Welcome, 2016! Last year was full of changes—new spaces, new connections, affirmations, discoveries, challenges, insights, and inspirations. I'd like to take this opportunity to invite your participation in BETI 2016 and the Somatic Conference and Performance Festival 2016, both held in the new Performing Arts Center at Hobart and William Smith Colleges this July, and use this special issue of the BETI newsletter to celebrate some of the wonderful moments from the Somatics Conference 2015 at Dean College including the keynote addresses from Martha Eddy and Peggy Hackney, and some of the photographs taken by Susan Ridlon. Later this year, Debra Knapp will continue the BETI community newsletter under the new title Connective Issue. Please contact Debra if you would like to be involved in the design and publication of this new venture—we welcome your input!

Cynthia Williams

The International Conference on Somatics-Based Dance Education took place at Dean College Palladino School of Dance in Franklin, Massachusetts July 15-18, 2015. The conference began with a dance concert with works choreographed and performed by Bill Evans, Don Halquist, and BETI repertory students, and pieces choreographed by Claire Porter, danced by Bill Evans, Claire Porter, and BETI repertory students. The concert was followed by a welcome reception.

Conference sessions began July 16th at 8:00 a.m. Thursday’s sessions included movement workshops led by Rose Beauchamp, Beth Fath, Debra Knapp, Julie Ludwick, Joseph Mills, Jeffrey Peterson, Missy Pfohl Smith, Kathleen Ridlon, Heather Roffe, Solveig Santillano, Jennifer Smith, Catherine Tharin, and Courtney World. Topics ranged from aerial dance to designing a somatics-based dance curriculum; modalities explored included Bartenieff Fundamentals, Erick Hawkins technique, LMA and Jazz Dance, and Pilates. A plenary session hosted by William Evans and Cynthia Williams featured a presentation by Daniela Wancier, “BETI Fundamentals.”

Cast of Electrical Shorts - Claire Porter
Thursday’s keynote speech was given by Peggy Hackney. Entitled “Somatics...Fanatics and Terrorists: A Look at Our Field of Dreams,” the interactive presentation was both a celebration of the embodied wisdom we hold, and a call to action for further change.

**SOMATICs...Fanatics & Terrorists: A Look at Our Field of Dreams**

**Peggy Hackney**

Keynote For the Somatics in Dance Education Conference 2015 Dean College

Greetings Wonderful Colleagues! I am so thrilled to be here with all of you this weekend!!

Take a moment and glance around this room. Notice all of your colleagues who are at this conference with you... LET YOURSELF FEEL THE WEALTH OF KNOWLEDGE AND CARING IN THIS ROOM... What might be our positive vision together?

As we begin our time together this weekend, I’d like to share a statement that has had an important place in my life... I really intentionally live by it. (The statement is by Willis Harman (1918-1997) Institute for Noetic Sciences—an organization that looks at diverse ways of knowing.)

“Because of the interconnectedness of all minds, affirming a positive vision may be about the most sophisticated action any one of us can take.”

Even within our own field of Dance, there is an interconnectedness of minds, rather of “Body-Minds.” or rather of “Body Minds.” So we are dealing the Body, Inner Spirit, Emotional Wealth, and Intellectual
Virtuosity as we are dealing with Somatics.

Today we live in a world that sometimes feels surprising and uplifting (for instance the recent Supreme Court decisions), and sometimes our world feels chaotic and full of fanatics and terrorists (for instance most of the regular evening news). You may be asking, “How do fanatics and terrorists have anything to do with this Somatics and Dance Education Conference???”

Well.... Many fanatics and terrorists are encouraging destruction of institutions and belief systems that they perceive are somehow oppressive or exclusionary in some way. Here at this conference we are a group of people who, in our own positive way, want to change the world of Dance Education. We want to make it simultaneously more sensate and humane, as well as fundamentally more efficient and valuable to a large range of people around the world. The latter is important because “Dance is the birthright of all human beings” (as Laban said).

I feel it is important for those of us in the field of Somatics and Dance to recognize that WE are absolutely PART OF A REVOLUTION. We are part of a revolution whether we see it as one or not. We are not simply teaching “steps” or “dance combos.”
As Somatics oriented dancers we are still definitely, unfortunately, a minority in our larger culture, and also in dance education in terms of the VALUE WE PUT ON SENSATION AND PAYING ATTENTION TO THE BODY AND MOVEMENT AS A WAY OF KNOWING. We want to change the world, because we believe that when people move together and deeply sense their bodies, they begin to understand themselves and others in new ways... they become fascinated with the flow of energy within themselves and between people. They become curious about differences between people and how each individual has patterned her/his own body in his/her own very unique way... When we treat our own bodies in a loving way we will treat other bodies in a more caring, loving way... And isn’t that essentially what we want for our world?

As Rudolf Laban said, in his book “A Vision of Dynamic Space,” ”... it is revolutionary to "Simply PAY MORE ATTENTION TO MOVEMENT," which is at the base of all life processes. We are dance fanatics. And we are Somatic Educators who are out to change the culture of negativity, shaming and pain that has pervaded Dance Education for as long as I can remember: (Take a moment to remember your own dance training. Are you perhaps still suffering?) Maybe we are even terrorists in a culture that does not recognize the wisdom of the BODY and the value of MOVEMENT KNOWLEDGE...movement as a way of knowing!! WE ARE out to change our world!

And the good news is that in fact the traditional worlds of DANCE ART, DANCE EDUCATION, and DANCE THERAPY ARE CHANGING because of our long-term commitment to a deeper knowledge of life processes and to the process of creative change in culture! WE are part of that change...we are creating our culture.

I have been in the field of Laban Movement Analysis for 52 years and I see a very gradual, incremental change happening in all the areas of Dance Art, Dance Education, and Dance Therapy towards being MORE DEEPLY PERSONAL, MORE RELATIONAL AND MORE LIFE- ORIENTED THROUGH THE USE OF SOMATIC APPROACHES. You might be thinking “we are not therapists.” And you are right...We are educators, our contract is not about therapy. However, because of the power of movement and the body, Dance IS Therapeutic. It is not therapeutic in intent, but it is therapeutic in fact.

I myself began teaching dance technique when I was 14: teaching ballet at the Community Center in Oklahoma City. At that time, I used a traditional “you do what I do” approach to inspire my students to move. And they actually began to look somewhat like what they saw! But why would anyone want to look like me rather than themselves?

Then when I was 18 in 1963, I began working with the Laban work and I began to develop my teaching of dance technique to move beyond simple imitation. It became an “exploratory adventure” both for me and for my students. (example: Ronde de Jambe—“play with it... explore rotary function for yourself.”)

Then, after 1976, when Thomas Hanna began using the word “Somatics,” I became curious about the term. At one point in the 1980s, I asked Martha Eddy what this “new” term "Somatics" was really about. Without any hesitation, she said, “It’s what you’ve been doing in your teaching for years! You just didn’t know it was called ‘Somatics!’” And I knew that the “IT” she was talking about was not just teaching dance movement or hands-on skills, but really inviting people to understand the deeper sensation and fundamental nature of what they are doing at
that moment in their bodies and with other people. Somatics is a 1st person perspective on the body! In fact...

The word “understand” is a body metaphor. “Understand” implies that I actually stand under, I support, I am touching from underneath, I am holding the weight of someone, some vision, some action plan, some wisdom. “Understand” means “I am speaking from my own personal experience.” I am in touch with myself as well as what I am supporting.

And speaking of support... In the field of dance we have been developing Contact Improvisation since the mid-1960s (when Steve Paxton left the Merce Cunningham world and started working with this earlier sensate modality and actually touching people.) Contact’s emphasis on TOUCH AND STAYING IN THE MOMENT, as well as a Buddhist value on mindful living in the present moment has supported our burgeoning field of Somatics.

In fact research on Mindfulness Meditation by Harvard Physician, Jon Cabot Zinn, has been proven to decrease suffering from pain. Being Present in the moment with the sensation, and becoming curious about the sensation itself, enables a different relationship to pain. Creating relationship in a new way enables the sensation to change in that moment. It is an example of “Paying Attention to the movement, “since sensation is constantly changing in the moment.

When I ask myself what it is that I stand under (i.e., understand) it is the following: “I have faith that I can come into touch with my own inner spirit though paying attention to my own body movement... and that my inner core will lead me into a life rich with meaning and relationships as I move in the larger world. I have faith that MOVEMENT IS A WAY IN TO THE DEPTHS OF MYSELF; and MOVEMENT IS A WAY OUT to INTERBEING AS THE WORLD.” (as Tich Nat Hahn says)

Obviously, my statement is relatively complex. Let’s make it more personal for you... WHAT IS IT THAT YOU “UNDERSTAND?” (MOVEMENT Rising and supporting from underneath)... Take a moment to sense into your tissue, feel your feet on the earth, come through your inner core and rise into your own stance. Sense yourself standing under your personal stance on Somatics. What is it that you understand? What brings you to this portion of our field? Confirm it for yourself. (Whisper it or shout it.)

Yes, we have come a long way in developing dance education. And it is important to congratulate ourselves for coming to this point as a field. We did it!

Dance as a PATH OF MOVEMENT is ENLIGHTENING AND it can also be a DELUSION and a DEFENSE. We have all known many fanatical dancers and sports people who use movement as a defense against real relationships---as a way to stay busy and keep running at any cost. I have been one of those dancer fanatics that keeps busy at any cost! I know this delusion in a very personal way! (When our daughter was very young, she was accustomed to me saying, “We’re off and running!” when we got into the car. One day, I heard her tiny voice say, “Mommy, are we running yet?” At that point I realized that keeping busy and running around doing things was my delusion.)

And we have also known dance educators as well as dance therapists who have espoused beliefs, indeed started educational models or proposed therapeutic models... but have not lived those beliefs. Hopefully, I have lived my beliefs... at least that has been my intent.
I have also been one of those fanatics of the “MOVEMENT MOVEMENT” in culture. In education and Somatic therapy I have been essentially screaming about paying attention to movement and the body for years! At times I recognize that my fanaticism perhaps turns people off from the message I seek to bring. At other times I recognize that enthusiasm is one of my better qualities! So I might as well use it!

In truth I have steadfastly stayed true to my own path...and I can only recommend to others...that is YOU...that you STAY ON YOUR OWN PATH. KEEP CHECKING IN EVERYDAY WITH WHERE YOUR OWN “ALIVENESS” IS TRULY TAKING YOU, AND GO THERE... MAKE THAT WHAT YOU DO WITH YOUR LIFE!

Fortunately, each of us is on our own path, but none of us is on a path alone. I am standing here today because of my relationships and INTERBEING with many of you, and to those in my past lineage. I am grateful to Bill Evans (in whose dance company I performed, touring the nation for many years); I am grateful to the entire Laban/Bartenieff Community (and most especially to Irmgard Bartenieff, Bonnie Bainbridge-Cohen, and my Integrated Movement Studies faculty colleagues—Pam Schick, Janice Meaden, Ed Groff, Cadence Whittier, Brenton Cheng, and Lisa Wymore), and to my Moving on Center colleagues (Martha Eddy and Carol Swan), Dance Educators Bessie Schönberg and Joan Skinner, Authentic Movement teacher, Janet Adler, and therapist Charles Johnston, developer of Creative Systems Theory. These people, among many others, have made it possible for me to be the Artist, Educator, Movement Scientist, and Somatic Therapist that I am today.

MOVING SPHERES:

My hunch is that many of you today also come from the overlapping fields of Art, Education, and Therapy. (My colleague, Pam Schick, and I used to discuss the overlapping
of these fields for hours.) I’d like all of us to take a moment and draw those spheres in the air (including your body) – into an overlapping relationship… to physicalize those spheres and backgrounds and people you bring with you to this conference… (TIME FOR MOVING)—As you move notice in your own inner being those individuals who have contributed to your knowledge in that area). Perhaps you feel yourself to be a crusader/fanatic in one of those areas more than in another. OWN IT!! Keep moving, keep sensing that you are at the intersection of all of these spheres. Feel YOUR DREAM. WHAT IS YOUR DREAM FOR YOUR PART OF THE FIELD OF SOMATICS? Does that dream make you feel larger inside?...more ALIVE?

When I look AT MY FIELD OF DREAMS FOR SOMATICS IN DANCE EDUCATION – I see...

Dancers as Water:

I dream of FLUID MOVERS who are AT EASE in their own bodies, JOYFULLY DANCING with others, while they are MAKING CONNECTIONS.

WE DANCERS ARE LIKE THE WATER OF OUR SPECIES! We remind people that LIFE IS NOURISHED THROUGH FLOW (both Free Flow and Controlled Flow) – AND like water, we remind humans that CONSTANT CHANGE IS HERE TO STAY... just as water is constantly moving. And like clean water should belong to all people, not only to corporations, Dance should belong to all people, not just to professional dancers! (I love the Global Water Dances Project for bringing this awareness to all people world-wide.)

My Body as a Whole Systems Perspective:

OUR OWN TISSUE IS FERTILE GROUNDS FOR GESTATING KNOWLEDGE ABOUT A WHOLE SYSTEMS PERSPECTIVE, BECAUSE OUR BODY IS OUR PRIMARY POINT OF KNOWING.

I dream that... As we understand more about our own fluid connections in our bodies, surely we will begin to find those connections with people world-wide. We won’t be stuck worrying about our own small spot on the globe. (example: Living only in one shoulder vs. living in the whole body)

Dance Educators Supporting Personal "Aliveness”:

... I dream that we will discover more and more ways of supporting Aliveness in our whole world system; rather than supporting prejudice and killing fields around the globe. This support can start right in our own Dance studios. I have faith that we can teach in a less judgmental and demeaning way. I have faith that we can move together as community in situations that are more horizontal in the learning process, and that do not polarize people against each other as they learn. AND as we do this, we will open avenues for Personal Aliveness to happen. AS SOMATIC EDUCATORS WE CAN FACILITATE MOVEMENT THAT IS COMMON TO ALL HUMAN BEINGS, AND ALSO INVITE MOVEMENT THAT IS UNIQUE TO EACH INDIVIDUAL!

I have faith that as we ourselves touch people, they will touch others. I dream that in the future our communities will find ways to move and sound together as they come in touch with each other and form new structures for living. Wouldn’t it be wonderful if our country could support Aliveness rather than Wars and Death world-wide?

Movement, touch, and sound are fundamental to life on our planet. They should be the baseline for education rather than only Reading, Writing and Arithmetic. Movement, touch, and sound-making are not just bridges between intellectual fields (as some academics propose) or only team-building exercises (as in the business world).
IN OTHER WORDS: Movement, Touch, and Sound, are not just bridges BETWEEN ISLANDS...They are the OCEAN FLOOR...THEY ARE FUNDAMENTAL IN SUPPORTING HUMAN LIFE.

As Somatic Dance Educators we can assist the process of delving into this ocean floor! SO NOW... Let's enjoy moving and being together Thank you.

with other FANATICS in this field this weekend!!

Let's have fun together and then go out and TERRORIZE the world in our own POSITIVELY NON-VIOLENT WAYS!!!(as my colleague Carol Swann says)... LET'S GO OUT AND MOVE THE WORLD WITH OUR POSITIVE VISION!!

Thursday night's dance concert featured choreography by Rose Beauchamp, Hilary McDaniel Douglas, Chris McMillan, Missy Pfohl Smith and Courtney World, Solveig Santillano, and Elizabeth Shea.

Friday's conference presentations comprised a full day of movement workshops, lecture demonstrations, panel discussions, and a master class by William “Bill” Evans in his signature Laban Bartenieff Evans Dance Technique. Presenters included Penny Chang, Julianne Corey, Kate Digby, Katie Drake, Melissa Hauschild-Mork, Andrea Higgins, Michelle Iklé, AnnRené Joseph, Deborah Kahan, Kelly Ferris Lester, Jamie Nagy, Kathleen Ridlon, and Cynthia Williams. Participants explored Awareness Through Movement Batdorf technique, Body-Mind Centering, dance history, Laban Effort, Nia, Pilates, and somatics as applied to jazz dance, academic achievement, and diverse learning environments.

Photo by Susan Ridlon
Friday evening featured keynote speaker Dr. Martha Eddy in a presentation entitled “Applying Somatic Dance in Diverse Settings.”

Applying Somatic Movement in Diverse Dance Related Fields

Keynote Address – Somatics-Based Dance Pedagogy
Dean College 2015

Martha Eddy, CMA, RSMT, Licensed Teacher of Body-Mind Centering since 1984

I greatly appreciated the invitation to join the Somatics-Based Dance Pedagogy conference held at Dean College this past July 2015. I was especially touched because I had been unable to join in 2013 due to the fact that my father had died on the day I was scheduled to speak. As you can imagine, I was appreciative of being able to hold his hand as he passed. He was someone who came to understand Laban/Bartenieff professionals as part of a worldwide adventure in community-building.

This July, I shared the influence of my father’s passing as well as those of our somatics community in this address by reading a short section of a chapter from Attending to Movement a
book that resulted from another somatic dance conference in 2013 – the Somatic Movement Dance Pedagogy in Coventry England. This meant that there were two international somatic dance conferences in one year – a resurgence! What is powerful about the resurrection of Somatic Dance conferences (for indeed the National Dance Association held several Science and Somatics of Dance conferences in the early 1990s) is that it connotes that we have a growing field! Several fields actually -Somatic Movement Education & Therapy and now Somatic Dance, Somatic Dance Education and more. This talk given in July of 2015 aimed to share the many directions that embodied understanding of somatic movement may take.

Many of the details are drawn from my soon-to-be published book - *Mindful Movement - The Evolution of the Somatic Arts and Conscious Action*, published by Intellect Books included in the Spring 2016 catalogue of the University of Chicago Press. It discusses numerous somatic movement sub-cultures (e.g., somatic dance, somatic dance education, social somatics, eco-somatics etc., how they came to be and what they have to offer. It is slated to be available in the summer of 2016.  http://press.uchicago.edu/ucp/books/book/distributed/M/bo23351830.html

**What is Somatic Movement?**

From 2000 – 2015, fueled by my successful doctoral research that was a cross-case analysis of embodied violence prevention programs, I began a cross-case analysis of somatic movement systems & history using:

1. Lived somatic experiences beginning 1974
3. Literature research (master writings as well as overview books)
4. Somatic conference participation (NDA, ADTA, AHP, International Somatic Congress, NDEO; C-DARE and new from BETI)

The key players that I identified as the Pioneering Generation included:

**Somatic Pioneers** The First Generation

FM Alexander - Alexander Technique
Gerda Alexander – Eutonie (GAE)
Irmgard Bartenieff – both LMA & BF
Moshe Feldenkrais – ATM & Functional Integration
Ida Rolf – Rolf Movement & Structural Integration
Charlotte Selver – Sensory Awareness
Mabel Todd- Ideokinesis (Sweigard, Clark, Dowd)
Milton Trager – Trager Mentastics

The original founder of our professional field, Jim Spira, sought to bring each of these disciplines, forms, systems, philosophies together under the title of Movement Therapist (International Movement Therapy Association – IMTA). I was part of the board that out of respect for the field of Dance/Movement Therapy renamed the organization ISMETA – the International Somatic Movement Education and Therapy Association. This name change also acknowledged the desire by the Alexander Method and Feldenkrais communities to be identified with education instead of therapy. Part of my ISMETA service also included co-writing the scope
of practice as well as the professional and ethical standards for Registered Somatic Movement Educators and Registered Somatic Movement Therapists. Since many of you are Laban/Bartenieff-trained it’s important to remember that those of you who have graduated from a 500-hour training program that included hands-on practice, case studies, and business practices are most likely eligible to register within this field. Of course, you are also required to have engaged in some somatic movement teaching and individual sessions to claim this readiness.

My own readiness to do an analysis of somatic movement feature – I like to say from Alexander to Zero Balancing – comes from my own early exposure to many of these systems. As an undergraduate student I had the great privilege to begin to study with Irmgard Bartenieff and her protégés – Donna Blank, Diana Levy, Virginia Reed and Tara Stepenberg. I also engaged in Authentic Movement, began private sessions and group classes with Bonnie Bainbridge Cohen and met Moshe Feldenkrais (observing his training programs at Hampshire College). In both educational and social contexts I met Rolfers, Alexander teachers, and other Feldenkrais practitioners. This early exposure to multiple types of somatic work led me to the “aha” that they had much in common. This was of course validated by the writings of Thomas Hanna and Don Hanlon Johnson who I was also privileged to get to know at conferences and later through my role as a member of the board of the newly formed International Movement Therapy Association (IMTA).

So what did I find in my cross-case analyses?

I found what is shared amongst all of the somatic disciplines I have had the great fortune to practice: Alexander; Aston-Patterning, Bartenieff, Bones for Life, Continuum, Dynamic Embodiment, Eutonie, Feldenkrais, Hanna Somatics, Integrated Movement Studies, Kinetic Awareness, Laban Movement Analysis, Leven’s Movement Therapy, Release Technique, Rolfing and Rolf Movement, Skinner Releasing, Somatic Expression, Somatic Movement Trager Approach (and Mentastics), Topf Technique, Vocal Movement among others. I called these common constructs **Core Somatic Movement Concepts** and list them as follows:

1. Slowing down in order to feel within – anatomical and physical awareness
2. Use of breath for enhancement of easeful movement
3. Use the floor/table/chair - decreasing the impact of gravity to release unneeded tension
5. Three-dimensional embodiment/awareness

Please note that sometimes I blend #2 and 3 so that there are 4 instead of 5 key concepts listed. Breath is so fundamental that it underlies each principle and in particular is critical as a resource for the releasing of tension and in yielding to gravity.

Other findings focused on what I refer to as “**Somatic Processes**”

1. Listening within while using movement principles and practices
2. Embodied anatomy (as in BMC or Functional Awareness)
3. Integrating developmental theories
4. Recognizing the living body unified with psyche
5. Using mostly inductive and some deductive processes
6. Understanding that the educational can be therapeutic
7. Interpreting ‘somatics’ as global/universal/biological and/or spiritual
8. Working with both concrete physical movement, alignment and efficiency as well as energy, direction, and intentions.

And of course there are the KEY Somatic Movement Tools:
Breath, Movement, Touch, Sound (can include Language). Jamie McHugh of Somatic Expression adds stillness…. Silence. Others add silence.

While I have enjoyed the process of getting a wide view of somatic education I continue to recognize that my own vantage point is from that of a dancer. With that I easily see the contributions of Somatic Education to dance as well as *how dancers have contributed to the development of the somatic field*. This leads to saluting all dancers who have dedicated their lives to this long unknown, even unnamed pioneering investigation.

While the following potential outcomes of somatic education can certainly apply to anyone they have a special place in the life of a dance professional. Somatic Education teaches one to listen to the body in order to:
1. Know oneself deeply, gain greater self-awareness
2. Increase expressive capacity
3. Move with efficiency and longevity
4. Use sophisticated knowledge of touch (within dance this includes: partnering, contact improvisation, and the choreography of relating to others)
5. Engage in a new paradigm that is holistic: body-mind-energy-psyche and their connections
6. Guided by an aesthetic that which dancing brings.

Furthermore I believe that all Somatic Movement Practitioners are teachers by definition. They help people to engage their own proprioception and kinesthetic abilities to make self-empowering decisions. The outcomes of this education are often therapeutic and highly invigorating for both the mind and body.

This 2015 conference at Dean College has had sophisticated presentations demonstrating the range of educational experiences aligned with somatic education modalities using movement, touch and vocalization. I extend appreciation to each presenter and participant for **facilitating a fine weave, a brilliant tesseract of:**
1. Somatic self-learning, experiential adult education
2. Guiding each other to tune into students’ needs: anatomical, physiological, social & emotional
3. Improving health and conditioning through classic lessons (ATM, BF, Alexander) or combining them with Pilates, NIA and more.
4. Guiding self-attention to the breath & the pelvis
5. Application to aerial dance, jazz, ballet, classic modern (Hawkins), contemporary, performance & choreography
Each of these sessions provided insight into some facet of the hologram, tensegrity, synergy, cybernetics of somatic movement – adding to the dynamism that helps to crystallize our field.

In reflecting on my father’s passing I opened once again to reflecting on legacy (revisiting what I learned from my mother’s death from cancer 23 years earlier) including an appreciation of the past. This became an invitation to weave past and present, an invitation that has immediate relevance in our somatic field:
What do we most value of what we have been taught?
What movement and concepts live within us?
What do we want to pass on to others?
What would we like to shape within our educational organizations/curricula?
And what helps to shape our world values?

One way to reflect on the above is to take time to Honor our Teachers, especially those who have passed on skills, knowledge, wisdom that you value today.

Preserving the legacy includes naming our teachers, as they live in our body memory, and writing/publishing. Just as I have been doing since the joint “Dancing in the Millennium” conference in Washington DC in 2000 I invite you now to pause and do at the very least a hand dance during which you explore gestures and then recognize out loud the people who have helped these gestures emerge from your body. Whose influence lives within you?

I enjoyed reading the section from *Attending to Movement: somatic perspectives on living in this world* in which I cited your 2013 conference and these themes of acknowledging our teachers and passing on our legacies. This weaving, an oral tradition within dance, adds to our scholarship as well. Indeed when we don’t cite our sources during classes – how are students to know from where you derived your movement repertoire? And how will they know where to look for more information about the movements they experience?

**What Else Makes a Field?**
Books, Curricula, Journals, Dance Pedagogy, Performance Styles, Research Methods

*Journal of Dance and Somatic Practices*, Coventry UK
*Journal of Dance, Movement & Spiritualities Research*, Coventry, UK
*Journal of Dance Education* National Dance Education Organization, USA
*Writings on Dance*, Victoria University of Tech
*Cuadernos de Musica, Artes Visuales y Artes Escinicas* Javeriana Universidad – Bogota, Colombia.
*Brazilian Journal on Presence Studies*, Rio Grande de Sul, Brazil
*International Journal of Body Psychotherapy* (primarily on somatic psychology)
*Journal of Authentic Movement* and *Somatic Inquiry* (with the somatic movement practice of Authentic Movement at its heart)
*Currents* – the Journal of the Body-Mind Centering Association (they publish on diverse somatic systems inclusive of dance)
*Contact Quarterly and the ISMETA newsletter*
Somatic Dance Books since 2014

*Body and Mind in Motion: Dance and Neuroscience in Conversation*, Glenna Batson & Margaret Watson. (2014), Bristol, UK: Intellect.


As part of our somatic legacy it is also important to acknowledge some of the inspiration, the precursor movement forms that already had a strong body-mind connection that set the stage for the quick evolution of somatic movement and then of somatic dance. Those that come instantly to mind are the ancient Movement Practices of Yoga, Tai Chi, Qi Gong, Afro-Caribbean dance; the outcomes of the Physical Culture movement: Francois Delsarte/ Genevieve Stebbins/ Rudolf Steiner/Rudolf Laban/Isadora Duncan/Jacques Dalcroze and related psychoanalysts - Wilhelm Reich/Sigmund Freud/Carl Jung. Each somatic pioneer had additional influences from art and architecture to traditional and esoteric philosophies.

What has been so refreshing about this conference is that Somatic Dance is being shown to have a history and a future. Part of what keeps history alive is both speaking and writing about it, and collecting photographs, making films, dances and more. I have enjoyed reading Bill Evans' new book about his life. And I want to give a shout out for Laban Movement Analysis in that it helps us to bring to language what so often remains non-verbal. When studying and applying LMA it adds more dimensionality to the observation of movement. It is also an approach to therapy, cultural studies, education, health & arts. The study of LMA includes a set of movement practices called scales that are analogous to musical scales and warm-ups; a philosophy of integrated mind-body-psyche.

And this language of movement frames activity. It provides concepts that support the development of methods for viewing movement, research tools, approaches to creative movement exploration and fresh in-roads for technique, choreography & performance.

**Just as Laban Movement Analysis is wide-ranging in its applications, Somatic Dance interfaces with** education, health, social activism, ecological concern, and community-building. These easily overlap.

My own work involves Bringing Somatic Movement into Schools through the Center for Kinesthetic Education and Eye Openers are Mind Openers.

Primary objectives for this work are to convey to classroom teachers and administrators what many of them know intuitively. Some examples are: it’s important to move, children are going stir crazy and losing focus. It helps to understand child development and it makes sense to include an understanding the Perceptual-Motor cycle and how babies learn to move. It’s important to teach what kinesthetic awareness is until it becomes a thoroughly “accepted” sense. This skill reconnects children to bodily self-regulation. This example also links to applying somatic education for social good.
Teaching and Somatic Activism
Speaking of activism, the school Moving On Center established since 1994 in Oakland, California, centers on the mission of bridging somatics and social activism. It integrates Friere-based Dance Explorations (Theatre of the Oppressed) and other elements of the emerging subfield of “social somatics.” The Socially Conscious Body is a course developed by Carol Swann that is buoyed by the discourse of Jill Green and Sylvie Fortin. www.GlobalWaterDances.org emerged from a specific type of somatic activism called eco-somatics. It is a biennial movement choir and site specific performance focused on appreciating clean and safe water for all sponsored by the Laban/Bartenieff Institute of Movement Studies (www.LimsOnline.org), and Eurolab, among others.

Whether moving alone or in a social context, Somatics has become known as a Healing Force. There are almost always therapeutic aspects of Somatic Dance which are verifiable through Neuroscience, Wellness Studies & Dance Medicine. One example is Moving For Life. www.MovingForLife.org began as Dynamic Embodiment (a 25 year old blend of LMA/BF & Body-Mind Centering BMC®) and evolved to DanceExercise/Aerobics for women with Breast Cancer. Over the years it has expanded to help men & women with cancer, diabetes, hypertension and obesity.

Integral to healing is graceful aging.
As we GET OLDER I think of Irmgard Bartenieff teaching me the art of “flying and falling” at the age of 79, demonstrating and inspiring. I am also aware that Charlotte Selver was active as a teacher until the age of 102. Elaine Summers, also in her 80s was doing outdoor Intermedia work up until the last months before her death. Anna Halprin danced her way through her 95th birthday during the entire 2015 year. Somatic movement education provides a type of career choice that sustains our dancing into older ages. More of us may want to do hands-on sessions, private lessons and to keep dancing with respect for our bodies.

BUILDING RESOURCES
Inherent within this paradigm is the experience that if we grow together we strengthen. WE ARE BUILDING OUR COMMUNITY, both with our Somatic Dance colleagues AND with others across disciplines.
Also important to community building is the linking of individuals through professional dialogue, associations and organization, performances, and training programs. Dancers make great somatic movement educators and therapists. CONSIDER joining WWW.ISMETA.ORG to grow our field. Become a RSMT or RSME or both.

Review
Why continue to engage with somatic theory and practices throughout our lifespans?
Here are a few ideas:
For self-growth
For community building
For pleasure and creative expression
For building a peaceable world.
Saturday night’s dance concert included solos choreographed and performed by Katie Drake, Kelly Ferris Lester, Julie Ludwick, Sharon Mansur, Gloria McLean, and Merián Soto, an ensemble piece for Knox College students choreographed by Kathleen Ridlon, duets choreographed and performed by Meghan McLyman and Kristen Young and Mark and Solveig Santillano, and Claire Porter’s See You Around, performed by William Evans and Don Halquist.

Photos by Susan Ridlon
Three dance concerts, 37 conference sessions led by 45+ presenters, two keynote speeches, and three days of embodied somatic movement experiences! It was a most remarkable conference which enlivened our bodies, provoked fascinating discussions, and nurtured us with choreography and creative inspiration. Thank you, to all who participated and made the International Conference on Somatics-Based Dance Education the enriching and rejuvenating experience it was. Mark your calendars for July 14-17, 2016 (call for proposals and detailed information at the end of this newsletter and at www.billevansdance.org) on the Hobart and William Smith Colleges’ campus in Geneva, NY.
CALL FOR PROPOSALS

4th SOMATIC DANCE CONFERENCE & PERFORMANCE FESTIVAL

Thursday, July 14th through Sunday, July 17th, 2016

Directed by William “Bill” Evans and Cynthia Williams

Hosted by Hobart and William Smith Colleges’ Dance Department

Hobart and William Smith Colleges, Geneva, NY

Dance artists and educators with somatically-based approaches to dance and movement education, choreography, creative work and/or performance are invited to submit proposals for conference presentations for this summer’s 4th International Conference on Somatics-Based Dance Education and Performance.

The conference is envisioned as a rich exchange of ideas and practices that celebrate embodied learning and moving through diverse modalities and approaches. We invite proposals to present hour-long lectures or movement sessions on somatically based research, pedagogy, and/or creative practices. We also seek performance pieces evolving from somatics-based processes to be presented in evening dance concerts.

DEADLINE EXTENDED: FEBRUARY 10, 2016

To submit a paper presentation or movement session proposal, email the following to Cynthia Williams at Williams@hws.edu by February 10th, 2016:

- Title of proposed presentation
- Format (lecture, movement-based class or demonstration)
- 250 word abstract describing focus and content
- Your name, institutional affiliation if any, address, contact email and telephone number(s)

To submit a performance proposal, email the following to Cynthia Williams at Williams@hws.edu by February 10th, 2016:

- Title of work
- Length (preferred length 12 minutes or under)
- Number of dancers
- 125 word abstract describing somatic process/ approach
- Your name, institutional affiliation if any, address, contact email, and telephone number(s)
- Link to online video of piece if available

The Somatics Conference and Performance Festival immediately follows the 17th annual Bill Evans Dance Teachers’ Intensive at Hobart and William Smith Colleges, July 6-9 (BETI I) and July 10-13 (BETI II). Participants who register for a BETI and the Somatics Conference receive a discounted rate. Faculty at the Bill Evans Dance Teachers’ Intensives in 2016 include Kitty Daniels, Martha
Eddy, William “Bill” Evans, Jan Ekert, Melissa Hauschild-Mork, Debra Knapp, Suzie Lundgren, Claire Porter, and Cadence Whittier. For more information about BETI 2016, visit www.billevansdance.org

Previous International Conferences on Somatics-Based Dance Education in Brockport, NY and Franklin, MA attracted established and emerging dance educators and dance artists who presented lectures, movement sessions and performances and stimulated discussion across multiple somatic approaches. Last year’s conference featured keynote addresses by Martha Eddy, William Evans, Peggy Hackney and Daniela Wancier; the 4th Somatic Dance Conference and Performance Festival features keynote presentations by Bonnie Bainbridge Cohen, William Evans, and Ginny Wilmerding. We invite you to join us July 14-17, 2016 in Geneva, NY.

Registration for BETI 2016 and the Somatics Conference will be available through www.billevansdance.org beginning January 1, 2016. Early bird registration is available through May 1, 2016. Low-cost housing and dining options at Hobart and William Smith Colleges will be available through the Hobart and William Smith Colleges’ Programs and Events website beginning February 1, 2016.

For further information on participation in the 4th Somatic Dance Conference and Performance Festival, please contact Cynthia Williams, Williams@hws.edu (315) 781-3495.

Bill Evans/75! With guest artist Don Halquist
Rochester Fringe Festival
Geva Theatre Center: Nextstage
Saturday, September 26, 2:00 p.m.
75 Woodbury Blvd., Rochester, NY 14607
Tickets $12 (general) and $10 (seniors)
rochesterfringe2015.ticketleap.com/

William "Bill" Evans returns to western New York, his home for the 10 years he served as a professor of dance at The College at Brockport, to present this special performance of rhythm tap dance and hilarious performance art works written and directed by Claire Porter. The Evans Dance Company performed more than 50 times in the greater Rochester Area, and Evans choreographed for the SUNY Brockport, SUNY Geneseo, University at Buffalo, Rochester City Ballet, FuturPointe Dance, BIODANCE and several other groups. This entertaining show is appropriate for all ages.
