sea. There is a liquidity to the movements that becomes obvious when we have invoked the ancient intelligence of the human system, that is represented in form but goes beyond it. "The thousand faces of Shiva", came to mind as I watched the movement spread to his torso. He was becoming more mutable. I saw an elegant dance of life taking place within him. Flickering of primordial domains appeared, moving in and out through his skin; it was like watching the history of species development.

I believe that this protozoan liquid world is our "dreamtime". We cannot become aborigines -- it is too late for that. But we, in our techno-society, can discover, through our capacity to explore new terrain, the remarkable human.

We are astounding beings held hostage by our cultural values. Our organism is a spiritual, biological legacy that invites us to enter the liquidity of a merged self with the encoding of a humanness that has not as yet arrived. I feel that the work that I have brought forward through all of these years points to our birthright. The human is an explicate of our planetary process. We are inexorably and umbilically connected to the origins of life. We are not bound by time space or condition. As yet, I believe that we have not even begun to tap the immensity of our heritage.

## Biography

Emilie Conrad founded Continuum in 1967. She was born and raised in New York City where she studied ballet and Afro-Haitian dance. She is a visionary and movement pioneer whose inspiring innovations are being incorporated by an international audience of lay people as well as professionals from fields such as Rolfing, cranio-sacral, physical therapy, dance, yoga, chiropractic, therapeutic massage, healing, kinesiology, and physical fitness. Her unique protocols for neuro-muscular paralyses and insights on disease have revolutionized the concept of recovery. She was the movement specialist in a research study led by Dr. Valerie Hunt at UCLA, and is on the faculty of Omega, Esalen, and Kripalu Institutes.



# The USA Body Psychotherapy Journal The Official Publication of the USABP

## *Editor*

JACQUELINE A. CARLETON, PH.D.

## *Assistant Editor*

SASHA DMOCHOWSKI

## *Production Manager*

ROBYN BURNS, M.A.

## *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.

## **USABP BOARD OF DIRECTORS**

VIRGINIA DENNEHY, PRESIDENT

PAUL BRIGGS, VICE PRESIDENT

LYNN TURNER, SECRETARY

JACQUELINE A. CARLETON, TREASURER

MARY J. GIUFFRA

GREG JOHANSON

ANN LADD

KATHY SCHEG

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., back ground 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 interdisciplinary 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.

## **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, Times New Roman font, 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 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)