

I turned to go, but something else caught my eye. A stack of dusty photographs lay under the place where the file had been, all of me. So this was where they came, those photographs omitted month after month from the scrapbooks: to the chest in the attic.

The top one I remembered. John and I had been eating breakfast, and Ms. Parish had swooped in to document our sleep-tousled hair. In this picture, though, the chair next to mine was empty. Odd—I did not remember his getting up.

The next picture was also familiar. John and I had set a picnic on the lawn for the patients, then collapsed under the shade of a large oak. But I was alone under the tree in this photo, my arm slung affectionately around empty air. Just me.

The photos piled up, all the same.

Just me.

Just **but**—

John; me—/—picnic
 {Nancy}#
Burn FLam*E fire
F!RE

But I am not in Ms. Parish's attic. Ms. Parish's attic—and Ms. Parish—are gone now.

Detective Inspector Bradley goes to the door, and I cannot help but imagine that the egg in his mustache might be a bit of Cynthia's remains. As he leaves, I think I hear him say:

"Stay sane, Arthur Seward."

I nod vaguely.

"And you."

Coggin Galbreath, a 10th grade student, won first prize in his age group for this entry in the San Antonio Book Festival Fiction Contest.

Regarding the Path with Creative Dance

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When I encountered creative dance, from the first session I felt a liberation of energy and self-expression I had never experienced before with body movement. I embraced it fiercely, loved it! At the time I was beginning my training as a psychotherapist in Brazil and recognized the benefits of using creative dance in my practice. When I came to the United States I undertook full training in New York City at the Laban/Bartenieff Institute of Movement Studies (LIMS). Students graduating from this institution own the title of certified movement analyst (CMA). This program exposes students to kinesthetic anatomy, brings in contemporary teachers in the area of body/mind, stress reduction, and authentic movement, and it teaches the profound and challenging Laban language itself, which deals with how to express energy (efforts), how to place the body in space (space harmony), and how to deal with the effects of emotions and life style shaping the body, among many other approaches.

Creative or improvisational dance is a kind of spontaneous movement in which the participant connects to his own feelings and manifests them through body movement, without the critical mind polishing the experience. In a creative dance session, I improvise my sessions by fitting them to the need in front of me. Sometimes I start with deep relaxation to calm the mind and give some space for the body to speak. Other times I start giving the student/client a scaffold-

ing around which the mover can start her/his experience.

An important component of creative dance is talk therapy. I give initial directions and feedback and ask if the mover wants to share the experience. Some do, others don't. I respect the fact that the body experience is germinating inside and the healing is in process. The first indication of progress in creative dance comes when the participants keep showing up. That means they are experiencing some reward and healing. Another sign is that they are exploring new ways, expressing movements they did not see before. They are not copying other members' moves, but letting their own experiences, needs, spontaneity, and beauty surface. Each person has a world, a psyche, a body of his or her own. I believe they enrich themselves when they touch that place, even temporarily. The question is how long it usually takes for this type of complementary therapy to work. When we discover that painting is healing for us, or writing poetry, or working on our dreams, or sawing, there isn't a specific time frame for "graduation." From the first session, the client can feel "there is something here for me ... I want to come back." The healing started working.

In Brazil I trained a group of professional dancers exclusively in this style. I am now training another professional group here in San Antonio. I have taught workshops here in town and currently have two clients who chose this modality of movement and talk therapy. There are graduate and undergraduate programs in Brazil and in the United States. England was the first place I visited when deciding where to apply for the program, but they focused a lot on choreography.

Maria Winsborough is the founder of Luminous Counseling Center. Please visit www.voicesdelaluna.com and read the entire article.

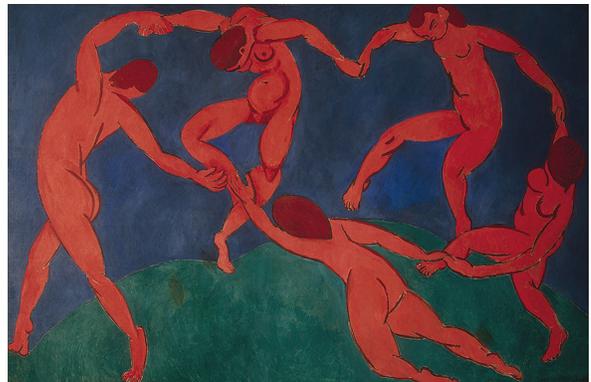
A Poem

Lou Taylor

Out of deep silence
A poem will present itself
But only when all unnecessary
Syllables have left the room

When white space
Cries out for curves and flourishes
That play the delicate
Music of truth

Only then
Will nouns and verbs
Adjectives and adverbs
Dance the ballet of life and hope



Henri Matisse, *Dance* (1910)