

Spring 2004

NYS American Dance Therapy Association



CREATIVE ARTS THERAPIES WEEK March 7-13, 2004

From Alice Forrester, Chair, NCCATA

As a Creative Arts Therapist, we hope that you will take the opportunity to share in spreading the word about the power and the effectiveness of the healing arts during Creative Arts Therapy Week to be held during the second week in March. At the NCCATA meeting in June 2003, the Presidents of your associations voted to move CAT Week to an earlier date in the year to take advantage of the presence of many creative arts therapy students in the workplace during the spring semester. This is the 25th anniversary of the National Coalition of Creative Arts Therapies. In honor of the coalition building many creative arts therapy leaders have done over the years, we would like to invite you to celebrate within your community the extraordinary work of the creative arts therapists all over the world. Last year's celebrations of Creative Arts Therapy week are noted on the NCCATA web site

(www.nccata.org). Again, NCCATA wants to involve as many of its members as possible in the celebration of CAT week, and to use the week as a public relations effort to celebrate our disciplines throughout the United States. As part of our CAT week initiative, we invite you to design your own celebration of the Creative Arts Therapies. Take many pictures, and let us celebrate your ingenuity by displaying your CAT week celebration on the NCCATA web site. Please look at the current web site to download suggested flyers and to see how your colleagues celebrated last year. Also remember to review New York Senator Hillary Rodham Clinton's address in the Congressional Record in declaration of the 2003 Creative Arts Therapy Week. Progress in legislative efforts and professional recognition depend on positive visibility. In support of this initiative, we offer the following suggestions and urge you to collaborate with your colleagues in the development of these and other projects and events:

- Host an open house with other CAT colleagues to display and demonstrate your modality or provide a workshop or seminar open to the public.
- Offer to run a career day with colleagues at a local high school or college.
- Provide a staff development in-service to broaden the knowledge of other professionals in your own institution or agency.
- Visit other schools, nursing homes, day-care centers to provide a creative arts therapy experience.
- Arrange a display at your local library (and in your own institution or agency!)
- Put up posters and leave flyers wherever you go. (Flyers will be available from NCCATA).

Suggestions for Media Coverage

- Send out press release to your local paper announcing Creative Arts Therapies Week activities in your community.
- Send a letter or e-mail to the Public

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Conversations On Writing from the Listserve

The following emails were written in response to an email from Leslie Armenoix in regards to writing in our profession.

Marjory Trott: Reading of people telling you to write sounds very familiar to me. I hear the same constantly. Being in a field that is so much about expression and communication, I too, often wonder why the act of expression and communication through writing is so difficult. And why especially should the act of beginning to write be so tedious. (For I'm not so sure it is the writing that is

hard, as much as it is the act of beginning. And even more difficult once begun, the act of sharing the writing.)

You gave us all a beautifully provocative question in your e-mail: "So I'm asking you, what can we do to help each other to write, record, and teach what we do, because we have this incredible gift and we are being so selfish by not believing in it enough to tell other people- in a more permanent way." You made me wonder, and decide to take a risk

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Letter from the Vice President

Dear Colleagues,

Greetings and I hope everyone is well. With this issue of the NYSADTA Chapter Newsletter, we are proud to introduce our new logo and hope that everyone is pleased with the selection. It was chosen after careful consideration and appreciation of several artists' entries. Maria Clausen coordinated the selection process and is skillfully designing our website. You will see a new look on the website as well. In business, logos are meant to convey an image and be recognizable to a target market. We are in the business of promoting our profession in order to make dance therapy a recognizable modality to all. We hope our new look will inspire and move New York therapists to connect to the chapter and use this association to bring more success and growth to the wonderful work we do. All we need now is an imaging slogan to connect the logo to our mission statement. Any Ideas? Our editor, Corinna Hiller does an amazing job of composing the newsletter. Send her your input. Several months ago, when the topic of changing logos came up at a board meeting, I said, "Why does the logo have to change?" I remembered that a lot of thought went into choosing it. As chapter board members change, ideas and visions change too. Each board brings their creativity and individual voices. Even though we are changing logos, our mission and objectives and sense of chapter history remains. We are here because past board members were dedicated individuals who contributed their time and energy to inform and provide the New York State membership with a place to be heard. In the future, the torch will be passed on to others. With your support we will continue to develop ways to enhance and serve

our membership and profession. We look forward to our upcoming workshops with anticipation to meet more members. Our workshops are always a great place to network and earn CEU's.

In closing, I would like to toast our new logo, present and past board members, and all New York Dance/movement therapists.

Join the Dance.

Warmly,

Marie McKenna-Aguirre

ABOUT THE GRAPHIC DESIGNER:

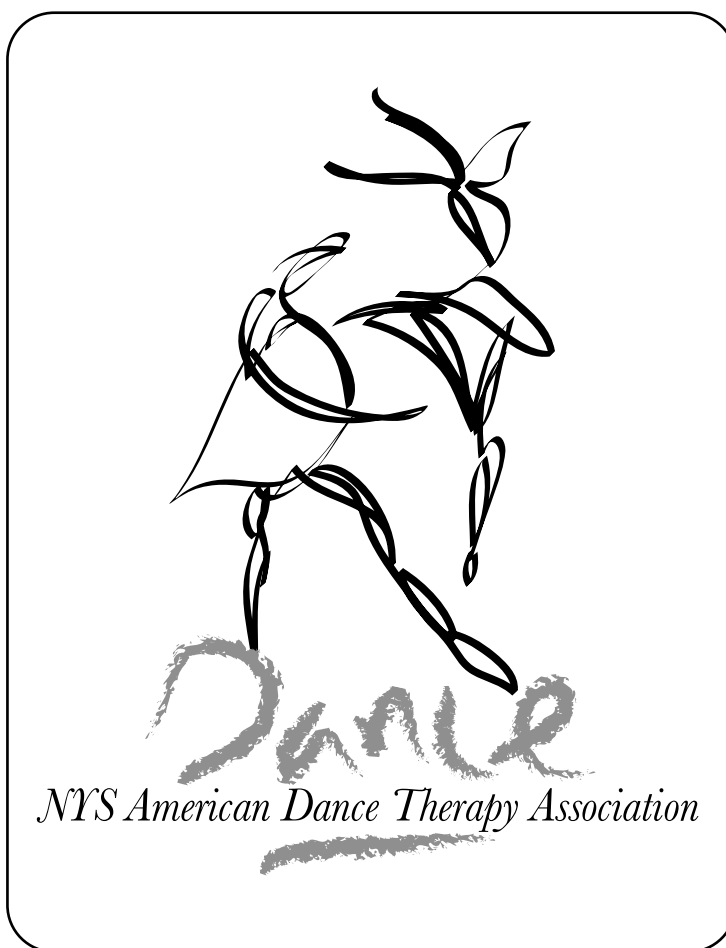
Renee Sevelitte

Beginning in high school with a Golden Key from The Boston Globe Scholastic Art Awards, Renee Sevelitte opened the door to the path of becoming a professional artist. Then with a packed portfolio, stepped onto this path and studied at Parsons School of Design in New York City. Renee fulfilled her dream and began working as a professional designer in 1986

while completing an Associate in Science Degree in Graphic Design and Visual Communication and a Bachelor of Science Degree in Fine Arts from Northeastern University in Boston.

During Renee's design career she has created concept and design for numerous companies including *The Boston Company Mutual Funds, Nations Bank, Fresenius Medical Care, Spectra Renal Management Digital, The Boston Conservatory of Music and Tactical Ingenuity Corporation.* Renee has extended her art expertise further by creating a children's art activities book entitled, *You Are a Work of ART!*® This work has been her passionate endeavor of creating a safe means of self-expression of emotions for children. Renee is employed part-time as a Senior Designer and lives in Massachusetts with her husband and son.

The book will be available in the fall of 2004 and if people are interested, email reneesevelitte@alumni.neu.edu I will reply to their e-mail with an order form in a PDF format, please place order-form in your subject line.



Experience the power of Focusing.

By *Tamar Kipnis*

On a beautiful yet cold Sunday morning I yanked myself from my engulfing family activities, to participate in the *Focusing* workshop, as part of the NYSADTA dance therapy chapter's educational program.

For years Barbara Chutroo, a seasoned Dance Therapist and a clinical Social Worker, has been encouraging me to learn more about this powerful body based process named *Focusing*. Moreover, Barbara, who just completed her certification as a Focusing facilitator, highly recommended Mr. Robert Brugger to be the trainer of the experience. It was great to have Barbara and Robert present the workshop together.

I was delighted to enter the Saint Vincent conference room to see so many familiar people, from Pratt's students to veteran therapists. All were sitting in a big circle. Carrying a big cup of coffee, on my way to the workshop I thought to myself, perhaps I will wake up. In the past few years, due to my hectic life style, it has been a luxury for me to get time to indulge in a complete thought process. Paying attention to my body in a systematic and yes, *Focused* manner, outside the realm of being a therapist, student, mother, wife, and a woman, to name a few roles, sounded promising. Reflecting back on the experience; it was charging, rewarding and evocative.

Let me tell you about the experience, and my own process briefly, with hope that we will have more opportunities in the future to expand our listening skills, our collective knowledge, and emphatic reactions in upcoming educational workshops. The first "exercise" was about proximity. We were asked to pair and find the optimal distance as well as closeness which would permit a deep awareness of inner processes in relation to the other. As a Dance Therapist and a Contact Improver, I felt that this is an essential and elegant exercise which provokes much insight. For instance, it revealed much essential process: Being in touch both as a metaphor and in concert with an embodied place, enabled me to connect to my yearning to be intimate with others yet to feel safe, a place which is connected but not intruded upon. It was also remarkable to see the variations in the room full of creative people with multiple coexisting needs. The stories that were generated based on this 'simple' exploration were remarkable.

We were gathered to further work with different partners using a model of verbal reflection. I think that this practice is at the heart of the *Focusing* method.

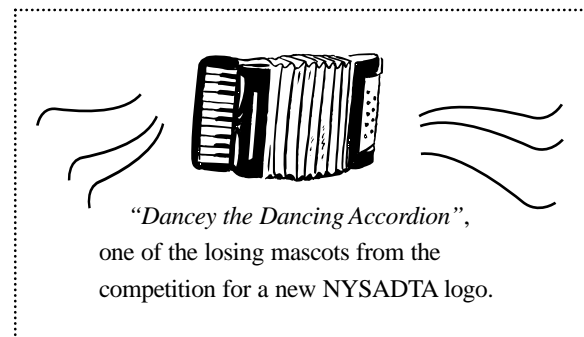
We were instructed to identify a "problem" and state it to a non interpretative, non judgmental partner. Simply to hear our story repeated back to us resulted in further focusing on the emerging felt sensation which resulted in another related and clarified process. This is one of those experiences that one can only understand by being through it.. Not only is it a difficult endeavor to write about non verbal processes, it is challenging to describe a shift in felt experience. The sound and atmosphere of inquiry, without attachment to an end results, enabled

deeper self understanding. Acknowledging a felt sensation furthered the on going unfolding of inner resourcefulness.

There was much more to the experience and I would like to conclude that since *Focusing* is not colored by specific psychotherapeutic orientation, except for the recognition that our intelligence is based in our bodies one could easily integrate this powerful listening practice into their frame of reference. *Focusing* involves staying with an inner awareness. A listening reflection can help one stay with the feeling or sensation that is expressed and unfold a meaningful link to an opening or a subtle inner shift. This inner shift is at the center of our work as psychotherapist. If you want to know more about *Focusing*, please see the *Focusing* Institute website; www.focusing.org

I would love to hear from you about your experience and also your desires for other future educational events please feel free to email me at tamarkipnis@msn.com or call me at 212-252-2417.

Again, I wish to thank both Robert and Barbara for creating a potent experience of the edge between body and mind and *Focusing*.



Creative Arts Therapy Week (continued from front page)

Service Director of your local radio and TV stations for a PUBLIC SERVICE ANNOUNCEMENT. (Be sure to include your contact information.)

- Arrange for you or a colleague to be INTERVIEWED by a local paper or station, highlighting your work.
- BE SURE to send a notice of your scheduled activity to me, Alice Forrester, Chair of NCCATA, at amforrester@compuserve.com, to be posted on the NCCATA WEB site.

NYCCAT presents: "Building our Common Ground: Nurturing Our Selves, Our Clients, and Our Communities"

By Christine Zimbelmann

The 7th annual NYCCAT conference was held at Pratt Institute in Manhattan on Friday Feb. 20th and 21st. The conference featured workshops to help participants explore the range of roles that we play across our careers—student/trainee, clinician, artist, writer, actor, dancer, musician, mentor, supervisor, etc. This was an unbelievable gathering of people from the Creative Arts Therapy community. I was proud to see members of the New York Chapter and the Board as presenters at this conference. Leslie Daly, member of the NY chapter Board, presented her

work on Hatha Yoga as a Creative Source. Barbara Chutroo member of the NY Chapter presented *Focusing: Letting the Body Speak* and Joan Whittig, member of the NY chapter co-presented with Ani Buk (Art Therapist) *A Safe Place: Healing the Impact of Vicarious Traumatization*. The conference reminded me of the value of staying connected to the creative process and to the dancer/writer/artist/actor/musician within us, even as we play the various other roles as student, clinician, mentor and supervisor. The conference included a special interactive performance by the Village Playback Theatre.

This performance-based company utilizes drama, music and personal storytelling to build community in the NY metropolitan area. The two days were closed with a session entitled the Sociometry of the CAT community. This was an opportunity for the group as a whole to explore issues, feelings and concerns related to being a part of the CAT community as well the upcoming licensure of creative arts therapists as psychotherapists in the state of New York. For those who have never been to a NYCCAT conference I strongly urge you to do so in the future.

Interview with Ann Marie Truppi, Phd., ADTR

*By Pamela Faith Lerman
February 9, 2004*

Corinna asked me to do an interview with one of our "Upstate Dance/Movement Therapists". For this month I chose to interview Ann Marie Truppi. I met Ann Marie when I first moved to the Albany area in 1998. It was great to meet her and to begin to talk about our work. When I began work at Ellis Hospital in the Adolescent Treatment Center and Ann Marie was the dance/movement therapist at St. Anne Institute, a residential home for girls in Albany, we decided to begin monthly peer supervision sessions. Our talks together were supportive and educational for both of us for close to five years.

Ann Marie attended Hunter College Graduate Program in Dance/Movement Therapy in NYC. After studying ballet with the Schenectady Civic Ballet Company, and teaching ballet, Ann Marie wanted to further her study in dance. She had always wanted to be a dance major, but didn't end up doing that. When she saw Janet Adler's film "Looking for me"—Ann Marie said: "that threw me over the edge. I knew I wanted to study dance/movement therapy". To prepare for the interview for Hunter, Ann Marie began studying modern dance, (which she hadn't studied before). During school, she had an internship at Bronx Psychiatric and worked with Diane Dulicai, Johanna Climenko, and Sasha Silverstein. Ann Marie said, "I got to work on the unit for retarded adults, because of my interest in special education (I had started out as a special ed teacher). I really appreciated the large array of experiences I was exposed to in my internship."

When she first got out of school, Ann Marie worked for New York

State as a dance/movement therapist with the Eleanor Roosevelt Development Services Center. They sent her to do dance/movement therapy out in community, working with people who were developmentally disabled. From there Ann Marie had a variety of jobs. She freelanced, taught ballet, worked at Center for the Disabled, ARC, Pinewood Center, and Rensselaer County ARC pre-school program. She was piecing together all the work, but was on the road a lot. Then Ann Marie began teaching at Russell Sage College for women, first part time and then full time. She taught dance therapy and creative arts therapy theory for five to six years in the Creative Arts in Therapy program. She became acting director of the program for a time. When that job was over, Ann Marie freelanced again for a while.

Then a full-time position at St. Anne's opened up for a dance/movement therapist. Ann Marie was with St. Anne's for 6 years working with girls, ages 13-17, and in their pre-school program as well. She did individual and group work, was the primary therapist for many girls, supervised creative arts therapists and other staff, and led many trainings and in-services. She continuously worked to teach staff about how dance/movement therapy could help the girls with the many issues they brought with them in this residential center. During her time at St. Anne's, Ann Marie began to do distance learning through Walden University to get her doctorate. It took her five years to get the doctorate and she is now a licensed psychologist.

Ann Marie said that oddly enough, she is "back to being on the road again", but continues to "love what she does". She does

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Conversations from the Listserve Continued from Page 1

and write down some of my musings on the matter. I don't really have an answer, but I did have some thoughts on why the writing part might be so hard for us. (SO WARNING This is more about writer's block than about dmt).

I wonder, based on my own wrestling with this issue, if part of the writer's block may not have to do with the very permanence of which you speak. Dance and movement are wonderful, organic, powerful, and very much in the moment ways of expressing ourselves. I know that for many people the act of moving and being seen can initially be felt as too vulnerable, too revealing, too scary. As a dancer, I myself find comfort in expressing myself through movement. This does make me wonder, does some of that comfort come from the very fleeting, immediate, personal nature of such expression? A dance or movement, once completed, vanishes into the air. A movement of communication can be created and witnessed. Then, no matter how it is understood by the recipient, even as its message remains, it is gone. Even if recorded, the full nuances of a dance never seem to be captured in the same way as when they are created. But writing, when shared, feels much more concrete.

The very permanence of the written word is somehow what I think is daunting. I write something, put it out there, and it exists for other people to evaluate with or without my being present, or even aware of their attention. This makes me feel that the risk of being misunderstood, misquoted, or just plain totally revealed as being a fool is magnified. My written thoughts are left on their own to defend themselves. I wonder if, as people who are used to expressing ourselves in movement, or movement combined with words (a totally in the moment, fleeting, direct physical communication), the act of expression through writing (by its nature a time delayed, more permanent, mostly mental rather than physical communication) might be

so daunting to us as movers because it requires us to allow our thoughts to stand without the clarifying backup of our bodies.

For myself, I have no problem leading creative movement groups out in the open in very public places (I work in a wall-less room in a public park). At that point, I am there and can own and protect my work. Writing, printing up, and distributing flyers, proposals and articles describing this same work is terrifying! What if what I have said is gibberish? Who will be there to interpret? The funny thing is that I am probably feeling the same discomfort about written words that many people feel about moving in public!

Back to Leslie's question, maybe what we can do to help each other write, record and teach what we do, is to encourage one another to do just that. I've noticed on this listserv some wonderful writings on what people are doing, and even on what people are not doing but are wishing they were doing! As dance therapists, we help people gain comfort in expression through movement and dance by encouraging them to be seen and understood doing just that. We all know this takes practice. Writing and being read takes practice, too.

To become comfortable dancing and moving, we dance and move. We make it part of our lives. Maybe to write, we need to write, about anything! The way to gain comfort in writing may be to allow ourselves to practice writing, and having our writings be seen. For myself when I have to write about my work in order to create more of it, I find I usually first warm up by writing personal letters to friends about other topics, by writing lists, by jotting a paragraph about what I saw on the way to work that morning. By writing anything! We don't expect to be able to move and dance without doing it regularly. Why do we expect our words, our second language, to come so easily without practice?

Well, I've certainly written more than I intended. Maybe the next thing will actually

be about dmt more directly. Meantime, luck to all of us in feeling more comfortable putting written words out there. I look forward to reading everyone's attempts

Susan Kleinman: Hi Leslie! Thanks so much for starting this discussion re: writing. It is so important for all of us to be able to "articulate" as well as to share what we do "articulate" it! You said something else also that I wanted to mention, "What I am grappling with is isolation. Now that I am in private practice, there are no colleagues readily available to discuss our work, and, although I do have some time at the end of the day, I'm tired, and there's always something else to do for a client. I need to remind myself that there is a reward for writing--that writing integrates the information in your brain, and makes it more accessible in the future--and it is a gift to others."

I agree- & most of us, (even those who live in a city where there are a lot of d/mts) are the only d/mts in our work setting. Some of us have no chapter. All we have is our connection with one another to really speak about what only we "get" in our language" OR to get encouragement for taking the risk to send in a conference proposal, get validation for an in-service we present, translate from our special "d/mt language" to a larger audience, etc. This is one reason why I think our connection with one another is so important & so nourishing. I hope that those new to the field, visiting the website as well as those of us who have been around for longer in this field won't hesitate to reach out & make our connections feel like we are living side-by side so that we can not only feel nourished but also like we CAN take action on risks that will help us move forward both as individuals & a profession. Thanks again Leslie

Dianne Dulicai: Hello all, Thanks to everyone who has written about writing - in the newsletter, presentations, etc. I'd like to

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New Creative Arts Therapy Center opens in Red Hook, NY

Theresa Haney and Pepi Diaz-Salazar announce the opening of Damsselfly Center for Creative Arts Therapy, located in Red Hook, NY, two hours north of NYC.

Damsselfly is a place where people of all ages can participate in dance/movement therapy, creative arts workshops and programs, as well as, whole life coaching. Damsselfly opened this winter at The Chocolate Factory in an 1100 sq. ft. open studio. Founders, Theresa and Pepi are dance/movement therapists with extensive experience as performers, choreographers and therapists. Theresa is a professor at Pratt Institute Graduate Creative Arts Therapy Dept. in Brooklyn, NY, and Pepi is a Program Director at PARC in Brewster, NY.

The centers theoretical foundation is based on the assumption that the body, mind and spirit are one. We work to expand the healthy aspects of the person and integrate solution-focused therapies with cognitive-behavioral principles. Our mission is to provide a space where the Self can be expressed, where dreams are embodied, and where people of all ages can discover the best that is within them.

Damsselfly will be offering individual and

group dance/movement therapy, authentic movement, creative dance for children, and life coaching. Life Coaches assist people in making important life changes while helping them to achieve a healthy balance in their lives. In coaching, a partnership is forged between client and coach which focuses on the areas in a client's life between where they are and where they want to be. The client is supported by the coach in achieving desired changes through focusing, encouragement and accountability. Life coaching is for people who have success, yet want to create a greater sense of fulfillment in all areas of life.

In March 2004, Creating from the Inside Out, an after school arts empowerment program will be offered. This program is designed to give youth a place to experience a variety of art modalities in a group forum, building on the individual youth's strengths as a way to develop a sense of identity and effective coping skills. Participants will take part in an exploration of the creative process through music, drama, dance, performance, visual arts, poetry, and the media arts to empower them in discovering individual

expression. Our goal is to create an environment where youth can safely give form to important and meaningful life issues while providing structures that facilitate a sense of belonging and direction in life.

In addition, Haney will be offering a Violence Prevention Program for schools. This program, Disarming the Playground, Violence Prevention Through Movement and Pro-Social Skills, is a curriculum developed by Dance Therapist Rena Kornblum, and is based on extensive research that supports the idea that teaching children body awareness, spatial boundaries, communication skills, and empathy will lead to greater emotional intelligence. It is a dynamic and interactive program that speaks to the growing need to teach children the skills needed when faced with violence and the bully.

Opening event is March 6, 2004 1pm-4pm. For more information call Damsselfly at 845-758-5855, online at info@damsselflycenter.com or www.damsselflycenter.com



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Letter from the Editor

Hello again. There are some changes this time around that I'd like to share. First off the board has decided after many warnings to our readership that we will only be mailing newsletters out to dues paying members. We had a mailing list of over 320 people however only 180-190 of those folks were due paying members. This change will save the chapter money.

Secondly, there is no CD play-list. I would like the CD play-list to be a continual feature of the newsletter however I have not received any submissions from the membership. A board member was going to submit one but there was a death in her family so she couldn't do it. So won't you please mail or email me as soon as you can a list of the music you play in your sessions. I'd really like us to share what music works with each other. You don't have to write a lengthy article or even a description, a list of CD/ record/album titles with the population you use it with is just fine.

In this edition I am including emails from the listserve as I think the discussion covers a very important issue to all of us, writing, something I'd like more of us to do. Writing, presenting, and doing research are absolute necessities for promoting our work, educating

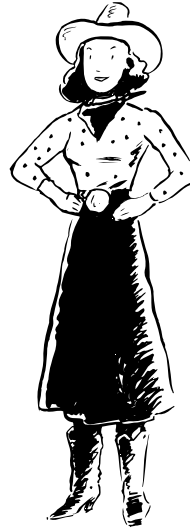
others and keeping our profession alive. Furthermore, I know that some people are not online and can benefit from reading a paper copy of this discussion. One of the emails asks, "how can we support each other?" As your newsletter editor I'd like to support you by encouraging you to submit some writing to the newsletter, no matter how big or small.

I can help edit, format, and give you feedback along your process. Your submissions don't have to be masterpieces.

I heard an interview with Twyla Tharp on National Public Radio last month about her new book, *The Creative Habit*. The discussion was inspiring. She spoke of her fears of not being good enough when she begins to choreograph a new dance and how she does not let this take her over but acknowledges it as self-doubt that all artist grapple with. It reminded me we all have these feelings...there is such pressure to do good work, to write something brilliant, or create a masterpiece when the truth is all artists make mistakes or works they don't consider their greatest. It's all part of the

process, which involves setting daily habits that help you create.

She gives the example of Beethoven going out for his morning walks or this writer she knows never leaving his house without a pencil so if he gets an idea he can write it down. I just heard Deborah Hay speak at Judson church sharing how she spends 2 hours every morning 7-9 am in the dance studio as her creative ritual. I wonder how many hours we spend in the studio for ourselves. How many of us carry pencils to write down our ideas or bring video cameras to our sessions so we can document and then reflect on our art? What can you commit to for the continuation of our artform of dance movement therapy? What can you contribute to the next newsletter?



Corinna Hiller

Remember you can visit this and previous editions of the newsletter online at www.nysadta.org

Interview with Ann Marie Truppi Continued

dance/movement therapy for Albany county ARC as a consultant. She is also on the staff for the Consultation Center and Counseling for Laity as a psychologist/therapist. She is a consultant as a psychologist to the Villa Mary nursing home in Albany and Eden park nursing home in Cobleskill. In addition (in her spare time), Ann Marie is an adjunct instructor at Russell Sage College Graduate Program in Counseling and works for the Early Childhood Learning Center in Greene county as their psychologist testing pre-school children. Throughout all of her work dance/movement therapy principles remain central. Ann Marie said that dance/movement therapy influences her work by helping her:

"Focus on the person as a whole. Focus on the body whenever I can, and work with the feelings that are stored in the body. I love my work".

Listserve Continued

give a special thanks to Leslie for initiating the discussion. I have a suggestion. If you are in training, make a written report a part of your supervision. If you are a working clinician, ask someone you trust to read and comment on your ideas - the buddy system works. Also, everyone in your chapter knows folks who can be a mentor. Let's really help one another - we all win when one of us excels.



"Dancey the Dancing Accordion"

© Noah Wildman.

For all your graphical needs,

917 686 4777

**REMINDER : COLLECT YOUR CEU
FORMS AT WORKSHOPS TO KEEP
TRACK OF YOUR CREDITS**

As the 5 year deadline for obtaining CEU credits approaches the board would like to remind all workshop participants to take their CEU forms with them the day of the workshop. It is your responsibility to keep track of your CEU's. The chapter board can not do this for you

Jumping for Joy in Dance Therapy with Corinna Hiller



STUDENT MEMORY BOX

1996: I remember protesting downtown at city hall, with the police wielding their night sticks keeping thousands of students in place while protesting Pataki's cuts to the CUNY budget. Our small future group of dance therapists were led by Elissa White hoping to save Hunter's Dance Therapy program. I remember Elissa saying as dance therapists we have to be political. My two years as part of the last graduating class from Hunter taught me if I want this profession to thrive I'd always have to advocate for it.

AUTHENTIC MOVEMENT GROUP

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**THE INSTITUTE FOR EXPRESSIVE ANALYSIS
PRESENTS A
ONE-DAY CONFERENCE**

Seeing in the Dark: Psychoanalysis and Creativity
in the Transformation of Thanatos

Saturday,
May 8th, 2004
10:30-5:30

Keynote Speaker: Arthur Robbins, Ed.D., ATR

Presenters include: Claudia Bader, ATR-BC,
Judith Young, DTR, Tamar Kipnis, ADTR,
Louise Montello, Ph.D, CMT.

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Registration begins at 10:00 AM

For Information and Registration,
Call 212-340-9513

**DANCE THERAPY COURSE
WITH LINNI DEIHL,
JUNE 7-18TH**

Westhampton Beach "By the
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A Two Week Experiential, Intensive.
This course includes 60 contact
hours in Dance Therapy,
theory and skills, group process and
movement observation.
Students will earn 4 credit hours.
Housing for participants is
available at a "Bed and Breakfast for
\$350.00 for 12 nights.
Beaches are 5 minutes away.
Bicycles can be rented for \$30 for
two weeks.
Tuition is \$950.00.
Contact: Linni Deihl
PO Box 743
Quogue, NY 11959
(631) 653-8750



NYS/ADTA
Ansonia Station
PO Box 230563
New York, NY 10023-0563

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