



THE PROFESSIONAL EXCHANGE IE-CAMFT

IE-CAMFT
Newsletter
August 2012

California Association of Marriage & Family Therapists — Inland Empire

IE-CAMFT Meeting Friday, Aug. 24, 2012

Equine Assisted Psychotherapy & Equine Assisted Learning

The key to transforming our lives is the same in every great self-improvement practice: quiet that self-talk. Until we create inner silence, literally, peace of mind, we are unable to transform our lives into more peaceful and purposeful ones. The reason the horse can become such a gifted teacher for us is because it does not need an inner voice. Rather than using words or vocalizations, which are sounds that help a predator pinpoint its prey, horses have learned how not to make sounds and how to make sense from being, not thinking.

While technology has blessed our lives in numerous ways, it frequently isolates us, keeps us out of touch with our true selves and further from "nature." Horses keep our wild/natural side alive and healthy, and offer balance in what can be a very unbalanced existence. We are texting and instant messaging instead of face-to-face communicating and our loved ones are having an increasingly difficult time knowing how to talk directly with one another. Our equine-assisted activities create opportunities for improving communication skills and re-connecting.

Due to the state of the economy in CA and with so many out of work, there are increased feelings of hopelessness and more than ever, a need for creative problem solving. Our equine-assisted activities create opportunities to gain insight into one's coping strategies and to think outside "the box".

Objectives:

1. Participants will be able to identify the goals of Equine Assisted Psychotherapy & Equine Assisted Learning.
2. Attendees will be able to identify how horses differ from using dogs or other pets for behavioral health services.
3. Participants will be able to identify a minimum of 3 ways that EAP differs from office-based psychotherapy.
4. Attendees will be able to identify populations that EAP and EAL can benefit.

More Equine info:

Joy Nussen Timsit 14 Brookmont, Irvine, CA 92604
949-333-1233 Cell: 949-422-6355

Monthly Meeting times and Location

08:30-09:00 am Coffee and Networking:
09:00-11:00 am Program
11:00-11:30 am Board Meeting

LLU Behavioral Health Institute
1686 Barton Rd.,
Redlands, CA. 92373

Directions: Exit the I-10 Fwy at Alabama St. Go South (right for most of us!) to Barton Rd. Go Right (West) on Barton Rd. BHI is at the corner of Barton Rd. and Iowa St.

Park ONLY in the parking area around the BHI

*** 2 CEUs available for full attendance at IE-CAMFT meeting.**

- * IE-CAMFT members: No additional cost. It's a benefit.
- * Non IE-CAMFT members: \$10.00.

IE-CAMFT Speaker Aug. 24, 2012

Joy Nussen Timsit, the founder and executive director of EquineWorks, is a CA licensed Marriage & Family Therapist of 21 years. She earned her undergraduate degree in Psychology from UCLA in 1984 and her graduate degree in Educational Psychology from California State University at Northridge, in 1988. Joy is certified by the internationally recognized Equine Assisted Growth & Learning Association (EAGALA) to utilize horses experientially for mental health treatment and human development. EAGALA has over 3,500 members in 40 countries and there are now over 500 EAGALA programs. Services help change the lives of people with a diverse range of struggles such as street children in Mexico and South Africa, those suffering from addictions, depression and trauma, and improving relationships in families and groups.

Note: Meeting time gives time to deliver kids to school, etc., since many of our members have that responsibility. Promptness is urged and **presence required** during the two hour presentation to earn your 2 CEUs.

IE-CAMFT Mission Statement:

We are professional visionaries dedicated to providing training, networking, and advocacy for Marriage and Family Therapists to promote healthy individual, and couple and family relationships.

President's Message:

"Come, nourish your spirit and thrive!"

August has blown in on hot dry winds, bringing 3-digit temperatures, long sunny days, earth tremors, and flash flood warnings; all herald that summer is truly here! However, just because the seasonal cycle says it's summer, doesn't mean your Board is slouching! We are active for your benefit, with plans to bring continued interesting programming and new opportunities for networking.

At our July Board Retreat, participating Board members decided on the theme for this term (which was originally proposed by our recently deceased Judy Jacobsen) "Come and nourish your spirit," to which I added the words "and thrive!"

The Bylaws were revised to lift the restriction of how many non-licensed members may serve on the Board, as well as opening all board positions except the presidency to licensed and non-licensed dues-current members of IE-CAMFT. It was by unanimous decision that the current roles of Program Chair and Hospitality Chair were "up-leveled" to become Board positions.

It was also decided to allow two members to job-share one Board position, thereby reducing the amount of work that has to be done by any one individual, and increasing the chances that more of YOU will get involved.

"The most basic of all human needs is the need to understand and be understood. The best way to understand people is to listen to them."

- Ralph Nichols

President's Message (continued-1):

Chapter Bucks will become available for any of YOU lending a hand at a meeting, helping with a task behind the scenes, or bringing a colleague to one of our programs. These can be redeemed in lieu of cash for membership fees, CEU fees, or IE-CAMFT sponsored training.

Finally, we agreed to implement the following Strategic Plan:

1. Fill all positions available on the Board, and staff each committee for the remainder of this year, and with lots of nominees for next year!

2. Increase membership by 15% by March 31, 2013. Current membership is 87 people, so 15% incr. 13 new peeps.

3. Increase attendance at monthly programs or events by 10% by 3/31/2013. Current attendance is about 25, so 10% is 2.5 per meeting. Interesting idea!

4. Create a committee to develop a series of programs and events for pre-licensed members by October 31, 2012.

5. Evaluate and purchase Board of Director's Insurance and Liability Insurance for IE Chapter by September 31, 2012.

We **want** you to be nourished by your involvement with IE-CAMFT. But we will only know if you like what we are doing by your feedback (verbal praise or complaint) and your "feet-back" (whether or not you come to future meetings). We hope to hear from, and see YOU soon!

Love and hugs,

- Doreen Van Leeuwen, LMFT

951-847-7742

doreen4u2@sbcglobal.net

An example of male-female communication:

She left a note on the fridge:

"It's not working, I can't take it anymore!!
Gone to stay with my Mother."

He opened the fridge:

The light came on and the beer was cold.
"What the hell is she talking about?"

More about Joy Nussen Timsit and Equine Assisted Growth & Learning

EquineWorks, Inc (EW) was formed in 2009 by Joy N. Timsit to provide innovative psychotherapy services incorporating the use of horses. Through a series of 'non riding' activities, a skilled team consisting of a mental health professional and equine specialist identify unique behaviors and patterns displayed by a client during their interaction with a horse and offer metaphors to the client for relating these observations to their life challenges.

Highlighted Achievement: "The Magic Room" – a technique that addresses trauma in : "*Harnessing the Power of Equine Assisted Counseling: Adding Animal Assisted Therapy to Your Practice.*" Kay Sudekum Trotter Release: December 2011

"The Empowered Woman" has recently been added to our programming and targets strategies for women including facing fears, improving self-care and enriching interpersonal relationships.

Horses for Heroes is a new collaborative program with Queen of Hearts Therapeutic Riding Center. It addresses re-integration issues and the physical and mental health challenges of those who have served for us in the U.S. Military.

Efforts of EW:

1. Provide innovative mental health treatment and human development services incorporating the use of horses, serving underserved populations of the Inland Empire and beyond.
2. Facilitate Empowered Woman workshops targeting strategies for women.
3. Offer social skill & time management skill building for youth, including home schooled students.
4. Provide equine assisted learning opportunities for leadership training and corporate team building.
5. Collaborate with non-profit partners to address service members and their families with issues related to reunification, post traumatic stress disorders and more.

"BROKEN FEELINGS" Psychodrama as Couples Therapy Don Miller, PhD, TEP, MFT

Fresh out of my internship I began a professional career in psychoanalytically oriented psychotherapy, but let it go in favor of group, couples, and family therapy. A decade later I came to focus on psychodrama, especially within institutional settings. In private practice with couples, I'd begin with individual screening, and continuing with assigning each to open ongoing separate psychodrama groups. When they were ready I'd treat them together as a couple, or process them through my couples-only group for a set number of sessions. This facilitated closure. But client needs change, and I continued with a few individuals over the long haul, or referred them to another therapist.

When working from within hospital institutions, I bypassed initial screening--- records were available, but I didn't read them before forming my own opinion. Then I inserted the mandated diagnosis and a brief treatment plan, which I hardly ever referred to till my work was complete. Then I wrote a short termination summary. In contrast, my ongoing entries to the medical records were detailed processing accounts.

For this article I've selected a young woman's two psychodramas, a week apart. If you follow what happens you may see for yourself the progress taking place.

I've abbreviated slightly and deleted tell-tale clues to identification. Otherwise they are very much as they were when I entered them into the record.

Psychodrama is both a method and a collection of techniques. The techniques have been widely appropriated by the healing professions. You may already be using some of them regularly. To introduce you to the method, I offer this example.

Please put your quest for "the truth" on hold in favor of venturing into the protagonist's story, suspend disbelief as you do with movies or novels. The "as-if" posture more quickly leads to the end we seek. Our policy is to validate the protagonist's perception even when we see, on the face of it, that everyone else who was there would hardly agree. When the protagonist no longer needs to defend his story, our acceptance frees him to qualify and modify, and almost imperceptibly alter the picture. We trace out the implications of the modified version in action. What is amiss stands out in bold relief and the protagonist demonstrates how he's attempted to deal with the situation previously.

The director determines whether to respond with a 'band-aid' role training on the interpersonal level, or whether to plunge into exploration on the intrapsychic level, toward making fundamental change there. This is what we present below. As closure we tryout both unlikely and likely interpersonal futures, to the protagonist's satisfaction. Finally the audience shares with the protagonist what in their lives resembles the story he's shown them. Their wholehearted acceptance prepares him for the off- stage re-entry to world outside the theater and outside the institution. Our language consists almost entirely of ordinary theater English, with these three exceptions: The role of the DOUBLE: One sits or stands beside the protagonist, acting as if he were inside him, bringing out feelings on the fringe of awareness, with a view to maximizing outer expression. The role of the AUXILIARY: One represents persons from the protagonist's world, living or dead, fantasy-figures, voices, supernatural beings, or pets and inanimate objects, given the power to speak. ROLE REVERSAL: The process of moving back and forth, as between chairs, to present responses the protagonist expects, providing information the auxiliary needs in playing the role of the other. Inasmuch as members of the staff were often present with the inmates

at psychodrama, I've used these words without explanation for all those entitled to the medical records. Indeed, openness was the rule. A patient's psychiatrist often read to his patient excerpts of what I'd put on record, which came as no great surprise to the patient, who may have already requested and seen what I said beforehand. My policy, never to say anything I couldn't say to one's face. The therapeutic theater creates a convincing context for involving the whole body, intensifying emotional investment. We review the past, explore the present, and rehearse the future. Abundant, peer support represents an ideal community. With limited contact, we can safely do more in less time.

Losing Her Mother Nan, at age 24, came to psychodrama today expecting to be protagonist. The group lined up behind her over the other two possible. She was ready to deal with the loss of her mother when she was five. I interviewed the protagonist as if she were her mother when mother was 27, her age at her death. She was a thin blond who wore a perpetual smile. They had been married 6 years and had 3 children. Nan was the middle child between sisters. Mother worked in a fireworks factory, but had cancer the last 3 years of her life. A month before she died mother sent Nan to relatives, and went into the hospital.

1) We went to the last time Nan saw her mother alive. Mother wrote Nan a letter. With Nan in the role reversed position as mother, we had 'mother' speak the letter to her daughter. (In reality mother handed the letter to little Nan, so that she could read it later). Mother said, "I'm going away, and I can't come back. I'm upset that I can't do things with you anymore. I want you to know that I'm sick and that I love you. I've written this for you to have something to remember me by." Then they brought in one child after the other till mother had seen them all. Today I gave Nan the chance to say, as if she were still five, whatever she'd felt at the time but had been unable to express, and finally I conferred upon her present wisdom, despite her youth then. So Nan pleaded, "I need you. Don't leave me. Can't you come back for the holidays? I know you have no choice. If you did you'd never have left. I love you very much."

2) Nan mentioned in passing how she'd acted at the funeral home, pulling off flower petals. In an imaginary scene I brought mother back from the dead, so that Nan could say how she felt about that now. "I'm sorry for the childish way I acted. I tried to be happy." 'Mother' replied: "You were a child; you didn't know what was going on." Nan said, "Don't hate me. I wanted to be the perfect child for you. Was I?" Mother said, "You were." They held one another for a long time amidst a flood of tears.

3) Nan brought mother up-to-date. Two months after mother died, Dad remarried, and let stepmother throw her out onto the street when she was eleven, where she was brutally beaten up and left almost unrecognizable in the hospital. Nan screamed at mother, "Where were you when I needed you?"

4) Nan chose three chairs, into each of which she placed a person to represent important relationships in her life. So Nan showed her mother how things stand with them, addressing them one at a time. We began with stepmother: "You beat me with that leather belt till I bled, but I never let you see me cry. There is no pain you could suffer that would bother me a bit. I'd like to see you suffer." I role reversed Nan with her mother, so that 'mother' could react to stepmother too. "How dare you ever put your hands on my child! She was a good kid, tender, precious, kind. If I were on earth you'd be dead." I reversed Nan into the role of the stepmother to have her say whatever would be helpful. 'Stepmother' said, "Take me to the hospital. I'm having a heart attack." to which Nan responded, "Die!" The

group laughed. Nan was entitled to her anger.

5) Next came the father chair. Nan said, "You were always therefore me when I was little. Then when Mom died you turned to the bottle. You watched step mom beat me. I even overdosed, leaving a trail of pills to my room where you'd find me. But you said I'd sleep it off." In the role of mother speaking to dad, 'mother' said, "I left you with the responsibility for my kids. You brought a stranger into my home. I left you my heart and soul on my deathbed. You screwed up these kids for the rest of their lives, especially in kicking Nan out when she was eleven. I could care less about your living or dying." Then Nan reversed into dad's role, speaking as dad would, "I did the best I could. Don't you think you deserved some of those punishments?" Here's what she'd like dad to say: "You're right. I heard you crying. I'm sorry. I should've protected you." Nan as herself told father: "You told me you couldn't tell me if you had loved my mom. For years I tried to work things out between us. You should be a man, but you're not. You're a wimp. Stay out of my life."

6) Next we focused on Nan's husband. She told her mother: "I have a great husband and baby. I know you must've been watching over me when I found Bill." 'Mother' turned to Bill: "There hasn't been a blessing in her life more wonderful than you. I'm so happy you were there for her. Thank you for supporting her, so that she can smile again."

I role reversed Nan into the Bill position, so that 'Bill' could address mom: "Nan's a good person. I'm helping her the best way I can. We can work through this." Then 'he' turned to Nan: "I'm here all the way. There's nothing I wouldn't do for you. I love you. I've felt your pain. I can't wait for you to come home." All three hug.

7) I asked Nan what still bothers her. "I want to yell at my mom for not being here for me," she answered. So to mother Nan said: "I know this is childish, but I'm mad that you left. You weren't there for me, but I know you couldn't help it. I want you back so bad. I wanted you to be there for my baby's birth, her christening, and every holiday. I'm sorry I'm mad at you, but I miss you." 'Mom:' "I understand. Don't feel guilty." They embraced.

8) Nan asked for a scene to apologize to her husband and her daughter. We met three year old Sue, her daughter. Sue said, "Grandma takes care of me while you're gone. I look more like dad than mom." Mother said she was "a very smart little girl." Nan told Bill he was a big part of her recovery, and she thanked him. Nan told Sue, "I'll never leave you again. I'm sorry I was mad at you and acted like a monster. My feelings were broken, but they're getting better." Back in Sue's role, 'Sue' said to the auxiliary representing Nan, "Then why were you mean to me? Why did you call me stupid?" Back in her own role Nan replied: "I'm sorry for that. That's why I went to the hospital, but I'm getting better. My baby will never shed another tear over me." Dad chimed in. The family embraced.

9) We concluded with an intrapsychic scene. Nan chose a double and told the double how she felt about Nan, how she despised her. She wasn't very smart, nor very pretty, not a lot of good things. With Nan reversed back into the self represented by her double, listening to the criticisms, I asked her how old she was. Taken by surprise, she said 24. I pointed to the critical part of herself (where the double now sat) and I said, "She's 24 over there, but how old are you over here?" She understood and said '12.' So at 12 she responded. "You're right. Sometimes I'm not those things, sometimes I am. Don't say mean things to me. I need you to mother me. I need love, compassion, sharing, time to do stuff for myself, time to be me. I want to see the sky and say it's pretty." The 24 year old part said, "I want these things for you, so don't blow it. The 12 year old said, "Love

me, be patient with me and I will be these things. " Nan dropped out of role for a moment, afraid that it might be too late. "Not if you take care of your 12 year old, accepting her as she is, and loving her anyway", I said, calling for a hug, which they did, with more tears. At one point I asked the group if they thought Nan deserved the kind of mothering the 12 year old longed for and the group was unanimous in their support. Sharing was enthusiastic. Most of the audience had been near tears throughout the psychodrama. Nan had arrived at a good place. "Good Enough Mothering" Two weeks later Nan described herself as "drained and directed." By 'directed' she had reference to her wearing blinders like a horse. As protagonist she'd talk with father and stepmother, telling them what she's done at the hospital, how she has been working through the pain they brought her. A bird colliding with a high window caught her attention. I had the impression she felt she was something like that bird. The group agreed to her being protagonist.

1) We began with the blinders metaphor. I set up a corridor of chairs to represent the blinders, with Nan at one end, had her look down the corridor, to see what was at the other end. She knelt down to put the blinders at eye level, and said she couldn't see very clearly, but she characterized it as a happy place like a gateway to a Six Flags amusement park. Over at the far end are hopes and dreams, which drew her forward, but only with very little steps, as if hobbled with a rope. Simultaneously she sensed being pushed from behind. Dreams and hopes were personified as husband and daughter at the far end of the corridor, longing for her return. She felt frustrated and guilty not to be at home. Her self-confidence low she said I can't promise what I'll be when I return. No guarantees. If she ran down the corridor, she imagined ending up like a bird hitting the high window.

2) She'd come up against a wall. The director 'concretized' the wall with a row of chairs between her and the audience. He had her role reverse with this wall, giving the wall a voice, which said that behind the wall lay fear, pain, heartache, and shame. The wall is made of brick and concrete, taller than Nan. As the wall she said, "I'm very strong. Nan tries to get around me but she can't. I protect her, but she's trying to knock me down. I'm her friend. I've been here so long. And now she just wants to put me aside. I won't let her." Back in her own role, Nan said to the wall: "I'm afraid to go home. You need to go away so that I can show my emotions. I can't look big and strong, because I'm not." The 'wall' replied, "I'm not going anywhere. Nan said, "I don't want you to be so big." The director explained that the wall was there to protect her. (The wall is the counter-script) The wall said, "What can I do then, to help you?" Nan said, "Sue is the most important thing in the world to me, but I can't spend more than five hours with her" (without risking losing it). Nan complained to the wall: "You get in my way. I need to be myself with my family. I need you to go away." But she negotiates. "Maybe you could put small things behind you, but not so large that you get in the way with what matters to me the most."

3) The director had Nan take the role of her daughter Sue. We learned that three year old Sue likes to 'drive' her pink convertible. "Mommy's in the hospital because her feelings are broken," Sue explained in answer to my question. Nan chose an auxiliary to represent her daughter, and addressed her, saying "You know that I'm here for you. I want you to come to me. I've been mean to you, but I don't want to do that again. I'm not perfect." The auxiliary as little Sue replied, "I'm glad you're not perfect. If you were, I'd have to be perfect too." Mother Nan continued: "I want to be there for you, but sometimes I don't like you." Quickly I reversed Nan into Sue's role, asking little Sue to tell Nan whether she understood. Sue replied: "I understand you try. I don't want everything, just your love. Grandma told me you didn't buy me at K-Mart, and you don't have a receipt. I'm a gift from God." The comment overwhelmed Nan (and me!).

4) I asked Nan when she'd felt like that. She remembered

that when she was in the seventh grade she'd come home from school sick. She wore ragged jeans and tee shirt. Her stepmother challenged her right to be home, and refused to believe her when she protested: "I'm really sick." Stepmother said to Nan's father, "Why don't you do something with her?" She screamed at little Nan, "You don't do what you're supposed to. I ought to smack you." Nan cowered. "Can I please go to the doctor?" "No!" stepmother bit back at her; "You were there just the other day." Out of role, Nan commented to the director, "I'd be on the floor." "And afterwards?" I asked: "I'd be in my room praying and crying, 'Why does she do this to me?' All I want is for her to love me. I didn't think that God loved me then, but I do now, because He gave me my husband and our daughter."

5) I brought her back into a scene modified by Nan's present wisdom and the ability to speak her mind to stepmother without fear of reprisal. "I hate you sooo much," she said. "Like Johnny Carson," I asked, "Just how much do you hate her?" Nan rose to the occasion. "I'd tie her to an airplane landing strip, and have a 747 land on her face. And I'd do it to Dad too! I didn't want to call her Mom", Nan said, "She made me."

6) Nan addressed an auxiliary representing her father. "You hurt me more than she did, but not in the same way. I've learned something here. You needed somebody and she was the first to come along. You fulfilled your need. And I got beat up, for no reason." 'Father' asked: "Was I supposed to step in?" "Yes! Nan screamed. "You were never there for me. You never protected me." Staging is vital here. Auxiliaries representing mother and father were seated next to each other in these last two scenes. We brought up empty chairs to the far side of each, and called upon the auxiliary who represented little Nan to sit next to the stepmother, and the auxiliary who represented the husband to sit next to Nan's father. We directed Nan's attention to the main males in her life and the main females in her life, and raised the question as to whether she ever confused them. Instantly she saw what we were driving at, that sometimes her feelings toward the stepmother spilled over onto Sue, and sometimes feelings toward her father spilled onto her husband.

7) We went to an intrapsychic scene where she confronted herself in the form of her double sitting opposite. "I can't believe you did such stupid stuff," she said, referring to outbursts at home, which brought her to the hospital. She and the double reversed roles. Where the double had been, she said: "When I did that, I was so alone. Today's Nan wasn't there for me. I needed to be strong. I don't need your punishment. I need your love. You're so stupid!" The critical Nan persisted. "I'm stupid when you're not with me", she replied (illustrating a major thesis of this paper). Again the critic condemned: "Why can't you make a decision on your own?" As prompted, Nan in the role of the double replied: (again supporting our thesis) "I need all of me. I need you too. I want to be a strong person, and the one sitting over there is strong". "But so harsh," I commented. Nan stood up to the critic: "You did some bad things, but you came to the hospital for help. By myself I'm helpless. You need to be there for me. OK, I'll help, that side of herself agreed, "but how? Remember who you're really angry with." Nan referred to the three chairs of a previous scene, and then added, "Sometimes I forget." The other said, I'll remind you. I need you to take care of this child inside you. Don't criticize so much. I hear your negatives. Why don't I hear your positives?" Thus our focus on negatives and positives. The auxiliary replied, "Let down the wall." Nan responded: "I've tried. You don't hear me but I hear you". I re-defined the extremes of Nan as the contrast between 'grown-up Nan' and 'the little girl inside you.' Then I reminded her of her feelings toward Sue, saying that the little girl inside needed

quite as much and deserved no less. At last grown-up Nan said to the girl inside: "As you grow older I'll make sure you know that you're special. Can you understand what you've got? You got it so good". The double replied. "I need you to tell me." So she did. They celebrated their union with a hug, and we cut the scene. I interpreted that one additional (to stepmother) possible basis for some of the negative feeling toward the three year old may have been the contrast between life for the three year old and life as it had been for Nan when she was growing up! Of course the little girl would seem uncooperative and unappreciative, and Nan growing up would've been delighted to have it half as good as she, but little Sue had no way to know that. Fortunately for her, the world hadn't been as bad to her as it had been for her mother. We brought Sue back to the stage for her mother to say whatever she wanted to say to her. Nan said, "I'm sorry. I expect too much of a three year old." The double in role as the inner child said, "I love you. You're pretty." Nan declared, "I love you, too," viewing the two side-by-side together.

8) We returned to the initial stage setting with its corridor of blinders. As Nan produced them in action, she named them as stepmother and father, and identified each, respectively, as "what I don't want to be to Sue and what I don't want to be to Bill." She agreed she should cut herself some slack, and be more gentle with herself. Her peers shared well with her, and she seemed relieved.

A Personal Note I'll never forget the things Nan said. They touched my heart. Think of protagonist comments like these, and summon up the context when you become discouraged with the course of your work, as we all do from time to time when we're deeply invested in our work. Note that most of them came as she took the role of the child-self. Here is spontaneity and creativity personified. * I want to look at the sky and say it's pretty. * Mother is in the hospital because her feelings are broken. * Take the expression of anger. He should be put in a pond full of piranhas. Let a 747 land on his nose. (Sounds like Johnny Carson in one of his favorite roles, doesn't it?) * How about the image of a horse with blinders, which we were able to concretize. * Mom was overwhelmed, and so was I when she declared I'm a gift from God.

Adapting to the One-to-one Therapeutic Relationship The better way is to bring in another person. With the protagonist's permission, maybe a "stranger" from the waiting room, or the receptionist, or the peer waiting for her friend to finish, or someone she trusts and brings along for the purpose of being on call as needed. If your spouse is handy, that may be a very good choice. Or perhaps a colleague at the same facility whose client has canceled? The remaining option is for you to take the auxiliary or doubling role yourself. The doubling part is fairly easy, if you set up a convention of standing beside the protagonist to mirror his posture, speak, and then return to your usual chair. You can 'underscore' which is a kind of doubling by echoing something the protagonist has said, without ever leaving your chair. You may take an auxiliary role by explaining what you want to do and announcing when you've done it.

Interested in personal or professional growth?

Consider the following::

Saturday, August 18, from 1 pm to 6 pm, free Psychodrama participation at 940 E. Colton Ave, Redlands, 92374---just two blocks west of the university. You may earn as much as 5 hours CEU and psychodrama credits. We award certifications. This offering is set up for the sake of those who must drive a distance and cannot make our regular Wednesday 7:30 pm meetings.

We are open to newcomers, and you may bring guests.

Our Lake Arrowhead retreat at the residence of Karen Burton from 9 to 5 on Saturday, September 15. Cost only \$20.00 which covers food and handouts. If you wish to stay overnight Friday or Saturday, make arrangements with Karen at 909-744-9123. She has already accepted 9 registrants. Get your request in early.

You are likely to get more personal attention in the hot summer! And we have air conditioning!

Need more info.? Contact: Don Miller, (PhD, TEP LMFT Recipient of the President's Award at ASGPP in April.)

909-798-2765 (let it ring a long time)

IE-CAMFT Membership Has its Benefits:

Membership in the Inland Empire Chapter of CAMFT requires a membership in CAMFT. There are multiple benefits to belonging to both. For more information on membership benefits or how to join, see the membership enrollment or renewal form on page 8; or contact Garry Raley for assistance. Membership may be initiated or renewed any time during the year. But keep in mind the membership year runs from April 1 to March 30.

For your \$40. yearly investment you can:

- Network;
- Receive: 2 gratis CEUs available at each of 9 Monthly Meetings, and
- Attend: Special Law and Ethics Meeting with 6 CEUs at reduced cost.
- Stay Connected to Other Therapists
- Advertise in this newsletter
- Develop Peer Relations to Reduce Isolation
- Give and Receive Consultation and Referrals
- Increase Your Knowledge

Dear Members: Who's next?

One of the best known ways to build your practice is to get into the community and speak about your expertise. Your local association of therapists is interested in learning new theories, skills, tools, and approaches to treatment. Share your knowledge, experience and wisdom with us!

We are looking for **presenters** for this future IE-CAMFT meeting in 2012:

Friday **November 23,** 9:00—11:00 am

We urge you to consider sharing with us. To do so, contact: Dan Totaro 909-957-9169
dtotaro@gmail.com OR

Ilse Aerts 909-945-9947
ilseaerts76@gmail.com

IE-CAMFT Benefits, Continued

All the benefits listed to the left arise from, shall we say, "just showing up." It has been said that for much of life, half the job is "just showing up." This might be characterized as the passive approach to involvement with IE-CAMFT. However, even more benefits are available through **active involvement**. **Active** means volunteering your time, talents, and energies by following through after enthusiastically saying YES to answering the following question:

Will you support IE-CAMFT by volunteering to fill one or more of its organizational roles?

Contact **Doreen** to increase your activity with our board. The board position of President-Elect is open. Committees such as Hospitality, Membership, and Trauma Network need added leadership and participation.

Now, you get the benefits for **active** IE-CAMFT participation: Increased self esteem and connection in the relationship healing community. Participation at these levels make nice line items in one's resume showing yourself to be an action oriented, dynamic citizen vs a plodding worker bee or job holder. I bet you can name some more benefits. Give it a try!

PROGRAM OUTLINE FOR IE CAMFT AUGUST 2012 – DECEMBER 2012

DATE	SPEAKER	TOPIC	TIME/LOCATION	COST
2012-08-24 August	Joy Nussen, LMFT	Equine Therapy	8:30am Loma Linda BMI	\$10/2 CEUS for non-members
2012-09-28 September	Robin De-Ivy Allen	Nutrition and Mental Health	8:30am Loma Linda BMI	\$10/2 CEUS for non-members
2012-10-26 October	Carol Teitlebaum, LMFT	"It Also Happens to Boys"	8:30am Loma Linda BMI	\$10/2 CEUS for non-members
2012-11-23 November	Need Speaker Here			\$10/2 CEUS for non-members
2012-12-?? December	Holiday Event	Fun & Networking	To be announced	

IE-CAMFT

BOARD OF DIRECTORS (B) and COMMITTEE Chairpersons (C)

President: (B)

Doreen Van Leeuwen 951-847-7742
doreen4u2@sbcglobal.net

President Elect: (B) (Open)

Past President: (B)

Don Miller 909-798-2765
4donellmiller@gmail.com

Board Members for Programs (B)

CoChair:

Dan Totaro 909-957-9169
dtotaro@gmail.com

CoChair:

Ilse Aerts 909-945-9947
ilseaerts76@gmail.com
Maria Luisa Ciaglo 909-659-7095
mlctherapeuticservices@gmail.com

Membership: (B) (Open)

Financial Officer: (B)

Garry Raley 951-640-5899
garral@sbcglobal.net

Secretary: (B)

Janell Gagnon 909-633-7714
jonell419@yahoo.com

Board Member At Large: (B)

CEU Chair: (C)

Carolyn Dodd 951-212-5003
cdodd1@verizon.net

Board Member at Large: (B)

Newsletter Reviewer: (C)

Marie Louise Bosin 909-809-8012
MarieLouise.Bosin@yahoo.com

Board Members for Hospitality: (B)

CoChair:

Jeanne Joslin 951-922-8799
Jeanne_joslin@yahoo.com

CoChair:

Janeta Peltz 951-922-0442
psy_hlp_5cents@hotmail.com

Newsletter Publisher:

Theo Smith 951-359-1706 (also fax)
trsmith00@sbcglobal.net

NEWSLETTER NOTES, POLICY

Reminder: Please submit newsletter items to Doreen Van Leeuwen at Doreen4u2@sbcglobal.net. Deadline for submissions is the first of each month (except July and December when we do not publish a newsletter). The newsletter is e-mailed to all members who have given us email addresses.

Notice Regarding Ads: Free Member ads will run continuously for three consecutive newsletters if not cancelled earlier. After three NL they will be discontinued unless a renewal request is received.

DISPLAY AD RATES (per month)

BUSINESS CARD SIZE:

MEMBERS: \$10,
NON-MEMBERS: \$20

¼ PAGE:

MEMBERS: \$20,
NON-MEMBERS: \$40

CLASSIFIED AD RATES:

MEMBERS: free

NON-MEMBERS:

1 month: \$20
3 months: \$54 (10% off)
6 months: \$90 (25% off)
12 months: \$144 (40% off)

In this newsletter, if you find errors such as name spellings, email addresses, phone numbers; or if you have suggestions you think might refine, make more accurate and improve future newsletters in form or content, convey them to

Theo Smith 951-359-1706
trsmith00@sbcglobal.net

CLASSIFIED ADS

Class Now Forming - Trauma and Dissociation Therapy Training

Effectively and efficiently treat acute and chronic trauma and dissociation. 40 CEU training for MFTs and LCSWs; CEU provider #PCE2329 Contact Patrick Poor, MFT, 951-276-0616, for more information.

Office Space for Rent: North Upland

\$100 per day per month, 5 days a week available. 300+ sq ft. (big enough for therapy groups of 8 adults). Fully furnished. Utilities, Internet and phone included. Possibility of referrals.

Contact: Kathryn Vannauker:

909-635-8077 or acceptance@live.com

Therapy groups offered: Upland

- Young Children's Therapy Group (Ages 2 - 5)
- Children's Behavior and Emotion Management Therapy Group (Ages 5 - 12)
- Children's Social Skills and Self-Esteem Building Therapy Group (Ages 5 - 12)
- Teen Self-Improvement Group (Social Skills, Self - Esteem Building and Behavior and Emotion Management) (Ages 12 - 18).

Contact: Kathryn Vannauker:

909-635-8077 or acceptance@live.com

Office Space For Rent: Corona, CA

1128 E. 6th ST, Corona CA

Major Cross Streets: 6th ST at Rimpau AV
Close to downtown Corona; convenient to Norco, Eastvale, Riverside, South Corona

Specifics: Fully-furnished offices available for sub-lease full or part-time; bi-monthly cleaning service; small kitchenette for tenant use only; facsimile and limited copy machine services; conveniently located near 15 and 91 freeways; waiting room with bell to alert you of next clients; amicable work environment; on site ample free parking; utilities pro-rated; flexible terms and rates.

For Suite 7 contact: Doreen Van Leeuwen at 951-347-1837, or Doreen@ABetterWayCenter.com

For Suite 8 contact: Susan Kleszewski at 909-957-4357 or Kleszewski@aol.com.

Classes for Counselors: LPCC Required Classes

Available Online Through CE at Alliant

Contact: ce@alliant.edu; or 415-955-2029

Free consultation for MFTs who want to qualify for LPCC!!

Possible Classes Needed

- Psychopharm Survey
- Career Counseling Theories and Techniques
- Ethics for LPCC Licensure
- Group Counseling Theories and Techniques
- Understanding and Treating Addictive Disorders
- Domestic Violence: Assessment, Treatment, Evaluation
- Understanding Health and Illness in Older Adults
- Clinical Approaches to Addressing Human Sexuality in Couples
- Child Abuse: Introduction, Assessment, Treatment
- Grief and Trauma Counseling

Opportunities to Learn / Practice Psychodrama:

**** Every Wednesday** at 7:30 PM is a free two and half hours of a continuing course on the 24 comprehensive story models. Newcomers are welcome, but everyone must pledge confidentiality. The didactic comes at the beginning. After that is a psychodrama on whatever concerns people bring with them. Location: University Methodist Church, 940 E. Colton Ave, Redlands, 92374. Suggest park on Division ST and walk from there. Get more information from Donell Miller: 4donellmiller@gmail.com, 909-798-2765 - let phone ring at least ten times.

Help Wanted:

Seeking part-time registered interns in the Victorville area. Flexible hours. Supervision and compensation provided. Contact Chuck Rowell or Pam Hart at New Horizons: 760-464-3021

Inland Empire CAMFT MEMBERSHIP APPLICATION

Name and Degree _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Fax _____

E-Mail Address _____

Business Name _____ Business Telephone _____

MEMBERSHIP CATEGORIES (CHECK ONE)

_____ Clinical (Licensed).....\$40

_____ Prelicensed (Trainee, Intern, Social Worker Associate).....\$25

_____ Associate (Licensed in a related mental health field).....\$40

_____ Affiliate Practitioner in another field (e.g., RN, Attorney).....\$40

CAMFT Member # _____

Must be a member of CAMFT to join the local chapter (unless Affiliate member).

Dues are paid annually in April.

MAKE CHECKS PAYABLE TO: IE-CAMFT

Mail to:

Inland Empire Chapter of CAMFT (California Assoc. of Marriage & Family Therapists)

P.O. Box 11846, San Bernardino, CA 92423

ADDRESS CORRECTION REQUESTED

Inland Empire Chapter of CAMFT
(California Association of
Marriage & Family Therapists)
P.O. Box 11846
San Bernardino, CA. 92423



ADDRESS CORRECTION REQUESTED

