NAPT Executive Committee
(2005-2007)
President
Perie Longo
Vice-Presidents
Diane Allerdyce (Conferences)
Mary Caprio (Membership)
Robert Carroll (Institutional Development)
Recording Secretary
Geri Chavis
Corresponding Secretary
Ted Bowman
Treasurer
Richard Rosenfield
Ethics & By-Laws Chair
Leia Francisco
Journal of Poetry Therapy Editor
Nick Mazza
Publications Chair
Karen vanMeenen
NAPT Board Members
Barbara Bethea (Diversity)
Margaret Blanchard
Richard Brown
Ann Bracken (Praise of Muses)
Jack Coulehan
Maria Mazziotti Gillan
Patricia Hampl
Edward Hirsch
Jane Hirshfield
David Read Johnson
Shaun McNiff
Gregory Orr
Grace Paley
Linda Pastan
James Pennebaker
Luis J. Rodriguez
Myra Sklarew
Henry Taylor
A Praise of Muses
Jennifer Bosveld
Michael Dennis Browne
Rafael Campo
Michael Collier
Jack Coulehan
Maria Mazziotti Gillan
Patricia Hampl
Edward Hirsch
Jane Hirshfield
David Read Johnson
Shaun McNiff
Gregory Orr
Grace Paley
Linda Pastan
James Pennebaker
Luis J. Rodriguez
Myra Sklarew
Henry Taylor

Full Circle: An Interview with Lawson Fusao Inada

Lawson Inada, NAPT’s Keynote Poet for this year’s conference, is Oregon’s first Poet Laureate since William Stafford retired from the post in 1989. Lawson is currently Professor Emeritus at Southern Oregon State College in Ashland where he has been a professor of writing since 1966. Inada, a third generation Japanese American who spent part of his childhood at several internment camps during World War II, authored Legends from Camp (1993), which author Leslie Marmon Silko declared, “a veritable symphony you must not miss!” Lawson is the author of Drawing the Line (1997) and other books of poetry, as well as the editor of Only What We Could Carry: The Japanese American Internment Experience (2000). He has been hailed as “a poet-musician in the tradition of Walt Whitman,” and his writing has been greatly influenced by jazz. He is considered by many to be the father of Asian American literature.

On a rare, snowy day in Portland, Oregon, I spoke with Lawson on the phone and the interview process unfolded somewhere between questions and answers and the spontaneous flow of his thoughts, like jazz.

Richard Brown: In Legends from Camp you tell the story of meeting Billie Holiday and how that meeting started you writing poetry. How was that?

Lawson Inada: It just happened. I liked jazz, went to a show, met Billie Holiday outside the show and got her autograph. Something was awakened in me. A spark. I was 18 and started writing poetry. For me, poetry was something tangible.

(Continued on page 5)
Welcome to the latest edition of *The Museletter*. This issue includes interviews with Lawson Inada and Kim Stafford, this year’s conference Keynote Poet and Keynote Speaker, respectively. And there is much more inside to entice you to join us at the 2007 NAPT conference in Portland, Oregon. These pages contain details of the varied and unique conference presentations and events that will inspire all of us to head to the beautiful Pacific Northwest this April.

Enjoy this issue and make your plans to join us in Portland, where we will indeed expand our personal and poetic frontiers—together, as a community of healers and wordsmiths.

---

**E-mail addresses, please!**

Like most other organizations these days, NAPT relies more and more on e-mailed communications to members. This saves substantial amounts of money and also means that you can hear from us in a more timely fashion. Some of our e-mailed announcements—such as the monthly membership e-newsletter—are not duplicated with print versions, so if we don’t have your e-mail address, you are missing them.

Please send us your e-mail address so we can keep you up-to-date and you won’t miss out on any of the benefits of NAPT membership. If you’re not currently receiving the monthly e-newsletter or other NAPT announcements, please send a note to info@poetrytherapy.org so we can add your e-mail address to the database.

Also, please notify us also of e-mail address changes.

---

**Contributors to This Issue**

Kathleen Adams, LPC, RPT; Diane Allerdyce, PhD, CAPF; Mari Alschuler, LCSW, PTR, RPT-M/S; Richard P. Brown, MEd, CAPF; Mary Caprio, MS; Robert Carroll, MD; Normandi Ellis, MA, CAPF; Deborah Eve Grayson, LMHC, PTR, RPT-M/S; Perie Longo, PhD, RPT-M/S, MFT; Dale-Elizabeth Pehrsson, EdD, CLPC, RN, RPT-S; Robert S. Pehrsson, EdD; Karen vanMeenen, MA, CAPF; Lila Lizabeth Weisberger, MS, CASAC, RPT/MS.
Weathering Change

Contributed by Perie Longo

A little over a week ago in Santa Barbara, where I live, it reached 85 degrees for a few days. Then the weather changed. Near hurricane force cold winds hit (called Santa Ana’s) and blew out power all over town. My daughter and I hunkered down in ski coats by candlelight with the cat on our laps for a bit of furry warmth, complaining about the inconvenience. Thirty-six hours later the winds stopped howling, power came back on, and then arctic air moved in. For the last two nights it has been in the mid-twenties. My sister in Minnesota boasts warmer temperatures. I try not to complain (thin-blooded though I am), considering three blizzards in Denver in a week’s time and crippling ice storms in Missouri and elsewhere.

The weatherman says the weird weather all over the country is due to El Nino, a warm water phenomenon that manifests on the other side of the world. On the way to my desk this morning, I trip over one of my two dozen patio plants I brought inside to save from frost, and notice one has sprouted a large purple flower overnight. The metaphor does not escape me, considering NAPT, as I set pen to paper. We have been weathering a lot of changes. With nurturing, flowers of hope are in sight.

Yesterday in preparing a high school poetry class on “Speaking Out,” requested by an enthusiastic student who is editing a magazine with this theme, one of the poets I turned to was Joy Harjo. In the introduction to her book of poems, How We Became Human (2002), she writes, “The poet in the role of warrior is an ancient one. The poet’s road is a journey for truth, for justice … compassion is the first quality of a warrior.” I like thinking of those of us who employ words for helping others to speak their truth as warriors with compassion, especially if their truth is different than ours. Harjo ends her introduction saying, “… what amazes me about the creative process is that even as we are dying, something always wants to be born.” I once read an essay by Robert Bly that said something similar, that to write a poem something in us wants to be born. “I once read an essay by Robert Bly that said something similar, that to write a poem something in us has to die to create space for the new idea to emerge.

This brings me to the weather changes in NAPT. We have changed management and board structure this past year. Our bylaws are being updated to reflect the reduction of board members from twenty-two to fourteen (maximum) members. The slate of officers is being prepared for your vote as I write this. President-elect Diane Allerdyce is developing, along with the current and new boards, a forward-looking and expanding vision for NAPT. Diane’s vision includes expanding the NAPT emphasis on community outreach, social action through poetry therapy and educators’ roles in this heartful work. Another significant change is that the National Federation of Biblio/Poetry Therapy (NFB/PT) has re-titled the Certified Poetry Therapy (CPT) designation, for those without a license in a field of mental health, to Certified Applied Poetry Facilitator (CAPF).

New Management

In December of 2006 we moved from Diversified Management Services (DMS) to the Center for Education, Training and Holistic Approaches, Inc. (CETHA), partly due to the sudden retirement of Sheila Dietz, our Executive Administrator. We are deeply appreciative for all that she did for us. She was instrumental in suggesting we create a vision and mission statement, and a policy and procedures manual, neither of which existed before. She was efficient and thoughtful in the communication flow between board members and membership. To reduce our administrative costs, we moved to CETHA, orchestrated by Diane Allerdyce and the help of our chief financial officer and treasurer, Rich Rosenfield. Lauren Keller is now our administrative assistant. The new contact information is on our website (www.poetrytherapy.org) and elsewhere in this issue of The Museletter. We welcome you, Lauren. And huge kudos to Diane and Rich. Also, resounding applause to Mary Caprio for her attractive and clear membership e-newsletter she sends out to our membership about every six weeks. This has been a significant and important change to keep everyone informed of the latest news and changes.

National Federation for Biblio/Poetry Therapy (NFB/PT)

In NAPT’s early history, training and credentialing was a part of NAPT. However, as the field of mental health grew and became more protective of the consumer, it became legally necessary for the credentialing arms of all mental health organizations to become separate entities with their own boards. No one in the same organization could sit on more than one board. For some years, this has been the case with NAPT, yet some members still are not clear on our very distinct functions and purposes. NAPT is the parent organization, responsible for the running of the association itself, while the NFB/PT administers all issues pertaining to training and credentialing. To further establish our autonomy from each other, they have established their own website (www.nfbpt.com). All concerns...
and questions about training are to be addressed to the NFB/PT, whose acting co-presidents are Kay Adams and Steve Rojcewicz until a new president is appointed.

A major shift in credentialing designation occurred this year when the title of Certified Poetry Therapist (CPT) was changed to Certified Applied Poetry Facilitator (CAPF) for those who do not have a license in some field of mental health. This was done for legal reasons, the term “therapist” having come under scrutiny and regulation by state consumer boards. This change has brought upheaval into our midst. Though many have welcomed the change, for others it has been a source of great sadness. We must remember that though our functions are different, we share membership. As caring professionals who strive to use language for healing, NAPT will continue to work toward refining and clarifying the relationship between its credentialing body and parent organization, and seek ways to mend the conflict that has emerged.

The National Association for Poetry Therapy Foundation (NAPTF) is a 501(c)(3) nonprofit corporation chartered in 1993. Its purpose is to support the field of poetry therapy through specific projects, and to receive tax-deductible donations, endowments and grants from individuals and organizations to further the goals and purposes of NAPT and the field of poetry therapy.

Vision for NAPT’s Future

As we continue to re-define ourselves in the chaos of personal, political, global and dare I say, weather changes, it is important to think of ourselves as “warriors,” those who take part in conflict, according to Webster. The word may mean many different things to each one of you. Considering poetry and Joy Harjo’s comment, a warrior is one who seeks the truth with their words. Sometimes I mispronounce the word and it comes out as “worrier.” A slip of the tongue, to be sure, but there it is. Under DMS, we had hoped to increase membership. Not only has that not happened, but there has been a decline. To keep an organization on the charts, there has to be a membership to support it. So if you have not renewed, now is the time. We have to ask ourselves, who are we? Where do we go from here? Our mission is to “bring together professionals from the fields of health, literature and education to promote growth and healing through the interdisciplinary study and application of language, symbol and story with individuals, groups and communities worldwide.”

Those of us on the board are concerned that people might think you have to seek training/credentialing to be a member. That is not the case. We welcome everyone who is a warrior with words, who has experienced the healing of writing in any form and wants to network with others with this same passion and give back something of value in return: talent, service, ideas to reach out to others in a number of ways. Many who write poetry for the love of it go into prisons and youth centers, schools and hospices, veterans’ centers, churches and senior centers, to help others find their words to express the inner workings of their emotional lives. Educators help students write their words in creative writing classes, which changes their lives. Consider the movie Freedom Writers, which inspired Anna Quindlen to write in Newsweek (January 22, 2007) an essay titled “Write for Your Life.” She praises the teacher Erin Gruwell, “who embraced a concept that has been lost in modern life: writing can make pain tolerable, confusion clearer and the self stronger.” Those of us in NAPT have lived this again and again. We want to “embrace” many others who experience this in their work and welcome them into NAPT.

The other evening a group of people assembled themselves to have me come “help them prime their pumps,” not for therapeutic reasons or to craft their poems. Simply to make contact with their souls. To meet themselves on the mirror of the empty page. Nick Mazza has often used the word “community” to describe the work we do. The gathering I attended was community in action. If we more fully honor this work and acquaint such people with our mission, our organization will necessarily grow and strengthen. I thank all of you who have been here all along, and all new members for your commitment. I’m sure we can come together with compassion to solve any conflicts. New ones will always arise, but we learn from chaos just as the poem orders such chaos into song. So many of you are doing such valuable work in your communities. Please write us about it. Send your successes to Mary Caprio for the e-newsletter or Karen vanMeenen for The Museletter. Tell your colleagues about NAPT. I hope to see many of you in Portland where we can continue this dialogue. I have loved being your president, working with a dedicated, creative group of word wizards and sages. Back to the weather. The climate always defines what we do and what we accomplish as a board. We still have a couple of months to go at this writing, but I’d say we have been about change, and we’re still holding on, our eyes on the horizon. I wish Diane and the new board great success in their leadership and vision. See you soon and stay warm (or cool) wherever you are.

“What amazes me about the creative process is that even as we are dying, something always wants to be born.”

— Joy Harjo
RB: In reading Legends from Camp and Only What We Could Carry, I found several themes common to poetry therapy such as loss, displacement, adversity and in particular, how childhood events are such a rich storehouse of stories. Can you comment on how your poetry writing relates to these?

LI: Yes, I focus on significant events. In studying literature and art I could see how great art and literature is about universal themes, so I look for the significant events that others can relate to. I think that is the difference between poetry therapy and poetry. Once we express it and put it out on paper it is outside of us. That is the great function of art, to get something outside of you. If you write a poem it’s hard to swallow it back down. Beyond simply talking about issues such as loss, adversity or childhood events, you’ve created something tangible. With traditional therapy you talk and it just evaporates. I began writing as a self-therapy, a way of expressing myself. Also, it is important to share poetry. This sets out a whole line of relationships when one is able to share their poetry. That’s where we find the universal. The writing and sharing of poetry is what makes it therapeutic.

RB: What poets have been influential to you?

LI: William Carlos Williams. Very American—go with the natural flow—Walt Whitman. America had a different way of language than say, the British poets who were caught up in meter and rhyme. Americans can write about whatever they want. Poetry that was relevant to me at the time was the poetry of natural expression, when I first began writing.

RB: On the back of Legends from Camp it states, “a poet-musician in the tradition of Walt Whitman and James A. Wright, Inada plays the music of the continent itself.” Can you say more about this?

LI: I was trying to be a musician before I was a poet. I soon saw that you had to be very serious as a musician to make a living at it. I played bass string. I decided to go the poetry route, though I soon learned from poet Philip Levine, when I was in his poetry writing class, that you don’t make a living writing poetry. Most poets were teaching as well. Ferlinghetti ran a bookstore. William Carlos Williams was a doctor. So I decided to become a teacher. The poetry writing for me continued to be therapy, not just poetry. I feel that as long as you’re writing, whatever the genre or form, the important thing is to write and express yourself. Sharing is important, but some things should be kept to one’s self. I also think that it is important to create and write for an occasion beyond one’s self. Poetry can be therapy for an audience. Poetry can do things that journalistic writing may not be able to do because poetry works very well in ceremonial occasions. One can express for others what they cannot say themselves. For example, I once shared a poem at an uncle’s funeral that was very uplifting and healing for many who attended.

RB: How did poetry help you integrate or come to terms with your internment experience?

LI: I don’t think for me it was about integration or coming to terms with anything. Instead, it was a question of what did it mean? What did it mean? I asked myself what is the story behind it? I dug deeper to bring in the human element, which is more like art, something beyond the factual, an integration beyond the personal. By reaching others with your story, what it does is get you out of yourself. My question, when writing poetry, is what does this mean in the larger picture? Robert Lowell, someone who I really like, was wonderful at doing this. He was formal but he had an edge that intrigued me. Lowell was able to integrate his personal experience [in a way] that took it off the page.

The confessional school was something I could relate to because of its therapeutic aspects, though they were more psychotherapy. Anne Sexton and Sylvia Plath—they combined the visual with the personal. For example, Sexton’s
All My Pretty Ones is an extraordinary example of confessional poetry.

RB: What is the most important function of poetry for you?
LI: It’s therapeutic. It’s a wonderful feeling to create something. That is the function of any of the arts. It is what really moves me.

RB: Given your experience in the internment camps, how do you use poetry to teach tolerance?
LI: I find ways to have people relate through writing about their own backgrounds, so that they can find universality that transcends the personal. Their writing about their own heritage affirms it. They can find self-respect and acceptance of themselves and others through writing. Everyone goes through difficult times. I think there’s another aspect of poetry that shouldn’t be overlooked and that is the light and humorous side, poems such as Pablo Neruda’s that can make us laugh at ourselves and our life circumstances. It is a way of not taking ourselves too seriously. Poetry needs to be celebrated, sung and danced. Like Charles Olson, who I was interested in, but didn’t truly appreciate until I saw a film of him in Gloucester, Massachusetts, dancing and singing his poems in his home. That really brought it to life for me. He was celebrating a sense of place and his own personal history. It’s an important part of poetry therapy to see and hear the poetry, for it to be read aloud and shared.

RB: How do you see your role as the first Poet Laureate of Oregon since William Stafford?
LI: What I appreciate about it is that I can get beyond poetry as being just something you find in colleges and coffee houses. I love sharing poetry with those who haven’t heard much poetry. I enjoy working with the general public. As in a library or Rotary clubs, for example. I enjoy spreading the good news of poetry. I try to get them to write. I was recently in Medford, Oregon, which is not a big destination site on a map, and I asked the members of the Rotary club about Medford and what was meaningful to them about Medford. They opened up and shared things with people they had known for years and these people had never known these things about this person. They wrote and shared and it was therapeutic in that it validated their own experience. It allowed them to communicate things they hadn’t previously shared. The beauty is when you’ve got it written down and can share it. That is what is therapeutic about poetry, which comes full circle to where we began.

NAPT is delighted to invite your participation in our 2007 Annual Conference
“Expanding the Frontiers of Poetry: Growth and Healing through Language, Symbol, and Story”

Keynote speaker
Kim Stafford

Featured poet
Lawson Inada

Opening performance by Madgesdiq

And our beloved annual Open Mic Poetry Reading: ÔThe Rattlebox: Slam to Old SchoolÔ hosted by Jen Bosveld

Closing performance by Fern Davye

Also featuring: pre- and post-conference sessions

* Network with like-minded professionals * Expand your creativity * Establish new friendships and renew old ones * Pursue or learn about certification and training as a poetry therapist * Share your knowledge * Establish new friendships and renew old ones * Please join us!

April 18-22, 2007
Marriott Portland Downtown
Portland, Oregon

Registration information available at www.poetrytherapy.org
Many Voices, One Practice: An Interview with Kim Stafford

Contributed by Richard Brown

Kim Stafford is the founding director of The Northwest Writing Institute at Lewis & Clark College, where he has been a writing teacher since 1979. He is also the director of the William Stafford Center and the author of fourteen books of poetry and writing including The Muses Among Us: Eloquent Listening and Other Pleasures of the Writer’s Craft (2003), A Thousand Friends of Rain: New & Selected Poems, 1976-1998 (2005), and Early Morning: Remembering My Father, William Stafford (2003). As we are both leading busy lives as teachers, poets, writers and project leaders, Kim Stafford came up with the idea of holding an interview, not on the Oregon Trail, but on the Information Highway. With Kim out on the Oregon coast and myself here in Portland, I sent Kim a series of questions via email and he had time to ponder these questions by the Pacific Ocean and send his responses. The following is a record of that exchange.

Richard Brown: On your website’s homepage you say that, “education, interactive culture, and the expressive arts are the greatest priorities of our time.” Could you talk more about this, especially the expressive arts?

Kim Stafford: I’ve been thinking about how expensive reticence can be—how much it costs in time, lost opportunity and even money when we do not say as purely, directly and evocatively what we are thinking and feeling. Let’s call poetry the habit of saying the most you can in the shortest space, often in a form that fits the mind and is memorable. In a world filled with shouting and a huge volume of communication without the concision of poetry, we are in need of the expressive arts.

RB: What are your thoughts about poetry therapy as one of the expressive arts?

KS: When I feel bad, said Langston Hughes, poetry keeps me from feeling worse. Maybe other kinds of therapy heal the therapist as well as the patient, but I know this is true with poetry. Poetry steadies the mind, gives a safe channel for the emotions, and provides a place where we can meet on good terms.

RB: In what ways has writing been therapeutic for you?

KS: After publishing Early Morning: Remembering My Father, William Stafford, I met people who said, “It must have been hard to write that.” My immediate response has been, “It would have been much harder not to.” Memories, confusions, self-accusations, cocklebur sensations are all present and active in the psyche. If you do not write, talk to a friend, meditate, consult a helper, or in some other way engage these inner struggles and opportunities, it will be harder.

RB: What do you feel is your father’s greatest legacy in terms of what he gave to the world of poetry?

KS: He gave poems, that’s one thing—about 20,000 poems. I keep hearing from people in search of these poems (yesterday’s call from someone far away: “I’m looking for the William Stafford poem that says ‘I embrace emerging experience….’ Can you help me find it?”) But beyond the poems, my father’s legacy is his way of teaching by welcoming the process of creation: “I must be willingly fallible to deserve a place in the realm where miracles happen.”

“I’ve been thinking about how expensive reticence can be—how much it costs in time, lost opportunity and even money when we do not say as purely, directly and evocatively what we are thinking and feeling.”
"In a world where honorable communication is essential to community, the William Stafford Center cultivates clear and ethical language for public life"

RB: What is your vision for the William Stafford Center?
KS: Since my father’s death in 1993 I have been engaged in trying to create a place that could welcome us all in the way my father was a friend. Shall we call it “The William Stafford Center for Poetry and Peace”? Shall it be a place visitors to Portland enter, as they enter Powell’s Books and the Chinese Garden? Shall it be a place where a child, a parent, a minister, teacher, writer, ambassador or other citizen or traveler might find companionship in the life of the seeker? This will take a place, much help, and some kind of miracle before I die.

RB: Who are some of the poets, aside from your father, who had a great influence in your life and your own writing?
KS: I have always been enamored of Anonymous—the unknown writers of folk songs, proverbs, medieval ballads, stories and visions. There is purity to the maker’s calling when there is no fame. I seek this spirit of the gift wherever it happens—sometimes in a single poem by an otherwise distracted celebrity.

RB: What do you feel is the primary function of poetry, both the reading of it and the writing?
KS: The experience of poetry brings us back to the greatest invention of our kind—to language, which is more sophisticated, complex and yet friendly to the mind than any other human technology by several orders of magnitude. When we use words well—as Emily Dickinson said, “concise, and reticent as a rat”—we practice the fundamental alternative to violence, cruelty or despair. Words can be used ineffectively, a deluge of forms, formal public statements, endless documents no one is expected to read. These forms of language can be toxic, or simply ineffective. But to be brief, evocative, clear, passionate, reasoned and friendly to a reader will always be a revolutionary human act.

RB: In first learning about the National Association for Poetry Therapy, were you surprised to see that there was an actual organization dedicated to the healing power of words?
KS: There should be many such organizations, as the need for attention to the healing power of words is tremendous. I am glad there is this one.

RB: As our keynote speaker for this year’s conference in Portland, Oregon, could you say a few things about what makes this city and state special and why it is a haven for poets and writers?
KS: Back in the 1830s and ’40s, travelers reported that Oregon was a good place to be, and hordes came west. This call has been repeated—in my own life particularly in the 1960s and ’70s, and then again in recent days. Is Oregon unusually welcoming to creative people? We have long said that whether the myth is true or not, it becomes a self-fulfilling prophecy: Yes, ye most lively of people, come to Oregon and help us make it so.

RB: This year’s conference theme is “Expanding The Frontiers of Poetry: Growth & Healing Through Language, Symbol, and Story.” In what ways do you think the frontiers of poetry can be expanded?
KS: Poetry is a living practice, so it is natural that it should grow. But it is not up to any one person to say how this growth will happen. The conference is a chance for us all to think farther than we have known by hearing the witness of each person we meet. Many voices, one practice.

"The experience of poetry brings us back to the greatest invention of our kind—to language, which is more sophisticated, complex and yet friendly to the mind than any other human technology."
On September 27, 2006, Mari and Debbie embarked on an amazing journey back to our New York/New Jersey roots. We attended our first Dodge Poetry Festival, held September 28 through October 1, 2006, in Waterloo Village in Stanhope, New Jersey. This is a biennial event that blossomed in 1986.

Waterloo Village is a historically preserved seventeenth- and eighteenth-century village where docents card, spin and weave wool from sheep; there is a smithy, a grist mill, a sawmill, an apothecary and a church in this bucolic setting just about an hour outside Manhattan. Festival events are scheduled in ten tents and two buildings from 8 am to 10 pm. To maximize the festival, we planned to split up and attend different events so we could compare notes.

Thursday morning started off with Corie Feiner, a young poet who discussed “how poetry came to me,” citing Shel Silverstein, Pablo Neruda and Anne Sexton as early influences. Mari then went to hear Andrew Motion, the U.K. Poet Laureate, who spoke of the influence of an English teacher on him as a teen, through a Thomas Hardy poem. Debbie went to hear Linda Pastan, who spoke of the necessity to be in the company of books. Pastan admitted she suffered from “perfectly polished floors syndrome,” and had stopped writing for 15 years; now she schedules three hours a day to write.

Later, Mari sat in a pew in the village church as Laure-Anne Bosselaar read a few poems from the anthologies she edited with Kurt Brown as well as some of her own poetry. Mari emerged with ideas for several writing prompts: if I could come back in the next life as something else, what would it be; and to write lies. Meanwhile, Debbie attended a workshop with Bangladeshi poet Taslima Nasreen, a gynecologist by training who had been exiled for the past 15 years for speaking about women’s rights. Debbie found a most moving moment when Nasreen—who lives in exile under a fatwah due to her writing about equality for women—agreed to autograph a young man’s skateboard (see photo), a haunting metaphor for freedom and movement so easily taken for granted.

That evening we met in the “big tent” or main stage to hear Mark Doty read from his new book, School of the Arts. He talked about the paradox between self-expression and relating to the reader, and about not worrying about being judged by readers because “they want to see their experience mirrored in the poems.” He spoke about the aural vs. written poem and encouraged the large audience to read poets whose work “rivets, delights and fascinates you.” Doty said, “Poetry is a meeting ground between the writer and the reader, and offers a connection to the artifacts that others find.”

Next, we attended the panel “Conversation: Going Public with Private Feelings,” held by Lucille Clifton, Toi Derricotte, Mark Doty and Linda Gregg. Doty spoke about writing what matters to you, not just to record experience but to transform it through craft. Clifton spoke about poetry’s subjectivity: “What feels private to me won’t feel that way to others.” She encouraged the audience to make art “out of our authentic selves.” Derricotte said, “Writing is a dialogue with people.” She and Doty spoke about themes of shame; Doty differentiated between feeling shame vs. feeling ashamed, noting that feeling ashamed implies being the recipient of shame that you then internalize. Doty believes that poems are the carriers of light, and that the thing you can’t or won’t write about is the “gateway to the real work.”

The evening ended back at the main stage for music by Lori Cotler (vocals) and Glen Velez (percussion), then featured readings by Ekiwah Adler-Belendez, Derricotte, Linda Hogan, Gerald Stern and Brian Turner. Ekiwah joined Lori and Glen, and movingly read his poems to their music, dancing with his hands.

As if Thursday wasn’t chock full, Friday began for us with Ko Un, Korea’s leading poet, with his translators. He told a poignant story about being so hungry as a child during the Japanese occupation of Korea, that he thought the stars were food. Imprisoned four times, Un stated, “all poetry contains pain.” He said “poetry is the autobiography of a soul that could never rest.”
Friday afternoon was a “Poetry Sampler” with the main festival poets reading, including Taha Muhammed Ali and his translator, Billy Collins, Jorie Graham, Kurtis Lamkin, Nasreen, Sekou Sundiata and Anne Waldman. Then Mari took an hour off to find a quiet place to write while Debbie attended a panel on “Poetry and Class.” Clifton, Lamkin, Stern, Waldman and Tony Hoagland were a perfect mix of writers: beatnik bohemian perspectives peppered with history and a tribal perspective. Clifton described most of us as belonging to several “tribes” and that only Americans have a tradition of “either/or” while African tribes speak of “this/that.”

Friday evening we were treated to a performance by Sundiata and his band, followed by Lamkin, another performance poet, and then by Graham, Gregg and Hoagland. Early Saturday morning brought Coleman Barks reading Rumi, accompanied by the Paul Winter Consort, and then Robert Bly performed Rumi as well—an amazing way to begin the weekend! Next Mari attended Graham’s craft seminar. A difficult poet to read, in person she is warm and engaging. She elucidated a poem by John Keats in a way that made it accessible. She stated that “all poems are a reaction” to a surprise, an occasion or event, and that a poem should be “a cry, not a report or interpretation.” She spoke about the difference between a line and a sentence, and how lines accumulate in speed over the course of the page. Mari asked her about line breaks and use of brackets and parenthesis. Graham explained that each line has alternative sets of meaning and that the complexity of time—of multiple things occurring or being noticed at the same time—caused her to use these punctuation marks and “turnovers” to show how time dilates to contain thought.

In the afternoon, we returned to the main stage for readings by Andrew Motion, Nasreen and Clifton. Clifton quoted Carolyn Forche: “There is nothing that one person will not do to another,” and read several moving poems. She ended with a seven-part poem, “September Days: A Poem in Seven Days.” She explained that the week beginning 9/11/01 ended on the seventh day as Rosh Hashanah, the Jewish New Year. She spoke about the necessity to bear witness, and that there is “nothing more human than hate; there is nothing more human than love.”

Mari attended a panel on “Remembering ‘Howl’” on its 50th anniversary with Gregg, Jason Shinder, Stern, Turner, Un and Waldman (the publisher of the new 50th edition). Each described their memories of Ginsberg and personal, social and political reactions to “Howl.” The panelists discussed the history of the era including the Beats, Haight Ashbury and the obscenity trials. Most surprising, however, was what Un related. He became friends with Ginsberg 15 years ago in Korea. He described Ginsberg’s harmonium (accordion-like instrument) and how Un “thought an aura was around the head, but it was in his hands; it allowed him to be impromptu, to pour out those poems and paintings.” Ginsberg wrote the preface to one of Un’s books and introduced him to Lawrence Ferlinghetti, Michael McClure and Gary Snyder. It was amazing to hear about a Korean poet feeling so close to the Beats: he has joined Snyder several times for joint readings, and Un next plans to tour Indonesia and India with Ferlinghetti and Snyder.

Meanwhile, Debbie attended a panel discussion by Ali, Derricotte, Nasreen and Sundiata on “Poetry as Disruptive Seed, Poetry as a Centering Force.” They addressed the topic of disruption as a necessary force in one’s life. Ali read his unpublished piece, “Revenge,” a riveting poem he read after Yitzhak Rabin’s assassination in Israel. Saturday’s main stage evening event had a theme: “How is the Truth to be Said?” All twenty-two featured poets read, including Barks and Bly.

On our last day at Dodge, we attended a craft seminar by Gregg in the musty Carriage Barn, with eighteenth-century glass in the windows and antique carriages along one wall. Gregg cited her friend, poet Jack Gilbert, who told her that you always have to “look under the hood” when revising poetry. She spoke about trusting the poem, approaching art like food to be eaten, and she quoted Kunitz: “a poem should not snap shut like a jewel box.” She discussed a variety of poets, from Sappho to Gerard Manley Hopkins and John Donne, from Federico Garcia Lorca to Wallace Stevens and Ezra Pound, and the influence of the Beats on her both personally and poetically. She read many of her poems and discussed the circumstances during which she wrote them.

"Poetry is the autobiography of a soul that could never rest."

—Ko Un
including living alone on a nearly-deserted Greek island for three years with no running water or electricity.

The final event focused on five poets: Ali, Collins, Doty, Pastan and Waldman. They each talked about poetry and read their own poems.

The festival ended quietly with people milling around the Borders bookstore tent, getting autographs from their favorite poets. Our plane was leaving later in the evening, so we grabbed some more coffee, purchased just a few more books, and took a meandering ride back to Newark airport. The leaves had not quite turned yet, but pockets of color had started to tip the trees after a day’s rain and cold. It was brisk—inspiring and fulfilling in every way, much like the festival.

The Dodge Foundation has approved a 2008 festival—so mark your calendars for late September 2008! We will definitely be there! As Rumi has said, “What matters is doing what your soul directs.”

---

**Findings**

**A Wild and Precious Life: A Plane Crashes Into Our Building**

Contributed by Lila Lizabeth Weisberger

**NEWSFLASH**

*October 11th, 2006 (2:42 pm)*

**Tragedy on the Skyline**

The deaths of Yankee pitcher Cory Lidle and his flight instructor laid bare a troubling situation unknown to most New Yorkers—a treacherous free-flying corridor over the northern stretch of the East River.

On October 11, 2006, I walked away from flames and the plane that crashed into my apartment building.

I finished my physical therapy session at 2:30 pm. During the session I did some leg exercises with weights on my ankle, rode a bike for six minutes and walked four steps. This was exhausting, and after the session I planned to follow the advice of my physical therapist and ice my knee and rest my leg. Back in the apartment, before I could get a drink of cold water, I heard an earth-shaking crash and my aid screaming, *Oh my God.* I found her rolling on the floor, screaming and crying and then pacing like a wild filly. I thought Gene had fallen and taken down bookcases and furniture with him. Relieved to see him standing, we stared out of the window together. We saw a fireball, flames, and burning metal pieces falling across our window out of the blue. We breathed in smoke.

**On Prayer**

You ask me how to pray to someone who is not. All I know is that prayer constructs a velvet bridge And walking it we are aloft, as on a springboard, Above landscapes the color of ripe gold Transformed by a magic stopping of the sun. That bridge leads to the shore of Reversal Where everything is just the opposite and the word is Unveils a meaning we hardly envisioned. Notice: I say we; there, every one separately, Feels compassion for others entangled in the flesh And knows that if there is no other shore We will walk that aerial bridge all the same.  

—Czeslaw Milosz

We called for help and were advised to stay in our apartment. We thought of 9/11 and how many people were told to stay in their offices, only to perish. Out of the window we saw our street lined with police, reporters and bystanders. On the television we saw for ourselves what they were staring at: flames had completely taken over the windows of four apartments about 30 feet from our window. We heard our mayor saying that everyone had been successfully evacuated from the building. We realized that we could no longer wait for help. We walked down from the 37th floor to escape from the building and the flames that were on the 39th and 40th floors. No one else was on the stairway and we speculated that we were the last residents to leave the building. I was walking with a new right knee less than two months old,
and a subacute fracture of my left femur that was to have minimum weight on it. Gene was walking on a spine that barely holds him up. We were thankful that there were lights on the fire staircases and railings to hold onto. The stairs were wet and uneven, and our feet were wet through our shoes. I tried to be alert to everything so as not to fall or trip. My aid was steps ahead of us and courageously held back her desire to run. She helped me by willingly sharing her water with me. Gene walked behind me and I was constantly turning to be sure he was still moving. I knew that if he could not continue the aid could run ahead and let people know our situation.

We held on tightly to the railings. I noticed that one railing was loose and advised Gene to slow up and not pull on it too hard. He stopped to take his pain meds a few times and suggested to me that we stop to rest. I knew that if I stopped my legs would freeze up and I would be unable to move them so I suggested we keep going. IF ALL ELSE FAILS FIND A RAILING TO HOLD ON TO. My concern was having a solid foothold, and helping Gene to have the same.

My downward journey became my walking meditation. My mantra was Cane, left foot, right foot. Cane, left foot, right foot, over and over. Then Mary Oliver’s line came to me: Tell me what is it you plan to do / with your one wild and precious life? That line typically feels like a challenge to me and a reminder lest we are wasting our lives. Finally I reached a new understanding. Mary Oliver, I said, the question is not the one you ask, the question needs to be “How will you survive all that will happen to you in your one wild and precious life!”

Days later I discussed my thoughts about Oliver’s question with RPT trainee Ellen Rust, and she helped me to find an answer. We each have a wild and precious life and we can survive by working to have the courage to take the next step whatever that may be. This time it was walking down 400 steps from the burning building by taking one step and then the next step and then the next step. We did it, we got away from the smoke and the burning building. Throughout our lives we each face challenges. And we don’t want to be wrecked.

At about 4:00 pm, we finally walked out of the building into the fresh air. Emergency medical technicians raced over to us with wheelchairs, handed us cold water and got us to the emergency room. There was tenderness. Then I let go of the railing, just let go and cried, and for the first time since hearing the crash, gasped for breath.

In the ER they were concerned that I was having or had had a heart attack. No, my strong heart held up, but I could not even move a toe—my legs were frozen in place. The medical staff monitored my heart, gave me oxygen and when I said, No one helped us and I can’t move my legs, they encouraged me to focus on breathing. Gene showed no signs of difficulty. They knew I was in shock, and they were so kind and gentle to both of us. This was in such contrast to the abandonment we experienced in our building.

Then our family and friends reached us, by phone and a few managed to find us in the ER. Johanna Martinez and Becky River were by our side, with our daughter Sharon and niece Danya and friend Gracie and friend Doug.

We did not return to our apartment for a week, and finally returned because I needed to resume my physical therapy. We both needed courage to go back. In the weeks that followed we were interviewed for an Associated Press article and then featured in a TV NY news segment.

In addition to Mary Oliver’s “Summer Day,” I kept thinking about Dermot Healy’s “Storms,” which was introduced to me by Niall Hickey of Ireland:

**Storms**

*There are storms that are promised
That never come*

*And some not promised
That do:*

*They come out of the blue
Out of the blue*

*Because they are true
Because they are true:*

*Oh they are true to their word
The storms not promised*

*And they wreck you
They wreck you,*

*They do*  

—Dermot Healy
So many people reached out to us—a railing of support. I felt no rush to do anything, except breathe, be thankful and keep loving, and not be wrecked.

I treasure the poems and cards and messages I received. A poem written by Ellen Rust follows.

A Thanksgiving List

For the airplane
not flying at a lower altitude
when it struck Lila’s building,
I praise You.
For the pilot having a friend
at his side as they flew
through Death’s door,
thanks.
For email and cell phones
so we could hold each other’s hands
as we strained eyes and ears
for signs of Lila and Gene;
for Becky and Johanna
standing on the corner
of 75th and York,
listening for the key
that would transport them
to Lila’s side,
I praise You.
For Lila’s new knee
getting her down those long
flights of stairs,
for Sharon and Doug
whisking them off to Long Island;
for courage, for faith,
for the guts to make it through
all life’s terrible surprises
and still want to live,
I give You thanks and praise.

—Ellen Rust
October 13, 2006

NAPT is looking for a few good folks...

We are looking for two or three people to help us put together a comprehensive links page for the NAPT web site. This is a one-time research project but there is also the possibility of one person maintaining the links page on an ongoing basis. All work would be done online. If you would like to help, please email Karen vanMeenen, NAPT Publications Chair, at naptpublications@yahoo.com.
The Museletter is seeking
BOOK REVIEWERS

The Museletter is looking for people to write full reviews (750-1,000 words) of new books of poetry/writing and art therapy theory and practice, as well as poetry collections and other related titles for “Muse Reviews.” Reviewers may suggest books to review or check the “Books Received” list in each issue of The Museletter for possible review titles. We are also looking for people to write shorter “Books Noted” pieces (100-150 words) highlighting not-so-recent books and other media that may, for various reasons, not be covered in a full review in “Muse Reviews.”

If you would like to contribute or need additional information, please email Karen vanMeenen, Editor, The Museletter, at naptmuseletter@yahoo.com.

Books Noted

This section of “Muse Reviews” provides space for shorter (100-200 words) reviews of not-so-recent books and other media that may, for various reasons, not be covered in a full review in “Muse Reviews.” Please send your contributions or ideas to naptmuseletter@yahoo.com with the subject line: “Books Noted.”

Books Received

Bully in the Spotlight

Con-Versing with God: Poetry for Pastoral Counseling and Spiritual Direction

Fe-Vers: Feeling Verses for Children

Fe-Vers: Feeling Verses for Teens

In-Versing Your Life: A Poetry Workbook for Self-Discovery & Healing

Re-Versing the Numbers: A Poetry Workbook for Eating Disorders

Re-Versing Your Pain: A Poetry Workbook for Those Living with Chronic Pain

Thirst

With Nothing behind but Sky: a journey through grief

Listing in “Books Received” does not preclude future notation or full review in The Museletter. Individuals interested in reviewing titles listed here, or other books that may be of interest to readers of The Museletter, are encouraged to contact the editor at naptmuseletter@yahoo.com.
NAPT News

Conference News: Through the Portal to Poetry

Contributed by Diane Allerdyce, VP of Conferences and NAPT President

Last year at this time, NAPTers looking forward to the Boston conference were planning poetic tea parties as acts of social revolution and/or poetic growth. The phrases “One if by Land/Two if by Sea” and “No Taxation without Representation” characterized the theme of our organization’s yearly gathering. This year, the conference theme takes us onward and westward; attendees can bask in the environment of an area green with poetic tradition and culture, where site chair Richard Brown’s line from the Fall 2006 Museletter comes to mind: “If you replace the r in Portland with an e you’d have Poetland”!

Please join us for NAPT’s 27th Annual Conference, “Expanding the Frontiers of Poetry: Growth and Healing through Language, Symbol, and Story.” The event will be held at the Marriott Portland Downtown, located on the Willamette River, April 18-22, 2007. In addition to the numerous activities to do in and around Portland, the conference program offers something for just about everyone interested in words and their healing potential. Conference highlights include the following:

♦ Wednesday Pre-Conference Workshop: “The Healing Ways of Water.” Join host Richard Brown for a day of walking and exploring, beginning at the beautiful Japanese Garden of Portland, where participants will read, write, and share haiku. The exploration will include views of the astounding Columbia River Gorge and Multnomah Falls, Oregon’s largest.

♦ Pre-conference workshops on Thursday by Nick Mazza, Paula McMillen and Dale-Elizabeth Pehrsson, and Sherry Reiter.

♦ Newcomers’ Welcome on Thursday evening. Sign up to dine at a choice of local restaurants with other conference attendees before the Opening Performance; then return to the hotel for our “Oregon Trail Mixer” where you can mix & mingle after dinner and snack on desserts.

♦ Thursday evening’s dynamic opening performance by local talent Madgesdiq, who will share the story of his transformation from basketball player to poet, with emphasis on the healing and therapeutic effects of that change in his life. Madgesdiq recently performed at Roosevelt High School where our site chair, Richard Brown, is a teacher.

♦ Keynote Speaker: On Friday morning, we have the great honor of welcoming Kim Stafford, a native Portlander, as our keynote speaker. Kim is the founding director of The Northwest Writing Institute at Lewis & Clark College where he has been a writing teacher since 1979. He is also the director of the William Stafford Center and the author of fourteen books of poetry and writing including The Muses Among Us, A Thousand Friends of Rain and Early Morning: Remembering My Father, William Stafford. Kim believes that the expressive arts are the greatest priority of our time. [Ed. note: See Richard Brown’s interview with Kim in this issue.]

♦ Friday night poetry reading: Once again, the annual and much loved open mic poetry reading at the NAPT conference will sizzle with energy. “The Rattlebox: Slam to Old School” will be hosted by Jen Bosveld from 7:30 until hours later! Here’s Jen: “This is one all-evening, fast-paced reading, a time for everyone with impromptu awards, drawings, outrageous, political, ponderous or soulful spoken poetry. Bring your best work; talent scouts attending.” Questions? Ask Jen: jen@puddinghouse.com.

♦ Saturday morning NAPT conference attendees will be inspired and moved by Featured Poet Lawson Inada, Oregon’s first Poet Laureate since William Stafford retired from the post in 1989. Lawson is currently Professor Emeritus at Southern Oregon State College in Ashland where he has taught since 1966 as a professor of writing and was a student of poetry with Philip Levine at Fresno State in California. Lawson is a third generation Japanese American who spent part of his childhood at several internment camps during World War II. His book Legends from Camp captures the experience vividly along with memories of his childhood in Fresno. Lawson is also the author of Drawing the Line and other books of poetry, as well as the editor of Only What We Could Carry: The Japanese American Internment Experience. He has been hailed as “a poet-musician in the tradition
of Walt Whitman,” and his writing has been greatly influenced by jazz. [Ed. note: See Richard Brown’s interview with Lawson in this issue.]

♦ Early-bird sessions of Chi-Kung & a Haiku. Join our own Larry Butler for a great way to awaken sense and sensibilities each morning.

♦ Friday and Saturday workshops featuring a line-up of some of the best offerings in our organization’s history, including a presentation by our president, Perie Longo. Each workshop offered—and there are too many to list all of them here—provides an integral part of a mosaic of workshops that professionals and laypersons alike will benefit greatly from attending.

♦ Poster Session, back by popular demand, the second annual at the NAPT annual conference. During Saturday’s Honors Luncheon, and afterward in a special panel discussion, conference attendees will have the opportunity to browse among a half dozen or more significant research projects outlining and reporting upon highly significant research in the field of poetry therapy.

♦ A new feature: Special Interest Groups (one on Journaling/Journal Therapy and another on Writing in Academic Settings) will meet for early breakfast meetings Friday and Saturday in the hotel restaurant. Mary Caprio will facilitate. [See next article for more information.]

♦ Our closing event this year offers a fusion of lecture and performance, tapping into a rich portfolio of modern and contemporary work by both well-known and emerging poets. Join consummate performer Fern Davye to enjoy the provocative, evocative, emotional, intellectual, visceral and incredibly powerful dimensions of a performance that encompasses the poets of the ages. Fern has toured throughout the country as a visiting artist “in the luminosity of language.”

♦ Post-conference workshops on Sunday by Geri Chavis and by Barbara Kreisberg.

♦ Book Fair by Looking Glass Bookstore and Exhibit Hall for your browsing and shopping pleasure.

♦ Opportunities to volunteer—with a financial incentive. Those wishing to offset the cost of attending the conference may earn an hourly credit toward their registration fee. To help with conference planning or to volunteer at the conference, please contact Volunteer Coordinator Hannah Menkin (hannah.menkin@sbgloabal.net).

♦ General conference questions may be directed to Diane Allerdycce at DianeAllerdycce@aol.com or to Lauren Keller at NAPT Keller@aol.com.

Please make plans now to join us in Portland April 18–22, 2007, for the NAPT Conference, “Expanding the Frontiers of Poetry: Growth and Healing through Language, Symbol, and Story.” We look forward to gathering in the land of possibility with friends old and new, and especially with you!

Conference information is updated periodically at www.poetrytherapy.org

Special Interest Groups Meet for the First Time at 2007 Conference

Submitted by Mary Caprio, Vice President for Membership

Special Interest Groups (SIGs) are a new endeavor for NAPT and one that I hope will allow members with similar interests to get to know each other and to share ideas, resources and community. We begin with two groups, one dedicated to Journaling and Journal Therapy, and a second group designed for those who use poetry therapy and the language arts in academic settings. If you are interested in either group and will be at the conference in Portland, please join us for a special breakfast meeting where we’ll discuss organizational issues and get to know each other (see below for details).

Membership in these groups is limited to current NAPT members and carries no additional charge beyond your regular dues. You may join at any time by e-mailing membership@poetrytherapy.org. Additional information about the groups and their activities will be sent out in the monthly e-newsletter to all NAPT members and in future issues of The Museletter.
Both groups will meet for breakfast at Allie’s American Grille at the Marriott. Come meet others who share your interests! There is no charge to attend, but attendees will pay for their own breakfast. Please RSVP at the conference registration table or before the conference via e-mail to membership@poetrytherapy.org. If you have any questions, please contact Mary Caprio at membership@poetrytherapy.org.

Friday a.m. Time TBA
Special Interest Group (SIG) Breakfast I: Journaling/Journal Therapy
If you’re interested in journaling or journal therapy, either for your own growth or as tools offered to clients, please join Membership VP Mary Caprio and others to discuss how the new Journaling/Journal Therapy special interest group (SIG) will function and what projects/resources may be shared and/or developed by group members.

Saturday a.m. Time TBA
Special Interest Group (SIG) Breakfast II: Writing in Academic Settings
Many NAPT members incorporate poetry therapy and other expressive arts techniques into their work in academic settings. This new Special Interest Group offers a chance for teachers, professors, librarians and other academics to share resources and perhaps develop new ones. Please join Membership VP Mary Caprio and others to discuss how the special interest group (SIG) will function and consider possible projects.

New Management Company for NAPT
Submitted by Perie Longo, NAPT President (Outgoing)

The NAPT Executive Board is proud and pleased to announce our new management association with Center for Education, Training & Holistic Approaches, Inc. (CETHA) began in December 2006. This has been arranged by Diane Allerdyce, President-Elect, for which we are most grateful. Our new administrative assistant is Lauren Keller. Welcome aboard, Lauren and CETHA. We look forward to a long and healthy relationship. Below is the new contact information. The toll free number remains the same.

Lauren Keller
NAPT Administrative Assistant
777 E. Atlantic Avenue, #243
Delray Beach, FL 33483
Email: info@poetrytherapy.org
Toll free # (866) 844-NAPT
Local # (561) 498-8334
FAX (561) 495-1877
www.poetrytherapy.org

NAPT Announces 2007/2009 Board Members

Nominations Committee Chair Margaret Blanchard is pleased to announce that the 2007-09 Board was approved by a majority of the NAPT membership. Congratulations to these volunteers for offering their valuable energy, commitment and dedication to the future of NAPT. Perie Longo and the outgoing board wish them success as they carry us forward.

President - Diane Allerdyce
Vice President for Conferences - Richard Brown
Vice President for Membership - Mary Caprio
Treasurer - Barbara Aglaia
Secretary - Phyllis Klein
Bylaws/Governance Chair - Leia Francisco
Publications Committee Chair - Karen vanMeenen
Academic/Institutional Outreach - Margaret Blanchard

Board Members-at-large
Evelyn Torton Beck
Ted Bowman
Geri Chavis
Hannah Menkin

President-Elect Diane Allerdyce states, “This time in our planet’s history especially, I believe that we must follow and honor our vision and develop strategies that align with it. These strategies include broadening NAPT’s appeal beyond the issues of credentialing and turning our attention more and more to community practice, to educational applications, and to social action through the use of the spoken and written word. As President, I hope also to simplify NAPT’s management work, to focus on broader outreach and to strengthen administrative operations. I believe wholly in NAPT’s stated mission, its vision, its tagline, its friendships, its history—these are the priorities the Executive Board and I have agreed to embrace as we go forward, moving beyond divisions and embracing an inclusivity based upon respect of the many ways people share a love of the poetic as a way of being in the world. As Gandhi said so succinctly, we must be the change we wish to see.”

“Everything’s benediction, bright wingrush of grace.”
— Charles Wright
In Memoriam for Jack Hayes: “Make Sure You Leave A Big Tip”

—Jack Hayes, signing off in his daily phone message as a journalist who covered restaurants

It is with great sadness that we were informed of the death of NAPT member Jack Hayes on Friday, January 26.

Peggy Heller wrote, “How sad to learn of Jack’s passing away. Some of you may have heard me say of him that he was the kind of student that makes us happy to have chosen teaching as part of our life’s work. You’d give him a little bud of an idea and he’d turn it into a bouquet. Jack brought intelligence, sensitivity, curiosity, kindness and exceptional wordsmanship to his studies and his work. We have lost a good friend.”

John Fox writes:

It was a joy and privilege to know Jack Hayes and be his friend. I feel a great sadness about his death. When I visited Atlanta each year we would usually visit, and I received his gifts of joy and a spirit of inquiry. I feel that the joy and openness he knew and gave to others is now greatly amplified for his soul.

Thinking of Jack, the word “verve” comes to mind. What verve for life he expressed and particularly for poetry and healing! I looked up the etymology of the word verve and found this: “...verve... special talent in writing," from Fr. verve “enthusiasm” (especially pertaining to the arts) probably from Gallo-Romance; *erva, from L. verba “(whimsical) words,” plural of verbum “word” (see verb); meaning “mental vigor.” Verve is a great word for Jack.

I met Jack about nine years ago at a workshop I led in Atlanta. I believe that weekend influenced him to explore the practice of poetry therapy as a path of healing.

Four years ago, when I was doing poetry therapy at the Atlanta Wellness Community (a cancer support center) through a Lloyd Symington Grant, I confidently wrote Jack into my grant so he could do follow-up work after my three days there. That began a relationship for him with the Wellness Community that continued to the day he died. He was beloved by people there and welcomed to present at their invitation, long after the Symington grant had run out. I feel happy helping to initiate that relationship.

Carolyn Helmer, LCSW, having left the Wellness Community to become director of the new cancer support program at Piedmont Hospital, had plans to involve Jack and poetry therapy in programs of the new hospital wing opening this fall.

The other day, I called Tallulah Lyons, the dream work guide at the Wellness Community, and I cried as she listened so lovingly, both of us thinking about Jack and how he had made a difference to us, to so many others. He left a big tip with everyone.

The world has lost a poetry therapist who was also a healer. Kathy Brown, Jack’s partner, wrote to me: “Jack always had so many irons in the fire, but none burned brighter than the possibilities of poetry as healer.” A busload of kids from the Rockdale County Juvenile Hall where he worked using poetry came to his memorial service.

My sympathy and care goes to Kathy, the Hayes family and Jack’s friends. Sail on, my friend, into the Light!

Blackberry Prayer
by Jack Hayes

God, grant me your prolific root,
that I may spread the good by branching.
Let me poke up through the sidewalks,
under fences, in the wasted places
and of course in flower gardens
side-by-side the daffodil and dahlia.

Let me intermarry like the Irish
and the German, Jew and Christian,
like the African and Cuban.

Teach me, teach me ways of blossoming
that I may be resplendent
though my legs are little more than canes
and cannot stand for long:

I ask you, let me reach with sweetness,
let me offer up my treasure,
let me serve myself to hungry passersby.

Yes, let the birds, let even turtles taste of me,
for I am all I am and nothing more.

Yet I am nothing, nothing less than wonderful.

In Memoriam

Abraham Babyatsky, 89, beloved father of NAPT member Deborah Eve Babyatsky (Grayson), passed away on January 6, 2007. Babyatsky owned a bakery for over 50 years so the obituary included, “In lieu of flowers or contributions, break bread with a loved one, tell them you love them and give them a hug. Abe would’ve wanted it that way.”

Institutional Development Update

“Write It Out” is NAPT’s Newest Institutional Member

Contributed by Robert Carroll, VP for Institutional Development

It only takes a few minutes talking with Ronni Miller to know she is committed and enthusiastic about her work using writing as a tool for healing, growth and transformation. Fifteen years ago she founded Write It Out, a program designed to help people do just that. This year Write It Out is celebrating its fifteenth anniversary year with a series of events including workshops, retreats and readings.

Born in Woodstock, New York, Miller is a writer and educator. She developed Write It Out from her experiences teaching children and adults writing and theater. She has also worked as a newspaper editor, public relations director, freelance writer, book author and playwright. Trained in writing, theater, dance and painting, she is a student of Jungian theory.

Miller’s program has been endorsed by James W. Pennebaker, PhD, and she has become recognized throughout the country for her workshops and lectures as well as her book Dance With The Elephants—Free Your Creativity And Write: a guide for writers, educators, and therapists (1996). The book is associated with her program and contains personal essays on the hills and valleys of the writing life, along with motivational exercises that guide people to express feelings and experiences through writing.

As part of Write It Out’s fifteenth birthday celebration, the Expressive Writing For Personal Growth workshop “Changes” has and will be presented in various locations nationally. Epiphanies are not uncommon in Miller’s workshops where strangers bond and a safe environment is established for sharing personal trauma through writing. Miller has been the featured reader at various venues in Sarasota, Florida.

Miller says, “Creating a program and nurturing its growth is similar to raising a child and seeing it walk out into the world.” In her present studio in Sarasota, and while traveling in the states and abroad, she has made a commitment to the twenty-four-hour/seven-day-a-week effort to guide others to celebrate personal growth and healing by sharing life experiences through writing. More information is available on www.writeitout.com her website. Check it out.

Erratum

In the November 2006 issue the web site of new Institutional Member Blooming Twig Books was listed incorrectly. The correct URL is www.bloomingtwigbooks.com.

NAPT Foundation News

Poetry Alive Grants Awarded

Contributed by Normandi Ellis, NAPT Foundation President

The NAPT Foundation Board recently approved funding of Poetry Alive grants to support five programs. Laurie Arnold offers a creative writing workshop, “Mining the Gold,” to bring people together in a community-building and self-esteem building poetry therapy project through the Carnegie Library of Pittsburgh. Patricia Russo plans to use poetry and picture books as the media bridge for an intergenerational group of seniors and preschoolers from the Carlisle Council on Aging and the Carlisle Public Schools in Massachusetts. Participants in Russo’s “Mind the Gap” bibliotherapy program will explore the seasons, family life and aspirations, coming together to write collaboratively on the themes. Jurate Sucylaitė offers a poetry therapy program, “From the Darkness to the Light,” to benefit those in a psychiatric setting in Lithuania. The groups include those in bereavement, those suffering from depression and adolescents with behavior problems. The program will conclude with an open reading and publication of the works generated during the poetry therapy sessions. Deana Trefry will work in conjunction with the SEEM Collaborative in Stoneham, Massachusetts, to bring her program, “The Power of Literature,” to at-risk students who are coping with emotional, behavioral and learning disabilities. Through the study of stories with characters and plots similar to their own lives, these students in grades K-12 will be provided with a means of opening discussion to sensitive matters. Trefry hopes to see publication of some of the student work. Karen van Meenen will work with teens in the residential program for at-risk youth at Hillside Children’s Center of Rochester, New York. “Straight from the Pen: A Writing Group for Teens” aims to provide challenged teens enhanced self-esteem and self-knowledge through personal expressive writing, while building a nurturing community of writers. The program will culminate in the publication of a perfect-bound book of the participants’ writings. Congratulations Laurie, Patricia, Jurate, Deana and Karen! Look for more information at the Portland conference on the Poetry Alive grants that have concluded from last year and find out how you can make a difference in your community.
Poems as Process

With a poem offered by Ted Kooser in his “American Life in Poetry” column and writing prompts by Mari Alschuler.

**American Life in Poetry: Column 93**
by Ted Kooser, U.S. Poet Laureate, 2004-06

Newborns begin life as natural poets, loving the sound of their own gurgles and coos. And, with the encouragement of parents and teachers, children can continue to write and enjoy poetry into their high school years and beyond. A group of elementary students in Detroit, Michigan, wrote poetry on the subject of what seashells might say if they could speak to us. I was especially charmed by Tatiana Ziglar’s short poem, which alludes to the way in which poets learn to be attentive to the world. The inhabitants of the Poetry Palace pay attention, and by that earn the stories they receive.

**Common Janthina**

My shell said she likes the king and queen of the Poetry Palace because they listen to her. She tells them all the secrets of the ocean.

Reprinted by permission from *Shimmering Stars* Vol. IV (Spring 2006), published by the InsideOut Literary Arts Project. Copyright (c) 2006 by the InsideOut Literary Arts Project.

**Ed. note:** Although Kooser is no longer Poet Laureate, he continues to publish “American Life in Poetry” and we will continue to explore some of those poems in more depth in this column in *The Museletter*. If you are interested in contributing writing prompts, original exercises or an original, copyright-free poem of 20 lines or fewer suitable for this purpose, please contact the Editor at naptmuseletter@yahoo.com.

**Writing Suggestions**

- Using poetry magnets, word cut outs, or selecting words at random from a book or dictionary, compile a list of 10 nouns and 10 verbs and 10 adjectives. Throw them in a bag or hat and pull them out one by one. Write a poem in which you surprise yourself by the unusual juxtapositions.

- Ask a child to write a poem about a natural object (shell, feather, leaf). Or write one yourself.

**Media Watch**

This column of *The Museletter* is designed to be a service to our readers and to the larger field of poetry therapy. We will print listings of newspapers, periodicals, academic and professional journals, radio programs, television specials, etc. that provide coverage of writing as a healing tool, as well as related issues. If you see or learn of material that should be included, please email full citation information to the Editor at naptmuseletter@yahoo.com for inclusion in the next issue.

- The December 2006 issue of *O* magazine included an article entitled “Why Poetry Can Save Your Life” by fiction writer Amy Bloom.

- The January/February 2007 issue of *Psychotherapy Networker* includes an article by Mary Pipher on “Fostering Moral Imagination” (how writers and therapists are alike).

- In the January 22, 2007, issue of *Newsweek*, Anna Quindlen contributed an article for the Last Word column titled “Write for Your Life” about the power of the movie *Freedom Writers*. Quindlen writes, the film “is about the power of writing in the lives of ordinary people. That’s a lesson everyone needs” and notes that this teacher embraces “a concept that has been lost in modern life: writing can make pain tolerable, confusion clearer and the self stronger.”
Please send your professional news announcements of 150 words or fewer in the format exampled below to the Editor at naptmuseletter@yahoo.com by the published deadline for each issue. Please note: we do not list events or awards that are listed elsewhere in The Museletter (e.g., Poetry Alive awards and awarding of CPTs and RPTs). Members wishing to publicize these accomplishments in the monthly member e-newsletter are encouraged to email the information to Mary Caprio at mfcaprio@comcast.net.

Diane Allerdyce (Delray Beach, FL) received the 2007 Red Wheelbarrow award for her chapbook *Whatever It Is I Was Giving Up*. The award, sponsored by Pudding House Publications, is given in recognition of the art and craft of a poet in good standing with the National Association for Poetry Therapy.

Diane is the co-founder of Toussaint L’Ouverture High School for Arts & Social Justice in Delray Beach, where she serves as Chief Academic Officer. She is a professor of distance learning courses at Lynn University, where she has taught since 1985 and held administrative positions from 1991 until 2001. She holds a PhD in English from the University of Florida. Her MA and BA in English are from Florida Atlantic University. Diane is the mother of stepson Avery (27), son James (23) and daughter Julia (20). Diane is the author of a scholarly book about Anaïs Nin (University of Northern Illinois, 1998). She has published articles, essays, book reviews and poems in local, national and international journals. She is a frequent contributor to Lynn University’s *Quest*. She has been a featured poet on the Unitarian Universalist Poets Cooperative web site. Diane was trained as a certified poetry therapist and is the incoming president of NAPT. She is a National Trainer for the Classroom of Difference® Program of the Anti-Defamation League. For more info about Pudding House and the Red Wheelbarrow award visit www.puddinghouse.com.

Ann Bracken (Columbia, MD) recently had an essay published in the premiere issue of Howard County, Maryland’s new literary journal, *The Little Patuxent Review*. The essay is an account of her struggle to overcome depression and chronicles how she used journaling and poetry to both grow through and heal from depression. The title of the article is “Riding Into the Wind: using writing to heal from depression.”

Normandi Ellis (Berea, KY) recently received a $3,000 grant from the Kentucky Foundation for Women to continue her work on a novel about women and the spiritualist revival. A collection of her short short fiction, *Fresh Flesched Sisters*, will be published by Wind Publications in June 2007. She also recently received first place in a poetry writing competition sponsored by Green River Writers for her poem “Vulputious Iron.” She is one of three authors to speak and read at the annual meeting of the American Association for University Women chapter in Berea, Kentucky.

Deborah Eve Grayson (Ft. Lauderdale, FL) was recently hired as an adjunct professor at Lynn University in Boca Raton, teaching “Expressive Therapies: Poetry and Narrative.”

Hannah Menkin (Los Angeles, CA) was honored by the Southern California NAPT membership with the Art Lerner Poetry Therapy Award at their annual Art Lerner Poetry Therapy day held October 26, 2006. For the past two years she has given of her time graciously to help organize and plan the Art Lerner Poetry Therapy Day and to help organize and prepare materials for the Summer Training Intensives for those seeking certification. Her dedicated and enthusiastic facilitation work in poetry and art for two Veteran Centers in Los Angeles has earned her a Certificate of Recognition from the Federal Executive Board of Greater Los Angeles.

Lila Lizabeth Weisberger (New York, NY), Director of bridgeXngs POETRY CENTER, received her New York State License as a Creative Arts Therapist in August 2006 (L-CAT). bridgeXngs Poetry Center is now a Not-For-Profit Corporation and will be the recipient of annual scholarship funds from the estate of a former member of this poetry therapy community. Congratulations to Lila and Assistant Directors Laurie Arnold and Nessa McCaskey and Associate Directors Sana Mulji Dutt, Johanna Martinez, Karen Rippstein and Vicki West Sickels.

“I am learning to live beyond fear by living through it, and in the process learning to turn fury at my own limitations into some more creative energy. I realize that if I wait until I am no longer afraid to act, write, speak, be, I’ll be sending messages on a ouija board, cryptic complaints from the other side. When I dare to be powerful, to use my strength in the service of my vision, then it becomes less important whether or not I am unafraid.”  

—Audre Lorde
Poem Nation

Professional Training

- **California**
  Perie Longo, PhD, MFT, RPT, announces that the Southern California Peer/Supervision Group meets the second Saturday of each month, either in Los Angeles or Santa Barbara. Trainees take turns facilitating groups followed by processing the experience. Case studies, literature review and skill development are part of the training. The second summer training intensive is in the process of being planned. Quarterly meetings are also held on Sundays, led by Robert Carroll, to develop activities throughout the year, which includes the annual Art Lerner Poetry Therapy Day in October. Call Perie Longo at (805) 687-1619 or email perie@west.net for further information.

- **Colorado**
  Colorado CPT training group meets the third Sat (with some schedule variations) near downtown Denver. Peer group, literature review, group supervision. Contact Kay Adams at (303) 986-6460 or KAdamsRPT@aol.com for schedule and information.

- **Florida**
  The South Florida Peer Group meets the third Sunday of the month at the office of Mentor/Supervisor Deborah E. Grayson, LMHC, RPT, in Fort Lauderdale. Each month participants are treated to the latest techniques in Poetry Therapy, thematic poems, new books and resources in the field and invaluable feedback from their peers. We allow ample time for discussing difficult cases, reviewing applications and updating personal files. This has been an ongoing group for eight years! Join us by reserving your space at (954) 741-1160.

Mari Alscher, LCSW, RPT, M/S, is available for mentoring of CPT and RPT trainees. She continues to offer a correspondence/e-mail course in Poetic Devices. Please contact her at MAlscherRPT@aol.com or (954) 424-9085.

- **Illinois**
  Charlie Rossiter, PhD, CPT, offers mentoring for poetry therapy trainees as well as writing and poetry therapy workshops in the Chicago area. For more information or to be added to his mailing list to be kept informed of offerings contact him at Charlie.Rossiter@poetrypoetry.com. Charlie is also working on developing an “Off-Season Training Intensive” in the Chicago area. The goal is to gather for a long weekend of training sometime between late January through February. If you are interested in receiving details when they become available, send a note to Charlie.Rossiter@poetrypoetry.com with “off-season intensive” as the subject line.

- **Minnesota**
  Geri Chavis, LP, CPT, PhD, facilitates a poetry therapy supervision group in Minneapolis. For information contact Geri at ggchavis@stkate.edu or (651) 690-6524.

Minnesota Regional Gatherings: Since the early 1980s, the Minnesota Poetry Therapy Network has been meeting six times a year and is going strong. This peer experience poetry therapy group meets once every other month, focusing on a particular theme, reading and creating together and sharing resources. Seventeen enthusiastic people showing up for our January gathering with the theme of “Memory.” At our next gathering, our theme will be “March Madness” focusing on the heralding of Spring. We still meet every other month on Saturdays from 10:30am to 2:30pm. For details contact Geri Chavis at ggchavis@stkate.edu or at (651) 690-6524.

- **New England**
  The New England Chapter of the American Society for Group Psychotherapy and Psychodrama (ASGPP) offers free, open psychodrama trainings three times a year in New England. For information e-mail diarydoor@aol.com or phone (508) 647-0596.

- **New York City/Long Island/Long Distance**
  In addition to monthly peer groups in New York City (always open to newcomers), The Creative “Righting” Center will sponsor two upcoming seminars: Poetry Therapy: Toward Self-Knowledge will be held in New York City June 25-28 and is equivalent to 20 peer group hours. The Cape Cod Writing Retreat, July 30-August 3, will offer the enchantment of Cape Cod along with myth, marvels and messages from the deep blue sea. For registration information write Dr. Sherry Reiter at sreiter@erols.com or call (718) 998-4572.

bridgeXngs Poetry Center is a state-of-the-art, comprehensive poetry center and intentional community pioneering online courses for poetry therapy trainees directed by Lila L. Weisberger, LCAT, RPT/MS, CASAC, MS. Offerings include local and long distance training for those seeking to study poetry therapy and be credentialed by Federation/NAPT and for those seeking to be part of a poetry therapy intentional community; individual and small group supervision; monthly poetry peer groups in Manhattan; Poetry Therapy July Intensive “Action Week.” Early registration for Action Week July 2007 is recommended. On-line courses (courses meet prerequisites that may be required for your certification)
include Poetic forms/devices: Poetry as Symphony; Poetry as Container; Abnormal Psychology: Multilayered learning; “Poetry As Healer” Study group working with the text by Jack Leedy; Healing Fountain Course: 10-month course working with the text by Chavis and Weisberger; On-line poetry peer group for long distance trainees (10 hours). Early registration recommended for these courses. For information or discussion please contact Lila at bridgeXngs@aol.com. For more information visit www.bridgexcrossings.org and www.RxPOEMS.com.

- **On-line/Virtual/Region-free**


Online CPT psychology prerequisite courses. Abnormal Psychology, Group Process and Counseling Methods classes of 10 weeks each are forming now. Call Kay Adams at (303) 986-6460, email KAdamsRPT@aol.com or see www.journaltherapy.com for details and schedules. Independent study Language Arts prerequisite classes also available with Gayle Nosal, CPT, gnosal@ecentral.com.

The **Wordsworth Center’s signature Intensives** that engage the wider world of applied literature in poetry therapy are available for presentation in your community. Ken Gorelick and Peggy Heller, clinical poetry therapists, mentor/supervisors and former presidents of NAPT, have developed unique intensive programs, often called “creativity camp,” for students, practitioners and seekers in the poetry therapy field. All participants will attain knowledge of poetry therapy methods and principles through lectures, discussions, readings and writing processes; skills through experience of classical and action poetry therapy and team design of field applications hours in didactic, peer group and group supervision applicable to CPT or RPT credentials or mentor-supervisor requirements. For more information about sponsoring and organizing a Wordsworth Intensive in your community contact Peggy Heller at peggyheller@verizon.net or Ken Gorelick at kengorelick@verizon.net.


**Workshops, Classes, Seminars, Educational Opportunities**

The **Master of Arts Program of The Union Institute and University** (formerly Vermont College of Norwich University) now offers opportunities for graduate study in Creative Arts and Humanities, Health and Wellness, and History and Culture Studies. This program offers students the chance to earn their MA degrees while also meeting requirements for poetry therapy certification. Many NAPT members are graduates of, or faculty in, this unique program for adult learners. Studies, which are self-designed, with guidance from expert mentors, can focus on the healing arts or on the creative arts or some combination of both. Study can be entirely on-line or can include cycle residencies every six months in Vermont (October and April) for face-to-face meetings with faculty and learning communities of people with shared interests. For more information, contact Deborah Alicen at Vermont College Admissions (Deborah.Alicen@tui.edu).

**Goddard College’s Transformative Language Arts Master’s Program** allows students to pursue social and personal transformation through the spoken and written word through a deep exploration of your personal TLA practice (as a writer, storyteller, etc.) as well as the social and cultural picture informing your particular focus of study (a focus you choose!). TLA students may also fulfill most of the poetry therapy certification requirements through this degree. TLA criteria include a community-based practicum, thesis project of your own design, and a balance between theory and practice in your study and art of words. Students also have opportunities to shadow poetry therapy and related practitioners around the world. See www.goddard.edu/academic/tla.html or contact Caryn Mirriam-Goldberg at mirriamgoldbergc@goddard.edu for information.

Since 2003, the **Masters in Liberal Studies program (MLS) at University of Denver’s University College** has offered coursework on Writing & Healing. Students can earn a DU graduate degree while meeting many of the requirements for poetry therapy certification. The following classes are designed and taught by Kay Adams, RPT, M/S; Joy Sawyer, RPT, M/S; and Gayle Nosal, CPT: Writing & Healing I, Writing & Healing II, Journal to the Self, and Poetry & Personal Growth. Courses are available on campus and online. For more information, call Holly Dunn at University College: (303) 871-393.

**Reflective Writing: A Women’s Writing Group** meets on Monday evenings, 7:30-9:00pm, through the Behavioral and Collaborative Medicine Department at South Miami Hospital, and is facilitated by Barbara Kreisberg, MS, CPT. Through
spontaneous guided writing experiences designed to awaken and nurture the self and through the reading of selected poems, participants will discover the process of personal growth and healing by using the written word. Participants are given the opportunity to be moved by their own writing as well as others, with the emphasis on gaining a deeper understanding of life events, obstacles and opportunities. Please call (305) 975-3671 or email Bkexpres@aol.com for further information and pre-registration.

Writing for Life: Creating a Story of Your Own by Sandra Lee Schubert. The journaling and scrapbooking techniques taught in this course provide a creative way to connect with the inner self and heal emotional wounds while documenting your story, your life in a fun and unique way. For more information and to sign up visit www.selfhealingexpressions.com/scrapbooking.shtml.

Caryn Mirriam-Goldberg, PhD, CPT, facilitates ongoing workshops for people living with or recovering from cancer at Turning Point of Kansas City: A Center for Hope and Health; Lawrence Memorial Hospital in Lawrence, KS; and The Light Center, Baldwin, KS. Caryn also regularly facilitates workshops on writing as a spiritual practice, writing from the earth and mythopoetics. Please see www.writewhereyouare.org for what’s coming up.

Lapidus is the UK’s national Association for the Literary Arts in Personal Development and brings together people with an interest in creative words for health and well-being. **Lapidus offers monthly “Writing-Well” seminars**, part of a program of regional development for Lapidus in Scotland, which follows the aims of central Lapidus to promote and develop the role of the literary arts in healthcare, education and the community. Each evening focuses on a theme (recent themes include “Cancer, Poetry and Healing” and “Dementia and Creativity”) and allows ample time for creative and reflective writing, discussion and questions with a guest speaker. For details email lapidus@butlerlarry.demon.co.uk.

**Events**

**Brave Voice: Writing & Singing for Your Life** with Kelley Hunt and Caryn Mirriam-Goldberg, May 6-11, 2007, White Memorial Camp, Council Grove, KS. Join us in the heart of the Flint Hills of Kansas for a soulful retreat at White Memorial Camp. Each day will feature morning workshops on writing, singing, or songwriting; afternoons to explore, create, replenish; one-on-one consultations with Kelley or Caryn, and evening performances and celebrations. Extras include art sessions with artist-writers Dixie Lubin and Laura Ramberg, massage (for additional fee) and yoga. What we do with our voice—on the page and aloud—surely will help us reach a wider range of words and notes, discovery and healing, purpose and peace. Come test the waters of your creative spirit and dive into the writing, singing and songwriting you yearn to do on your own or in collaboration with others. The retreat is open to all who wish to immerse themselves in writing, singing and/or songwriting. Please see www.bravevoice.com for more information.

**Calls for Work/Articles/Proposals**

**The Museletter is seeking writers** of book reviews, “Profiles” of organizations and individuals, “Poems as Process,” “Happenings” reports, “Process” pieces, “Chapbook” poems (with accompanying explanatory text), interviews with poets and creative arts therapies practitioners and feature articles for future issues. The Editor welcomes proposals 3+ weeks in advance of submission deadlines. As we are unable to publish all the submissions we receive, please refer to issues of *The Museletter* for general style and content guidelines before submitting a proposal or article. See ad in this issue for full Submission Guidelines, including upcoming deadlines.

**Patient Education and Counseling** presents a new section comprised of selected narratives on reflective practice. Reflective Practice will provide a voice for physicians and other healthcare providers, patients and their family members, trainees and medical educators. The title emphasizes the importance of reflection in our learning and how our patient care and own self-care can be improved through reflective practice, similar to other health care provider skills. We welcome personal narratives on caring, patient-provider relationships, humanism in healthcare, professionalism and its challenges, patients’ perspectives, and collaboration in patient care and counseling. Most narratives will describe personal or professional experiences that provide a lesson applicable to caring, humanism and relationship in health care.

Submit manuscripts through the Patient Education and Counseling on-line electronic submission system at http://ees.elsevier.com/pec. *Patient Education and Counseling* is an international journal indexed in Medline and 13 other related indexes. All manuscripts, including narratives, are peer-reviewed.

If you would like an electronic copy of the editorial describing the Reflective Practice section, “Sharing Stories: Narrative Medicine in an Evidence-Based World,” please e-mail Dr. Hatem or Dr. Rider. Editors: David Hatem, MD, University of Massachusetts Medical School: HatemD@ummhlc.org; Elizabeth A. Rider, MSW, MD, Harvard Medical School: elizabeth_rider@hms.harvard.edu; Florence van Zuuren, PhD, University of Amsterdam and the Free, University in The Netherlands: FJ.van.Zuuren@psy.vu.nl.
Submissions of poems, stories, diary entries and essays on the analytic experience are being sought for *The Psychoanalytic Experience: Analysands Speak*. No rhymed or religious material. Deadline: Ongoing. Email submissions to Editor Esther Altshul Helfgott, PhD, at eahelfgott2@comcast.net. For more information visit www.analysands.homestead.com.

**The Canadian Art Therapy Association Journal**, which publishes on a variety of subjects relevant to Art Therapy and Expressive Arts Therapies, is seeking submissions. For more information and instructions for authors please visit www.catainfo.ca.

**Resources**

The Transformative Language Arts concentration at Goddard College now has extensive resource pages on poetry therapy, poetics and poetry, expressive and creative writing, drama therapy, education and development, facilitation and leadership, journal-writing, literacy and linguistics and language, memoir and life stories, mythology and much more. The resource pages include thousands of weblinks and very extensive bibliographies. You can click and visit many sites of people doing all kinds of poetry therapy-related work around the world! Please visit the TLA Resource Page at web.goddard.edu/~tla/ and if you have any additions, please contact Caryn Mirriam-Goldberg at mirriamgoldbergc@goddard.edu.

Jennifer Bosveld, Publisher of Pudding House Publications and one of NAPT’s A Praise of Muses, is extending to NAPT members a special offer for Pudding House’s latest anthology, *Hunger Enough: Living Spiritually in a Consumer Society*, edited by Nita Penfold. Jennifer writes, “though the cover price is $18, because you apply poetry with good intent, Pudding House will send NAPT members three copies of the book for $18 and free postage if you promise to give the other two copies away to anyone struggling with these issues.” Send $18 to Pudding House, 81 Shadymere Lane, Columbus, OH 43213. Include note: “The Hunger Enough 3-1 for deal.”

**Research Projects**

Ed. Note: This section provides students and researchers a forum for obtaining information from and establishing connections with the poetry therapy community. Send information about your research projects, including what information you are seeking, from whom, for what purpose and by when (maximum of 200 words) to naptmuseletter@yahoo.com with the subject line: PoemNation: Research Projects.

**Networking**

Ed. Note: This section of PoemNation provides a forum for NAPTers to exchange ideas and contact information pertaining to specific work being undertaken outside of the realm of NAPT proper. Please send your text of 150 words maximum to the Editor at naptmuseletter@yahoo.com with the subject line: PoemNation Networking.

Those interested in learning more about an evolving project to serve veterans of the Iraqi war who may be vulnerable to PTSD, please contact Faye Snider at fayesnider@rcn.com.

**Products & Services**

Videos of NAPT conference keynote poets, including Rafael Campo (Miami, 2003), Li-Young Lee (Costa Mesa, 2004) and Gregory Orr (St. Louis, 2005) are available on DVD for $12 each, which includes priority mailing, or receive all three for $25. The three LaperTapes documentary DVDs on poetry as healing are $20 each, including priority mailing. These are (1) The Truth About Ourselves: How Poetry Heals, (2) Tell All the Truth: how Poetry Heals A Multicultural Society and (3) Moving Towards Truth: Poetry, Motion and Wholeness. As a package, all three are specially priced at $40 (one free!). Please email orders or requests for further information to jennylaper@yahoo.com or write to LaperTapes at 1330 West Hwy WW, Springfield, MO 65803.
Museletter Submissions Guidelines

• Submissions can only be accepted as email ATTACHMENTS to the Editor. Do not send text in the body of an email unless requested. Send submissions to naptmuseletter@yahoo.com.

• Microsoft Word files are preferred, with SimpleText or RTF files accepted. Do not send zipped or stuffed files.

• Submissions must include a subject line noting that the email is in regard to The Museletter and indicating for which section of The Museletter the submission is intended. Example: “Museletter submission: Speakeasy.”

• Before sending completed manuscripts, please format according to Museletter style, using past issues as a guide. For example, we use bold, left-aligned titles (not centered); tabs for paragraph returns (with the first paragraph of an article not tabbed); no underlining; poem titles are in quotes; book titles are in italics.

• Texts submitted must not include hyperlinks. Please deactivate hyperlinks before sending texts. Texts submitted with active hyperlinks will be returned to author.

• Notes are discouraged but if they must be used, they must be included as endnotes, not footnotes.

• Include your name exactly as you would like it to appear and the acronyms of any credentials you hold for inclusion in our Contributors’ list (e.g., Jane Smith, MSW, RPT). We are unable to include any other biographical information.

• Submissions are greatly appreciated before the deadlines.

• In order to keep the publication schedule on time and to get timely information to our members, submissions are not accepted after 5pm on the day of the deadline (usually the first Monday of the month) unless prior arrangements are made.

• We are unable to publish all unsolicited submissions. Potential contributors are encouraged to discuss proposals and article ideas with the Editor via email at least three weeks prior to the submission deadline.

• Please see above for advertising rates and technical specifications. Email info@poetrytherapy.org for details.

Karen vanMeenen, Editor, The Museletter
naptmuseletter@yahoo.com

AD RATES

• FULL PAGE: 7.5” x 10” ($280)
• HALF PAGE (LANDSCAPE): 7.5” x 5” ($140)
• HALF PAGE (PORTRAIT): 3.625” x 10” ($140)
• THIRD PAGE (LANDSCAPE): 7.5” x 4” ($110)
• QUARTER PAGE: 3.625” x 5” ($70)
• EIGHTH PAGE (Similar to business card size): 3.625” x 2.5” ($35)

The editor reserves the right to refuse ads which are not relevant or appropriate to the mission of NAPT and the Museletter. Ads must be submitted with payment to the NAPT Office according to stated deadlines JPEG, TIFF or PDF files are preferred, but camera-ready artwork may also be used.

Institutional Members receive a 10% discount on stated advertising rates in the Museletter.

Typesetting may be available—e-mail Sheila Dietz at info@poetrytherapy.org or call 866-844-NAPT.

Submission Deadlines

Send ads to NAPT office
Send articles to naptmuseletter@yahoo.com

July 2007 issue
Advertising: May 7, 2007
Articles: May 14, 2007

November 2007 issue:
Advertising: September 3, 2007
Articles: September 10, 2007

March 2008 issue
Advertising: January 7, 2008
Articles: January 14, 2008
Application for Membership
National Association for Poetry Therapy
777 E. Atlantic Avenue, #243  •  Delray Beach, FL 33483
www.poetrytherapy.org  •  E-mail: info@poetrytherapy.org
Toll-free: (866) 844-NAPT  •  Local: (561) 498-8334

2006/2007 Membership Year:  ○  New Member

Fax completed application to (561) 495-1877 or mail to the above address.
You may also apply or renew online at http://poetrytherapy.org/join.html.

Name, Credentials ____________________________________________________________________________________
Institution/Company _______________________________ Job Title ________________________________
Mailing Address __________________________________________ (Is this your ○ Home address or ○ Business?)
City, State, Zip, Country ______________________________________________________________________________
Home Phone ______________________________________ Work or Cell Phone ______________________________
Fax ______________________________________ E-mail ________________________________________________
Website Address ______________________________________________________________________________________

One-line description of your website if you would like it listed at www.poetrytherapy.org:
______________________________________________________________________________________________

NEW MEMBER: I was referred to NAPT by ________________________________________________________________

MEMBERSHIP CATEGORY: Please see http://poetrytherapy.org/join.html for description of each category. It is not necessary to be professionally engaged in the practice of poetry therapy in order to join NAPT. We welcome all those who share NAPT’s mission: Promoting growth and healing through language, symbol and story.

○ Regular - $115 (NEW MEMBERS ONLY: You may pay half-year dues of $80 if joining after Feb. 1, 2007. Renewals always pay full-year rate.)
○ Student (Must be full-time college or university student, include copy of ID) - $80
○ Institutional - $250
○ Retired (age 65 and over, submit proof of age) or Disabled, no longer working - $80

COMMITTEES: Interested in participating? We’ll contact you with more information.
○ Conference  ○ Academic & Institutional Outreach  ○ Publications
○ Diversity  ○ Membership  ○ Research  ○ Public Relations

PAYMENT in full must be submitted with application.
☐ Check enclosed (US Funds/US Banks)
☐ American Express  ☐ Discover  ☐ MasterCard  ☐ Visa

Card # __________________________________________ Exp. Date ___________ CID# ___________
(CID# is 3 digits, follows card # on the magnetic strip)

______________________________________________________________________ Amount Paid __________

Name on the card (please type or print)

________________________________________________________________________

Signature of Cardholder

The tax deductibility of dues paid to NAPT as an ordinary and necessary expense is subject to restrictions imposed by the Omnibus Budget Reconciliation Act of 1993. Please contact your tax advisor for more information.
Chapbook

Dale-Elizabeth Pehrsson and Robert S. Pehrsson write:
“As usual for the month of April, well actually, usual for almost all days during autumn, winter and spring in Portland (Oregon), it was a damp day and a light rain splashed on and dripped off the sides of our shared umbrella. We walked up a hill in west side of Portland. We came upon two men standing by the side of the road. One appeared to be in his early thirties, and the other may have been about seventy years old. The older man’s finger pointed as he spoke softly, sadly and the younger man looked at the places targeted and he nodded also softly, sadly. Our pace slowed and we listened. This poem resulted from the fragments we heard as we walked in that drizzle.”

A Drizzle

All was a drizzle in Portland,
that chilly April showering day.
But if we don’t go for a walk in the drizzle,
we’ll not walk at all.

So we walked in that drizzle
but you turned to the development
and your eyes focused on this very place
right here, in another time.

“So all was a drizzle in Portland,
that usual April showering day.
But if we don’t talk when all is a drizzle,
we’ll not talk at all.

— Dale-Elizabeth Pehrsson and Robert S. Pehrsson