



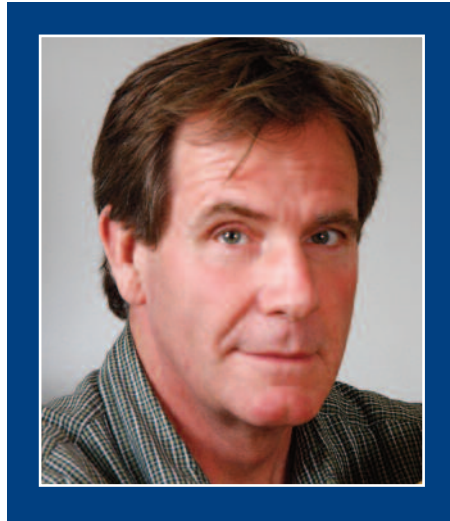
Adelphi Society for Psychoanalysis and Psychotherapy

Coming and Going

The arrival of summer usually means a period of relative dormancy for ASPP, since our calendar of events typically doesn't include much activity before the beginning of the fall term (Book Club excepted). For me it feels like a good time to take stock of where we've been and where we are going.

The mid-Winter gathering felt especially warm this year because Joyce and Steven Bloom so graciously offered their beautiful home to us. The participation of longstanding ASPP members along with the commitment of the leadership of the Adelphi Postgraduate programs to support our society's events (Mary Beth, Jack, Rich, Elaine, and Michael to name a few) is reassuring, while the presence of candidates and fellows was refreshing and encouraging.

Throughout the year the ASPP Book Club has been a source of inspiration, not only to the active members who continue to demonstrate the value of applying psychoanalytic ideas outside the domain of clinical work, but to the rest of us who get to eavesdrop on the Book Club through various listserv postings. Joyce Bloom (again!) and Jackie Hott deserve tremendous credit for nurturing the Book Club and feeding all of us by extension.



**Mark Sammons, Ph.D.,
President, Adelphi Society for
Psychoanalysis and Psychotherapy**

I can't help but think that both of the preceding examples served, in part, as sparks for the renewal of a long-dormant ASPP custom in the form of an informal luncheon, and can only hope that the idea takes fire. Whatever additional kindling might be needed, let us know...

The end of the year party was formal reminder that the Adelphi Postgraduate programs are truly doing their job, as we celebrated graduations of 7 candidates and fellows. Additionally, in their tributes to Mary Beth Cresci, who is completing 10 years as Director of the Postgraduate Programs, Jack Herkovits and Rick Hansen treated all of us who had the good fortune to attend to some of the richest comedy I've heard in years. Mary Beth took her roasting with typical gracious aplomb which sends a signal, I think, that ASPP events can welcome aggressive displays of affection.

Looking ahead I'd like to highlight two things, one perennial, the other, new. This fall, happily, the Adelphi Postgraduate community will welcome several new candidates. Traditionally, ASPP has hosted a welcoming orientation, usually a brunch, for the new candidates and plans are being finalized for this year's event—we look forward to sending out formal invitations soon. The new thing is that ASPP is in the final stages of establishing a website that will facilitate online membership and event registration, as well as various kinds of information exchange that we hope will prove enlivening and generative. We hope to launch the website before the fall term begins, so look out for a formal announcement over the listserv in the near future.

I want to take this opportunity to wish you all a healthy and happy summer season, and to let you know I look forward to what may be in store for us. ■

Program Director's Column

Mary Beth M. Cresci, Ph.D., ABPP

The 2014-2015 academic year has been a very productive, active one for us. Five candidates completed the first year of the analytic program and seem poised to continue into the full analytic program in Fall 2015. Three candidates completed the second year of the program. Of these, two were Postdoctoral Psychology Fellows. The third candidate, George Klngsley, was completing his course requirements for the analytic program. The Child, Adolescent and Family Program had an advanced class of 5 candidates.

The year culminated with the ASPP graduation party at which a large number of graduates were honored. Danielle Angotta, Meredith Musnug, and Greta Tiberia were honored for completing the One-Year Program in Psychoanalytic Psychotherapy in January 2015. Dov Finman and Nirav Soni were honored for completing the Postdoctoral Psychology Fellowship Program, and Jennifer Melli was honored for completing the Postgraduate Program in Psychoanalysis and Psychotherapy. We also anticipate that Phillip Causey will complete the Postdoctoral Psychology Fellowship Program and Melinda Blitzer will complete the Postgraduate Program in Psychoanalysis and Psychotherapy in August. As faculty members, supervisors, and administrators it is very rewarding to see so many of our candidates participate in our programs and complete them in a timely manner.

Considerable time was spent this year preparing an application to the New York State Department of Education to register a new analytic program, the License-Qualifying Program in Psychoanalysis. This program is designed for non-mental health professionals who have a masters degree in

ASPP Newsletter

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Candidates in the LQPP would have the same requirements for supervision, personal analysis, training analyses, and graduation paper as our current analytic candidates. With the help of an able crew (Jack Herskovits, Richard Cohen, Bill Allured and Matt Tedeschi) we completed the application. We now have an external reviewer going over the application, a part of the process required by the State. Upon completion of that review and any changes to the program that are necessary, we will submit the final draft of the application to the State. If all goes well, we hope to have a new LQPP class in Fall 2016. We will be asking you to recommend masters-level friends and colleagues in other fields (education, guidance, school psychology, theology) who might be good candidates for this program.



Mary Beth Cresci, Ph.D., ABPP, Director, Postgraduate Programs in Psychoanalysis and Psychotherapy

another discipline. The program provides background courses in psychodiagnosis, psychopathology, research methodology, and other areas to enable the candidates to acquire the background information needed to enter an analytic program and become licensed psychoanalysts. The program we are proposing would require completing a year of courses before entering the four-year psychoanalytic program.

We are looking forward to having two levels of courses in the analytic program in 2015-2016. We will have an incoming class along with a second-year class in the Adult Program. Elaine Seitz is anticipating having an incoming class in the Child, Adolescent and Family Program. In addition, we will have two returning Postdoctoral Psychology Fellows (one in the Adult Program and one in the Child Program) and an incoming Fellow who will join the first-year class.

I appreciate having the opportunity to communicate with the ASPP community through this newsletter. I wish you all a restrestful, enjoyable summer and look forward to seeing you at our events in the Fall. ■

What is so Unnatural about Natural Life?

Amira Simha-Alpern, Ph.D.

Commentary on the play: Natural Life by Eduardo Ivan Lopez. Directed by Jake Turner at the T.Schreiber Studio & Theater, New York City, March, 2015.

On a cold and slushy Friday night I had the opportunity to see the remarkable play *Natural Life* in New York City. As I was writing the word see I could not help but pause for a double take. The play and the acting were so compelling that I felt much more that I was experiencing the drama rather than merely seeing it. In a nutshell, the play is based on a true story and portrays the life of the protagonist Claire McCreely, a young woman who was sentenced to “natural life in prison” for killing her husband. Through flashbacks and confessions we learn that Claire’s mother died under suspicious circumstances when she was only five years old. She was raised by her grandmother and was repeatedly sexually abused by her uncle from ages five through fourteen. As often happens in this situation, throughout her life, Claire repeatedly engages with others who embody the duality of protector-perpetrator. She experiences a series of abusive relationships as an adult, eventually selling her body to support herself and her daughter.

The most powerful scene for me was one that started with apparent tenderness and care and ended with extreme violence: Claire killing her infant daughter. The flip from Claire’s seeming comfort and being cared for to her becoming crazed was fast. In this scene our very own candidate Margo Goodman brilliantly performed the grandmother—a toxic maternal figure. She is visiting Claire, bringing diapers for the baby, and inviting Claire to return home while promising to help her raise her baby. This caring connotation is turned on its head dramatically when she minimizes the significance of Claire’s husband’s abuse, saying that “all men are like that.” When Claire cautions her about the lurking danger for her daughter in the grandmother’s household, the

latter rationalizes the uncle’s long-term abuse of Claire as a negligible price to have paid for his financial support and guardianship. The grandmother’s self-interest overrides her duty as a protective figure, reenacting the traumatogenic amalgamation of protector-perpetrator. What is so compelling in this scene is that in just a few minutes it captures Claire’s entire biography and helps us understand her later-life diagnosis with Borderline Personality Disorder and the repeated self-defeating choices she made throughout her life. Unfortunately, this is not an unfamiliar family constellation for all of us who treat trauma survivors. The traumatogenic aspect of the experience and the agent of injury is very often not the violation or the perpetrator themselves, but the failure of recognition—i.e., attachment figures’



Margo Goodman

negation of the victim’s experience and the confusing, paralyzing duality of protector-perpetrator that strips the victims of their ability to protect themselves.

The grandmother’s visit reactivates Claire’s trauma with a great deal of intensity. Claire, who was left to fend for herself and her baby, knows the grandmother’s underlying interests and is always suspicious of her intentions in expressing care. For a moment she is seduced to take in the grandmother’s seemingly caring action. However, as has occurred many times in her past, her state of mind flips quickly when the grandmother minimizes the devastation of Claire’s history of abuse. When Claire is hijacked by the re-trauma and put yet again in this double bind situation, she “goes crazy.” In her desperate attempt to save her daughter from the same fate as her

own, the only way out she can find is killing her. In a strange way, the infanticide is portrayed as a loving act of mercy and protectiveness; for Claire, it is better not to exist than to exist in the grave reality of victimhood and exploitation. The epitome of duality of care and abuse, protectiveness and violation, is graphically reenacted when Claire suffocates her infant with the same plastic bag that wrapped the grandmother’s diaper gift.

The final act depicts an unusual twist. Although Claire gets away with killing her infant, later in her life, she is convicted of murdering her husband, seemingly unintentionally, and is sentenced to death. The governor’s decision to commute Claire’s execution sentence to life in prison, on its surface a humane act, becomes one more perpetration, confiscating Claire’s right to determine her own future. Claire wanted to be executed. She saw dying as “going home” to her mother and daughter—an act of emancipation and liberation from shame, guilt, and denigration. Instead, she is robbed of even this last right and is doomed to spend the rest of her “natural life” in a very unnatural way—in prison. ■

Last week I had the pleasure of seeing the play, *Natural Life*, which deals with the difficult moral subject of capital punishment. This powerful production featured Adelphi Postgrad’s own Margo Goodman in the role of a hardened, cynical—almost heartless woman, whose incapacity to empathize with her troubled granddaughter is at the heart of a tragic and disturbing drama. Margo’s performance was so genuine and riveting that it was hard to reconcile the woman on stage with the very warm and empathic Margo we all know at Adelphi. Those of us from the Postgrad community (and there were a few of us in attendance that evening), were fortunate to have experienced this other side of Margo’s amazing talents.

—Jack Herskovits, Psy.D.

Transitional Objects

Michal Zentman, Ph.D.

Most of my adult life has been devoted to the study and practice of psychology and psychoanalysis. Twenty-five years ago Linda and I started a business restoring and selling mid-century modern furniture and lighting. More recently I've been designing and fabricating lighting and sculptural objects and, in the spirit of integrating both of my passions, I named this new venture transitional objects.

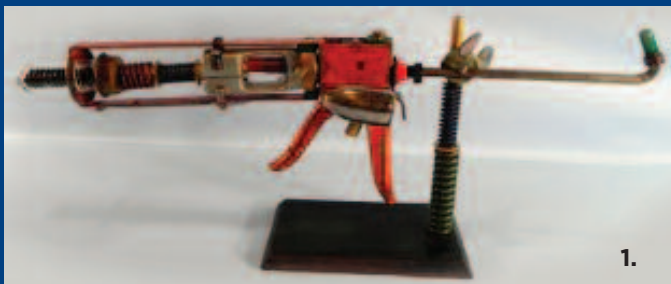
Here's the back story: through much of my

childhood I was surrounded by tools and machinery. Over the years my father, a machinist and inventor, helped me to develop an appreciation of things industrial. While I absorbed a lot working in his factory, I did not learn how to weld or fabricate parts from raw materials.

So when I started to design and construct lighting and sculpture, I ran into what seemed to be significant obstacles: I could not construct metal objects that required welding nor could I make specific components for my projects.

Charles Eames, the mid-century modern furniture designer, once said, "design depends largely on constraints." This perspective helped me to embrace my limitations. Without the ability to weld, I have to find alternative and more creative methods of joinery. Unable to fabricate parts from raw materials, I must find existing industrial components that will serve my design objectives.

These limitations, along with early exposure to industrial arts, have shaped my work. ■



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1. RAY GUN II—Fabricated from old caulking gun and various industrial parts. 2. FRUIT BOWL COVER-UP Made from old drain cover. 3. WINE BOTTLE HOLDER WITH BUD VASE—Made of vintage laboratory parts. 4. RAY GUN I—Fabricated from vintage welding gun. 5. JUST HANGIN' AROUND—small vintage screwdrivers suspended from large one by magnets. 6. Pair of table lamps made from antique task lamps and laboratory parts. 7. 1850 TO 1950: A CENTURY SCREWING AROUND—Antique screwdrivers and old laboratory clamps and stand.



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7.

The Sound Inside: A Passion for Music

Jim Oshinsky

I have known my psychologist colleagues to have diverse passions—gardening, baking, painting and acting, among others. In fact, I think most of my colleagues have multiple outlets for their passions in life. In the era of Elvis, my grandmother bought me a guitar one Christmas. Music was a passion of mine before I knew what a passion was. My Victrola was prized, and I was permitted access to every relative's records, from Dvorak to Hammerstein, Tubby the Tuba to Toots Theilman, and Tito Puente to Roy Rogers. The world of music making was opened to me through a combination of discipline (guitar lessons) and permission (access to the piano as a toy for play). The playful aspect has been more valuable than the discipline. Along the way, music has taken me to some very ecstatic places. I have met and jammed with several Grammy winners, carried Pete Seeger's guitar, been schooled by jazz great Victor Wooten, spent nights in the first Moog synthesizer studio, drummed with Baba Olatunji, camped with world music visionary Paul Winter and written an improvisation book with cellist David Darling. I have never given up the fascination with sound as play and as a carrier of ineffable emotion and intention. Music has also

been an avenue for social connection and intimacy. Inviting others to join the groove you have offered is like an open invitation to a party. And once the party gets started, you are not stuck being the host. Music as play has also taken me to very deep places. I learned that the most profound painful moments can be soothed when given voice as wordless song, if I can muster the courage to breathe and sing the feelings rather than seek to escape them. And at times, words and song can come together to express love, outrage, humor, and everything in between. One song of mine (about Hurricane Katrina) was used in a TV show about the tragedy.

Why is it that every school-child comes home with their own artwork to post on the fridge, but no child comes home with a recording or printout of their own music? It is not because children are insufficiently playful or creative in musical ways; they are joyfully uninhibited as preschoolers. Every laptop, tablet and cell phone has the capacity to record and edit our music. But our culture does odd things, steering people away from the freedom and flexibility to express ourselves in sound privately as well as publicly. Until we reach the absurd extreme where our musical expression is limited to Happy Birthday, the national anthem, and a few holiday songs. On my musical soapbox, fueled by an undying passion, I think that many business meetings would

benefit from incorporating group music making in voice and rhythm, and that music making is a powerful and underused therapeutic tool. There is a profound democracy in spontaneous music, and abundant opportunities to experience immersion and connection, validation and divergence, as well as specialness and powerfulness.

It is very gratifying for me these days to be part of Adelphi's Music Department as well as the Psychology Department. Each fall for the past five years I have taught a psychology class in the School Psychology Masters program. And each spring I have been tapped to teach the Improvisation Ensemble. This class is required for all Music Education majors, but it is open to any student in any department, with or without prior musical experience. On Day One of class I bring in an instrument that none of the students have seen or played before. It looks like a giant wok turned upside down and it sounds like caribbean steel drums. Four students sit around it and I help them put aside their inhibitions and jam. If they interact like preschoolers, I know there is a chance that they will catch some of the passion. ■

"It is the child that sees the primordial secret in nature, and it is the child of ourselves we return to. The child within us is simple and daring enough to live the secret." —Lao Tsu

These are recent publications by Faculty in the Postgraduate Program in Child, Adolescent, and Family Psychotherapy.

Vaughans, Kirkland and Spielberg, Warren, Editors: *The Psychology of Black Boys and Adolescents, Volumes I, II*—California: Praeger, 2014

Sapountzis, Ionas, Laura Bennett: "Sharing Alien States and Experiences Through Dreams: Working with Adolescents on the Autism Spectrum". *Journal of Infant, Child, and Adolescent Psychotherapy*, 13, NY: Routledge, 2013

Mones, Arthur: *Transforming Troubled Children, Teens, and Their Families: an Internal Family Systems Model for Healing*, Routledge 2014

Tuber, Steven: *Early Encounters with Children and Adolescents: Beginning Psychodynamic Therapists' First Cases*, Routledge, 2014

Tuber, Steven, Cafilisch, Jane. *Starting Treatment with Children and Adolescents: A Process-Oriented Guide for Therapists*. New York: Routledge, 2011

Cohen, P, Sossin, K, Ruth, R: *Healing After Loss of a Parent in Childhood and Adolescence. Therapeutic Interventions and Theoretical Considerations*. Maryland: Rowman and Littlefield, 2014

O'Loughlin, Michael: *The Ethics of remembering and Consequences of Forgetting: Trauma, History, memory*, Rowen Littlefield, 2015

Lessons from Whitewater Paddling

Neil S. Grossman, Ph.D, ABPP

I looked at a set of class-IV rapids and decided not to paddle them. The water bounced all around and roared ferociously. It seemed as if the river flowed into routes that would surely bash you on to rocks chewing up the unsuspecting paddler and boat into tiny bits. I took a pass on these rapids several times but observed others run them successfully. One day I decided to tackle the rapid. I found that the rocks, with the water flowing over and around them, producing all the white foam and thunderous roar, also slowed the speed of the water. There was plenty of time to make the necessary maneuvers to master the rapid. The lesson learned is that our expectations and anxieties may hold us back and create unnecessary blocks to our progress in life. Of course, this has to be balanced with a realistic appraisal of situations, the dangers involved and our abilities. If we are too cautious we do not try new things and limit ourselves unnecessarily. If we are not sufficiently cautious we may make reckless decisions.

I am fascinated by the topography of the river, i.e., the three dimensional aspect of the water's surface. It is like a ski slope, where the skier uses the hills and bumps to help execute turns and move from one part of the slope to another. Paddlers use the hills, bumps and valleys of the river to move around in the water. Maybe the most similar move to skiing is the paddler carving a turn around the side of a wave (hill). Waves in the river are made by water going over rocks, around rocks, and sometimes by the river narrowing. Water flowing over a ledge can form a hole or a pour-over (these are the valleys in our topographical model). A paddler can become stuck in a large hole or pore-over so these have to be approached with caution. Rivers also have dynamic features that paddlers can use to move in and around the rapid. The dynamics of the river are produced by the relative speed and direction of the water. Yes, actually the water is not always moving downriver. The relative speed of the water changes as the

river goes over and around rocks or the river bends. At some points the water may be moving upstream. It is helpful to understand the dynamics of the systems we are involved with and how to interact with them.

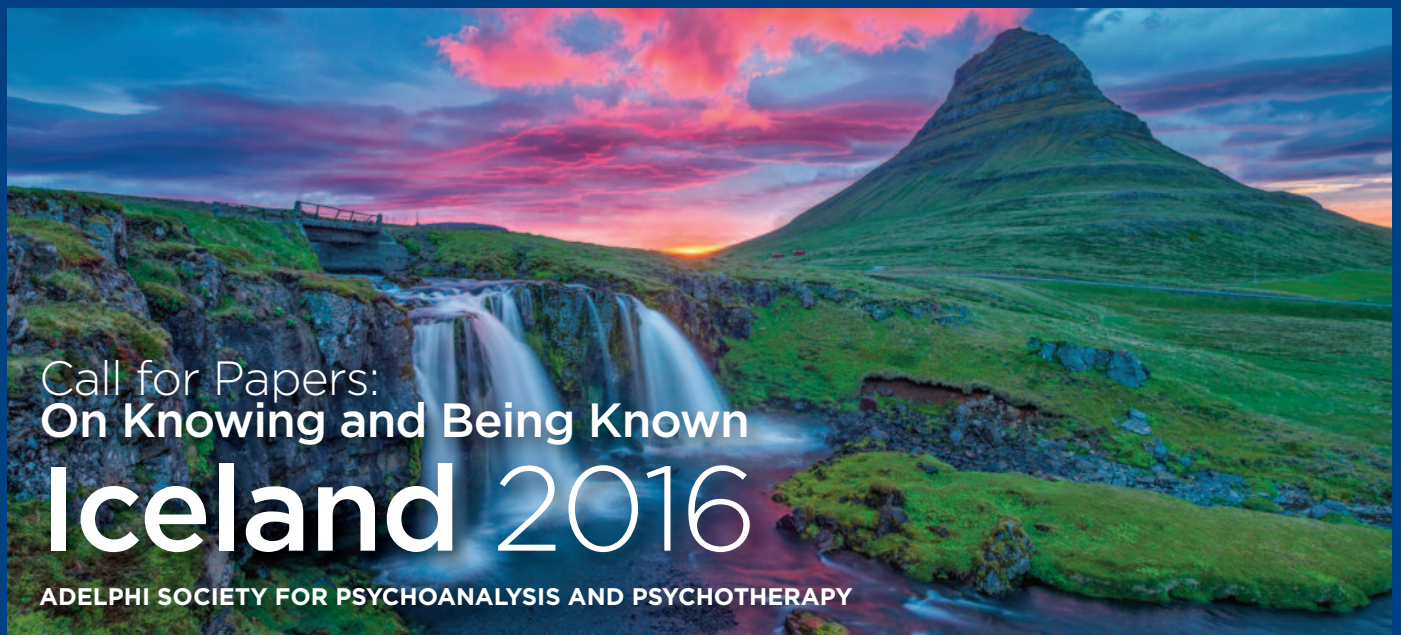
There are other lessons learned when paddling. Another river had a mile-long continuous rapid, with big waves, that was difficult to paddle. While I could paddle this section of the river, I was intimidated by it and always took the easiest and safest route. During the past summer, my skills had improved and I learned more refined techniques. I was able to paddle rapids with bigger waves, taking less water in my open canoe. (If too much water comes into the canoe it may sink or turn over spilling the paddler into the river.) I could go through waves without them crashing into the canoe. Part of the trick was to paddle almost sideways to the waves, helping the canoe to ride over them. Another aspect had to do with balance – to stay balanced as the waves tossed the canoe around in the water. While remaining in balance, to tilt (nudge) the canoe so the down-stream side grows higher and blocks the approaching wave. Using these motions, the canoe rides safely over the waves. Armed with these skills, I decided to approach the feared rapid differently. Instead of taking the easy and safe routes, I paddled into the heart of the rapid and bid the undulating

water to take its best shot at me. The ride was fantastic. It was as if I could do no wrong. I weaved and bobbed through the waves and around the worst holes and pour-overs with ease. At one point, I was almost tripped-up going around a rock and landed in a small hole. Balance saved me and I paddled out of the hole. Balance is a key element. For it to work well, balance needs to be effortless and reflexive. Tension or anxiety makes us stiff and we are less in balance. Our body should flow and move with the waves as we maintain our balance in an effortless ballet.

Sometimes I realize the river has grabbed the canoe and, in a quick and unexpected move, is trying to turn it over. I instinctively respond and counteract the intent of the river. In other instances I am caught off guard. By the time I realize what is happening, I am swimming in the water. I am becoming more aware of the significance of focus. (This is sometimes referred to as “flow” in the psychology literature.) When we have good focus, the “happenings” of the river slow down and more of the key elements are within the scope of our awareness. Here, the paddler seemingly has more time to react and is able to economically make the right moves, instead of frantically scratching at the water with the paddle. Focus is important in most activities. ■



Neil Grossman



Call for Papers: On Knowing and Being Known Iceland 2016

ADELPHI SOCIETY FOR PSYCHOANALYSIS AND PSYCHOTHERAPY

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The Eighth Joint International Conference will focus on the desire to know and to be known which is at the core of what analysts and clients seek in their work together. Coexisting with this desire is the fear of knowing and having to face psychic truths that are painful, as well as the fear of being known by others. To know oneself is an experience that involves coming to terms with one's limitations and eschewing illusions of omnipotence and specialness. Similarly, to feel known can be an unsettling experience, for it often translates into a loss of privacy and having one's fallibilities being seen by others.

Paradoxically, the quest to know and expand one's level of experiencing correlates with a growing realization of how much one does not know and how embedded the element of illusion is in what one knows about oneself and others. Winnicott's musings about the

unknown parts in us, Bion's writings on O, and Bollas's evocative term "the unthought known" all point to a knowledge that is ever expanding and also, how time and context bound one's knowing is. These views also point to the inherent bias that exists in almost every act of knowing. Can the eye ever see itself wondered Stern, and for that matter, can we fully know what we seek to know? Even though we are aware of how elusive and incomplete our knowing is and how unsettled we can feel in being known, experiences of knowing and being known are associated with feelings of growth and intimacy. Conversely, feeling unseen and "unfound" may lead to a sense of loneliness and rejection. The upcoming conference will offer an opportunity for the presenters to explore this never ending quest of our profession from different perspectives including, but not limited to:

- The patient's longing to be known and fear/resistance of being known
- The uncertainty of not knowing
- The ineffable experience and the unthought known
- Dissociation versus repression as forms of not knowing
- The dialectic interplay between discovery and avoidance
- Making oneself known to others
- The analyst in the public eye versus the blank screen
- The analyst's wish (need) to feel known or to remain unknown by the patient
- Uncanny and unconscious knowing
- The unknown core and the illusion of knowing
- The role of values and cultural norms in shaping knowing and being known
- The mutual desire and fear in the room

ASPP February Get-Together in Joyce Bloom's home



Graduation Party May 2015



Letters to the Editor

Letters to the editors are welcomed.
Please send comments, submissions
and opinions to
gailgrace8733@aol.com.

Member News: Rick Hansen

I have been recently elected to the twelve member Board of Trustees of the ACPE (Accreditation Council for Psychoanalytic Education). This is the multi disciplinary (psychiatrists, psychologists, social workers, and nurse practitioners) national board that is responsible for certifying psychoanalytic institutes. Adelphi is one of twelve institutes nationwide that is currently certified.

Web site:

https://acpeinc.org/about_us/trustees.html

On another more "passionate" note, I am proud to announce that my photographs have been selected as part of the artwork displayed on the beautiful new web site of Section One of Division 39. Web site:
<http://www.sectionone.info/creativity/>

Richard R. Hansen, Ph.D., ABPP

Alumni Always

Carolida Steiner (Ph.D. 1977; Postdoctoral Certificate 1983)

Is it possible to be passionate about an alumni organization? Until very recently, I'd have said "no". However, I'd have been wrong.

In 2013, I found myself missing the doctoral program at Adelphi. I reached out to Dean Barber—then a stranger—and got a warm welcome.

I learned that other graduates had started an alumni organization. It's affectionately known as D-PAC. (Its official name, the Derner Ph.D. Alumni Chapter, is unwieldy; hence, the acronym).

The Derner Institute has approximately 1,200 doctoral alumni. About a third live out-of-State. D-PAC is looking for meaningful and fun ways to help us connect. ASPP has been a source of inspiration for this fledgling organization.

Are you a graduate of Adelphi's doctoral program in clinical psychology?

Want more info? You can contact me (drcarol26@msn.com) or read

"Securely Attached". This article is in the current Day Residue: It is available online:

<http://derner.adelphi.edu/newsevent/securely-attached-introducing-the-derner-ph-d-alumni-association/>