

The Newsletter of **The National Association for Drama Therapy**

DramaScope



Robert Landy^{RDT/BCT}
2006 Conference Keynote Speaker



27th Annual NADT Conference

Aug 10 thru 13 2006

Places! Taking Our Place:
Drama Therapy & Professional Standing

Rutgers University, New Brunswick, NJ

Dramascope

The Newsletter by and for Members of the National Association for Drama Therapy

NADT, incorporated in 1979, was founded to establish and uphold high standards of professional competence among drama therapists, develop criteria for training and registration, and promote professional training opportunities.

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**Dramascope
Submission Guidelines**

- Any NADT member may submit articles to be considered for publication in Dramascope. Articles should be less than 500 words.
- Dramascope is published three times per year. It is a forum for Drama Therapists and other professionals to exchange ideas, network and stay current on opportunities and advances in the field.
- Views, opinions or statements expressed in Dramascope are the sole responsibility of the authors, not those of the editor, or NADT.
- Please write in a clear, concise and focused manner. All submissions may be edited at the discretion of the editors.
- Submit articles to the Editor by email or mail. Include your full name, credentials, contact information and biographical information. All articles must be typed. Articles submitted via US Mail should be on 3.5" floppy or CD. Articles can be accepted in the following formats for PC: text, rich text, .pdf, word document or pasted into the body of an email. If you are unable to use follow these formatting guidelines, please contact the Editor.

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Moving?

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 Please notify the office of your new address!
 You can do this online anytime, by clicking
 on the Membership Change of Address
 on our website at: www.nadt.org
 or sending a quick note to the office at:
nadt.office@nadt.org*

NADTBLOG

We have launched a blog for NADT Members. Visit our website for more information and to sign up.

Looking for a Roomate or Ride to the 2006 Conference?
Post your request on the NADT Member Blog!

NADT Board of Directors 2006 - 2008

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About the '06 Keynote

Keynote Speaker: Robert J. Landy, Ph.D., RDT/BCT, is Professor of Educational Theatre and Applied Psychology at New York University, where he is the founder and director of the Drama Therapy Program. A pioneer in the profession of drama therapy, he lectures and trains professionals throughout North America, Europe, the Middle East and Asia. He served as Editor-in-Chief of the international journal, *The Arts in Psychotherapy*, and has published numerous books, plays and articles. His seminal textbook, *Drama Therapy — Concepts, Theories and Practices*, has been translated into several foreign languages.

As a theatre artist, Landy has acted with such groups as the Roundabout Theatre Company and Theatre for the New City in New York and at various regional theatres. He has directed plays in Los Angeles and New York where a number of his dramas and musical plays have been produced. Most recently, his musical play, *God Lives in Glass*, was produced at the Provincetown Playhouse in New York City. Landy also has significant experience on national television having created and performed in 48 half-hour programs for the series, *Drama in Education*, broadcast nationally on CBS-TV.

As a Drama Therapist, Landy has more than 30 years of clinical experience, having treated children and adults with a wide range of psychiatric, cognitive and adjustment problems. He has also worked in prisons, developing a program to treat mentally ill offenders at Riker's Island Correctional Facility in New York City and is currently working in New York State correctional facilities.

Landy has received numerous honors including the Distinguished Teaching Medal at New York University, a Fulbright fellowship, the Gertrude Schattner Award from the NADT, a special commendation from New York City Mayor Edward Koch for developing a school-based sociodrama program, a certificate of excellence from the American Theatre Association for creating the television series, "*Drama in Education*," the Daniel Griffiths Award from New York University for distinguished research, and a number of grants and awards from state and national arts councils to develop various creative projects. Landy has been cited, reviewed and interviewed in numerous publications and media. His work in drama therapy is featured in the recent award-winning documentary film, "*Standing Tall*."

Rutgers University and New Jersey Proud to Host 2006 Conference

By Ellen Williams, RDT Conference Chair

New Jersey and Rutgers University are very proud to be hosting the 27th National Association for Drama Therapy Conference on August 10 - August 13, 2006. The conference theme is: "*Taking Our Place: Drama Therapy and Professional Standing*". Rutgers has a proud heritage in social services and the arts, so our conference will be enhanced by our presence at Rutgers. In turn, the Rutgers community will be enriched. As a 4-H Agent with Rutgers Cooperative Extension of Monmouth County, I am a faculty member at Rutgers; as Conference Chair I am very enthusiastic about the fact that the university is the site for this conference.

I am committed to working with our Program Chair Melanie Trimble, our NADT Executive Board, and all of our conference volunteers to make our NADT conference a rewarding and energizing one for all who attend. I know what a pivotal role an earlier NADT conference had on my decision to pursue drama therapy. I was

impressed by the diversity and dedication, the eclecticism and impact. I decided that this was a field that I wanted to belong to. Because of the powerful impression made upon me by that conference, I take on my role as Conference Chair with a sense of pride, responsibility and earnestness.

As Melanie indicates in her article in this newsletter, our NADT conference offers the programmatic scope to inspire and inform new attendees as well as those who have been longstanding members. I hope that you will be a part of the conference experience; your ideas and dreams are important to making this a dynamic conference.

For more information about Rutgers, check out www.rutgers.edu on the internet. To learn more about all New Brunswick has to offer, visit www.newbrunswick.com.

Travel & transportation Information is available at www.newbrunswick.com. For those taking the train into New Brunswick from Newark Airport, it is a 20-minute ride. From the train station to our conference hotel, the Radisson Hotel, it is a \$10, ten-minute cab ride. [All Brunswick Cab - (732) 545-0900]. All preconference events will be at the hotel. Throughout the conference, limited shuttle service is available from the hotel to the campus. If you have time before or after the conference, consider taking a trip to New York City to round out your conference experience.

I look forward to meeting with you at the conference. If you would like to volunteer in any way as we prepare for the conference, please contact me at Rutgers Cooperative Research and Extension of Monmouth County, 4000 Kozloski Road, PO Box 5033, Freehold, NJ 07728. Phone: (732) 431-7266, Fax: (732) 409-4813, email: williams@cre.rutgers.edu.

President's Corner

Barbara McKechnie, RDT



Greetings Friends and Colleagues,

This is an important and exciting time for our field. There is much growth within the organization as well in the profession as a whole. Drama Therapists, along with other Creative Arts Therapists, are now licensed in the state of New York. Our thanks go to the many Drama Therapists and other Creative Arts Therapists that have been directly involved in advocacy for licensure. While this has been a big step, there is still more distance to go. Please be generous with your continued support.

In other states there are movements to create licensure that may benefit Drama Therapists. In the state of New Jersey, there are laws in place that may make it difficult, if not impossible for Drama Therapists to work in clinical settings. Paradoxically, the Governor of the state of New Jersey proclaimed the week of March 12-18th Creative Arts Therapy Week. NJCATA (The New Jersey Creative Arts Therapies Association), like New York States NYCCAT (New York Coalition of Creative Arts Therapies), is a strong coalition that continues to advocate for creative arts therapists in their state. It is so appropriate that this year's NADT conference, *Places! Taking our Place: Drama therapy and Professional Standing* will be held Rutgers University in New Brunswick, New Jersey August 10-13th.

At this past summer's conference in Portland, Oregon, members attending the business meeting were guided by past President Sherry Diamond, RDT in identifying our Strengths, Weaknesses, Obstacles and Threats (SWOT). It was an important opportunity for us to come together as a community to problem-solve and also for the NADT Board of directors to get immediate and direct feed back from membership. The list can be reviewed in your last issue of Dramascope. At the winter board meeting, held February 24-26th at NYU, members started to put in place some of these initiatives and strategize how we might implement changes or actions to address our concerns. At the conference, committees that have been formed or renewed will invite interested members to join them. Those members that have concerns, but not the time to commit to committee work, will be invited to identify agenda items for the committee to address. Your voice is important. Your participation is essential.

I hope to see you all in August in New Brunswick, New Jersey.

Many Well Wishes,
Barbara

President-Elect Report

Carlos Rodriguez-Perez, RDT/BCT



I am also the liaison to the Student Ad Hoc Committee, which is the conduit between drama therapy students and the NADT. Our student representatives are Leslie Davidson from CIIS, Mary De Bastiani from NYU, Deborah French Frisher Alternative Track, Sarah Ratliff, Alternative Track from KSU and Angel Bilot from Canada. I am looking forward to working with the student representatives to strengthen ties between their institutions and groups and the NADT board.

Membership and registry renewals are due May 1st. Please, renew your membership as soon as you get your documents. NADT continues its efforts to augment and refine the professional standards in the field of drama therapy. We do so by sponsoring our annual conferences, the development of chapters, the publication of *Dramascope* and supporting the Drama Therapy Fund. We have also support local legislative efforts for licensing, such as the recent licensing for Creative Arts Therapies in New York State.

This will be my first report as President-Elect. As such, I will be working very closely with our President, Barbara McKechnie. In my new position I am an ex-officio member of all standing committees, therefore, any committee should feel free to contact me with requests or concerns. I want to extend myself to assist committees in their tasks. I can be reached at carlosrdt@yahoo.com.

I have also been assisting Barbara in her efforts to organize the New England Chapter. Marie Schick, RDT has taken a leadership role and has contacted several NADT members in the region to join her in this effort. This group of individuals is working very hard to make this happen, and to move forward the creation of the New England Chapter.

Finally, I want to thank you for granting me the opportunity to serve NADT as President-Elect. After two terms serving as Treasurer, I am looking forward to serving the drama therapy community in this new role.

Vice-President's Report

Kate Hurd, RDT/BCT



One of my main responsibilities as Vice-President is to oversee conferences and to provide ongoing help and consultation in this area. I enjoy being able to collaborate and consult on such events. It is a way of deepening my own relationships with colleagues in the drama therapy community. As I write this in January, I am impressed with the dedication of those who have been working so diligently thus far to prepare for our 27th Annual NADT conference. In particular, Ellen Williams, RDT as the Conference Chair, Melanie Trimble, RDT/BCT as the Program Chair, and the entire Program Committee have been hard at work in order to provide exciting venues as well as rich presentations, panels, discussions and collegial exchanges. This will be the second conference where Continuing Education hours (30 of which are now required for RDTs within a 2 year cycle) are going to be tracked. For those of you that were unable to attend the Portland conference, this conference will provide you with the hours needed to maintain your RDT status. And you will also be able to meet new people as well as reconnect with colleagues and friends from other regions, a perfect opportunity to combine business and pleasure. The theme for this year's conference, "Taking Our Place: Drama Therapy and Professional Standing," provides a wonderful means to address the future direction of our field.

The conference will be held at Rutgers University in New Brunswick, NJ from August 10-13, 2006. This conference will combine the benefits of a university setting with the offerings of hotel accommodation. The Radisson Hotel in Piscataway, NJ, is just a few miles from the Busch Campus Student Center, where the majority of our conference activities will take place. In addition to the accommodations, the hotel, with its more intimate setting, will host a focused pre-conference day, as well as our President's Reception. Shuttle buses will be provided by the hotel to take people back and forth between venues. Please pass on information about this conference to those in related fields. Because we are working through the university, we are able to offer CEU certificates (1 credit per ten hours of instruction) to those in related fields, as well as NJDOE Professional Development Hours to any NJ Certified Teacher who attends. Please visit the NADT website for more conference information. We look forward to seeing you on August 10th!

And by the way, work is already underway for the 2007 conference, which will be held in Montreal! Details about the date, theme, and specific conference location will be announced at the 2006 conference.

Membership Report

Nancy Sondag, RDT/BCT



Happy NADT Membership New Year!

A time to renew, begin again and celebrate. May 1st marks the beginning of the NADT Membership year. Indeed, it is another opportunity to celebrate the advances NADT has made in the profession of drama therapy. And of course it is the time for Registered Drama Therapists, Board Certified Trainers and members to renew their credentials and membership by sending forms and fees to the NADT office.

Why is this so important? Here are the top ten reasons for renewing credentials and membership by May 1st.

10. You will be able to continue to use your credentials.
9. You will uphold the value of your credentials.
8. You will show pride in your profession.
7. You will model the responsible behavior for your clients.
6. You will continue to receive the Dramascope & Membership Directory
5. You will receive discounts to conferences.
4. You can renew the feelings of pride and accomplishment you experienced when receiving your credentials.
3. You will provide the income to run NADT, the organization that upholds the standards of your profession and advocates for you.
2. You will be connected to Drama Therapists throughout the world.
1. And, to use the theme of the 27th NADT Annual Conference, you will be taking your place in the arena of drama therapy and professional standing.

I really do enjoy talking and corresponding with NADT members, and I am great at creating payment plans with members who want to stay in good standing and may need some financial understanding on May 1st. So please call me or email me if you need assistance or have any problems with your membership.

If this has been a good year for you and you want to show your gratitude and invite abundance into your life, may I suggest a donation to the Drama Therapy Fund.

Happy New NADT Membership Year! May this coming year be filled with prosperity, abundance, wellness, and passion for your profession. I look forward to seeing you at membership meetings and conferences and receiving your calls and emails.

Nancy@NancySondag.com

Communications Report

Jason Butler, RDT

There are two communications projects currently being worked on for the NADT. The first project is a group of fact sheets about drama therapy. The previous NADT Communications Chair, Kristin Long, has been working to put together a series of fact sheets that explain drama therapy with various populations. These sheets can then be used to further the understanding of our field. They can be posted on our website, distributed as handouts at presentations, and used as a general means to promote the field of drama therapy. Various Drama Therapists working in the field are being asked to contribute their expertise with various populations in order to compile the sheets. More information will be coming in the near future.

Sue Leo in the main office has also been working on creating a bulletin board or "blog" for the NADT. This will create an online forum for members to weigh in on various topics related to drama therapy. It will also give us more options organizationally. For example, bulletin boards can be created for chapters and committees where members of those groups could discuss relevant topics. It would also provide a place to potentially arrange rides and roommates for conferences. Ultimately, in this cyber-age, it will give the NADT new and powerful tools for communication.

As always, we are also in the process of brainstorming and finding new ways to enhance communication about our field and within our profession. Please feel free to contact me at jasondbutler@yahoo.com with any suggestions or ideas you might have in this pursuit.

Education Report

Paige Dickinson, RDT

Alternative Training:

Attention Alternative Training Students and BCTs, please be aware that the new required Learning Contract was due to the NADT office by May 1, 2006. The new contract is required to be filed for all students who are currently enrolled in Alternative Training. Students who do not have a contract on file, or who have not contacted the Education Chair (PEDolphin@aol.com) by May 1, will no longer be enrolled in Alternative Training and will be subject to an additional \$75.00 fee to re-enroll. By this publication every BCT and Alternative Training student should have received an email or phone call from the Education Chair, if you have not, please contact the Education Chair immediately.

CEU Update:

The office has begun to receive CEU forms for the first cycle. Please remember to include documentation with the form to verify the credits. Some conference and workshop providers have contacted the NADT in advance to have CEU credits approved. In such cases you will be provided with a form to submit as documentation. If you have any questions please do not hesitate to contact the Education Committee. We hope to make this first cycle as painless as possible.

As always, if you would like to join the Education Committee please contact Paige Dickinson (PEDolphin@aol.com).

Standards & Ethics Report

Yehudit Silverman, RDT



Hello everyone ... Winter is here, the ground is covered in snow, and I dream of tropical places and turquoise waters. Oh well ... dreams are good to have ... And certainly having a strong ethics committee was a dream of mine. And I'm happy to report that I now have four strong members (and two more interested) on my team!!! Thank you to those who came forward – your help and contributions really make a difference. This past fall has been busy with several ethical concerns that we are contending with. One that I'm free to discuss, is the issue of programs and institutes calling themselves "Drama Therapy" programs when they are not. Presently, there are two such programs that have been brought to my attention. Unfortunately, there is not much we can do, especially in states without licensure. But I have written letters to these two "training programs" and informed them of the require-

ments for RDT, and for a Master's level training in drama therapy. So far, I'm sorry to report, my letters have had little impact. We will discuss this issue at the next board meeting, to hopefully determine a constructive and effective course of action. Again, I encourage all of you to look over our existing Code of Ethics (available online at: <http://www.nadt.org/codeofethics.html>) and email me any concerns, additions, or suggestions for the new and revised Code. I'm proud of our community, that so many of you have been so diligent and committed to ensuring the reputation and standards of Drama Therapy. Thank you for your emails and letters, and please know that I take each one seriously, even if, due to my extremely busy work schedule, it takes me while to respond.

Wishing all of you a Happy, Healthy, New Year!!

Government Affairs Report

Anne C. Portine, RDT



So we now have our first batch of Drama Therapists licensed under the new credentials in New York State. It has been a long road and I want to thank all the people over the years that have worked so hard to get this.

In other states people seem to be struggling with licensure issues. What credential do I get? What if I was educated in another country? Will I be able to work without a credential? What if I move out of state? Many Drama Therapists are struggling to get the Counseling credential in their respective states. Right now I know of peers in Minnesota, North Carolina, and New Jersey trying to go through this process. You may find you are one of maybe two Drama Therapists in your state. Your state Licensing Board may not have even heard of drama therapy! Who can you go to for help?

One thing I would recommend is to get involved in whatever Creative Arts Coalition your state has. Your fellow CATs may be able to provide some guidance to you. In some states, such as New Jersey, the window is closing for Drama Therapists trying to get the Counseling credential. In other states, like Pennsylvania, people are finding the process for licensure impossible. Joining your state's coalition also helps to bulk up your numbers, so you have a louder voice when talking about licensure.

Also check out the National Board for Certified Counselors and Affiliates' (NBCC) website at www.nbcc.org. It will guide you to your own state's licensing bureau. We are hoping to start a dialogue with NBCC to see if we can make the licensing process easier for Drama Therapists throughout the country.

Also, drop me a line. I want to hear about the experiences people are having nationwide with licensure. You can always email me at AnneP2@aol.com. I will offer you support and whatever help I can. This also helps me report issues that our community is experiencing accurately to the NADT board.

My goal while I am Government Affairs Chair is to help make the process of licensing possible throughout the country; especially in states where there aren't enough Creative Arts Therapists, let alone Drama Therapists, to push for our own credential.

Congratulations
to the following new
Registered Drama Therapists

Mickey Livneh, RDT #339

Alissa Duncan, RDT #340

Rie Negishi, RDT #341

Randy Mulder, RDT #342

Jennifer Johnson, RDT #343

Congratulations
to the following new
Board Certified Trainers

Daniel Wiener, RDT/BCT #59

Elizabeth Speck, RDT/BCT #60

Fred Landers, RDT/BCT #61

Canadian Region

Nisha Sajnani, RDT

Dear Colleagues,

First a weather report! It's been a strange winter here in the North ... the season is no longer predictable but subject to the ills of rapid climate change. Drama Therapists in Canada have embraced this moody environment and are rising to two challenges in particular:

The first is claiming Montreal as the site for the 2007 NADT conference. For the first time, we dare to imagine congregating in Canada. Susan Ward, RDT has graciously accepted the role of Conference Chair! We thank her from the bottom of our hearts already!

We held a community meeting on January 31st in Montreal, Quebec, to share the news and to summon a brigade of fearless volunteers who will be dedicating their time over the next year to bringing together what will promise to be a very unique celebration of drama therapy in North America and abroad.

The second challenge concerns the visibility of drama therapy in Canada. There has been a great effort made in Quebec to transform the Quebec Art Therapy Association (AATQ) into a Creative Arts Therapies Association. This will provide a political platform for Drama Therapists working in Quebec and a precedent for other colleagues working in other provinces. This is another bold step towards securing licensure for creative arts therapists in Canada.

The AATQ will be hosting the second annual Creative Arts Therapies film festival amongst other exciting events as part of Creative Arts Therapies week: March 19-26th. It is inspiring to know that our work is being translated into the far-reaching medium of film. Check out www.aatq.org for more details.

Yehudit Silverman, RDT, professor in the Drama Therapy Department at Concordia University and the NADT Ethics chair, has launched

her new website which contains information on her approach to using myth and fairytale in therapy as well as information on her film: *The Story Within*. Check it out at: www.thestorywithin.ca.

In other news, the Creative Alternatives Playback Theatre Company, comprised of several Drama Therapists, performed in the Senate Chambers on Parliament Hill in the nation's capital early January. It was a rare occasion to translate abstract political narratives about leadership into heart felt images and stories of frustrated desires, timid hopes, and daring declarations. Who knows where else our craft will lead us ...

I wish you all the very best in your work and play.

Eastern Region

Laura Cone, RDT

Susan Clayton, RDT has found it necessary to step down as the Eastern Regional Representative. We want to thank Susan for her past service on the NADT Board of Directors. We would also like to welcome Laura Cone, RDT who will be stepping in as the new Eastern Regional Representative. Laura was past President of the TriState Chapter from 2003-2005 and has assisted on the Eastern Regional Conferences. Laura can be reached at: lauraC725@aol.com.

On January 7, Greta Schnee, RDT/BCT, Saphira Linden, RDT/BCT, Rose Pavlow, RDT, Naida Weisberg, RDT/BCT, and Travis Merrell,

RDT facilitated an all-day drama therapy workshop at the Simmons College School of Social Work. More than 25 students and faculty attended the workshop, which addressed a variety of drama therapy perspectives and applications, provided a theoretical and experiential understanding of 4 different drama therapy approaches. It was well received by both students and faculty.

What began out of a student support group has finally established itself in the structure of a new Regional Chapter - The New England Chapter of the NADT. This chapter will represent members from MA, ME, NH, RI, VT. Members in these

areas, if they haven't already, will be hearing from the new chapter board soon:

President: Marie Schick, RDT;
Vice-President: Travis Merrell, RDT;
Secretary: Lisa Merrell, RDT;
Treasurer: Dan Wiener, RDT/BCT;
Program Committee Chair: Greta Schnee, RDT/BCT.

Central Region

Deb Mier, RDT

As regional reports for this edition of Dramascope were due, many of us met in St. Paul, Minnesota for the Central Region Drama Therapy Conference (March 11 and 12). The conference coincided with Creative Arts Therapies week. We will have a full report about the conference for the next Dramascope issue. Many thanks to Nadya Trytan for organizing this exciting conference!

Lawrence, Kansas

Lanell Finneran, RDT/BCT and Christie Dobson coordinated a reading of Christopher Banner's play, *A Square Peg*, at the Bert Nash Community Mental Health Center. The play illustrates a young man's experiences growing up with what is later diagnosed as Asperger's Syndrome. His relationships with family, peers, co-workers, and others are exemplified throughout the play. This play is a great teaching tool and discussion starter about Asperger's Syndrome. About 30 people attended the reading and the author was present to assist in the discussion after the reading.

Manhattan, Kansas

Kansas State students went to the Masks of Transformation Conference at Southern Illinois University in Carbondale, Illinois, on October 8th and met a number of great mask makers, a lot of great Drama Therapists from the Central region and saw Carlos Rodriguez-Perez, RDT/BCT's presentation on masks.

Kansas State hosted a weekend workshop last November in the Therapeutic Spiral Model, led by

Kate Hudgins. Kansas State will also have an "Ethics in Action" weekend workshop April 21-23 led by Karen Drucker, Mimi Cox, and Karen Carnabucci.

Kansas State is also hosting two day-long workshops on Sandtray Therapy presented by Denise Filley. One was last October and the second on April 8.

Intensive courses for the summer have been scheduled. Sheila Rubin, RDT/BCT will be teaching a one-credit weekend course in Self Revelatory Performance June 9-11; Paula Patterson, RDT/BCT will be teaching a 3 credit course in Playback Theatre June 12-16; Sally Bailey, RDT/BCT will be teaching Principles of Drama Therapy (3 credits) June 19-21; and Kate Hudgins will be teaching a special Sociodrama course focused on working with a traumatized community (3 credits) June 26-30. It should be a very exciting month of June!

Sally Bailey, RDT/BCT presented "Stanislavsky for Better Personal Interactions" to the Kansas State Faculty in January at their annual Teaching Retreat, teaching professors how to communicate more clearly (and more positively) to students and colleagues through the use of intention. The workshop was based on techniques she learned from Akeyo Onoe, RDT at the NADT Conference last year. She has already been asked to come and teach "how to play with intention" to the Percussion Seminar in the Music Department and has had emails from faculty saying how they have successfully put Stanislavsky's intentions to use in their interactions in their own departments. The lesson: There are always ways of helping drama therapy sneak in the back-

door, if you know what to call it!

Salina, Kansas

Patrick Bihlmaier has recently received a grant for a new Drama Therapy Program at St. Francis Academy. The grant was awarded based on the pilot program Bihlmaier recently completed with young evacuees from Hurricane Katrina.

Mesopotamia, Ohio

Lori Yates, RDT reports: "I have started a mask making group and will begin renovating our Carriage House into a black box theater beginning the first of February. Playback Columbus is coming to Hopewell, OH to do a workshop/training on April 22, 2006. In addition, I have started a video drama therapy group. I have a Dance Therapist planning to do a three-month internship beginning in March, and Lisa Vana is coming to work in my drama therapy program beginning in April.

Six months ago, Azizi Marshall began working as the sole Therapeutic Recreation Specialist at The Youth Campus in Park Ridge, Illinois. During her tenure, she has been able to incorporate dance, music, art, drama, and writing into daily therapeutic recreational groups. The group is currently working on making a campus-wide music video. Kids who have been previously known for running away are staying on campus to write their own music, choreograph their own dances, and draw their own storyboards. A few of the harder to reach kids have started to work the program and are almost ready to get off of the campus and towards independent living. The kids have worked most extensively with activities that stem from their artwork or poetry, turning these pieces into plays that are performed on

the campus.

Ted Rubenstein, RDT reports that The Institute for Therapy Through the Arts (ITA) recently received a grant from Grant Healthcare to provide drama therapy services to families in a family counseling model. ITA is about to launch a study with Aleh, an organization in Israel that treats adults with autism. The study will explore the effectiveness of expressive arts therapy from a cross-cultural perspective. Additionally, ITA is getting ready to expand its inclusion program. This is a program in which special needs and mainstream kids work together to produce musicals.

Debra Mier, RDT has recently accepted a position as Program Director at Willow House, an organization that provides community-based supportive services throughout the Chicagoland area for children, teens, families, and communities who are coping with death and dying. The organization presently makes good use of creative arts modalities, and is excited to explore the use of drama therapy to meet the needs of group members. Deb hopes that current and future drama therapy students interested in the developing field of bereavement will see Willow House as a potential internship site.

Western Region

Bobbi Kidder, RDT/BCT

Hello from Grants Pass, Oregon, from your new Western Region Representative, Bobbi Kidder, RDT/BCT. We have a few selected pieces of information from our many hard-working Drama Therapists. If I missed you this time, please email me at bkidder@roguecc.edu in time to share your project in the next issue of Dramascope.

I'll lead with my news first. I had a wonderful experience teaching "Theatre for Conflict Resolution" for the inter-session at Kansas State University in early January. Sally Bailey, RDT/BCT is an excellent hostess, and I enjoyed seeing how the Drama Therapy program operates at KSU. My students were creative and always prepared; what a pleasure.

From Kim Cohn Wilks, RDT:

Starting in January 2006, Pre-Practicum students can gain experience with adults who are dually diagnosed with severe and persistent psychiatric disabilities and substance use disorders. Douglas Philip Cyr, RDT, Program Director of Bonita House Residential Treatment Program in Berkeley, California and Kim Cohn Wilks, RDT, staff Drama Therapist, are excited to begin a Drama Therapy Pre-Practicum program at Bonita House. Students will observe Developmental Transformations and drama therapy groups, as well as learn a vast amount of information related to Integrated Dual Diagnosis Treatment in a Social Rehabilitation milieu. Douglas and Kim welcome Emily Elarde of CIIS as the first Pre-Practicum student! For more information regarding the Pre-Practicum at Bonita House, Inc., please send a resume and cover letter expressing your interest to:

Douglas Cyr, RDT,
1410 Bonita Ave., Berkeley, CA 94709
Email: douglas@bonitahouse.org.

From Sheila Rubin, RDT/BCT:

Sheila continues to work at her full time private practice with offices in San Francisco and Berkeley. Her work combines marriage and family therapy, drama therapy and somatic work. She works with individuals, families, children, and groups.

Sheila continues to offer 10-week and weekend Life Stories/Self-Revelatory Performance Workshops.

Sheila is creating a series of weekend drama therapy trainings for additional clinical training in drama therapy or as alternative track training. Workshops include: Drama Therapy with Special Populations, Drama Therapy with children, Drama Therapy with Couples and Families, Drama Therapy and Addictions Drama Therapy and Eating Disorders, Drama Therapy with Elders, Drama Therapy with Individuals Please call for more information, (415) 820-3974.

Sheila also supervises MFT and RDT interns and is a BCT for alternative track students. She is teaching Clinical Case Seminar for the CIIS Drama Therapy Dept, and supervising psychology trainees at the JFK University Holistic Counseling Center.



Our Keynote Speaker: Robert Landy, RDT/BCT

by Melanie Trimble, RDT — 2006 Conference Program Committee Chair

When pulling together a conference contemplating our status as a profession – where we've been and where we want to be – it became clear that we should look internally for some thoughtful analysis. Too often we focus outward for inspiration and are drawn more and more into related professions. Why do we so often seek voices from theater or medical science to inspire us? Is it so necessary to go outside the field of drama therapy to return to play or symbolism? Is it necessary to reach toward medical science or psychology to identify ourselves and prove our efficacy? After some consideration of these questions, an obvious candidate for speaker came to mind.

I had the privilege of studying under Robert Landy, RDT/BCT at NYU during the 90s. I was surely a thorn in his side, agitating about something much of the time. I questioned our focus on working within mental health institutions or practices. I questioned the apparent lack of cultural diversity in our field. (Those who know me will be nodding at this point about my "problems with authority".) I dove into Role Theory, Sociodrama, Theater of the Oppressed and even an Art Therapy elective. I argued and debated and became sincerely worried (as thesis approval time approached) that I had created an antagonistic relationship with the head of the department. "Great job, Mel" I thought, "Will he be glad to be rid of me!" Of course, Robert is full of surprises. Through a series of conversations and exchanges, I realized that he had enjoyed the challenges and even appreciated them. I think many of us in the graduate programs of drama therapy wish for more time with the prominent theorists and practitioners with whom we study. Never was this wish stronger than when Robert's tolerance, even affinity, for the critical, idealistic novice became apparent to me – right on the eve of graduation!

Since those days, I have continued to acquire additional training – usually in mental health fields. I have added postgraduate work in trauma, field work in post disaster care, field work in community mental health with immigrants and refugees, investigative work into child maltreatment. Some would say I am not really a Drama Therapist since even in therapy sessions at work I sometimes choose a highly structured, highly cognitive, pencil and paper approach.

In talking with Robert about the conference theme, we both wondered about those who "leave" the field. We talked about the number

of members in the association. We wondered how many people from each graduating class are still practicing drama therapy after five or ten years. The picture was starting to sound grim. And once again, through critical debate, we became curious about the thought process for people out in the field. What does she require of herself – in training, in job description, in thought process – to consider herself a Drama Therapist? Would someone who has moved on to a solely administrative role in a clinical setting call himself a Drama Therapist? Why or why not? How do our self-perception and our perception of the field and its professionalism (or lack of it), influence how we introduce ourselves professionally?

Is there anyone else out there who delights in putting "Drama Therapist" in the profession blank on that little green immigration form in the airplane?

Clearly, the conference topic has resonance for some of us. Some have been thinking long and hard about how much to align with more than one profession, to hedge their bets. And why not? Does that make someone less of a Drama Therapist or does it simply mean that professional time gets split in two and a person is less active in both fields than they might be?

Robert Landy has been researching and writing in the field of drama therapy for a good long while. He's seen an awful lot of students come and go. He's collaborated with peers in our field, with professionals in other fields of psychotherapy and theater, and with students and new professionals. He has created basic drama therapy theories, taught them and then critically analyzed his own work. He has changed his theories as he learned from clinicians and students. He has recently been looking into the profession of drama therapy itself – and its status and future. There is a lot to talk about and we are all invited to the dialogue.

I'm thrilled that Robert has agreed to be our keynote speaker and I'm sure he'll challenge us. I can't wait and I look forward to seeing you all there – and hearing your thoughts!

Dual Diagnosis Dramatherapy

by Joanna Jaaniste - Sydney, Australia

Back in Australia after an exciting month in the USA, including a welcome experience at the NADT Bridges for Healing Conference, I am glad of the opportunity to write about my work here for Dramascope.

The four days with colleagues in Portland were particularly important for me because there are so few Dramatherapists in Australia. Robyn Bett has been running the Masters Course in Perth, Western Australia since 2003, but sadly, even this strong initiative will be put to rest in 2006 by a university administration which is placing financial constraints on the arts therapies and closing the course.

In Sydney I work mainly with mental health populations. My three-days-a-week government position is with patients in the hospital acute ward and with recovering clients in the community. Some time ago, I was asked by one of the case managers to run a group on Regenesi lines for people with co-morbid mental illness and substance abuse.

Regenesi is a non-government drug and alcohol rehabilitation day program where I had also run dramatherapy sessions one morning a week for three years. I had seen how successful their biographical work had been, based on a Dutch model called ARTA, which had excellent outcomes: between 53% and 60% abstinence as long as seven years after completing their rehabilitation. The main question participants ask themselves is Rogerian (1): Who am I really?

Through addiction circle, art therapy, dramatherapy, cooking, drumming and gardening, as well as individual counseling sessions, participants review their lives from their first memory to the present day, working with repeated patterns, relationships and the frequent abusive situations that lead to heavy substance use.

I had seen four clients with a dual diagnosis flourish in that program. My Case Manager colleague had attended an in-service training with Regenesi, so recognized its potential application to our mental health service.

After almost a full year of discussion with a working group of colleagues in both services, I began with five clients, all in mid-life, presenting an eleven-week program, two hours per week. For the first three sessions I used projective techniques so that participants, especially those with schizophrenia, did not become under-distanced or overwhelmed. All the clients registered their expectations and achievements in writing each session, and I used several pre- and post measures for substance use and self-esteem. Through their self-appraisal, particularly, I could judge whether the group was meeting their needs.

At the Bridges for Healing Conference, I gave a workshop on the session I might give on week three of an eleven-week program. I shared a developmental paradigm with the participants, not unlike Erikson's eight developmental stages (2). This was taken from Lievegoed's Seven-Year periods of life, and shows how the quality of life can deteriorate if the spirit of the person does not become more robust in the same ratio as the physical body becomes less so (3). It is quite important for this future fulfillment that clients pinpoint the time when they started to use substance.

At the conference, workshop participants substituted 'a stressful period' in their lives for the substance abuse time. Using a strategy taught by Phil Jones who trained me, altered by my colleague from Johannesburg, Kirsten Meyer, and then changed further by me to fit in with life-stages, I assist people to find out more about the questions they have which - will assist them to encounter their reasons for using.

The exercise is focused on a cherished object which was around at that time. Through partner work, and motivational interviewing where the participant is asked to become the object and speak about its owner, the crisis time is explored and a starting point discovered for work in the ensuing eight sessions. The role of the intrajected object serves to identify important information for the client around early substance use. This knowledge is then developed to uncover patterns of addiction which cover up the person they are truly becoming.

Participants in the conference workshop gave feedback on the safety of this exercise, leading to comfort in disclosure. They were able to perceive its relevance to this client group.

Outcomes for the clients here in Sydney have been excellent, with a majority lowering their intake. They have met with me one month after closure and then again six months later, and substance use levels are still falling. Of their own volition, they are now meeting for morning tea once a month to support and encourage one another and to act as mentors to members of a new group.

As I write the final lines of this brief article, I look forward to working with these individuals again in the coming weeks.

Please contact me at dramatherapy@ozemail.com.au if you would like to know more about the biographical dramatherapy work.

Rogers, C., (1961), *On Becoming a Person*, Houghton Mifflin Company, New York
 Erikson, M. (1977), *Childhood & Society*, Norton, New York
 Lievegoed, B. (1986), *Phases*, Sophia Books, London

Drama Therapists Go to Asia

by Bobbi Ausubel, RDT

Traveling to South Asia this year and offering drama therapy to a variety of groups in several countries turned out to be one of the highest points of my life; which has already had many highpoints since I am in my sixties. This “elder” passage in many of my contemporaries is often unexciting - haven’t we already seen and done so much? Asia pulled from me all my creativity and all my knowledge - way down to my tippy toes and the center of my gut. I felt constantly alive and fully used. So I recommend to you - open new doors for yourself. Immerse yourself in new cultures, help others who greatly need and desire skills in the process of emerging transformation, personally and politically. I encourage you - go to Asia and other areas of the world where our useful skills are not available. Add drama therapy to your repertoire of “what you do that’s exciting”. With the awesomeness of easy connection through the internet, it is accomplishable. Here’s my experience:

My trip got kicked off with attending in Bangkok, Thailand, the Association of Women’s Rights in International Development (AWID) conference along with 1,600 other gutsy, bold women and a few courageous men from every corner of the world. My daughter’s book, *That Takes Ovaries* (Random House, edited by Rivka Solomon) has led to her developing a model for girls’ and women’s empowerment based on storytelling. I attended the conference to present her work together with two women from India who also lead this work. So I was off to Asia for the conference – but why go so far for just a week? I sent out notices on various e-mail sites including NADT’s that I would be arriving in south Asia, and “did anyone want drama therapy or the Ovaries empowerment work?” The responses came in, more than I could attend to! Since they were all unknown entities, I spontaneously chose the ones that grabbed my heart or were along a geographic path I could travel most easily. For me, finding a way to participate politically helps me deal with the screams inside me that demand Justice in an inequitable world. Given the opportunities, I decided my main focus was working with Apne Aap, an Indian organization that works with women and girls caught in sex trafficking when they were so young and innocent. My focus is to help them speak out and tell their stories, despite the poverty, shame and harsh stigma the society damns them with. Now, some of these women will soon be able to speak out confidently and proudly and publicly before magistrates, police, the press, and the general public. More about that later.

So, I left out Bangladesh, Singapore and Japan. Next time.

I chose Taipei, Bangkok and several cities in India. First was the Chinese community of Taipei where Robin Hsiu-Chan Tu carefully and professionally organized and produced the three days of drama therapy at a very usable theater space. This was the one place that paid me. Annie was a great translator because she understood what I needed, being a somatic therapist herself, and eager to learn drama therapy. At the beginning, there was fear of the unknown. Soon, participants became exhilarated at an opportunity to “play” in the free forms of physical, sound and emotional warm-ups, and express themselves with fullness. The drama therapy form, new to them, was a GO. Early on the theme that rose was the great tension in the powerful mother-child relations, similar to ours, but, it felt different – HUGE - stifling, with great guilt, close and much pushing away, inability to communicate. The Taiwanese bonds are stronger and the cultural “promises” huge. The son/daughter is expected to totally care for the parent once the son/daughter is of marriageable age. The newly married couple lives with the son’s parents. The mother stops working or cooking. What a tremendous burden this becomes. However, The Mother, when she marries, totally gives up her personal life. She becomes ONLY “Mother” and “Wife”. Her prestige and esteem now come predominantly from her son’s and daughter’s accomplishments. Not her own. If she gives up her tightly held ties to her son/daughter, she loses her co-dependent identity, the only one she has. She faces the grey empty agony of being nobody. So The Mother holds tight, and she won’t let go. Since I did not understand much of their culture and their feelings, we explored; we chose someone to become The Mother. Each person then added a cultural expectation, a weight on the Mother. The Mother became heavily burdened with cultural expectations, none of which were for her own nurturing. Finally, The Mother lay crushed on the floor from the expectations of the culture. Surprisingly to me, participants cried for The Mother. In later improv they were playful, loving and caring with their Mothers, instead of the previous need to escape from them.

The Chinese participants were louder and more verbally expressive than the next group in Bangkok, Thailand. There, at the very idyllic green pond, in old Thai open buildings, was the Arsom Silp Institute of the Arts and Development which is creating a new graduate training center for expressive arts, one of the only or few that exist in Asia. There was a theater group in residence. The actors, mostly men, dropped into the inner world of feelings, an unknown world they were not familiar with. Together, we all discovered how Thai culture teaches one to mask facial expression. I offered the actors the opportunity with each structure we did, to do it as themselves, or as a way of exploring an acting role. Both ways worked. There was little awareness of psychology as we know it, of how and where their family of origin hurts came from and affected them. They role played personae's from their inner or outer conflicts, their young child selves, their imaginary spontaneous child selves, the "kind" parent who listens well, and so on. The "kind" parent that gave them freedom to be themselves, their spontaneous Self, surprised them. Because they are actors, they each did a final movement theater "showing" of what they learned in the workshop - in a form called Body Tales that I use often. They did it in movement and sound and almost no words, but so full! Beautifully, these trained actors revealed their descent into "horrors" and their emergence into expressiveness. They discovered something about their own "unconscious", their own free child, and reparented themselves!

Adisorn beautifully arranged the three-day drama therapy workshops and took good care of me in Asia as did the sponsors in all the Asian places I visited. It was easy to fall in love with him and all the creative sponsors and participants.

I gave one parenting workshop at the school and one for teachers in integrating drama into education (i.e. literacy). Next, in India, in amazingly varied communities, tribal and city, I helped staff tell the stories of the prostitutes and reframe and show how courageous the action in their stories showed them to be. Some of the prostitutes told their stories in dark hidden rooms, others were bold and outspoken. The stories were so amazingly different in each area of India. I taught the community leaders to encourage the stories to come out, and reframe the stories so that the women saw their courage. These were courageous women! This was the major part of my trip.

Because of my training with Omega Theater (Boston) in transpersonal drama therapy, the transpersonal approach wove in and out of my activities, as did my theater and political background. I would go back tomorrow. I hope to. See you there.

Cairo, a Potluck and Narradrama

from Stephen Snow, RDT/BCT's diary



Mosque of Mohammed Ali



Behman Psychiatric Hospital

Well, it's been an interesting semester, that's for sure. My September trip to Cairo — to the World Congress of Psychiatry — really turned out to be somewhat serendipitous. I wanted to go for two reasons. (1) I really wanted to reconnect with the culture of psychiatry. I had worked in psychiatric hospitals in New York City, from 1985 to 1992, and I really wanted to see how we, as Creative Arts Therapists, might best fit into the world of contemporary Psychiatry. What's happening? What are the big issues? What are the major foci of psychiatrists, today? So, I spent 5 days cooped up in the largest convention center I have ever been in with 5,000 psychiatrists from around the world. (2) My second underlying reason for wanting to make this long trip was to get a little real experience of Islamic culture. I was getting sick and tired of all the media hype and anti-Islamic propaganda (especially from the U.S.A). I wanted to get a feel of the real deal. Both my goals (1) and (2) were fulfilled. With the exception of the enormous onslaught of pharmaceutical company-advertisement and promotion (billions \$\$\$\$ there!), the World Congress of Psychiatry turned out to be most enjoyable. I attended excellent sessions on Psychiatry and War Trauma, Psychiatry, Creativity and Madness, Psychiatry and the Learning Disabled, and Stigma. (I met a lovely lady with schizophrenia who has become an advocate for the persons with mental health disabilities and recently toured Great Britain with a play on that subject.)

So, I stayed 5 days in Cairo proper and then moved out into the desert for another 5 days, as the guest of Behman Psychiatric Hospital. My hosts there could not have been more gracious. Behman is a kind of oasis in the desert, on the outskirts of Cairo. It is famous for its psychiatric care in the Middle East. While there, I spent a day touring mosques in Cairo itself. Behman was kind enough to provide me with a driver, Mufti, of whom I became very fond.

The mosques in Cairo are very beautiful. I hired a guide to take me around, who ironically, was Coptic Christian, but very knowledgeable about the mosques. Egypt is, of course, steeped in Islamic culture, boasting the oldest mosque in the Middle East. The hospitality I received from many Muslim persons in Cairo was remarkable, and I have many wonderful memories of my brief stay there. Oh yes, and the serendipity ... I was surprised, I would almost say shocked, by the amount of interest in my Drama Therapy work. I gave my first power point presentation at the World Congress and was subsequently invited to give lectures and workshops at another psychiatric hospital. I gave a workshop in Sociodrama at Behman (Sociodrama was really fascinat-

ing to do in another culture), and then I gave another Drama Therapy workshop at Rakahwy Hospital for 26 young Psychiatrists. A couple of the latter even expressed interest in our graduate program. I was touched by the very humanistic approach to psychiatry, which I understand was inspired by the mentor to all these young psychiatrists, Dr. Rakahwy, himself. They already employ Dance Movement Therapy and Psychodrama and are very interested in the Creative Arts Therapies. I was informally invited to return. So. maybe, next year...

Back in Montreal - what a wonderful drama therapy potluck we had on Thursday, November 3rd! About 40 graduates, present students and faculty showed up. The banquet was delicious, but equally delicious was to see the drama therapy community really connecting. Some of the graduates are doing very exciting work and they were able to share this in intimate discussions with their younger colleagues. Announcements were made in regards to the potential of founding a Quebec Creative Arts Therapies Association (based on the Art Therapy Association here, AATQ, that has been in existence for many years); the possibility of having the National Association for Drama Therapy conference in Montreal, in August 2007 (the 10th Anniversary of our Drama Therapy Program!); and the events for the upcoming Creative Arts Therapies Week, March 18th to 25th, 2006. A good time was had by all. The Department chipped in for wine and beverages. It was an important event for our still pioneering field and I hope it will become an annual event.

The "guest of honor" was Pamela Dunne, RDT/BCT. Pam is a truly extraordinary Drama Therapist from California. She has a Doctorate in Theatre and another in Psychology, and she has traveled all over the globe presenting her very dynamic synthesis of drama therapy and narrative therapy, which she calls Narradrama. For the conclusion of the potluck, she gave a lovely and very poetic talk on her work in this area, beginning with the deep love of story that her mother had instilled in her. In her power point presentation, Pam shared several case studies in this work and a little bit of how she works at her institute, The Drama Therapy Institute of Los Angeles.

In regards to my recent trip to the World Congress of Psychiatry in Cairo, I would like to thank three people for their support: Dr. Frederick Lowy, President Emeritus of Concordia University; Christopher Jackson, former Dean, Faculty of Fine Arts; and Lenore Vosberg, MSW, Executive Director of The Centre for the Arts in Human Development. I deeply appreciate their support and encouragement.

Student Slate: Alternative Training

Sarah Ratliff - sarahbarak35@hotmail.com

Many people may wonder why aspiring Drama Therapists would choose to attend Kansas State University. After all, it is not as if the state of Kansas is full of Drama Therapists. In fact, many people that we encounter here at K-State think that Drama Therapists do therapy for actors. However, the Alternative Training Program here gives the drama therapy student the sense that they really are contributing to the field of drama therapy.

Because there aren't as many opportunities here in Manhattan, KS, as there are in New York City or San Francisco, we have to start paving the way for ourselves from the very beginning. It is challenging and exciting. We are slowly converting people in our area to drama therapy.

Both first and second year students have had the opportunity this year to participate in a variety of internships. Several of us work with Sally Bailey, RDT/BCT at Barrier-Free Theatre, which is a theatre troupe for adults with developmental and physical disabilities that uses improvisation to create a play. Another student works with at-risk youth in Lawrence, KS, and yet another has been working with adolescent boys in Salina, KS, who were displaced by Hurricane Katrina. Two students also began a new internship using drama to teach behavioral and social skills to adults who have developmental disabilities. And one student is working on setting up a drama therapy group with recently returned soldiers suffering from PTSD.

The opportunities are endless.

Kansas is a state of growth. There are farms everywhere, and we are farmers. But we aren't planting corn; we are planting seeds of faith in the field of drama therapy. We are the pioneers in our area, and when we leave this program and scatter to other states, we will again be pioneers.

Our program may be small, but it is not lacking in talent, drive, or dedication.

Student Slate: CIIS

Leslie Davidson

Many changes and transitions are happening with the CIIS Drama Therapy Program and the Northern California chapter of NADT. The CIIS Drama Therapy Program is in search of new core faculty members and the NADT chapter has been in search of a new President.

The newest cohort at CIIS has gifted us with yet another excellent addition to the field of Drama Therapists - bringing us men and women from many parts of the nation and the world. The first year cohort is blessed with a unique and diverse background of experiences in the worlds of theater, performance, psychology, and human service work.

This past Fall, the California Chapter of NADT held its first Drama Therapy Practicum Fair. This fair brought drama therapy students together with working Drama Therapists to help students on their journeys in search of practicum sites. During the fair, representatives from each of the drama therapy practicum sites described the nature of their work, the clients they worked with, and the practicum responsibilities. After the descriptions there was an open dialogue where students could ask questions and obtain further information about the sites of their interest. The fair was quite informative and successful and in some cases created instant connections!

Overall, the fair greatly helped many students discover the perfect fits for their pre-practicum and practicum sites. We hope to continue this tradition each year.

Student Slate: NYU

Mary DeBastiani

The fall semester has come and gone and now the students at NYU are preparing for the excitement of the spring term. The first year students are anxiously awaiting their first drama therapy experience with clients, as they will be attending FECS for several weeks for their Drama Therapy for Clinical Populations class. Each student will have the opportunity to work individually with a client under the supervision of Sara McMullan. The Second year students,

on the other hand, are rifling through texts and references and attempting to begin their long and arduous journey toward a Master's thesis.

A few first and second year students have planned a spring break they will never forget. Several drama therapy students have registered for the Cross Cultural Counseling class, which will be held in New Orleans during spring break. Ceyli Delgadillo, Cora Goldfarb, Samantha Pellar, Katherine Prudente, and Megan Rees will be interviewing victims of Hurricane Katrina, writing case studies, working with children through the Children's Health Fund, and attending panel discussions with government agency officials, volunteer organizations, and Mayor Nagin. Upon completion of the experience, there is a possibility of publishing the information they gather.

In other news, co-leaders Robert Landy, RDT/BCT and Emily Nash conducted two Drama Therapy Workshops, which emphasized healing through drama therapy and group process. The first workshop focused on uncovering and exploring life stories through drama therapy. Participants in the second workshop explored personal and collective stories of loss and work toward transforming them into stories and acts of renewal.

Finally, the Drama Therapy Department held an alumni reception on Saturday, March 4th where the newly created video "*Three Approaches to Drama Therapy*" was previewed for the first time.

We would also like to take this opportunity to connect with previous students who may not have completed their coursework. If you began the program and left for various reasons, we would like you back!

We do request that all NYU alumni please send their current contact information to nyudramatherapy@yahoo.com if they have not done so already.

If you have any questions regarding the program at NYU, you can contact Mary DeBastiani at nyudramatherapy@yahoo.com or (212) 998-5402.

In Memorium

Dr. **Roger**Altenberg

— one of the founders of NADT, passed away on October 12th, 2005.

A memorial service was held in Santa Cruz, California on November 15th.

For more i

NADT Members Remember Roger Altenberg

Roger Altenberg was considered a pioneer in the field of drama therapy. Through his efforts, California State University, Los Angeles became one of the first universities to offer classes in this area. When I arrived at California State University in 1974, I met Roger Altenberg and became a part of the therapeutic drama program he had established. This program continued to grow and develop while he was a Professor there and continued after his retirement. Roger Altenberg was highly respected by the students and other colleagues and he inspired many students to pursue the field of drama therapy. Roger Altenberg continued to give of his time and expertise to this growing field. Roger Altenberg needs to be honored as making a major contribution to the field of drama therapy both nationally and internationally.

— *Pam Dunne, RDT/BCT*

Roger Altenberg was indeed an important and wonderful contributor to our beginnings. He was a mature, relaxed, knowledgeable, and gentle person whose sense of humor helped myself and most others overcome our periodic moments of anxiety and imbalance during those days. He was a steady, friendly presence, tolerant of our soapboxes and speeches, supportive of our visions. His humility and goodwill will always be remembered. — *David Read Johnson, RDT/BCT*

Roger Altenberg was my original contact about drama therapy and my teacher and mentor at Cal State L.A. for my M.A. in Drama Therapy in 1983. He inspired me to take a chance on this emerging field, and he had a gift for making people feel that their contributions were valuable.

— *Bobbi Kidder, RDT/BCT*

I was saddened to hear of Roger Altenberg's passing. It was many years ago he, my former husband, Dr. Michael Gregoric, and I were in constant communication as NADT was envisioned and formed. Mike and I had developed a Master's program in Sociodrama at the University of CT-Storrs in the 1970's.

Roger was a wonderful collaborator, and an inspiration to the process. He was always available and open to new ideas and was able to participate in what was often a rather heated debate about what the organization should be. Mike and I enjoyed our conversations with him outside the meetings. He was a fine man.

I think we too often forget those who came before us, inspired us, and helped us find the way. Roger deserves our recognition and our gratitude. His contributions will not be forgotten, especially by those of us who had the privilege of working with him.

— *Linda Gregoric Cook, RDT/BCT*

How sorry I am to hear about Roger's death. After all these years, no one I've spoken to has known of his whereabouts. I hope he lived his final years with the harmony he sustained in his life.

Roger is one of the group of us regarded as the founders of the National Association for Drama Therapy in the USA. We served together for a number of years on the Board of Directors, with meetings in New York City pulling us from across the nation. My enduring memories of Roger are as a mediator, patient listener, and thoughtful contributor. He had strong ideas, but presented them always in a way which allowed others to identify the ideas within themselves.

I don't ever remember seeing him ruffled. He avoided gossip, and sought resolution of other's arguments. And be assured our Board meetings were filled with temperament needing his temperance. A gentle man, a human being committed to creative approaches to other's healing. Yet he never seemed stern; his smile was warm and open to each of us.

It's an honor to be included in the remembrance, really the "celebration" of a man who influenced all of us to dare be visionaries, maintaining our integrity as he modeled its meaning. — *Rosilyn Wilder, RDT/BCT*

In Memorium

Dr. **Nellie McCaslin** (1914-2005)

— influenced and inspired generations of artists and teachers both nationally and internationally in creative drama and theatre for young audiences.

A special day-long series of events was held at NYU to pay tribute and celebrate her life and work on Saturday, March 4, 2005.

NADT Members Remember Nellie McCaslin

Nellie McCaslin was my dear mentor and a great force in the field of creative dramatics. Though tiny, she was a strong personality, a great teacher and a wonderful mentor. She still performed summer theatre into her nineties and continued her teaching at NYU. I was almost convinced she would live forever, and I will always cherish her for her ability to believe in me and get me to believe in myself - I am sure she did this for countless students through her many decades of teaching. What a remarkable human being! My life was blessed by her presence.

— *Sherry Reiter, RDT/BCT*

I returned from a recent vacation and received a call from a friend who informed me that Dr. Nellie McCaslin had died on February 28th, 2005. For those of you who didn't know Nellie, she was a professor in the Theater in Education Program at NYU and an incredible advocate for the arts in education. Nellie was the author of several books, one of which led me to the drama therapy field, *"Creative Drama in the Classroom."* At 90 years old, Nellie was still performing, writing and teaching. I was honored to take her classes on children's theater at NYU and have the opportunity to work with her in several other capacities after graduating. Her remarkable energy and passion will be remembered by many, and certainly missed by those who knew her.

— *Kristin Long, RDT/BCT*

I also knew Nellie and wanted to acknowledge her support to us when the NADT was just forming. In a world full of naysayers and competitive spirits, Nellie was encouraging, joyous, curious, and playful. She attended a number of our initial meetings and workshops, helping our little group of drama therapists begin. She will be missed, I know, by all who knew her. — *David Read Johnson, RDT/BCT*

It is from Kristin Long that I really learned of Nellie McCaslin's demise. All I'd heard prior to that was one sentence, muffled, on my machine, "you know about Nellie." My thought was that she must be doing another children's theatre play in Virginia. (She acted during summers probably until age 88.) Nellie was a remarkable person. She didn't just write several books, it was, I believe, more than twelve, plus innumerable articles. And what I still find amazing is that she hand wrote them, then gave her pages to a typist. She was the Assistant Dean under Herb London at the Gallatin Division, NYU before we became a School of Individualized Learning. She brought me onto the faculty in 1979. Believe it! And she served on my doctoral committee and really defended me during the thesis defense against the narrow thinking of clinical psychologists. (And that took some doing.)

But more than that, I've known her as a long time friend, and organizational peer for CTA - Childrens Theatre Association, I think we called it then. We've shared a deep devotion to the arts in education. She's ever been open to new ideas, embraced concepts of the therapeutic uses of drama and included this dimension in one of her book's later revisions. She was never fixed in her opinions, always humane, caring, and insightful with a profound understanding of issues of social justice. Her advisees and students have always and still do, adore her. As do her friends and associates. She has the distinction at NYU of having retired three times. I helped organized the one from Gallatin - into which past students poured from across the country. She was irreplaceable and always brought back by the Swortzels "for one more term," and another and another.

Although we were unable to meet during the past two-three years, except on a colloquium for Kitty Kirby (and that's a special story in itself!) and lunch out, looking at her was to see someone who could never age, her creativity, her sense of the adventure of life, kept her ever young and vital.

May we sustain her in our lives and behaviors as artists, as dramatists, as educators, and as drama therapists, ever questioning ourselves as to whether we are living up to her standards. I understand there will be a memorial in April. Rather it should be a celebration that a Nellie McCaslin has lived in our times, in our world.

— *Rosilyn Wilder, RDT/BCT*

In Memorium

Dr. **Rosilyn Lieberman Wilder**, RDT/BCT

— of Montclair, NJ, died on Thursday, April 7, 2006 at age 81 in her home.

In January 2006, Dr. Wilder opted to discontinue medical care, ceased to take prescription medications, surrounded herself with love and laughter, and embraced death with the same creativity and full throttle participation with which she'd lived her life, wearing her red hat with purple feathers. Of particular note is the fact that her two daughters, along with dozens of friends and family members from Montclair and as far away as Oregon, formed a Care Circle for her based on the book *Share the Care*, and took turns taking care of her during her final months of life.

Dr. Wilder was originally a stage actress on and off-Broadway. She became an acting coach and director, and then an educator, author, and playwright. In addition to innumerable critical essays, book reviews, national magazine articles, features for arts press, children's theatre scripts, and dramatized folklore scripts, she authored *A Space Where Anything Can Happen*; *Creative Arts with Old Adults*; *Drama Therapy with Older Adults*; *Come, Step Into my Life*; *Expressive Arts with Elders*; and *The Lifestory Re-Play Circle*.

Dr. Wilder was an Adjunct Professor at: New York University's Gallatin School for 25 years, Hunter College, Fairleigh Dickinson University, Montclair State University, and the Fashion Institute of Technology. Her presentations internationally as keynote speaker and workshop leader include organizations such as New Jersey Arts Council, Morris County Art Council, Essex County Arts Council, Rutgers University, Paterson State University, Conference on Aging, American Society on Aging, National Association for Drama Therapy, and the National Creative Arts Therapies Association.

Co-founder of The National Association for Drama Therapy and Founder/Director of Encomium Arts Consultants and Director for Autumn Stages, an older adult improvisational lifestory theatre, Dr. Wilder received grants from the Ford Foundation and NJ State Department of Education, to name a few. Awards include the Gertrude Shattner Award from NADT; the New Jersey Outstanding Woman in the Arts Award; Essex County Leadership in the Arts Award; MERC Award for Educational Excellence; National American Theatre Association: Drama for Human Awareness Award; Governor's Volunteer Award; New Jersey Education Association: Innovation in Education award; New Jersey Society on Aging: Fameghetti Award for Innovation; New York

State Society on Aging: Arts in the Service of the Elderly award; and Women's International League for Peace and Freedom: Woman of the Year award.

Ms. Wilder was predeceased by her husband, award-winning journalist and sculptor Ben Lieberman. She is survived by her two daughters, NYC/CT-based violinist, singer, composer, and author Julie Lyonn Lieberman, and Los Angeles celebrity vocal coach, author, and singer Jeannie Deva.

Memorial donations can be made to Saint Barnabus Hospice and Palliative Care Center, Saint Barnabus Hospice and Palliative Care, 95 Old Short Hills Road, 1st floor, West Orange, New Jersey 07052.

My Dear Friend, Rosilyn

by Naida Weisberg, RDT/BCT

As far back as the '60s, in the Children's Theatre Association, division of ATAA, Roz was a delectable part of my life with her dancer's carriage, red hair and blue, blue eyes. Actually our lives were oft entwined for about 40 years; and as many of you know, besides her other numerous accomplishments, she and I collaborated with much joy on two books, one published in 1985 and the other in 2001.

We met to work, and play, in towns convenient to us: Providence, Woods Hole, MA, Montclair, Lenox, MA, Washington, CT and a motel in Fairfield where the electricity went off for four hours one night and we stumbled, giggling and terrified back to our room. In Woods Hole, we called the police because "there was a burglar on the roof." It turned out to be an albino raccoon and the fire department coaxed it down. At our run-down, charming inn in Washington, CT, Roz arrived looking beat after a full day's work. She pulled a chair into a corner with her back to me and after ten minutes of meditation, *voilà!* she was a new woman. In sister-in-law Olga's New York apartment, Roz's musician daughters Julie and Jeannie gave us backrubs as we labored over our index.

We required snacks. Our standard was healthy rabbit food like carrots and celery (that's Roz) and fat food like Toll House cookies (that's me). Like kids who knew what was coming and couldn't wait, we hauled out our refreshments early. We were intimately familiar with each other's tote bags. And we laughed, a lot.

In the Stockbridge, MA library there was a black and white cat permanently settled on our writing materials. My husband, Al, took a picture of the three of us: Roz, cat, and me that I love. Nearby in Lenox, where they owned a summer cottage, Roz's sculptor husband Ben would be waiting, and we'd often picnic, then go on to Tanglewood for a perfect evening. Lovely times.

So let me put it this way. My telephone answering machine saves messages for 30 days then 20, 10, 5 and no more. A few days ago Roz's voice vanished. Of course I knew it would happen, but it was such a shock. How could I have made it last longer? She called one day when I was out, just after my visit with her in New Jersey, and she reas-

sured me, "We won't be able to compare notes and ideas the way we always have, or laugh about a lot of things, but you listen and you'll hear me. Let's face it; I've been fortunate. My life has been blessed in so many ways, and I didn't want to end it hooked up to machines." So she chose to leave this world surrounded by her loving family and friends, including a group of earthly saints from the Care Circle, and at the end, Hospice. She NEVER lost her intellectual and emotional vitality, nor her incredible capacity for making others feel good, even as she lay abed. For our visit, she asked her daughter to buy us scones and berries and clotted cream. "We're going to have an English tea," she told me on the phone, and we did, on our trays.

I don't want to forget to mention that during that afternoon Roz showed me a copy of an oral history she'd taken from a woman in her building, a refugee of WWII. The two of them had become good friends, each doing for the other; yet what was so amazing about the story was that this woman entrusted Roz with details of an agonizing part of her life her only son never knew about, had never heard.

There was a "celebration of her life" party I couldn't attend. About 40 people were there, including Hospice. Sitting in her wheelchair, beautiful scarf around her neck, broad brimmed hat and flowery kimono, for a finale Roz spotlighted each one with a touching sentiment. Can you see her; can you believe it? If you were privileged as I to know this extraordinary, talented woman of infinite creative ability, you are shaking your heads, "Yes."

I'm listening, Roz...

Creating Drama Therapy

by Nancy Sondag, RDT/BCT - Membership Chair

I remember when I thought I had created drama therapy. I had a B.S in elementary education and a background in theatre and years of experience using theatre in education. Then AIDS hit New York, and I realized my next calling was in the hospitals of New York City. Fortunately, at this time I met Pat Sternberg, RDT/BCT and she introduced me to NADT and the Alternative Training Program and became my mentor while I took her drama therapy courses at Hunter College and mapped out a professional career.

Now as NADT Membership Chair, I have had the opportunity to talk with many drama therapists who also at one time believed that they had created drama therapy. Some of them had the good fortune to meet a drama therapist who guided and encouraged them. Many of the newer members found out about drama therapy by googling it on the web. And thanks to the talent of Sue Leo, our office manager, they arrived at www.NADT.org and were provided with the information to move ahead in their pursuits.

The amazing thing is that we all did create drama therapy. We continue to create drama therapy. Our work is alive and spontaneous and freshly created each day. Fortunately, we have each other. We have an organization built on our collective talents and an ever-expanding body of knowledge. We have amazing teachers and mentors. We have professional standards and required educational requirements for credentialing. We have a code of ethics. We have regional chapters, a board of directors, committees, a website, newsletter, listserv and regional and national conferences. We can study drama therapy at universities and institutes. And we do beautiful, amazing work.

I want us to keep growing. I want to share this organization with anyone who thinks he has created drama therapy or wants to create drama therapy. As I write this, NADT has 528 members. Of those members, 192 are Registered Drama Therapists and 61 of those RDTs are also Board Certified Trainers (BCTs). I would like to double membership in the next two years. I would like to see more chapters form and for each chapter to become a hub of creativity and support for its area. I would like each member to invite to a meeting or conference, a colleague, student or friend who believes he has created drama therapy. We could present at schools, community groups and colleges, supervise interns, mentor new therapists, encourage other professionals who are using drama in education, recreation or training.

I value the professionalism, creativity and experience of my fellow drama therapists. Please nurture your own passion and creativity. Seek out and support others in your field. Renew your membership and registry and share the riches of the organization at chapter meetings and conferences.

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New York University is one of two academic programs in the United States leading to a Master of Arts degree in Drama Therapy. The program attracts students with backgrounds in theatre performance and education, in psychology and related fields. Students come from diverse cultural and academic backgrounds to study and apprentice with leading professionals in the creative arts therapies. Classes are small and instruction individualized.

The New York metropolitan area offers rich opportunities for clinical internships in hospitals and shelters, drug rehabilitation centers, prisons, and special facilities for the homeless, elderly, developmentally disabled, and the terminally ill, among others. Although drama therapy training is eclectic, one primary philosophy at New York University is that healing occurs as clients are able to create an effective system of integrated roles and learn to live with the many contradictions among them.

The Master of Arts degree program, licensed by the State of New York in 2005, requires 48 points for completion, including course work in drama therapy, theatre, counseling psychology, and related creative arts therapies. All students are required to complete fieldwork and a 780-hour internship with two different populations in selected clinical facilities. A master's thesis is required. The drama therapy courses include experiential as well as theoretical work in such areas as projective techniques and psychodrama.

For general inquiries, please contact the Drama Therapy office
at 212-998-5402 or mydramatherapy@yahoo.com

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Drama Therapy Fund News

Submitted by Sally Bailey, RDT/BCT - Drama Therapy Fund Treasurer

Most recent grants from the Drama Therapy Fund:

Professional Research Grant – Barbara Bornmann, RDT
Employment Enhancement Grant – Marie Schick, RDT

Upcoming grants and scholarship deadlines:

Scholarships to the 2006 NADT Annual Conference – May 1

Open to students, young professionals, and drama therapists with financial need. The scholarship pays for the conference registration fee for 3 days. Recipients must be able to finance travel and accommodations themselves.

Graduate Research Grant (up to \$300) – May 1

Open to graduate students (masters or doctoral level) doing a research project who need help with expenses directly relating to the research.

Spring Employment Enhancement Grant (up to \$500) – May 15

Open to RDTs working to establish a new program or demonstrate drama therapy to potential employers. Money can be used for supplies and transportation.

Graduate Student Research Award (up to \$1,000) – September 1

For a research thesis or dissertation successfully defended between Sept 1, 2005 and August 31, 2006.

For more information on these scholarships, submission criteria, and other funding opportunities, go to www.dramatherapyfund.org

The Fund sponsored its first Silent Auction at the 2005 NADT Conference. The most popular items were the masks that members donated. We also offered autographed books and a set of ceramic candles. If you would like to donate an item to this year's Silent Auction at the 2006 Conference at Rutgers University, contact Sally Bailey at sdbailey@ksu.edu.

The Fund still has DVDs of Paula Kingwill's documentary on *Drama Therapy in South Africa: Tending the Saplings*. If you donate \$100 toward the production of a second documentary which Paula is currently working on, you will receive a free copy of "Tending the Saplings." For more information, contact sdbailey@ksu.edu.

Actor Brian Hathaway has launched a line of clothing for men and women based on the designs for the upcoming Broadway revival of *Abie's Irish Rose*. Because he has been so impressed with the work that his drama therapy friends have been doing in New York, he has pledged to dedicate 5% of his proceeds to benefit the Drama Therapy Fund. The DT Fund is very grateful for his generosity and proud that the stellar work of our fellow Drama Therapists has inspired this offer!

The Drama Therapy Fund can only be as generous as its donors (YOU!) Donations to the Drama Therapy Fund are tax-deductible charitable contributions as allowable by law. A donation letter was sent out at the beginning of January, but you can donate at any time. Donation forms are on our website. You can even add a donation to your membership renewal form in April. Last year we were gifted with \$8,000 by individuals and family foundations. We can continue to offer scholarships, grants, and awards if we continue growing our donor base.

Please consider making a contribution today.

Board Certified Trainers

NADT Board Certified Trainers approved as mentors for alternative training students:

Pam Dunne, RDT/BCT
The Drama Therapy Institute of Los Angeles
1315 Westwood Blvd
Los Angeles, CA 90024
310-226-2865
email: pamdunnedtila@mac.com
www.dramatherapyinstitutela.com

Renee Emunah, RDT/BCT
Director, Drama Therapy Program at CIIS
1453 Mission St. San Francisco, CA 94103
Email: remunah@ciis.edu
415-575-6231

Kim Galway, RDT/BCT
631-348-2142
Email: kcgalloway@aol.com

Sylvia Israel, RDT/BCT
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1924 Fourth Street
San Rafael, CA 94901
415-454-7308
email: sylvia@imaginecenter.net
www.imaginecenter.net

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Email: warrenmc@wans.net

Sara McMullian, RDT/BCT
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www.liseporter.com

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Petie Subin, RDT/BCT
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Email: zubin4@worldnet.att.net

Armand Volkas, RDT/BCT
Director, The Living Arts Counseling Center
4000 Broadway, Suite 4
Oakland, CA 94611
Email: avolkas@aol.com
website: www.livingartscenter.org

Note: This is not the complete list of Board Certified Trainers. The BCTs listed here responded to a request for names of people who wanted to be listed in Dramascope. For a complete list of BCTs, see the NADT directory. If you are a BCT and you would like to be listed in Dramascope, please send your name and contact information to the Dramascope Editor at: nadtdramascope@yahoo.com or 651-697-7325.

Calendar of Events

Events listed on the calendar of events have not been reviewed and approved by the NADT Education committee.

Please note that this listing is a service to members and is not intended to imply NADT endorsement of any course, workshop or program. NADT recommends that students review the credentials of the workshop/course presenters prior to attending the course. To have your event listed on this calendar, please send an email to nadtdramascope@yahoo.com with "Calendar of events" in the subject line.

June 2006

June 9-10: Drama and the Adolescent Journey. Taught by Linda Nelson, RDT at University of Wyoming, Laramie campus. Contact person: Sara Solis (307) 766-2366, email: ssolis@uwyo.edu.

June 9-10: Self-Revelatory Performance. Taught by Sheila Rubin, RDT/BCT through Kansas State University. For more information contact Sally Bailey at sdbailey@ksu.edu or 785-532-6780.

June 12-16: Theory and practice of Playback Theatre as a therapeutic and educational modality for use in drama therapy and community organizing. Taught by Paula Patterson, RDT/BCT through Kansas State University. For more information contact Sally Bailey, RDT/BCT at sdbailey@ksu.edu or 785-532-6780.

June 19-23: Principles of Drama Therapy. Taught by Sally Bailey, RDT/BCT through Kansas State University. For more information contact sdbailey@ksu.edu or 785-532-6780.

June 26-30: Theory and practice of Sociodrama as a therapeutic and educational modality for use in drama therapy. Taught by Kate Hudgins through Kansas State University. For more information contact Sally Bailey, RDT/BCT at sdbailey@ksu.edu or 785-532-6780.

July 2006

Narradrama workshop in Prague. Taught by Pam Dunne, RDT/BCT. For more information contact the Drama Therapy Institute in Los Angeles 310-226-2865.

July 7-8: Creative Dramatics for Helping Professionals Taught by Bobbi Kidder, RDT/BCT at University of Wyoming/Casper College, Wyoming. Contact person: Renee Woodward (307) 268-2400, email: woodward@uwyo.edu

August 2006

August 10-13: Annual NADT Conference in New Brunswick, NJ. Theme: Places! Taking Our Place: Drama Therapy and Professional Standing. Visit www.nadt.org for more information.

October 2006

October 7-9: International Conference of Creative Arts Therapies in Tokyo, Japan. For more information contact: stephanielbrooke@aol.com or www.stephanielbrooke.com.

October 19-20: American Dance Therapy Association Annual Conference in Long Beach, California. Theme: 40 and Fabulous! Choreographing Collaboration. For more information go to www.adta.org or call 410-997-4040.

November 2006

November 15-18: American Art Therapy Annual Conference in New Orleans, Louisiana. Theme: Reaching Out and Rebuilding Our Communities. For more information visit www.arttherapy.org.

November 15-19: American Music Therapy Association Annual conference in Kansas City, MO. Theme: A Wellspring of Innovation in Music Therapy.

Dramascope

The Newsletter by and for Members of the National Association for Drama Therapy



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Places!

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