

BODY CONTACT IN RADIX WORK*

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This article was originally solicited as a chapter of a proposed book on "touching in psychotherapy." The book never materialized, and so the article was published separately. Of course, Radix Education (also known as Radix personal growth work) is not psychotherapy, and the manipulations of the Radix student's body by the Radix teacher go far beyond simple touching. However, the presence of so much body contact in Radix work, often of an intimate nature, makes it worthwhile to examine how it is used in the Radix feeling work branch of "education in feeling and purpose." (Kelley, 1974)

The Nature of Radix Work

Radix Education is a program of personal growth involving work with the body. In this it is like Alexander work, Yoga or Feldenkrais work, though it customarily evokes far more emotion. It has always been done in both individual and small group sessions. The student dresses lightly for the session, commonly men in shorts, women in shorts and bra, so that the Radix teacher sees and can handle directly most of the student's body. Handling the body is so much a part of Radix work that I ask that trainees studying how to do the work with me take a course in massage to better gain experience as to how different bodies feel. The Radix teacher must understand with his hands the difference between tense, normal and flaccid muscles. Massage training is apt to be particularly important for mental health professionals, most of whom are not accustomed to body contact with their clients as a significant part of their professional practice. It is not unusual to find them quite awkward and uncomfortable at first with the amount and kind of body contact good Radix work requires. There are few Radix sessions in which work with the student's body does not play a central role. Whatever else it is, Radix work is work with body and feeling.

The two central concepts of Radix work are, 1) that there is a life force, a real, natural force and, 2) that there are chronic patterns of muscular tension in the body, the muscular armor, that block the natural activity of the life force, particularly the discharge of emotion. These two concepts derive from the work of Wilhelm Reich, my most important teacher (Reich, 1961b). They remain as fundamental to Radix as they were in Reich's own work. Skillful freeing of a pattern of armor in a Radix session results in the release of the blocks and completion of the process that was blocked, as Reich discovered in his therapeutic practice and described half a century ago (Reich, 1961a). One, but only one, of the techniques for freeing the armor is that of direct manipulation of the muscles forming the armor. Various ways of encouraging the expression of feelings that are blocked by the armor also involve body contact between teacher and student, often of a nature that evokes more emotion than direct muscle manipulation.

In Radix work, any activity that the student can do voluntarily is defined as an exercise. It might be making a called-for sound, facial expression, or movement. It is sometimes saying a phrase or sentence asked for by the teacher. It may be calisthenic exercises, or having a student assume a stressful posture or position.

Exercises are in contrast to the spontaneous expression of feelings which often come up

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strongly in Radix work. The student is instructed to accept and allow spontaneous feelings but not to "do" them, not to try to make them happen, dramatize them, play them up or play them down. Exercises and feelings, the voluntary and the spontaneous and their relationship, are the conscious focus of Radix Education (Kelley. 1970).

Instructions to the Student Regarding Touching

I give each Radix student this specific instruction regarding touching in their first Radix session:

"I will touch and handle your body freely and sometimes strongly in your Radix session, with the understanding that I have your permission. This is a permission you can withdraw at any time by telling me, or by taking my hand away. I will always respect your ownership of your own body."

This final sentence expresses an underlying principle governing body contact in Radix work. The teacher's attitude should convey respect for the student's ownership of his or her body in every possible way, as the student may have never really learned that he or she is indeed the owner of that body. There is much in our culture that teaches the opposite. The growth of the child's experience of ownership, of autonomy over his body, is sabotaged not only by sexually and physically abusive parents and siblings or parent surrogates, but also by invasive and intrusive toilet training, health care, and educational practices, and by the archaic but still widespread view that the wife's body is the husband's property.

The opposite side of the coin from the body disrespected by abuse and invasion is the untouched body, where body contact is rare, inhibited and uncomfortable. Students from families where touching is rare may not respect their bodies for quite a different reason -- they have not had enough experience of body contact to become comfortable with it, to learn the easy, pleasurable give and take of the friendly embrace, the affectionate non-sexual touch, the non-formal clasp of the hands, rumpling of the hair, etc. The lack of normal touching, holding and being held, is a problem as serious as the now more fashionable problem of invasive and abusive body contact. It is, I believe, more widespread, less noticed, and every bit as damaging. Consider the appalling effect of extreme touch deprivation in Rene Spitz' classic studies of neglected institutionalized children (Spitz, 1957). Body contact is an important, and in our culture, often unfulfilled human need. While the need itself cannot be satisfied by the Radix teacher, the blocks and inhibitions that interfere with its satisfaction are a legitimate subject of the teacher's skill. Such blocks are anchored in the chronic patterns of tension in the body that Reich referred to as the "muscular armor." Let me explain this point further.

Development of the Muscular Armor

The child comes into the world free of the muscular armor, which will develop in his early years. One result is that the young child is spontaneous, free and open, emotionally genuine and without guile. Another is that the child is the victim of his feelings, for the processes of thinking and will are little developed. Like his animal ancestors, his behavior is motivated by spontaneous life processes, by the feelings. The young child is the victim of these processes, having no option or alternative to their expression, even though they do not always serve his best interest.

But as the child matures he learns that the expression of feeling need not be inevitable, that feelings can be blocked, that there is an alternative to the dictates of feeling. Slowly, clumsily and imperfectly, the child learns how controlling the breath and tensing the right muscles will block the spontaneous expression of feeling, and (with years of practice) much of

the feeling itself. The muscular armor is born. Spontaneous behavior of the young child can then be superseded by a new form of behavior, voluntary behavior, rooted not in feeling but in thought. The tyranny of the feelings is broken, for the child is gaining a tool that, as it develops, allows this new form of behavior. Voluntary behavior is unknown to the rest of the animal kingdom.

It is the tragedy of the human animal that the triumph of thought and will over spontaneous behavior is for most the replacement of the tyranny of the feelings with a new tyranny, the tyranny of the blocks to feeling. The young child who was the victim of his feelings becomes the older child, the youth, the adult who is instead the victim of his armor. The spontaneous behavior which dominated the life of the child becomes unavailable or distorted by blocks in the adult. These blocks take the bodily form of deeply imbedded chronic patterns of tension that are habitual and unconscious, the body root of character attitudes. Thus the young boy who had to cry when hurt or upset becomes the man who cannot cry; the little girl who could not contain her temper at two or three becomes the woman who cannot get angry as an adult; and the child who must surrender to the sexual pleasure of masturbation learns to block the impulse, but becomes the adult unable to surrender to the pleasure of orgasm.

The Educational Objective of Radix Work

Muscular armor is present in all adults. Its effectiveness in blocking feelings and other spontaneous life processes varies from individual to individual, as does the severity of the problems it brings about. The capacity for thinking and volition and the muscular armor, which is the mechanism of volition, are new in an evolutionary, biological sense. It is correct to say that the human animal is just learning how to do it. The task of the Radix teacher is to aid this process, freeing patterns of armor that interfere with vital processes, bringing into consciousness tensions that have become habitual over the years, providing the student with a true choice where little or no choice was present. No longer a victim of his feelings, the advanced student can choose to armor, to block a feeling from development when it is not appropriate to time, place, or circumstance. And no longer a victim of the armor, the student can choose not to armor but instead to surrender to feelings he is quite able to block. This ideal of Radix is not an all-or-none end state, but a matter of degree. The student becomes gradually freer of rigidity of body and character attitudes, yet gains more control over the feelings that the rigidities were originally developed to suppress (Kelley, 1974).

Typical Exercises and Interventions in Radix Work that Involve Body Contact

Radix Education is a body discipline, focusing on and working with body processes, including the blocking and expression of feelings. As such, body contact takes place repeatedly and in some circumstances a body intervention by the teacher will last for several minutes. These are typical Radix interventions and exercises involving body contact between teacher and student:

- The student's head posture is adjusted to make eye contact with the teacher more direct.
- The teacher pushes the student's eye brows up to encourage the student to lift them higher, to explore a chronic expression of surprise.
- The teacher presses and holds the student's upper lip down, to discourage a defensive smile, and to encourage the feeling the smile defends against, e.g., anger or pain.

- The teacher pulls the student's lower jaw forward and down, encouraging the teeth to unclench and the mouth to open.
- The teacher touches and works under the student's lower jaw to help free tensions in the floor of the mouth that are blocking crying.
- A student, suddenly very fearful in the session, is asked to reach out and touch the teacher's face, staying in eye contact, breathing, allowing and accepting any feelings the exercise evokes.
- As the student lies on a mat on the floor, the teacher kneeling alongside, the teacher uses both hands to work the jaw open and forward at the same time pressing the student's sternum down with the forearm toward the end of each breath to encourage deeper, open-mouthed exhalation.
- The teacher explores and presses into the student's abdomen with his fingers to encourage him to relax the abdomen during inhalation and compress during exhalation.
- The teacher asks a student on the verge of crying, "Will you let me hold you?" With the student's assent, the teacher embraces the student, encourages him or her to return the embrace and to surrender to the sobbing, to cry out loud.
- A foam mat is stood on end against a wall, and the teacher stands, back against it. The student is asked to look into the teacher's eyes, grasp and shake the teacher by the shoulders making loud sounds as he does so.

These characteristic Radix interventions can take place in individual or group Radix sessions. Group sessions add a dimension to body contact in Radix in that the teacher can intervene through group members. Thus another member might hold the student or be shaken against the mat, given the consent of both parties. Group members are often used as "additional hands" for the teacher, to compress a student's ribs on the exhalation, loosen a tight scalp, massage a tight back, etc. The strict rule is that all such interventions are under control of the teacher. Students do not improvise any intervention without going through the teacher for approval.

When Body Contact Should be Avoided

The Radix teacher must know when body interventions are to be terminated or expressly avoided in the Radix session. The initial instruction emphasizes respect for the student's autonomy over his own body, and the right of the student to reject or end any touching or body contact. The teacher must, in addition, recognize when touching is uncalled for or inappropriate. For example, the discharge of anger by a student should clear a space around the student which should not be invaded. To move in close to a student too quickly after an anger discharge is disrespectful of the student's space and discounts his or her anger. To comfort or reassure a student going through a fear process is usually also counterproductive, while it may be exactly appropriate for a student blocking pain. Consider, then, differences in body contact in Radix work in dealing with different feeling blocks, with fear, pain, anger, intimate feelings and sexuality.

Body Contact in the Release of Fear

One objective for a Radix student blocking fear is to help that student release the armor that blocks fear and allow the experience of the fear process that the armor has shut down. The

student may need help to release the armor, e.g., by the teacher working against a contraction in the muscles of the scalp, jaw, or back of the neck with the hands. Done correctly, such interventions may open the frozen fear, sometimes to the level of terror. The Radix teacher does not comfort or hold the terrified student, but does use every means to keep the student present in the eyes, aware and seeing during the terror experience. It is the staying present by the student as the fear is experienced and discharged that brings lasting freedom from the grip of fear.

The student should be given space -- separation from the teacher -- after working through blocked fear. A good way to leave a student who has worked through significant fear is standing, firmly grounded and eyes open, separate from the teacher and (in group sessions) from group members. There is typically a sober, intensely present expression. A moment of eye contact and a nod of recognition of the student's achievement is the appropriate teacher response, not holding or touching or demonstration of any sort. The student should be left to experience his internal change.

Individuation is usually central to work with students blocking fear. The separation and new sense of self that often follows a good, well-handled fear discharge is individuation in progress. The teacher keeps back physically and resists unnecessary verbal intervention. It is the student's moment.

Body Contact in the Discharge of Pain

The discharge of psychological pain presents a different problem, in which the need for contact precedes the need for separation. The student blocking pain that is reactivated in Radix work needs support and contact in order to surrender to the pain. It is the tendency of the student blocking the pain to contract from the environment, to separate, to create distance from others as the feeling is aroused. This helps protect against a rising level of pain. Thus the chronic blocking of pain tends to create a character attitude resisting close contact with others, especially at times when the pain is reactivated. To accept intimate connection, as when the student allows the teacher to hold him, frequently allows the student to surrender to the pain discharge. Great sensitivity is required of the teacher. To move in and hold the student too soon or in the absence of significant trust will inhibit the very discharge that the teacher is trying to encourage.

After the student being held has cried deeply, a point is reached where separation is called for. It is often a tender and delicate moment. The teacher may offer kleenex, or dry the student's tears. The teacher's attitude reflects acceptance, first of the crying, and second, of the student, now less defended, who is in the process of re-separating. The teacher would like the student to keep contact with him with physical separation. As the student who chronically blocks fear needs to affirm separation and individuation, the student who chronically blocks pain needs to affirm the presence out there of caring others, and to acknowledge that connection with another is available to him.

Body Contact in Freeing Anger

Preparatory work includes softening, by direct manipulation, tense muscles that may be blocking anger -- e.g., neck, shoulders, and back. After this preparation, most anger exercises employed in Radix work for freeing blocked anger do not involve body contact. In one, a student may be asked to lie on a mat, roll the head from side to side, hit, kick, and make sounds, like a child having a temper tantrum. In another, the student pounds with a tennis racket on a folded mat or large cushion, keeping eye contact with the teacher and making sounds with each stroke. Biting and/or twisting a towel, kicking into one mat while lying on another, pounding a cushion with fists, all with eye contact with the teacher, and with the student making sounds, are others.

One of those which does involve contact was described previously, in which the teacher leans back against a mat that is standing against the wall and the student shakes him by the shoulders, making sounds and keeping eye contact in the process.

In all Radix exercises, anger ones included, the student is instructed not to try to produce feeling. Instead the student only goes through the exercise procedure, makes the appropriate movements and sounds, keeping eye contact with the teacher as called for. The student participates in the exercise without trying to make feelings happen. In the anger exercises described, the student does not try to force his way into angry feelings by an act of will, "think" his way into them by an angry fantasy, or pretend the teacher is some hated person towards whom he feels angry. Feelings in Radix work often emerge spontaneously during or after an exercise. The student is asked to accept and allow the feelings, not trying to make them more nor less nor different than they are (Kelley, 1974). Unqualified acceptance of spontaneous feeling is the objective. The student need not act on or act out any feeling; he chooses how he will behave. But true feelings are always there for good reason. The reason for them need not be known for the feelings to be accepted.

Acceptance of the feelings is central to self-acceptance, and a major underpinning of self-esteem. Angry feelings pose particular difficulties for acceptance in many students. The emergence of powerful angry feelings may contradict a student's image of himself as peaceful, friendly, or spiritual. The angry feelings are not the problem in such a case; the image, the ego ideal is. A giant stride in the direction of self-acceptance occurs when the student 1) decides to discover the person he really is in his feelings, and 2) accepts and lives for the real person whoever he proves to be and whatever feelings emerge in his Radix work -- or his life.

In "anger" exercises, the student is provided a situation where spontaneous anger can emerge and be safely expressed. As in all Radix work, the student maintains the "observing ego" as the feeling emerges, so that even the most powerful rage is expressed safely and with awareness. That is the bottom line.

To shake the teacher by his shoulders often helps the student open and express angry feelings. It is sometimes, though by no means always, more effective than anger exercises where contact with the teacher is only through eyes and voice. It is not different in principle from such other exercises. The experience of direct physical aggression toward the teacher carries the feeling further for some students. With others, making loud angry sounds is more evocative than shaking the teacher's body.

All Radix exercises, including the one where the teacher is shaken by the shoulders by the student, must observe the dictates of reality, of the teacher-student relationship. The exercise will be different when the teacher is much older, or much younger, than the student. It will be different when they are of the same-sex versus of different sex. A teacher may not feel safe doing the exercise with certain students. And the exercise may be inappropriate because a teacher is infirm, elderly, or otherwise not enough of a physical match for the student. A wide choice of anger/aggression exercises exists, and the appropriate choice takes all the circumstances into consideration.

Some "anger" exercises involving body contact that I employed fifteen to twenty years ago I now seldom use. I rarely stage contests in which students and teachers or two students square off with, e.g., foam rubber bats or other "safe weapons." Some students do benefit by such interactions, but they are not the most effective way to free and express blocked anger.

Some Reichian practitioners try to push clients in the direction of anger by pinching,

prodding, or other physical provocation, together with verbal pressure and challenge. I believe that techniques of deliberate provocation by the teacher are rarely of value in achieving the objectives of Radix work, although I have seen exceptions.

Body Contact and Intimate Feelings

As blocked fear, anger, and pain are freed in Radix work, the capacity for soft pleasurable feelings develops. Freeing blocked fear frees the capacity for trust. Release of blocked anger opens the way for soft expansive feelings of love. Release of blocked and repressed pain opens the capacity for pleasure. The soft pleasurable intimate feelings, like their protective opposites, are blocked and inhibited, and need to be freed and allowed expression in Radix work.

As body contact in Radix work differs in dealing with fear versus pain versus anger, it involves different and sometimes difficult problems when the feelings dealt with are of the warm and caring family. Trust, affection, pleasurable connection, personal attraction of student to teacher and the reverse develop readily in the course of Radix work. Such feelings are natural and to be expected. They can facilitate the work. They also sometimes bring problems into the work, problems which are compounded if they are mishandled. Body contact with someone cared about or seen as highly attractive is more significant than the same contact with others. It is also more subject to misunderstanding and distortion.

Attraction, affection, positive regard are natural in close human relationships. Sometimes a relationship to a Radix teacher is in reality among the most significant in a student's life. Many people lead lives in which close emotional connections with others are rare or absent. Sometimes the teacher is in fact a person of particular attractiveness or appeal to a student, and that adds to the significance of the teacher-student relationship. And sometimes the student develops an unrealistic perception of the nature and meaning of the relationship. Only in this latter case is the concept of transference relevant to problems that may develop.

Problems of relationship including transference problems are beyond the scope of this article except as they relate to, and are affected by, body contact in the Radix session. When a student is known to have transference distortions or even an especially strong but essentially undistorted attraction to the Radix teacher, the teacher does need to exercise an extra measure of care in using body contact. I believe it is unwise to avoid body contact with such students. Body contact is too much a part of Radix work to be eliminated from the session except under unusual circumstances.

I teach Radix teachers that they should be clear and matter-of-fact in exercises involving touching, and not excessively careful. If the teacher is comfortable, considerate, and professional in doing his work, and includes body contact in a relaxed and natural way, touching per se will not create problems unless the student is quite disturbed in regard to body contact. The basic rule that the student is touched only by permission, which can be withdrawn at any time, helps the student protect against touching that is threatening or too stressful. The teacher should, naturally, be sensitive to the student's difficulties with touch. Some students find it hard to tolerate touch in a particular body area, e.g., face, throat, or abdomen. The sensitive area should be avoided until the student is prepared to deal with the feelings blocked in that area. The teacher should encourage work on an over-sensitive area at a time when it is appropriate to the student's progress. Radix work frees the body armor top down, and it is normally appropriate to work on an over-sensitivity to touch in the face before working the throat, and the throat before the abdomen.

There will sometimes be problems with body contact even though the teacher is matter-

of-fact, comfortable, considerate and professional. These problems are usually bound up with a student's relationship with the teacher, often including transference distortions. When such problems are suspected the teacher should get the student to talk about the relationship, including the feelings about touching. The teacher should always be able to ask the student how he or she feels toward the teacher, toward the session, and toward whatever body contact may be a problem to the student. The student is encouraged to both accept whatever feelings there are toward the teacher, and to see and acknowledge the reality of the relationship. The relationship is and must be professional, but it is also a human relationship between unique and imperfect individuals. As long as the real relationship is kept professional and straight-forward, the student should be able to talk about feelings that come up in the work as freely as needed in the progress of the work. Whenever the teacher is in doubt, and from time to time, just to keep the channels of communication clear, the teacher should pose questions such as "How does it feel to you to have me handling your face like this?" or "Talk about how you felt when you began to cry, and I held you."

Holding is the most intimate body contact between Radix teacher and student. In a typical holding position, teacher and student are seated on a mat on the floor, facing and alongside (legs of each projecting beyond the other) as the teacher takes the student in his arms. The student is asked to "hold the teacher back," so teacher and student encircle each other with their arms. The student often rests the head on the teacher's shoulder or lapel, or the cheeks of teacher and student may touch. The teacher's touch encourages the student to relax and surrender to the embrace, and the teacher is likely to encourage the student to exhale fully, and to make sounds if there are suppressed sobs. Before a teacher holds a student, two conditions should be satisfied:

- The teacher has judged that it would be good for the student to be held, and
- the teacher feels like holding the student.

If the teacher is not confident that it would be a good thing for the student to be held, or if he does not feel like holding the student even though it appears to be called for, something less intimate should be used in place of holding. The teacher should respect his own as well as the student's feelings about contact. He may wish later to consider why he did not wish to hold this student at this time, to see if it is something about the student that can be dealt with in the Radix session.

Sexuality and Body Contact in the Radix Session

There is only one pattern of muscular armor in the body that the Radix teacher dare not explore with his hands, one full-body discharge the teacher does not observe and work with directly, one powerful feeling the Radix teacher does not provide means of expression for in the session. And it can be argued that the genital area armor is the most significant of all armor patterns, the orgasm the most powerful and important feeling discharge of the body, sexual feeling the most in need of appropriate expression. The Radix teacher observes the social taboo on sexual touching, sexual discharge, and direct sexual expression in the Radix session. But we must remember the taboo is largely an expression of the same forces that have led to blocked sexual feelings in the first place. We are getting closer to a time when sexuality can be treated with the directness other feelings receive in the Radix session, but the time is not yet at hand.

Thus there is no handling by the Radix teacher of genital or near-genital areas of armor, and the teacher is taught to find indirect ways to work on this armor. Because of the intimate nature of the Radix session, the teacher is especially careful to avoid behavior which could be misread as sexually provocative. The Radix student knows that the teacher is prohibited from

sexual activity with the student in or out of session. This rule, enforced by the profession, exists to protect student and teacher alike. Because of this protection, work in the sexual area between Radix teacher and student can be freer and more candid than would otherwise be possible. The student is less likely to read a possible sexual motivation into body contact by the Radix teacher.

As Radix work progresses over time, the armor is freed progressively in head, neck, chest, and back. When the diaphragm loosens significantly, there is an increase in radix pulsation and charge level from the abdomen and pelvis. This is seen by the teacher as an increase in general body excitation, usually expressed as a heightened level of muscle tension, including a re-armor of the higher segments. The teacher frequently experiences the student as regressing, as eyes, jaws, throats, and shoulders reassume rigidities that had been released for months. The Radix teacher must at this point go back to the upper segments and work with them again before pelvic segment work can progress. Only as much pelvic segment armor should be released as the student can handle without closing down in the upper segments.

The re-armor of the upper segments signifies that there is more opening taking place in the pelvis than the student can handle at the time. It takes the student time to become able to live at a higher level of charge without the protection of his armor. Major characterological shifts may take place as he does so, including changes in sexual values, attitudes, and life styles. When the student can handle it, the teacher will do additional pelvic segment work, keeping the whole body open and free. I do most of this work kneeling alongside the right arm of the student, whom I have lying supine on the mat, knees bent, feet shoulder width apart. I use my left hand to work with head and upper body tensions, while my right hand often rests lightly below the navel, where I can feel how the diaphragm is releasing to let the abdomen move in and out on each breath. Deep exhalation encourages the full swing of the diaphragm, and increases the level of charge of the body to higher and higher levels. This is experienced by the student able to surrender to it as highly pleasurable.

When the student remains free in the upper segments and diaphragm, abdomen, and pelvis, the orgasm reflex may make its appearance. The orgasm reflex is not a sexual orgasm. It is a spontaneous involuntary pulsation, an alternating centering and expansion of the body, most evident in an expansive flowing forward and up of the pelvis and the head at full expiration, and riding back (centering) with inhalation. It may continue from one or two to several strokes, accompanied by intense, soft, open, pleasurable feelings. Reich considered the appearance of the orgasm reflex in Orgone Therapy to be a primary indicator of emotional health. I can't agree, though it is an indicator of the freeing of body armor, however temporary. Since the problem of many Radix students is insufficient armor (the soft structures), the capacity to let go of the armor is not enough. The student needs to learn to be able to block and control feeling, to think and exercise volition in some appropriate balance with the ability to surrender to the feelings.

It is actually unusual for the Radix session to progress to the orgasm reflex. Few students become that free of armor, even temporarily. The surrender of the armor progresses for a time, but usually at some point there is a re-contraction somewhere in the body, accompanied by a feeling of anger or of fear. This then becomes the point of focus of the work and release of the re-contraction is needed before additional pelvic work is attempted. In time the re-contractions will be less of a problem, and the freeing of the pelvis proceed.

Buttocks, lower abdomen and thigh adductors are about as close to the genital area as the Radix teacher can be expected to work with the hands, and even this is problematic with many students. The widely prevalent important armoring of the anus, perineum, ejaculatory apparatus of the man, and vagina of the woman are worked with indirectly, e.g. with pubocoxeagus and

other pelvic exercises, some of which employ anal and vaginal exercise probes that the student can be taught to use at home, and by instruction that the student is taught to apply during sexual activity. How successful this indirect approach is to loosening pelvic armor depends on the diligence of the student in pursuing exercises at home that, for many, provoke anxiety -- and on the skill of the teacher in teaching the student how to proceed.

In some cases it becomes possible for the Radix teacher to teach de-armorng procedures to a student's sexual partner to use with the student. This is more likely to succeed when the partner has had a substantial amount of Radix work. It is not an easy assignment for couples to learn to do correctly. Care in teaching and review of the couples' problems and successes with the two-person homework exercises are required if they are to succeed.

In time I believe that there will be professional surrogate partners available who have been trained in Radix techniques for freeing the armor of the pelvis. The use of professionally trained ethical female surrogate partners was pioneered by William Masters and Virginia Johnson at the Reproductive Biology Research Foundation (Masters and Johnson, 1970). William Hartman and Marilyn Fithian of the Institute for Marital and Sexual Studies in long Beach, California extended the use of surrogate partners by employing male as well as female partners, and many therapy organizations have followed suit. The surrogate partner employs sexual exercises with the client under the direction of the therapist, who meets with surrogate and client before and after each session. The exercises may or may not include sexual intercourse in any given session. They will include two-person exercises that are needed by the client but not appropriate for therapist and client to carry out together.

The help of surrogates trained in Radix pelvic exercises would be fully as useful to the Radix teacher in the process of freeing the student's pelvic armor as it is to the sex therapist in overcoming disturbances in sexual function. This application of the techniques of Radix Education would comprise the ultimate form of body contact in Radix work.

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