



PSYCHODRAMA NETWORK NEWS

AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY AND PSYCHODRAMA

SPRING/SUMMER 2005



From the ASGPP President

By Nick Wolff

First, there are people to thank: René Marineau, for his stewardship of the ASGPP over the past two years; Mary Bellofatto, Sue McMunn, and Nancy Kirsner, Miami conference co-chairs who produced a dynamic event that incorporated ground-breaking innovations and was a financial success; Ed Garcia and Jennifer Reis, who maintain the infrastructure of our far-flung group with steadfast expertise; J.L. and Zerka Moreno, whose brilliance and creativity fueled a pioneering vision and set the stage for future generations to carry it forward.

Now is our moment to fulfill the mission of the ASGPP, and as Isaac Newton (and a Yoruba Proverb) said, "we stand on the shoulders of giants."

I mention Isaac Newton because it was on his shoulders that Albert Einstein stood, and I mention Einstein, because when he was a professor at the University of Vienna, J.L. Moreno was one of his students. In Moreno's Opening Address at the 1971 International Psychodrama Congress in Amsterdam, (published in *Group Psychotherapy and Psychodrama*, Volume XXIV, No. 3-4, 1971) he spoke about the brief but influential intersection of their lives. What impressed him about Einstein, who was then still

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Anchoring Relationships: Gateways to Freedom

Opening Plenary Address, 2005 Annual Conference Dr. Carlos Raimundo



We have been welcomed to this conference with a great joy. We have been together honoring Zerka. The words of René Marineau, our departing president, have inspired us and invited us to see our life as a journey. We have recognized so many countries being represented, especially the Korean representation that has been so generous in their attitude and presence. Marti Capodiferro delighted us with her voice and a song that describes the spirit many feel in this conference.

All of this is not an accident or coincidence. It's the spirit of psychodrama, the essence of true sociometry in action.

We gather here for a few days to celebrate the power of a method that has been for many the spinal cord of our practice, also to learn more, to grow, to expand our mind and spirit. We are here to share, to tell others about our journey for others to benefit. And we are here to have fun.

Psychodrama, which I found when I was a medical student, has been one of the most important pillars I have in life, and here I include my teachers and therapists. I was also studying philosophy and theology, disciplines that were for me ethereal, lacking in real substance and true application in daily life, but I persisted in my search for meaning and purpose. I read philosophy, craving knowledge, but I mostly found inconsistency, arrogance, pessimism or superficial optimism that would not stand the lightest emotional pressure (I may have read the wrong one). I searched for theological truth seeking light and a road to travel but I found mediocrity, rigidity, lack of understanding and religious dogma.

It was in a conference on Music Therapy organized by the Argentinean School of Psychodrama where I heard about sociometry for first time; this came from a lateral field. I was there to look at different therapeutic methods and I had just completed a mind blowing percussion workshop. I was just killing time in the conference waiting for another workshop.

The presenter started highlighting the major focus of traditional psychotherapies in Buenos Aires - Freud and Lacan as psychodynamic models - a world view that was familiar for me as I was just reading about the German philosophers and existentialism. Moreno saw not the individual but the link, the relationship we create with one another. The only Moreno I knew at that time was the Perito Moreno Glacier in the Patagonia. It was a surprise he was not Spanish, but Jewish. I thought this sounded interesting, and after a few minutes I was captivated by this simple, not simplistic, worldview.

The presenter was talking about "me." My neighbor. My family. The society around me, (a country in internal social turmoil.) And God, the ultimate spontaneous creator. I had in front of me, served in my hands, the whole

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Psychodrama Network News

Spring/Summer 2005

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Psychodrama Network News is ASGPP's primary means of communication with its members about association and member activities and developments in professional practice. It carries statements of opinion by a variety of spokespersons and members and, as space permits, letters to the editor. The views expressed here do not necessarily represent positions of ASGPP. It is designed to inform, inspire and connect our members in their professional roles and personal lives.

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The Whole of Mankind



by Sue Barnum

FROM DRAMA TO PASSION

How many of us talk about doing research but never find the time to do it? Having just come from the conference in Miami, where we were all exposed to so much, it was hard to choose someone to write about for this column when I was feeling so enriched and filled up with awareness that our community is incredibly full of talent and creativity. I am always impressed by the endless ways you all think of to use our wonderful action methods. But when I learned about Margo Fallon's research project using psychodrama in a women's shelter, it seemed like a topic we could all benefit from, because research is an enormously important way to promote all of our work.

Two years ago, Margo had a terrible automobile accident and was laid up in bed for months, unable to work. Her mind was very able, however, and during this time she decided that as soon as she recovered she would volunteer at a women's shelter and train the staff, doing research along the way to document the results. Although Margo is a PhD who was offering her services as a volunteer free of charge, only one of many shelters returned her call. But that one was absolutely the perfect place for this project. The clinical director is so enthusiastic that she herself attends the trainings.

Margo structured the training/research with one day trainings once a month for a year. The participants - interns and staff - took a pre-test, involving clinical questions about what they thought made a valid behavioral intervention, etc., and personal questions, e.g., how they feel about themselves as therapists. As a post-test, they wrote about how they felt about the training. Margo and the clinical director will evaluate the tests to determine what has been gained. Next, the same group will train for a second year and Margo is hoping to devise a measure of what they are doing versus a group of shelter staff persons without the training, and produce an instrument by which the women in the shelter can compare their experience of the staff with and without training.

Her current work in the women's shelter began back in the late 70's, when she wrote a grant to establish a women's center and women's studies program - with daycare! - at a community college in Illinois. A domestic violence program in the community, complete with a crisis hotline and volunteers who went into the community to find and teach the very women who needed their help most, grew out of the women's center. Eventually the county gave the money for a proper shelter. Meanwhile, Margo was promoting the project through workshops and was surprised at how popular it became.

Some information about Margo's background reveals a natural progression to psychodrama, what she now considers to be one of her life passions. From her family she learned to entertain in a loving and accepting atmosphere. "If I sneezed," she said to me with a laugh, "they thought it was wonderful." From her theatrical career, acting and directing on the east coast, working as a flight attendant, through completion of her PhD in Counseling Psychology, it seems she had the willingness to do what I call "following your nose." Would you believe that one of the important pieces of the puzzle was her flight attendant training, where they taught her "passenger handling techniques," how to do active listening, calm folks down, etc....pure psychology, where she was fascinated to learn that certain behavior produced predictable results.

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THIS IS YOUR COUNCIL

"I do know the only ones among you who will be really happy are those who have sought and found how to serve."
Albert Schweitzer

MINUTES OF THE APRIL 12, 2005 EXECUTIVE COUNCIL MEETING

The ASGPP Executive Council held their spring meeting April 12, 2005 at the Radisson Miami Hotel, site of the 63rd annual Group Psychotherapy and Psychodrama Conference. The Council had a very productive meeting which was followed by an exciting conference offering many excellent workshops, diversity, and the importance of building inclusion. At the request of the Korean delegation, the Executive Council held a formal ceremony at the opening of the conference sharing a "sisterhood" relationship. Members of KAP are required to attend an ASGPP conference as part of their training program.

The Council, under the guidance of President René Marineau developed a Plan of Action which through the work of Paul Lesnik was presented to the General Membership. This plan is a formalized presentation of our society's long and short term goals. It is a continuation of the labor begun with Antony Williams at the Santa Fe Conference. After the Membership reviews the Plan of Action, Council will vote at their fall meeting on the final draft. Areas being expanded are the development of an Endowment Fund, revision of the By-laws, and continued growth in Publications, especially the Journal and Website. The Communications Committee has requested the membership submit articles for publication in the Journal. Sue Barnum reported on the recent ASGPP Institute held in California and plans are to hold additional Institutes as a means of advertising the 64th Conference in California in April 2006. Council members met with the 2006 Conference Co-chairs, Sylvia Israel and John Olesen as a supportive body. ASGPP Membership is currently at 409 members and an area of concern is the loss of TEP's and CP's.

This Council meeting was a time of transition with a change in leadership and individual council terms. The Executive Council said a grateful good bye to René Marineau, who served for the past two years, and welcomed President Nick Wolff in his new leadership role. Leaving the council were Genie Wing and Rory Remer. New Council members greeted were Dan Tomasulo, Suzie Jary, and Susan Gaines Duncan. Much enthusiasm and energy was felt in this Council meeting.

Sue McMunn, Secretary

EVALUATION COMMITTEE REPORT

The Evaluation Committee is actively eliciting feedback from all those in attendance at the Miami conference. It is strongly suggested that if you have not returned your

evaluation form, please do so as soon as possible. The data needs to be compiled, organized and interpreted and will be most helpful to the San Francisco co-chairs as they continue in the planning process for next year's conference. Presenters have already begun receiving copies of the evaluations that were filled out by the people who attended their sessions. It is hoped that this info is helpful professionally, personally and taken into consideration when developing future workshops. We are in need of at least two more people for this committee. By having more assistance, we could gather and return information in a more efficient and timely manner. If interested, please contact me at SBlockNJ@aol.com or 201-487-7835. This is a great opportunity to serve in a meaningful way as evaluating what we do, helps us to learn about the areas in which we are strong, and which are in need of improvement.

Staci Block, Chair

MEMBERSHIP COMMITTEE REPORT

Hello all! I'd like to take a moment to thank all those members who have taken the time to give me or other Council Members feedback on any of the subjects close to our collective psychodramatic hearts, in particular those who have commented on the Action Plan introduced at the Conference in Miami. (It is on-line and waiting for your thoughts, or let us know and we will mail you a copy!)

Ok, now for the "did you know?" portion of my article: did you know that as of the 2005 Conference, we have 409 dues-paying members of the ASGPP? Did you know we have had over 1500 members? Did you know 164 members who paid in 2004 did not renew? Do you know any of them? And if so, do you know what can we offer to lure them back?

Being new to a leadership role in our organization I am fascinated by its sociometry, i.e., why is each of us connected and why do we choose to stay connected? My own journey began in 1997 when I brought Nina Garcia to travel with me through rural Kansas, at a time that I knew psychodrama would be significant to who I was becoming as a therapist and as a human being. I joined Nina and Dale Buchanan's training group, traveling for 3 years from Kansas City to Florida. I built a psychodramatic family, and it just keeps growing! Over the next several years I was also fortunate to train with Gong Shu, Zerka Moreno and Mort and Dorothy Satten.

Last year I attended my first Conference and was blown away by the extraordinary talent of our membership. Now, after this year's Conference and the incredible

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Networking really will help you with practice-building



By Karen Carnabucci

Networking refers to our connections to people in our professional and personal world. We psychodramatists should be especially good about networking. We know about sociometry, which gives us the perspective about our social bonds with others. It is the basis of human relationships and, yes, networking. The larger the network, the more opportunities you will have to share your gifts, talk about your business and find referrals, resources, information and encouragement.

As a psychodramatist, I teach action skills on many common topics — including addiction, trauma, life transitions, the intersection of spirituality and psychotherapy and the like. However, I've long been intrigued about the idea of applying action skills to non-clinical topics, including the Tarot, education and business. It was a true "a-ha!" moment when I realized psychodramatic concepts were exceptionally suited to marketing, not only for our profession, but also for our creative arts organizations. I really believe that those who will survive professionally are those who are creative, spontaneous and connected.

This new column will explore how psychodramatists and creative arts therapists can improve our skills in building our practices and businesses. Networking may involve joining groups and clubs, taking inventory of the people you already know, and socializing. Among the most daunting: those times when we visit mixers, open houses, club meetings, awards events and community functions where we know hardly anyone. Although these are great ways of meeting new people, they also test our ability to be creative and relaxed in situations where we may experience pressure, overstimulation or shyness.

Many professionals carefully craft a two-minute "elevator speech" — the mini-introduction that explains what they do in the time it takes an elevator to travel a few floors. Others avoid large crowds and prefer to do their networking one at a time during lunch, breakfast or a cup of coffee. However, to make best use of special events, here are suggestions:

- **Notice what draws you.** Trust your instincts regarding what people you notice and who seems to catch your eye. The way someone dresses, his or her level of energy, even his or her facial expression may draw you to learn more. You may not know why you're attracted, but make time to learn what is attracting your attention.
- **Develop a range of questions that are work related.** Perhaps you are experiencing a small problem in your work; a networking event is an ideal time to seek out resources. Are you looking for a new long distance phone company? Trying to decide where to advertise? Or seeking a good accountant or graphic designer? Begin your question with, "Do you know someone who..." and this may help you meet more people - in addition to getting actual help in solving your current business problem.
- **Practice varying your "spiel" if you must introduce yourself many times.** Your words will stay fresh, you will feel more energy and you may find new connections to talk about — even among people you have met before. It's a good alternative to "remote control," when you forget to listen to yourself saying the same words repeatedly.
- **Take breaks.** Our energy ebbs and flows, and you may wish to give yourself time out from talking to listen, breathe and pause. If you notice a twosome or cluster of people talking with animation, stroll over to check out what's interesting. You may be surprised to find out what you can learn by eavesdropping.
- **Always be sure to carry your business cards so they are available to exchange.** Ask for others' business cards (take two if possible) to file.
- **Volunteer to fill a particular role or task for an organization or club where you are a member.** You will have reasons to meet new people while you also make yourself valuable to the organization.

Finally, make time to follow up on meetings. Networking is more than going to an event and exchanging business cards. It also involves deciding who you want to get to know better — where the tele is! — and contacting that person to initiate a relationship that may evolve for mutual benefit. One of my own learnings from the ASGPP conference in Miami is that I did not leave enough time to contact new people as well as old friends. On the plane trip back home, I listed 18 people that I wanted to follow up with — and I'm still working my way through the list!

Karen Carnabucci, LCSW, TEP, is the author of Whole Person Marketing, a self-published book on practice-building that emphasizes both creativity and structure. Questions about practice-building are welcome for this column and may be sent to karen@companionsinhealing.com.

ACTION BOARD

* **Judy Nelson, Director of the Philadelphia Creative Resolution Theatre, won the PA Parks and Recreation Association 2005 "Excellence in Programming Award" in the Health and Well Being category with her "Piece of Peace Quilt Project." This project helps children in After School Programs to integrate the 4 steps to "creative resolution" with a personal issue. In this model, children practice using themselves and others as a resource for possible solutions and then choose one possible solution to "try out." Interpersonal Communication Techniques and Conflict Resolution Skills are discussed, demonstrated, and practiced through role-play and interactive exercises. Read more about this and other related programs at www.phila.gov/recreation/cultural/creative_resolution.html.**

* **Rebecca Walters, MS, TEP** presented an in-service at St Lukes-Roosevelt Hospital's Child and Family Outpatient Mental Health Clinic on April 28, 2005. She reports that two psychiatrists were especially delighted with the presentation and asked why they had never heard of psychodrama! On April 8 & 22, May 13 & 27, 2005 she presented four full day trainings for Orange County Trauma Task Force Initiative and in March at the American Group Psychotherapy Conference.

* The ASGPP was well-represented at the American Group Psychotherapy Conference, March 10-12, 2005:
David Kipper, PhD: "The Experiential Model: Incorporating Psychodrama Procedures with Verbal Group Therapy"
Rick Tivers LCSW, CGP: "Men Fearing Men: Developing Male Intimacy"
Chris Farmer, MD & Marcia Geller, PhD, CGP: "The Integration of Psychodrama with Family Systems Therapy"
Rebecca Walters, MS, TEP: "Working with Resistance Using Psychodrama"

René Marineau, PhD: "The Use of Axiodrama, Psychodrama, and Sociodrama in Relation to National and International Conflicts, including War"
Lawrence Winters, BPS, & Samuel C. Klagsbrun, MD, CGP: "Psychodrama for Short-Term Inpatient Hospitalization"

* **Martha Rand, MSW, CGP** presented "Creative and Expressive Art Therapies in Clinical Settings," a workshop introducing participants to techniques drawn from the art therapies, and their applications for a wide range of patient populations, at the National Association of Social Workers, New Jersey Chapter annual conference in Atlantic City on May 4th, 2005.

* **Esly Regina Carvalho, LPC, TEP, and Rob Pramann, PhD, TEP** presented "Evaluating & Reconciling Your Relationship to God Using Action Methods" at the Christian Association for Psychological Studies International Convention, in Dallas, Texas on April 9, 2005. They prepared a short article addressing issues of concern to Evangelical Christians on the use of imagery and role-playing God as part of the presentation, and hope to publish a revised version of that article.

* **Rebecca M. Ridge MA, TEP, LMT** presented "Body Alchemy, Encountering the Voice of Somatic Wisdom" as one of the plenary speakers at the Body Psychotherapy Conference in Tucson, Arizona, June 8-11. She is currently a doctoral candidate in psychology and interdisciplinary studies with a concentration in psychodrama and somatic therapies at Union Institute and University.

* **Joseph Moreno, MA, MME, MT-BC**, presented workshops on music therapy and psychodrama in group therapy processes in countries around the world in the past year, including Spain, Latvia, Slovakia, Sweden and China in spring, 2004, and in the fall in Taiwan, at six universities in China, Thailand, and Chile. In spring, 2005 he presented in Spain, Madrid, Salamanca, and Santa Cruz, Tenerife, and is scheduled to present programs in Bari, Italy, Zagreb, Croatia, Taiwan, Athens, Greece and China this year.

* **Connie Miller, CP, PAT, MS**, presented "Souldrama: a Six Stage Model for Spiritual Growth and Development" as a Pre-Conference Learning Institute at the American Counseling Association Conference in Atlanta GA, April 7, 2005. Irving Yalom was the keynote speaker and emphasized that therapy should be relationship and not issue driven.

* **Eva Leveton, MS, MFT**, winner of the 2004 Zerka Moreno Award, taught psychodrama at the Raues Haus, a social work and supervision school in Hamburg, as well as in several clinical settings in Germany. She and her husband also trained teachers in psychodrama and socio-drama at a school for dyslexic children in Bombay, India, and worked with educators on ways to promote new governmental health education for children.

* **David A. Kipper, PhD** presented a lecture titled "Can spontaneity be measured?" at a Master Class conducted for members of the Israel Psychodrama Association, March 2005, in Tel-Aviv, Israel. The day-long Master class also included a demonstration of "Psychodrama of pleasant experiences" and a session on "Supervision through psychodramatic enactment: Counter-transference." The

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A MESSAGE TO THE MEMBERSHIP FROM ZERKA MORENO



Dear Friends:

I recently received an audio tape, sent to me by Gong Shu, made by Carl Rogers in 1969. On the tape, Rogers is talking about psychodrama to a man named Bill McGaw, described on the cover of the tape as a student of Moreno. McGaw sounds like a fine, sensitive clinician; he was deeply involved with his wife in running groups during the heyday of the Encounter Movement. Unfortunately, my memory does not recall anyone by that name but that is secondary.

What is not secondary is that I take issue with two of his pronouncements. The first is that he declared that Hannah Weiner was the originator of The Magic Shop idea. Regrettably, she is no longer among us so there is no way of finding out how that error in reporting arose. The fact is that I first witnessed Moreno using the Magic Shop with his patients in the second half of the 1940s. Hannah did not become his student at NYU until 1952.

The most impressive demonstration I recall clearly was that of a young woman patient who was afraid of motherhood because of an unfortunate experience she had, witnessing a birth at the age of 14. A good Catholic who had just become engaged, these old fears were facing her. When she entered the Magic Shop she asked the shopkeeper, a young male student Moreno had picked for the role, for "peace of mind." Having been a part of the session in which we learned about the reason for her fear, he astutely answered, "I can give you peace of mind, but you know you have to barter something here, something you need to give up."

"What do you want?" she asked.

"Your fertility. There are many women who would want to have that."

We noted the shock with which the protagonist received this piece of intelligence. She stood still, shook her beautiful black hair, straightened up and declared "If that's what it takes, I don't want it," and stalked off the stage. We all breathed a sigh of relief, as we recognized there was a good chance for a positive outcome here. And so it was. Indeed, every time there was an addition to the family, we were proudly presented with that new citizen.

In reporting about this example in my article "Survey of Psychodramatic Techniques," in *Group Psychotherapy*, (Vol. 11, 1958), I referred to Moreno's description of fantasy techniques in *The Bulletin of Psychodrama and Group Psychotherapy, and Sociometry*, (Vol. VI, 1943).

By the way, the patient/shopkeepers who offered themselves for the task, often reflected their own concerns. Thus drug addicts had their stock in flasks or syringes, alcoholics had bottles and vats, etc., as they described the contents of their shop. Some Magic Shops were placed in the sky, on mountain tops, in rainforests, or deep in the ocean, in hard to find places, though some were just the little shop next door.

Therapists who started to apply this technique were urged to be very careful with it, as the interaction becomes real for patients; what they can give up may have to be modified so as not to upset their fragile equilibrium. Then the director may have to be the guide for the shopkeeper by voicing the bargain. In the case described the student knew that Moreno would follow up on whatever indication might arise from the session.

This is just to record the fact that none other than Moreno was the originator. As with many of his ideas, the attribution was incorrect.

Bill McGaw's other point was that he did not think anyone needed training to use psychodrama. This may have reflected Moreno's willingness to welcome anyone to his flock, especially in his early years when he was trying to establish himself. Unfortunately, that attitude led to a rather unpleasant number of experiments on the part of untrained therapists. Some of us are still dealing with the echoes of such incidents. It is possible that the American Board members might groan at this assertion.

But there is another, more important, aspect of McGaw's presentation. When he speaks about how his doubling with a protagonist is so often correct, he interprets this as due to his intuitive ability. When pressed by Rogers to explain it more specifically while speaking of his own power in that respect, he refers to it as his "empathy." Unfortunately, he overlooks the contribution to the process by the protagonist, as if it all comes out of the therapist's psyche, that of a single mind. By "unfortunate" I mean that this is just the area of Moreno's contribution, namely to have pointed out that it is the interaction between people - tele - resulting in the "inter-psyche," the space between people, that is the foundation of his and our work. This observation, more than anything else McGaw speaks of, tells me he has not really grasped Moreno's message. It is our emphasis on the moment, the here and now, the spontaneity of the protagonist, the interaction of minds, that distinguishes our own field from that of individual psychology, a lesson we must never overlook.

ASGPP 63RD ANNUAL CONFERENCE: A SAFE HARBOR FULLY EXPERIENCED

By Miami conference co-chairs:
Nancy Kirsner, Sue McMunn,
and Mary Bellofatto

Our society's first conference in Miami April 14-18, 2005 brought our community a warm and inclusive experience that was intimate, unique and diverse as well as offering a balance between beloved traditions and exciting new roles and changes.

The opening welcome by President René Marneau, followed by the moving song and candle lighting ritual, "Love in Any Language," had attendees from Korea, (a huge contingency of 20+), Austria, Israel, and Turkey lighting candles for their countries. The heartfelt, welcoming tone of this ceremony warmed up attendees and set the stage for a beautiful conference atmosphere throughout the days. The international and cross-cultural lenses of both Dr. Jose Fonseca, keynote speaker from Brazil, and Dr. Carlos Raimundo, plenary speaker from Australia, brought us a unique perspective. Dr. Fonseca reviewed J. L. Moreno's history, looking at phases of inclusion and exclusion in Moreno's life as they impacted his beliefs as well as subsequent theoretical and action developments. Dr. Raimundo's unique style of conducting large group sociometry connected us to each other and the conference experience.

New conserves were well received! A fun inclusion role of MEETER AND GREETER, with welcoming faces, colorful trays and goodies were all around the hotel chatting and directing lost ASGPP members. Our annual membership meeting was delightfully flavored with a live auction and some juicy items led by our own auctioneer Mary Bellofatto. The awards celebration was a casual evening buffet that moved fluidly and humorously as led by co-hosts John Raspberry, Dena Baumgartner, and Ghandi, the finger puppet who served as official time-keeper, with no hard feelings. Thank you for receiving our changes so openheartedly.

Our early morning activities of yoga, with Dr. Patricia Isis, and Zumba, with Joe Romance and Beto, were again a huge success as physical starters for our community. Our Saturday evening dance, "Moon over Miami" was well-attended as people danced the night away. The DJ, theme and decorations by Natalie Winters and Linda Condon were fun tropical delights that people took away



ASGPP Haiku:
*The conference wrapped around us...
Embracing, Stimulating, Diverse, Cohesive,
Rich Supportive Teamwork
A Safe Harbor Fully Experienced*

with them.

Most importantly, this year, the Executive Council, Ed Garcia, Jennifer Reis, the volunteers and community support were powerful, consistent and provided the tangible safe harbor that made this conference so impactful and powerful. Teams of volunteers supported the session assistants, led by Linda Condon, and the process room, led by Lyn Considine, throughout four days of the conference from nine in the morning to five in the evening. The meeters and greeters were also present and visible throughout this time.

The Silent Auction was a huge

success, shepherded by talented Estelle Fineberg, who worked throughout the year to secure, organize, and artistically present a large quantity of items. Joe Romance, our man of international letters, served as our cultural and in-house liaison and language translator.

As conference chairs, we were reminded again and again of how rich our ASGPP is in resources, gifted and fun people, and lastly, that you get what you give....We gave it our all, and you mirrored it back to us tenfold.

Our new president, Nick Wolf, masterfully led our closing sociometry. It was the largest attendance at a closing ceremony ever and everyone in the room took the opportunity to share and say goodbye. We closed our 2005 conference by passing on the conference baton to Judith Glass, John Olesen, and Sylvia Israel.

**See you in San Francisco
April 27 - May 1, 2006**



ABOVE: Nancy Kirsner passing on the conference to San Francisco Chairs, John Olesen and Sylvia Isreal.

LEFT: San Francisco Co-Chairs, John Olesen and Sylvia Isreal. Judith Glass, not shown.

(See page 15 for "Quick Facts & Figures on Miami Conference")



WELCOME AND OPEN PLENARY



"It is wonderful to have such an international group."

Sylvana Trabout

PRESIDENT'S RECEPTION



"I've learned a lot and did personal work in one day. I feel supported by the members and received a very warm reception. I'll be back."
Nilda Fontanez, Puerto Rico

"Awesome. Very powerful and energizing."
Vicki Moorehouse, Tedd Moorehouse, Deborah Johansen

LIVE AUCTION & MEMBERSHIP MEETING



"I've never been to a conference where I felt as comfortable and welcomed."

Pam Sox, Naples, FL

NEW MEMBERS / FIRSTTIME ATTENDEES GET TOGETHER, AND SONG FEST



WELCOME / KEYNOTE ADDRESS



"This has been a very worthwhile experience."
Brian Williams

MOON OVER MIAMI DANCE & PARTY



IMPROVISATIONAL THEATRE, AND CLOSING CEREMONY



ACKNOWLEDGEMENT
Photographer Mark Lam hut of Freehold, New Jersey donated his time, talent and services to provide these photographs for the ASGPP. To contact Mark about his work call 732-462-4663.

2005 ASGPP AWARD WINNERS



J. L. MORENO AWARD
WINNER: Elaine Ades Sachnow (right)
PRESENTER: Dena Baumgartner (left)



HANNAH B. WEINER AWARD
WINNER: Gong Shu (left)
PRESENTER: Tian Dayton (right)



ZERKA T. MORENO AWARD
WINNER: Edward Schreiber (right)
PRESENTER: Louise Lipman (left)



COLLABORATOR'S AWARD
WINNERS: Judy Swallow & Rebecca Walters
PRESENTER: Peter Pitzele (center)



J. NEIL PASSARIELLO MEMORIAL AWARD
WINNER: John Raven Mosher (left)
PRESENTER: Dale Buchanan (right)



DAVID A. KIPPER SCHOLAR'S AWARD
WINNERS: Nancy Razza & Daniel Tomasulo
PRESENTER: Nina Garcia (center)



FELLOW
WINNER: Paula Patterson (left)
PRESENTER: Adam Blatner (right)



FELLOW
WINNER: Jack Shupe (left)
PRESENTER: John Raven Mosher (right)

CONFERENCES AND NETWORKING OPPORTUNITIES



EACH OF THESE CONFERENCES IS A DOORWAY TO EXPANDED POSSIBILITIES FOR PSYCHODRAMATISTS.

August 18-21, 2005

American Psychological Association Conference, Washington Convention Center, Washington, DC. Contact APA, 750 First Street, NE, Washington, DC 20002-4242 800-374-2721; 202-336-5500, www.apa.org.

September 14-17, 2005

Arts Therapies: Grounding the Vision to Advance Theory and Practice Eighth European Arts Therapies Conference, University of Crete, Rethymno, Greece. Contact conference faculty by telephone at +44(0)1747 857800, or email info@ecarte2005.org. For complete information go to www.ecarte2005.org.

October 14-16, 2005

"Performing the World 3: The Performance of Creativity and the Creativity of Performance" sponsored by **The East Side Institute for Group and Short Term Psychotherapy**, Tarrytown House, Tarrytown, NY. This conference will bring together diverse professionals in the fields of health, education, arts, community activism, business, and research to explore what ensemble creativity, improvisatory play and "stage-making" might mean for human development and social change. Contact: Melissa Meyer, at The East Side Institute for Group and Short Term Psychotherapy, 920 Broadway, 14th floor, New York, NY 10010, 212-941-8906, Fax: 212-941-0511, ptw@eastsideinstitute.org. For complete information go to www.performingtheworld.org.

October 20-23, 2005

"Relational Therapies Today," 63rd Annual **Conference of the American Association of Marriage and Family Therapy**, at The Westin Crown Center, Kansas City, Missouri. Opportunities are available for ads or inserts in the Onsite Conference Guide, as well as exhibit booths. Deadline for advertising is August 6, 2005. Contact American Association for Marriage and Family Therapy, 112 South Alfred Street, Alexandria, VA 22314-306, 703-838-9808, www.aamft.org.

October 27-30, 2005

"American Rhythms/International Rhythms: Dance/Movement Therapy Practice & Research," 40th Annual Conference for the **American Dance Therapy Association**, Loews Vanderbilt Hotel, Nashville, TN.

Contact ADTA, 410-997-4040, Fax: 410-997-4048, info@adta.org, www.adta.org.

CALL FOR PAPERS & PRESENTATIONS

March 10-13, 2006 – Melbourne, Australia
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With the twin principles of Spontaneity and Creativity in mind, this conference aims to further build on the work of Zerka and J. L. Moreno, and our colleagues for the future welfare of our world and our relationships, person-to-person, group to group, country to country.

We invite presentations and proposals on the application of the method - psychodrama, sociometry, sociodrama, role training or role theory - by practitioners and trainers who work from a psychodramatic framework on a day-to-day basis in their training, work or life. This conference is organized into ten streams: 1) child and adolescent health 2) addictions 3) education, i.e., professional development for teachers and students 4) sex, gender and health 5) organizations: consultancy and diversity 6) community development 7) trauma and post-traumatic stress 8) individual psychotherapy, counseling and pastoral care 9) couple and family therapy 10) training, supervision, research and group work. For more information go to www.psychodrama-institute-melbourne.com, or contact Sue Daniel at suedan@netspace.net.au.



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June 18, 2005

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Action Board

(Continued from Page 5)

meeting was attended by over 80 psychodramatists and students.

* **Marlo Archer, PhD** and **Jon Archer** hosted an E.V.E.N.T. - East Valley Eating & Networking Thing - for all practitioners and fans of action methods at their Tempe, AZ office on Saturday, June 18, 2005. This was an informal networking breakfast for East Valley psychodramatists and sociometrists to get to know each other in a relaxed social setting.

* **Eberhard Schieffle, PhD** presented:

- "Teambuilding" for Shoprite Supermarket employees in Wilmington, DE;
- "Towards Gender Equity in the Classroom" and "Theater Improvisation for the Classroom," for Teachers Continuing Education in Chester County PA.
- "Psychodrama" for staff at Green Tree School, Philadelphia, PA. and for physicians in Scheidegg, Germany.
- "Psychodrama Applications in Business and Organizations" for Rotary Club, Wangen im Allgäu, Germany.
- "Surplus Reality - Psychodrama Intensive Training" Hellenic Group Psychotherapy Association, Athens, Greece.
- "Psychodrama in Europe, United States, and Russia" Psychology Dept, The Liberal Arts University, Ekaterinburg, Russian Federation.
- "Psychodrama: Theatre or Therapy?" Second International Meeting on Folk Theater, Zakynthos Island, Greece.

* **Staci Block, MSW, LCSW**, Director of Creative Interventions, has been conducting training sessions with the staff of the William F. Ryan Community Health Center on the upper west side of Manhattan. Staff has been learning a variety of action techniques and interactive theatre methods as they prepare to educate the community on a variety of health related topics. Under Staci's direction, Creative Interventions cast members did a Playback Theatre performance for 3rd graders and their families at the Livingston Youth and Community Services - a drug prevention program in New Jersey. The theme for this Saturday afternoon event was on friendship. Stories were told by both children and adults about times that they were good friends to someone else or someone was a good friend to them.

* **Natalie Winters, TEP** conducts volunteer workshops for Women IN-Tune, a Tampa Bay Research Institute, which include various "anonymous" groups having retreats and universities in the area.

* **Herb Propper, PhD, TEP** returned to Bangladesh

from May 21-27 for his 3rd visit to conduct trainings for the National Therapeutic Theatre Training Workshops. In addition to foundation training in psychodrama, sociodrama and sociometry, this training focused on creating a Sociodramatic Theatre Project on awareness/prevention of HIV/AIDS.

National Therapeutic Theatre Training Workshops are a collaboration with the local host organization, United Theatre for Social Action of Chittagong (UTSA). UTSA, a local private NGO, operates a Therapeutic Theatre Center for the Disabled and conducts a variety of literacy, health & environmental education, developmental drama and social action dramas in urban slums, small towns and rural villages.

Herb also led a 1-day workshop on May 29 for staff members of Ain o Shalish Kendro (ASK), The International Theatre for Human Rights of Dhaka, Bangladesh.

STAGE AND SCREEN:

* **Eva Leveton, MS, MFT** was the subject of a video made by a graphic artist and a film maker in Berlin who wished to dramatize the lives of the German Jewish artists and intellectuals who emigrated from Germany and made new lives in California.

* **Kelly DuMar's** short play, *Bloom*, will be performed in the 30th Annual Samuel French Off Off Broadway Short Play Festival, July 17, 2005, at 4:30 p.m. at the Chernuchin Theater at the American Theater of Actors, 314 W. 54th Street, NYC. For more info, contact Moira Boag, Festival Coordinator at samfrenchfestival@gmail.com, or call (508) 647-0596.

* **Eberhard Schieffle, PhD, TEP, RDT**, together with Professor David Kaye, MFA, presented a weekend on active script writing with psychodrama for theatre students at the University of New Hampshire.

THE WRITTEN WORD

* *Acting Your Inner Music: Music Therapy and Psychodrama* by **Joe Moreno, MA, MME, MT-BC** has recently been published in Spanish and Czech translated editions, and a Chinese edition is forthcoming later this year. His article "The Magical Music Shop" will appear this year in the *Journal of Group Psychotherapy, Psychodrama and Sociometry*. His website can be viewed at WWW.MORENOINNERMUSIC.COM

* **Eberhard Scheiffele, PhD, TEP, RDT** has published: "Confronting the Dynamics of Intolerance: Returning to Moreno's Vision of Psychodrama as a Theatrical Event for Social Change," with David Kaye & Ilona Romanova, *The Herald of the Liberal Arts*, University Series, Psychology (Ekaterinburg, Russian Federation) [2004], Vol. 3, No. 1, p. 109-119.

(Continued on Page 15)

Opening Plenary

(Continued from Page 1)

package I was looking for. The importance of relationships which I discovered at that time developed into a byline I use in my company, Performance Relationships, and seminars around my book *Relationship Capital: "The Power is Between Us."*

I don't remember the rest of that conference. My only focus was how to learn more about "this" as soon as possible. I couldn't wait to come home and tell my father about this experience. My father, who once had the same questions and had found the answers in his conversion to Christianity from an atheist philosophical world, listened with attention and was glad. He was the one who suggested I see a friend of his, a psychiatrist, for whom he had a great respect. He was happy for me, providing emotional and financial support and encouragement to go ahead.

I contacted the Psychodrama Association in Cordoba, where I lived, as I urgently wanted to start to read and learn. I was surprised to find there was no book in Spanish about this "Sociometry." I got my first book, *Who Shall Survive*, in Spanish, at Beacon 6 years later. Another frustrating surprise was that I had to wait for the next year to start one year of group psychotherapy before I even started training. As I haven't been blessed with great patience I pushed the point, I wanted it now! The way was to start experiencing psychodrama in psychotherapy with one of the accredited psychodramatists.

Therapy, I didn't need that! The only concept I had of therapy was the psychoanalytical model, something I didn't respect or even understand. This experience of therapy was different. It was just an interpersonal relationship with the therapist - later I knew the proper term was "director" - Elsa Newell, and her assistant (auxiliary ego). This was not "therapy." It was a therapeutic experience, a learning about relationships. The dynamics between director and auxiliary ego was for me inspirational, supportive and guiding. These two people were there "for me," not too bad for an older male in an Italian family. My ideas were considered with openness and I was challenged, not by dogma, but by own insights stimulated

by the power of psychodramatic techniques.

I remember my first session; I shared with them about a conflict with somebody I don't remember. I was asked to represent that conflict on the stage, and the auxiliary ego became the other person. I represented my part, feeling very confident and right. Suddenly the director asked for a role reverse. I didn't know what it was. Without any explanation the auxiliary ego, who changed places and was now where I was before, started acting like me, with the same voice, mannerisms and pose. I couldn't believe it. It created in me a reaction to fight, to contradict. I didn't need to finish the drama. I stopped and I said "I got it." I was not "told," but rather I was guided to discover.

"This is good," I thought. I didn't like it, but I knew that this was what I needed. This helped me to understand many clients who said "I don't like this," which I took to mean that having come on the stage and being guided into the dramatization was good for them.

The year passed quickly, I met my principal trainers, Dr. Rojas Bermudez and Gogo Alba, who were a source of inspiration, support, challenge and motivation. My relationship with them continued until I migrated to Australia. They were my social matrix in my new world. Psychodrama became the cradle for knowledge, the mirror and guide for my behavior, and the method for my growing psychiatric practice, as well as friends and colleagues who were crucial contributors to it. I also remember Dr. Dean Eleftery, the first American psychodramatist I met, who I believe was from Florida.

I remember those people and events in this conference today with a spirit of gratitude and honor. Psychodrama changed the way I saw life and continues to give me a parameter to grow in new directions. It permanently awakens me and shakes me to discover new areas for new developments.

Sociometry has been the strong pillar in my research into relationships and the study of the mind. It's the cornerstone of my psychotherapeutic and corporate work. I called sociometry the Strategic Relationship Management Model, just to make it easier to digest in the corporate world. The method has been so flexible and embracing that it has allowed many practitioners to expand into other methods. It helped me to create the Play of Life, inspired

so many to publish books and journal articles, and helped me to write my *Relationship Capital* book.

The ASGPP has been my continuous contact with psychodramatists and helps me to learn from other practitioners, listen to stories and plan for the future. We have a few days ahead of us to learn, share and have fun. Let me guide you with a simple exercise.

(Continued on Next Page)



I would like to invite you also to think of moments and people who have contributed to your professional and personal development. Many of them may be here, in this room.

Stand up, stretch your arms and give your body a swing.

Lift your hands up, face the palms 6 inches apart.

One hand will represent you, the other psychodrama. Place the wrist of your hands together. Looking at the hand that represents me, I'll think of two - one for each finger - important contributions of psychodrama in my life. I'll look at the other hand and I'll focus on the time, therapists, group or what I read that helped me to make me a better person. This is what Moreno called the "moment," a specific experience that I can go back to and be continuously enriched by that memory. This is a time of celebration and gratitude.

While you are remembering this bring the thumb and finger together. Be immersed in the memory, bring that time to this moment and honor it. Breathe deep, and keep that memory in your mind and heart. Keep the thumb and finger in contact with each other.

Based on this sense of gratitude and celebration we'll move into a seeking spirit. Look at your 3rd and 4th finger. These represent two areas of your life you would like to make better, better for your own growth and to benefit others, too. Look to each finger and give to it a meaning. Warm up to it, this is our opportunity to be selfish, to look at things we need to change.

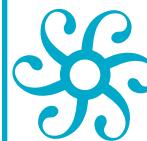
Now look at the opposite hand. This is psychodrama, the opportunity we have in this conference to address these issues. You may know, intellectually, what you need and who would be able to guide you in this conference towards that goal. Make the fingers come together and visualize yourself enjoying the changes you have made.

Look at the 5th finger. Don't worry about it now. This represents the ongoing areas of life we'll need to look at. Let's leave that for "manana."

We have celebrated and brought up a desire for

change. Look around you. Everyone has had a similar experience. Choose a person to be with and share your experience. Choose who'll share first and listen attentively. Say thank you and farewell to your partner, move around with him or her in your mind. Choose somebody else with whom to share. You'll now tell the other person about your ex-partner. We call this "healthy gossip." Tell your new partner about the thanks given, celebration and wishes of your friend.

Let's enjoy this conference.



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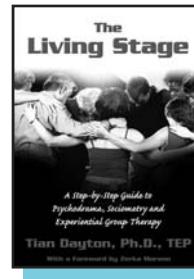
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"It is rare that a book teaches and touches the reader at the same time. This is such a book... takes psychodrama to a new level...". Dr. Robert Ackerman Professor, Indiana University, Co-founder NACOA

"Brilliantly crafted ...This is a must read for all professionals working in the mental health and addictions fields...". Jerry Moe, MA National Director of Children's Programs, Betty Ford Center

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President's Message

(Continued from Page 1)

unknown, was his intuitive vision of the cosmos as a whole, as "an entity of active forces," when conventional science had viewed these forces as separate, operating in isolation. It makes sense that Moreno would connect with the inherently creative vision behind Einstein's revolutionary approach to science. Both Einstein and Moreno demonstrated the power of looking at the same things from new angles, discovering hidden connections that redefine the difficulty and open up untried possibilities.

Something Einstein said has popped up in my thoughts again and again in thinking about the challenges of my new role as President: "The second approach to a problem must come from a completely different direction." At the same time that we build on our accomplishments, we have real problems to solve and actions to take which require us to expand our vision. The Plan of Action assembled by René Marineau and the Executive Council set a course for the evolution of our society, and we must evolve if we are to succeed.

The problem of our diminishing membership could be viewed as an isolated issue, or as a symptom of several inter-related causes. The Executive Council, committee members, and I are exploring new approaches that take into account possible underlying interconnected causes, and we are interested in your ideas as well. I would like to discuss three areas where we are taking action:

1) Develop localized opportunities throughout the year around the country for events that heighten public interest in psychodrama and bring psychodramatists together. After the closing ceremony at the Miami conference I had the pleasure of a Chinese meal at Tony Chan's with Gong Shu, Rick Lee, Natasha Nelina and Rhonda Albin. We had a great conversation, especially when we began to focus on our mutual interest in finding inexpensive, creative ways to design and implement one or two-day training institutes in all areas of the country. Some of the ideas generated included holding the institutes at retreat centers, which cost much less than hotels and often include meals, as well as churches or synagogues (the Unitarian Church near where I live charges nothing to use their space if they approve the event) to keep costs down. We all committed to making an institute happen in our community, and the idea is to split whatever profit there is with the ASGPP. Sue Barnum is the ASGPP go-to person if you are willing to create an institute. She will provide support, explore

ways to do creative, inexpensive publicity, and help you find solutions to problems that come up.

2) Strengthen and increase communication among members and between the council and membership. As a society, we have not maximized the amazing potential of the internet to stay in regular, formal contact as a group, nor to reach out to the world beyond our boundaries. To that end, I will be sending out e-mails to all of you every month or so with updates about the progress of our initiatives, calls for papers and related items of interest to you, as well as requests for your comments, views, and participation.

The website is undergoing an extreme makeover, to expand its functioning for purposes of our communication about events and projects, but also to provide a greater breadth of information to visitors who come searching for knowledge about psychodrama. The Communications Committee will keep you advised about this as it develops.

I am also seriously concerned about our Journal being two years behind, and therefore members are not receiving the full benefit of what they pay for. My contribution to this is to shake the trees and expand our search for contributors to the journal. We will keep you informed of our progress.

3) Stimulate interest in psychodrama among diverse professional and community groups.

Every talented, dynamic member can contribute to the expansion of our membership and our common future in ways that are also powerful promotional tools for your work. Take opportunities to use action methods in the context of any of the groups to which you belong, e.g., professional groups, churches, business associations, political movements, community organizations, and we can provide you with a packet of information about psychodrama, the ASGPP, as well as membership applications. Write a short article about your work in a local publication or regional chapter newsletter of a professional organization, which are often hungry for interesting, creative articles. Offer free demonstrations of action methods to university classes or invite students to training workshops free of charge. Time events to cultural touchstones, e.g., hold events during Black History month if you are dealing with issues of race and multi-culturalism, and invite local Civil Rights leaders, or hold workshops related to HIV/AIDS during AIDS Awareness month, etc. Many other innovative suggestions are under discussion and I am interested to hear about any that you have tried.

"Human beings must have action," Einstein wrote, "and they will make it if they cannot find it."

The Whole of Mankind

(Continued from Page 2)

Margo's strong interest in women's equality and capacity to speak up for themselves made teaching assertiveness training, which has lots of behavioral rehearsal in it, a natural fit. A man named Ron Marshall (with whom Margo has lost contact, so if any of you know of him, let her know), heard about her from students and asked Margo to consult at the mental health center where he was director. Seeing her natural talent for it, he then literally badgered her until she agreed to go to a psychodrama training. Her first training was with John Nolte. She fell in love with the method and has invented ways to use and share it ever since, presenting demonstrations to the Greater Kansas City Psychological Association, at universities, in conjunction with group therapy classes in graduate schools, even teaching classes in psychodrama in those same programs.

Margo's accident turns out to have been one of life's paradoxes: the time when she was most restricted yielded some of the greatest expansion. That same free time that gave rise to her research idea produced other creative ideas about using psychodrama. She reflected how many people have commented along the way about how they would have liked a video of a particular drama they did. While recuperating, she had followed her long-time interest in film by joining a group of independent filmmakers, and has since begun to experiment with filming dramas in her trainings. Margo is learning to edit the film so that the essence of the drama is captured. The protagonist then receives the video as a living memory of their work, a behavioral reinforcement of the important work done by each.

Her workshop at the Miami conference demonstrated this process, which began with art as a warm-up, then grouped participants by who was drawn to whose art (great unconscious sociometry) and had each group create a story as a synthesis of their individual stories, which they then enacted and were filmed. Each participant will receive a copy of their group's video. Margo's next goal is to create an ethical way to use film to promote psychodrama. She says, "I can't personally go show everybody on the planet this marvelous method! And we can't TELL them what psychodrama is....we have to show them!" No doubt she will find a way. And don't we hope she does?

I hope that you are also thinking of new and creative ways to use these powerful methods and will follow Margo's example of sharing your work with this psychodrama family. I look forward to receiving your e-mails.

Action Board

(Continued from Page 11)

* MORENO INSTITUTE EAST OPENS IN NORTHAMPTON, MA

The Moreno Institute East has as its purpose to implement the directives presented by Zerka Moreno in her Keynote Address at the 2000 ASGPP Conference, for the further application of Moreno's method, and is particularly interested in creating collaborations with other psychodramatists and providers toward this goal. The Institute will provide clinical counseling, human growth and development and professional training programs, monthly conference workshops and organizational training programs in a variety of areas. More information is available at www.MorenoInstituteEast.org. Contact Ed Schreiber, MEd, PAT, Director or Adam Barcroft, MA, NCC, Associate Director at 413-586-3943 or by e-mail at edwschreiber@earthlink.net and ambl@direcway.com.

* THANKS FROM THE SATTENS

Dorothy, Mort and their family want to thank you, their friends and colleagues, for all your prayers and support, including e-mails, phone calls, and get-well cards to Mort. They have been deeply touched by your love. Mort is on the mend. He is doing well, and the prognosis is positive. Dorothy plans to continue her 2005 schedule of workshops in the states and Taiwan.

QUICK FACTS & FIGURES ON MIAMI CONFERENCE:

The most multi-cultural in years (bilingual workshops were but one example) / Almost 20% of attendees were from outside of the US representing 16 different countries / Presenters represented nine different countries / The most funds raised in a Silent (and Live) Auction ever / Over double the projected advertising income due to the extraordinary efforts of Rebecca Walters and Patty Phelps / Almost 60% of attendees were present at the Awards Ceremony - the highest percentage ever / Conference Chairs kept costs down to make it the least expensive conference and, conversely, the most financially successful in the last seven years!

Your Council

(Continued from Page 3)

renewal of friendships and the beginning of many more I am wondering about the inter-connections we all share, and more so, who have we lost connection to, and why? Who can we bring back to the ASGPP and with them their lost energy and connection to us?

This is an invitation to all of us to seek out our brothers and sisters - our unique connections to the psychodramatic world - and to touch them in a way that is a reminder of who we are and who we wish to become. Because it is that connection and the way I feel when I look into the eyes of another psychodramatist, that I know I am home, no matter where I am. *Paul Lesnik, Chair*

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