

(music)(music)

Beth Rizzo, Gymnast, University of Utah

WHEN I CLOSE MY EYES, I CAN ACTUALLY FEEL THOSE MUSCLES FIRING WHEN THEY'RE SUPPOSED TO.

(music)(music)

EVERY MUSCLE IN YOUR BODY HAS TO BE TIGHT, PRETTY MUCH, TO STAY ON A BALANCE BEAM. BECAUSE WHEN YOU ARE ON FOUR INCHES, IF YOUR ARM IS OUT TO THE SIDE TOO MUCH, IT'S GOING TO PULL YOUR WHOLE BODY OFF THE BEAM.

(music)(music)

Mark Nielsen, Anatomist

YOU KNOW, TRYING TO STAY ON THAT LITTLE FOUR-INCH OR THREE-INCH BEAM, YOU KNOW, AND JUMP AROUND AND DOING FLIPS AND COMING DOWN ON THAT, YOU THINK ABOUT WHAT IS GOING ON IN THE NERVOUS SYSTEM AND THE VASCULAR SYSTEMS AND THE MUSCLES IT IS JUST INCREDIBLE, INCREDIBLE.

(music)(music)

Kristina Baskett, Gymnast, University of Utah

I JUST LOVE THE ADRENALINE BECAUSE MY BODY GETS LIKE ON LIKE SUPER CHARGED, LIKE RED BULL, WITHOUT THE RED BULL, YOU KNOW?

(music)(music)

Mark Nielsen, Anatomist

SO YOU'RE SENDING NEURONS FROM THE BRAIN DOWN TO A MUSCLE THAT'S TURNING ON WHAT WE WOULD CALL THE AGONIST, THE ONE THAT'S CAUSING THE ACTION.

Kristina Baskett, Gymnast, University of Utah

IT GOES SO FAST, LIKE IF YOU JUST KEEP GOING AND GOING AND YOU DON'T REALLY HAVE TIME TO THINK TOO MUCH ABOUT WHAT IS GOING ON. LIKE,

OKAY, I AM GOING TO MOVE MY LEG UP IN THE AIR AND THEN BEND IT AND THEN STRAIGHTEN IT AND KICK IT. YOU JUST DO IT.

(music)(music)

Chase Peterson, M.D.

I DON'T KNOW WHAT THE WORD "SPIRITUAL" MEANS, REALLY. BUT I THINK IT EXISTS. AND I THINK THAT THERE IS THINGS CALLED SPIRITUALITY, AND I BELIEVE IN THOSE THINGS. THAT IS A SPIRITUAL IMPRESSION.

(music)(music)

Beth Rizzo, Gymnast, University of Utah

IT'S LIKE A GIFT THAT YOU DON'T KNOW NECESSARILY HOW YOU GOT IT. BUT ALL YOU KNOW IS THAT YOU CAN DO IT.

Chase Peterson, M.D.

THAT IS SAYING THIS BUNDLE OF NERVES AND MUSCLES AND BONES AND ALL OF THE REST IS ACTUALLY CAPABLE OF A CREATIVE ACT. YOU CAN DO IT WITH THE SKIN ON, BUT YOU CAN SAY OH, SURE, OF COURSE, YOU TAKE THE SKIN OFF, YOU SAY, WOW. THAT'S WHAT'S HAPPENING.

Doug Fabrizio, Host

HELLO, THANKS FOR JOINING US.

IN SEPTEMBER THE "BODY WORLDS" THREE EXHIBIT OPENED AT THE LEONARDO IN SALT LAKE CITY. CROWDS WERE APPARENTLY STILL PACKING THE PLACE WAITING FOR THE CHANCE TO SEE A COLLECTION OF CAREFULLY PRESERVED CADAVERS STRIPPED OF THEIR SKIN AND FAT, MANY OF THEM ARRANGED IN POSES DISPLAYING THE INTRICACY OF THE HUMAN FORM.

THE MAN WHO DEVELOPED THE PRESERVATION PROCESS IS GUNTHER VON HAGENS ALSO THE CREATOR OF THE EXHIBIT. WHEN VON HAGENS REMOVES THE FLUIDS FROM THESE BODIES AND REPLACES THEM WITH CHEMICAL POLYMERS IT IS CALLED PLASTINATION.

HE HAS DESCRIBED HIS EXHIBITS AS A DEMOCRATIZATION OF ANATOMY, AN ESSENTIAL ELEMENT OF ENLIGHTENMENT THAT WHERE THEY APPEAR THEY RAISE QUESTIONS ABOUT THE HUMAN BODY. NOT JUST THE ETHICAL QUESTIONS OF POSING A CORPSE, BUT A QUESTION OF THE BODY IN ART, THE BODY IN SCIENCE, THE BODY IN GOD.

THAT IS WHAT THE PROGRAM IS ABOUT TODAY, THE HUMAN BODY.

A QUICK WARNING, SOME OF THE IMAGES THAT YOU MAY SEE TONIGHT MAY BE DISTURBING TO SOME.

Dr. Angelina Whalley, Director, Institute of Plastination

THE FIRST FULL-BODY SPECIMEN THAT WE HAD ON DISPLAY, THEY WERE DESIGNED TO TEACH AT UNIVERSITIES STUDENTS. THEY WERE VERY STRAIGHT, LIKE AN ANATOMICAL MODEL. AND THE VISITORS SAID THAT IT IS REALLY INTERESTING, BUT AT THE SAME TIME, THEY LOOK A LITTLE GHOULISH. THEY LOOK SO DEAD.

AND WE WERE REMINDED OF THE OLD RENAISSANCE ARTISTS, AND WE WERE REMINDED BY THE BEAUTIFUL DRAWINGS THAT ARE LEFT BEHIND FROM THAT TIME. AND YOU SEE NICELY DISSECTED BODIES IN VERY NATURAL POSITION AND EVEN SOMETIMES PUT IN A BEAUTIFUL LANDSCAPE. AND THEREFORE, WE FEEL THAT "BODY WORLDS" IS FIRMLY SET IN THE TRADITION OF THE RENAISSANCE ANATOMISTS AND ARTISTS.

(music)(music)

Chase Peterson, M.D.

UP UNTIL NOW, THE HUMAN BODY HAS BEEN COVERED IN A SHEET, CALLED SKIN. WHICH HAS STOPPED US FROM REALLY SEEING HOW IT IS WORKING. SO THE SKIN IS NECESSARILY CONTAINED US. BUT IT HAS ALSO CONCEALED US. AND THIS IS THE FIRST TIME, I THINK, IN THE HISTORY OF MAN THAT WE HAVE EVER HAD THAT SKIN STRIPPED AWAY AND ALLOWED US TO SEE WHAT ARE THE ELEMENTS OF THE BODY. HOW DOES IT DO WHAT IT DOES?

Dr. Angelina Whalley, Director, Institute of Plastination

YOU KNOW, IT COMES TOGETHER AND WHILE WORKING ON THE SPECIMEN, YOU SUDDENLY FEEL IT. IT NEEDS TO GO LIKE THIS. IT IS ALMOST LIKE BEING A SCULPTOR WHEN YOU ARE IN FRONT OF YOUR BLOCK OF MARBLE. HOW DOES THE ARTIST KNOW WHERE TO CHISEL AWAY THE FINE PIECE OF STONE? I THINK THAT THE SAME HOLDS TRUE FOR THE SPECIMEN, AS WELL.

Chase Peterson, M.D.

I'D HAD GROSS ANATOMY IN MEDICAL SCHOOL, AND I DISSECTED THE HUMAN BODY. WHAT IS NEW? I KNEW WHAT THE NERVES LOOKED LIKE AND

MUSCLES LOOKED LIKE, AND THE BONES. BUT THERE WAS NO SENSE OF PERFORMANCE.

(music)(music)

DOWN HERE AT THIS EXHIBIT, YOU SAW, ESPECIALLY IN THE POSES, SO MANY OF THEM THEY WERE SOARING. THEY WERE RUNNING. THEY WERE REACHING. THEY WERE ALL OF THESE THINGS, WHICH SUDDENLY SAID, WAIT A MINUTE, THESE MUSCLES, THESE BONES, THESE NERVES, THEY ARE ACTUALLY DOING SOMETHING.

Stephen Brown, Dancer

YOU KNOW, WHAT I KIND OF LIKE ABOUT IT IS YOU SEE THESE STRAINS OF MUSCLE AND THEY SEEM TO BE STRETCHED, YOU KNOW, THEY KIND OF GIVE YOU LIKE THESE VECTOR LINES OF ENERGY.

AND IT LOOKS LIKE A... GOD IT LOOKS LIKE A MONSTER MOVIE TOO. IF YOU THINK ABOUT IT, PUT THAT BACK 50 YEARS, AND GOD.

Nadja Durbach, Historian

I HAVE MY RESERVATIONS ABOUT IT. I HAVE STRONG ETHICAL CONCERNS ON A NUMBER OF DIFFERENT LEVELS. THE FIRST HAS TO DO WITH WHERE THE BODIES COME FROM. ORIGINALLY, IT SEEMED CLEAR THAT THESE BODIES WERE NOT NECESSARILY COMING TO PEOPLE WHO HAD ACTUALLY CONSENTED.

I THINK THAT SOME OF THIS HAS BEEN RESOLVED. THIS IS SUCH A SMASH SUCCESS. SO MANY PEOPLE ARE INTERESTED IN THIS EXHIBIT NOW, AND THERE IS A SYSTEM IN PLACE FOR DONATING YOUR BODY.

NOW I AM NOT ENTIRELY CONVINCED THAT PEOPLE KNOW EXACTLY WHAT THEY ARE DOING WHEN THEY DONATE THEIR BODY TO HIM.

Rabbi Benny Zippel, Chabad Utah

I AM SURE THAT THEY TEACH A LOT, I'M SURE THEY CAN AND BRING HOME THE POINTS THAT SOME 500 PAGES OF SOME BORING MEDICAL TEXT COULD NOT ACHIEVE.

ON THE OTHER HAND, I AM CONCERNED BY THE FACT THAT YOU HAVE PHYSICAL HUMAN BODIES THAT WERE, OF COURSE, CREATED BY GOD THAT ARE UP THERE IN DISPLAY, AND I FIND IT MOST INAPPROPRIATE.

Mark Nielsen, Anatomist

YEAH, I ALMOST KIND OF LIKE TO THINK OF ANATOMY AS AN INSTINCT.

I MEAN, THINK OF THE ICHNEUMON FLY THAT PERFORATES THE VENTRAL GANGLION OF ITS HOST, OR THE TIGER THAT GOES AFTER THE JUGULAR OF ITS PREY. THERE IS SOMETHING IN THERE, THERE IS THIS BUILT-IN KNOWLEDGE OF ANATOMY EVEN IN OTHER ANIMALS. AND SO SOMEWHERE ANATOMY GOES WAY BACK.

(music)(music)

Nadja Durbach, Historian

REALLY IT STARTS WITH GALEN AND THAT IS THE SECOND-CENTURY PHYSICIAN AND HIS ANATOMICAL STUDIES FORM THE BASIS OF THE ANATOMICAL UNDERSTANDING OF THE BODY REALLY UP THROUGH THE MIDDLE OF THE 16TH CENTURY.

AND IN THE MIDDLE OF THE 16TH CENTURY, WE HAVE A MAN BY THE NAME OF ANDREAS VESALIUS FROM BRUSSELS BECOMES VERY WELL KNOWN AS AN ANATOMIST, AS A ANATOMICAL TEACHER. WELL, HE IS DOING A DISSECTION, VESALIUS REALIZES THAT ACTUALLY GALEN HAS LIKELY NEVER DISSECTED A HUMAN BODY. THAT HE IS LOOKING AT THIS BODY THAT HE IS CUTTING UP AND HE DOESN'T SEE ANYTHING IN GALEN'S TEXT THAT ACTUALLY RESEMBLES THIS. AND HE DECIDES GALEN HAS ACTUALLY DISSECTED AN APE.

AND VESALIUS PRODUCES THESE ABSOLUTELY EXTRAORDINARY DRAWINGS, THESE WOOD CUTS OF THE ANATOMIZED HUMAN BODY AND IT'S IN THESE DRAWINGS WE BEGIN TO SEE THE RELATIONSHIP BETWEEN SCIENCE AND ART. AND IT IS ONCE WE GET THESE VESALIUSIAN DRAWINGS THAT KIND OF GET QUICKLY DISPERSED THROUGHOUT MUCH OF WESTERN EUROPE THAT WE BEGAN SEE AN INTEREST OF ANATOMY DEVELOPING AND THAT INCREASES

OVER THE COURSE OF THE RENAISSANCE WHICH IS A PERIOD IN WHICH WE HAVE PUBLIC DISSECTIONS HAPPENING QUITE REGULARLY. THIS PERIOD FROM THE LATE 15TH CENTURY THROUGH TO SORT OF THE EARLY 16TH CENTURY THERE'S THIS INCREDIBLE SORT OF RISE IN MEDICAL TRAINING, MEDICAL INTEREST. IT BECOMES A REAL PROFESSION. PEOPLE ACTUALLY WANT TO BECOME DOCTOR. AND THERE IS THIS DEMAND THEN FOR MEDICAL TRAINING.

OBVIOUSLY, THERE HAVE TO BE OTHER CHANNELS FOR THE BODIES AND THERE ARE A NUMBER OF DIFFERENT WAYS THAT YOU CAN COME ACROSS A BODY.

(music)(music)

WHAT WE SEE PEOPLE TURNING TO MOST OFF IS BODY SNATCHING

OR GRAVE ROBBING. WHAT WE HAVE HERE IS GANGS OF GRAVE ROBBERS WHO USUALLY HAD OTHER OCCUPATIONS DURING THE DAY. THEY WOULD GET TOGETHER USUALLY AT A PUB AND THEY WOULD SET OFF TO SITES THAT THEY KNEW WOULD BE RELATIVELY GOOD PLACES TO DIG UP BODIES. CHURCHYARDS, GRAVEYARDS AND JEWISH CEMETERIES WERE PARTICULARLY POPULAR AS WERE CEMETERIES ASSOCIATED WITH WORK HOUSE AND ALMS HOUSES.

AND SO WHAT THEY WOULD DO IS GO IN THE DEAD OF NIGHT AND PAY A WATCHMAN WHO WAS GUARDING THAT CEMETERY AND PAY THEM OFF AND BRIBE THEM ESSENTIALLY OR LOOK FOR PLACES THAT WERE UNGUARDED. THEY WOULD DIG UP AND REMOVE THE BODY, AND THEY WOULD BE VERY CAREFUL TO PUT EVERYTHING BACK AND TAMP DOWN THE EARTH SO IT LOOKED LIKE NOTHING WAS DISTURBED AND THEY WERE VERY SKILLED AT THIS.

YEAH, I MEAN IT IS A CRAZY TIME. I MEAN WE HAVE PEOPLE WHO ACTUALLY ORGANIZED, YOU KNOW, LIKE NEIGHBORHOOD WATCH PARTIES AND TAKE TURNS GUARDING THE GRAVEYARDS WHEN THERE WAS NO OFFICIAL WATCHMAN. BODIES WERE GOODS TO BE BOUGHT AND SOLD AND THE PRICE DEPENDED ON THE FRESHNESS OF THE CORPSE, THE AGE OF THE CORPSE, AND THE SEX OF THE CORPSE. THE FEMALE BODY WAS QUITE HIGHLY PRIZED. SOMETIMES IT DEPENDED ON THE SEASONS AS WELL. YOU PAID MUCH LESS IN THE SUMMER MONTHS BECAUSE YOU COULD NOT KEEP IT AS LONG AND PRESERVE IT AS LONG. A BODY YOU DUG UP IN THE DEAD OF WINTER COULD BE KEPT FOR THE WHOLE SEASON BECAUSE IT WAS BETTER PRESERVED BECAUSE OF THE COLD. SO THE PRICE OF BODIES WENT UP AND DOWN LIKE THE PRICE OF BREAD. THEY WERE BASICALLY ITEMS TO BE BOUGHT AND TO BE SOLD.

Voice 1 off camera

OKAY, I AM READY.

Voice 2 off camera

OKAY, ANYTIME.

Chase Peterson, M.D.

ONE OF THE MOST EXCITING THINGS ABOUT THE BODY IS HOMEOSTASIS. THESE ARE EXQUISITELY DELICATE MANAGEMENT SYSTEMS THE BODY HAS.

SOMETIMES THEY DON'T WORK.

SPINAL MUSCLE ATROPHY IS CAUSED BY GENETIC DEFECT WHICH CAUSES THE CELLS IN THE SPINAL CORD TO DETERIORATE MORE RAPIDLY THEN THEY NORMALLY DO AND THEREFORE THE PEOPLE GO THROUGH A LEVEL OF PARALYSIS PREMATURELY. THE RARITY OF THE DEFECTS ARE A TRIBUTE TO THE GREATNESS OF THE ORGANISM.

BUT HAVING SAID THAT, THEN, THE HEROISM THAT IS INVOLVED WITH PEOPLE WHO ARE PREPARED TO SURVIVE IMPERFECTLY IS ANOTHER TESTIMONY TO THE SPIRIT OF MAN.

Steve Mikita

I THINK OF THE HUMAN BODY AS HIGHLY TECHNICAL, MIRACULOUS. AND SINCE I AM NOT A SCIENCE GUY OR A MEDICAL GUY, IT IS A BIT MYSTERIOUS.

I REMEMBER BEING SURROUNDED BY AN ARMY OF PHYSICIANS IN WHITE. AND I REMEMBER THEM STICKING NEEDLES INTO MY LEGS. AND ASKING ME WHETHER THAT HURT. SO I KNEW AT THAT POINT, THAT THINGS WERE DIFFERENT.

WELL, I THINK THAT THERE'S BEEN A LOT OF NIGHTMARISH MOMENTS. YOU KNOW, I NEEDED TO GO TO THE BATHROOM WHEN I WAS IN FIFTH GRADE. AND THERE WAS NO ONE TO TAKE ME. AND I COULDN'T HOLD IT UNTIL MY MOTHER AND DAD CAME OVER TO THE SCHOOL. AND SO THE KIDS WENT OUT TO ... TO THE PLAYGROUND. AND I URINATED.

YOU KNOW THOSE KINDS OF THINGS ARE EMBARRASSING. AND THEY TAKE THEIR TOLL.

(music)(music)

I'M 52 YEARS OLD, BUT INSIDE OF ME, I FEEL LIKE I'M 26. AND I HAVE FELT LIKE I'M 26 FOR A LONG, LONG TIME. AND SO WHEN I SEE MYSELF IN A FULL-LENGTH MIRROR I MIGHT BE AT A DEPARTMENT STORE, AND I'M AMAZED THAT I'M THAT DISABLED BECAUSE MY IMAGE OF MYSELF IS NOT OF SOMEONE WHO IS AS PHYSICALLY LIMITED AS THE WORLD OR THAT REFLECTION SHOWS ME. IT IS THE IMAGE THAT I HAVE FOR MYSELF. AND AS LONG AS THAT SPIRIT INSIDE OF ME TELLS ME AND WHISPERS TO ME EVERY DAY, HEY, MIKITA YOU'RE 26. I THINK IN THE FINAL ANALYSIS I'M WINNING THE BATTLE OF SELF-MASTERY. I LIKE MY BODY. I'M NOT ASHAMED OF MY BODY.

(music)(music)

Rev. Mary June Nestler

THROUGHOUT THE SCRIPTURES HEBREW AND IN THE CHRISTIAN SCRIPTURES WE LEARNED OF BODILY MOVEMENT DAVID DANCE BEFORE THE ARC. AND THE HEBREWS DANCE WITH THEIR TAMBOURINES IN THE TEMPLE.

THERE ARE STILL PLACES THAT WOULD FIND THAT SCANDALOUS WITHIN THE CONTEXT OF WORSHIP. TO EACH THEIR OWN.

Stephen Brown, Dancer

THE BODY, I THINK, YOU KNOW WHEN I THINK OF THAT IN A DESIGN SENSE, I THINK OF IT IN TERMS OF MOBILITY NOT SO MUCH AS A STATUTE OR THE THINGS THAT END WITH THE BORDERS OF YOUR SKIN, BUT RATHER AS THIS, YOU KNOW, THIS FLOWER THAT, YOU KNOW, CAN TAKE ALL SORTS OF SHAPES THAT GROWS AND OPENS AND CLOSES AND SPROUTS OTHER THINGS.

(music)(music)

YOU SEE IT AND YOU MIGHT NOT BE ABLE TO EXPLAIN IT BUT THERE IS A SORT OF CLARITY, A LIKENESS. IF YOU BALANCE, A LOT OF TIMES, WHEN YOU FEEL HEAVY AND HEAVY AND WHEN YOU ARE CENTERED IT IS LIKE PERFECTLY LIGHT. AND THEN MAYBE YOU ARE OFF BALANCE AND YOU FEEL THE HEAVINESS AGAIN. BUT THERE IS THAT ONE MOMENT, WHERE IT IS LIKE, AH, ANTI-GRAVITY.

(music)(music)

Mark Nielsen, Anatomist

SHE IS BENT DOWN ON TO A KNEE AND HER KNEES OR IN A FLEXED POSITION. WHERE YOU ARE SEEING A LOT OF STRAIN IN THE TISSUES AND THE STRETCHING OF THE JOINT TISSUE IS AT THOSE SHOULDERS.

Stephen Brown, Dancer

THE CHOREOGRAPHY, WE SAY, 70 PERCENT OF WHAT HAPPENS IS BETWEEN YOUR STERNUM AND THE TOP OF YOUR HEAD. SO THERE IS THAT EFFORT FORWARD, THAT LEAPING FORWARD AND AT THE SAME TIME SOMETHING IS LEFT BACK.

Dr. Kurt Albertine

BECAUSE THEY ARE IN A FROZEN POSITION AS A LIVE PERSON WOULD AT THE FINISH OF A DANCE, THEIR MUSCLES ARE HELD RIGID. THE HEART IS ACTUALLY HAVING TO WORK VERY HARD. THE MUSCLE IS CONTRACTED, ALL OF THE MUSCLES ARE CONTRACTED TO HOLD THE POSITION.

Stephen Brown, Dancer

YOU SEE JOY IN THE ARMS, RIGHT? TOSSING THEM LIKE TOSSING FLOWERS INTO THE AIR. AND YOU KNOW, ULTIMATELY, THAT KIND OF LEAP WITH YOUR ARMS THROWN BACK THAT IS ABOUT FREEDOM.

YOU KNOW WHAT WORKS FOR ME AND MOST DANCERS IS A ROUTINE. I GO TO THE THEATER. I HYDRATE MYSELF A FEW HOURS BEFORE, I WILL ACTUALLY FINISH OUT WITH A LITTLE MEDITATION OR COMPLETE RELAXATION WHERE YOU CORPSE POSE WHERE YOU PRACTICE BEING A CORPSE. YOU TRY TO LET EVERYTHING DROP OUT OF YOU.

CORPSE POSE IS DESCRIBED IN MANY TRADITIONS AS DIFFERENT THINGS. I MEAN MY PARTICULAR MONGREL TAKE ON CORPSE POSE WHEN I TEACH IT AS A YOGA INSTRUCTOR, IS I SAY CORPSE POSE IS WHERE WE PRACTICE FOR DEATH. IT IS WHERE WE PRACTICE RELEASING EVERYTHING.

(music)(music)

YOU'RE COMPLETELY STILL. AND YOUR EYES ARE CLOSED. AND YOU ALLOW NO STIMULATION, SO YOU DON'T TWITCH AND YOU DRIFT OFF NOT INTO SLEEP, BUT IT IS JUST SORT OF THIS SIDE OF SLEEP.

Kurt Albertine, MD

MY FIRST ENCOUNTER ACTUALLY WAS THE FIRST BODY THAT I DISSECTED WAS AN ELDERLY WOMAN WHO WAS DIMINUTIVE, AND I REMEMBER VERY CLEARLY MY REACTION TO HER IS A REDOLENCE TO ACTUALLY REACH OUT AND TOUCH. THERE WAS A PERSONAL SPACE SEPARATION THAT MADE IT EASY AND COMFORTABLE TO LOOK AT HER. BUT TO MAKE THE FIRST CONTACT AND USE A SCALPEL TO MAKE THE FIRST CUT BOTH WERE MADE WITH TREPIDATION.

AND I LOOK BACK TODAY TEACHING THE MEDICAL STUDENTS ABOUT 100 A YEAR AND I UNDERSTAND VISCERALLY THEIR FIRST REACTION EACH YEAR WHEN THEY COME INTO THE GROSS ANATOMY LAB. IT IS A DIFFERENT EXPERIENCE THAT TAKES A LITTLE BIT OF A PSYCHOLOGICAL READJUSTMENT OF YOUR THOUGHT PROCESS.

Mark Nielsen, Anatomist

SOMETIMES WHERE THEY GET AFFECTED IS THEY SEE THAT HAND WITH THE FINGERS AND THE NAILS STILL ON IT AND MAYBE A LITTLE SKIN OR THE FACE WHERE THERE MIGHT STILL BE SOME SKIN THAT TENDS TO TOUCH PEOPLE A LITTLE MORE THAN JUST SEEING THE REST OF THE BODY WHERE ITS PRETTY MUCH JUST THESE PARTS THAT HAVE THESE UNIFORM BROWNISH COLOR.

(music)(music)

Kurt Albertine, MD

FOR ME, WHAT I SPEND MOST OF MY MENTAL TIME WITH EACH BODY THAT'S BEEN DONATED FOR THE PURPOSES THAT I'M INVOLVED, IS TRYING TO SECOND GUESS WHO THEY WERE. I TEND TO TRY TO COME UP WITH VISIONS OF THEM AS A LIVE PERSON AND CONTRIBUTE IT TO WORLD AND WHATEVER WAY THEY MIGHT HAVE. AND IT ALLOWS ME THEN TO DO THE TEACHING BUT KEEP IN CONTEXT THAT THIS WAS A LIVE PERSON WHO HAD JOYS AND SORROWS THE SAME AS ANY OF US DO. AND I PREFER TO STAY CONNECTED RATHER THAN DISCONNECTED.

(music)(music)

Chase Peterson, M.D.

HERE THIS PERSON IS KNEELING, HEAD RAISED. THEY ARE KIND OF OFFERING THEIR HEART TO SOMETHING LARGER THAN THEY ARE. AND THAT IS THE BEGINNING OF AN UNDERSTANDING OF THE LARGENESS OF THE HUMAN EXPERIENCE.

Rev. Mary June Nestler

BUT THERE IS A GREAT PHRASE IN THE SCRIPTURES ABOUT BOWING THE KNEES OF THE HEART THAT WE ARE MEANT BY OUR PHYSICAL ATTITUDES THAT OUR BODIES TAKE ON WE ARE MEANT TO IMITATE THEM IN OUR INTERIOR ATTITUDES AND SO HUMILITY IS FOSTERED IF WE ARE KNEELING IF WE'RE PROSTRATE.

Rabbi Benny Zippel

AND THE BOOK OF GENESIS WHERE IT TALKS ABOUT GOD'S CREATION OF THE UNIVERSE, THEY ARE IN THE SIX DAYS OF CREATION, THE TORAH ZEROS IN ON GOD'S CREATION OF ADAM'S BODY AND THE WORDING IS VERY POWERFUL. THE TORAH SAYS, "AND GOD CREATED THE HUMAN BODY FROM

THE DUST OF THE EARTH. AND HE BLEW INTO HIS NOSTRILS THE BREATH OF LIFE."

Rev. Mary June Nestler

I THINK THAT IT IS THE MOST BEAUTIFUL THING THAT YOU CAN IMAGINE. AND I THINK OF THE WORDS OF PSALM 139. IT SAYS, "I PRAISE THE LORD BECAUSE I AM FEARFULLY AND WONDERFULLY MADE."

Chase Peterson, M.D.

IN GENESIS THEY TALK ABOUT THE SIX AND SEVEN DAYS AND PEOPLE DON'T REALIZE THAT AT THE END IT SAYS, "AND IT WAS GOOD."

YOU'RE DAMN RIGHT IT WAS GOOD. IT WAS INCREDIBLE.

Steve Mikita

I DON'T YEARN FOR THE PERFECT BODY.

(music)(music)

IT'S NOT SOMETHING THAT I'VE EVER... FOR EXAMPLE, I HAVE NEVER PRAYED FOR A CURE TO MY DISEASE. BECAUSE I WOULD CEASE TO BE ME. IF I WANTED THAT HEALING SO MUCH I WOULD HAVE ALREADY CHECKED OUT.

BUT I LOVE THIS... I LIKE THIS BODY TOO MUCH. BECAUSE THIS BODY GIVES ME THE ABILITIES STILL TO LOVE AND BE LOVED. IT GIVES ME THE ABILITY TO SERVE AND BE SERVED. IT GIVES ME THE COMPANY OF THOSE WHOM I LOVE THE MOST TO ME.

(music)(music)

I WILL TAKE IMPERFECTION ANY DAY.