



From the ASGPP President

Daniela Simmons, PhD, TEP

Three Months Later

I am delighted and honored to serve as president of the ASGPP. I stepped into the role on July 21st, 2019. The 90 days since then have been inspiring and very productive. It has been a real pleasure seeing membership involvement getting stronger every day!

Over 77 years ago Dr. J.L. Moreno founded ASGPP, believing that those who value and practice the philosophy and the method he has created, will benefit greatly from being connected; of having an organizational structure to belong to, building strong sociometric connections between professionals and supporters, and preserving psychodrama, sociometry and group psychotherapy for generations to come. Dr. Moreno himself as the first ASGPP President, offered a role example of dedication and never stopping warm-ups after successful accomplishments (aka cultural conserves).

Since then highly respected leaders have followed in Dr. Moreno's footsteps, including Zerka Moreno during two different periods of the organization's development. I want to express my deep respect and appreciation to each of them for their efforts and years of dedication during challenging and exciting times. I feel honored to include here their names:

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2020 ASGPP CONFERENCE

April 1-4, 2020

The Hyatt Regency
Schaumburg Hotel
Schaumburg, IL

78th ASGPP ANNUAL CONFERENCE for 2020 is Happening in Chicagoland

By Karen Carnabucci and Shelley Firestone

We warmly invite you to the 78th annual conference of the American Society of Group Psychotherapy and Psychodrama. The theme is: "Here and Now: The Power and Effectiveness of Group Psychotherapy, Psychodrama and Sociometry."

The conference is scheduled April 1-4, 2020, at the Hyatt Regency Hotel in Schaumburg, IL, just a 15-minute ride from Chicago's O'Hare Airport. Rooms at the Hyatt Regency Hotel will be priced affordably with guest room rates discounted to \$120 a night.

Located in the heartland of America, this conference will be an unparalleled opportunity for the psychodrama and sociodrama community to gather, while introducing health professionals, educators, creative arts therapists and others to our appreciation and celebration of psychodrama, sociometry and other experiential techniques.

The conference will continue its traditions of ceremonies, entertainment, and silent and live auctions while introducing new cultural conserves:

- The conference will kick off on Wednesday, April 1, rather than the usual Thursday.
- The main conference will begin on Thursday morning and conclude on Saturday night, giving participations the opportunity to stay for the entire gathering and arrange for a more relaxed return home.
- An extra emphasis will focus on the "group psychotherapy" part of our organization's name, giving attention to the importance of group process and group skills.

We will offer an exciting line-up of speakers, including:

- Tian Dayton, PhD, TEP, will open the conference with her keynote presentation on Thursday morning, "The Power of Connection and Identification." Tian is the author of 15 books and a pioneer in combining

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Psychodrama Network News Fall 2019

Published three times a year by the American Society of Group Psychotherapy and Psychodrama, 301 N. Harrison St., Suite 508, Princeton, NJ.

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Psychodrama Network News, along with the Tele'Gram, are ASGPP's primary means of communication with its members about association and member activities and developments in professional practice. The PNN carries statements of opinion by a variety of spokespersons and members. 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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Send press releases, letters to editor and other news to the ASGPP: asgpp@asgpp.org
Please put "PNN Copy" in the Subject

Publication deadline:

WINTER: Jan. 13 for publication March 1
SPRING/SUMMER: May 25 for publication July 1
FALL: Sept. 9 for publication Nov. 1

Refer to our Advertising and Submission Policies on our website: www.asgpp.org

From the Editor

Role Theory, Character Strengths and Change - The Power of Role and 'Good Fit'

Nancy Kirsner, PhD, LMFT, OTR, TEP



"Autumn shows us how beautiful it is to let things go."

Anonymous

It being Fall, these last three months of role transition have reminded me of the changing of the seasons and that for everything there is a season. For me personally, these are the "High Holidays of Rosh Hashanah (The Jewish New Year) and Yom Kippur (Day of atonement)," and the ten days between them – called 'the days of awe.' This is a powerful time of wonder, reverence, and serious introspection to review who you have hurt, and where forgiveness, repentance and setting things right is needed. The primary purpose of all of this is for ethical self-transformation. All of this set into place a deep dive into making meaning for me. Meaning with heavy doses of compassion, love, and gratitude for all of us!

Role theory words and meanings dance in my head – role conflict, role confusion, roles in descentance/ascendance. I have been in many roles since joining ASGPP in the 1990's – trainee, member, CP, TEP, Fellow, EC member, EC Conference liaison, conference co-chair, award winner, PNN Editor, and most recently President, and now past President, and back to Editor. I have been challenging myself to learn and grow through these last role shifts.

Throughout my training to become a psychodramatist, I have found Sociometry and Role Theory most valuable to help me understand things in my life. The learning and ongoing practice of Sociometric consciousness and looking at my criteria for choice, always sheds light on my experiences. The study of role theory blossomed in the 1930's through the theoretical works of Moreno, George Mead, Talcott Parsons, and Ralph Linton. The power and complexity of roles is that each role is a set of socially defined behaviors, rights, duties, expectations, and norms, that a person has to navigate and fulfill. As well roles are fluid and changing constantly. The more complex the role and the moving pieces around it – the greater the challenge and skills needed; and the necessity for role training, support, and role relief.

Being a Certified Positive Psychologist as well as a Psychodramatist, I draw on both fields of knowledge and so I also looked at my signature (Top 5) Character Strengths to make meaning and grow from these recent changes. My comments come from the VIA Survey (Values in Action) and looking at my top strengths as a lens to view these roles, tasks, purposes, and adaptations. According to all the research on Character Strengths, wellbeing is higher, we are happier, more creative, relational, and energized and at our Best when we live, work, and play utilizing our top strengths. My top five character strengths are: Appreciation and Beauty and Excellence; Fairness; Creativity; Curiosity; and Perspective. The 2018-2019 Presidential role required dynamic expansion at a rapid rate as well as crisis management and exquisite interpersonal sensitivity to many opposing forces. My top strengths got quite a workout and yet sometimes were not enough to fulfill the job and support my wellbeing. For me this created Role Conflict between my top strengths, the politics and relational aspects of the job. The tensions interacted in a way that I could not be my 'Best Self' in my life and still carry the role with integrity, grace, and peace.

In returning to the PNN Editor's role – I am home again. I have relearned, teshuva (to return) – to who I am and what I am – and to surrender and be humbled in this role transition. It was an honor and privilege to be chosen and serve ASGPP for that time period in that role. I am grateful to all of you for the communications, understanding, love and support that you have sent my way and as well to Daniela as our new President and all of the Executive Council and Officers.

We are, after all, a long-time Community, a Family – with all of its humanness, flaws and beauty.

In Gratitude,
Nancy Kirsner, PNN Editor

YOUR COUNCIL AT WORK



lines for translating psychodrama training into a classroom setting (please confirm with your university that we have permissions to make the syllabus publicly accessible). Some elements of traditional psychodrama training need to be modified, emphasizing containment, professionalism, and boundaries, for appropriateness within the classroom context. It is our hope that access to these syllabi and guidelines for teaching psychodrama in the university setting will provide our members with additional support and framework to advocate for psychodrama courses at their local universities.

*Scott Giacomucci, DSW, LCSW, CTTS, CET III, CP/PAT,
Professional Liaison Committee*

International Committee:

The ASGPP International Tele Café — meetings via Zoom Video Conferencing are open to colleagues from around the world, who would like to connect and are interested in the ASGPP's activities. The Tele Café is a place in the imaginary realm where a group of like-minded Souls meet every two months to connect with others from around the world. Some people are in places we may never have the chance of visit and vice versa, we are a community of spirit. If you feel drawn to join us, come along, it's for an hour, all you need is a coffee or a beverage of choice, and a curiosity to meet and exchange with new people from around the world. See you there.

Mark Wentworth, International Committee Chair

Membership Committee:

We currently have 378 Members: 247 one-year memberships; 13 two-year memberships; 16 three-year memberships and 41 Lifetime memberships. We have 4 diplomates, two Organizational members and 57 International members. Expired members get taken off the Membership list 2 months after their membership expires. Membership renewals are welcomed and are now being received. Renewal notices are sent every month to members regarding their renewal date. Members that do not renew are removed from the active membership list two months after their expiration date and will no longer receive the PNN and Tele'Gram mailings We encourage you to pay your ASGPP dues in a timely manner.

Marianne Shapiro, LMHC, TEP, Membership Committee Chair

Professional Liaison Committee:

The professional liaison committee's new initiative is around further embedding psychodrama in United States academia. If Moreno's methods are going to survive and thrive, we must reach the newer generations of professionals at universities, while collaborating with universities to develop scientific psychodrama research and academic writing. The professional liaison committee is requesting copies of psychodrama university course curriculums sent to Scott@SGiacomucci.com to be compiled into a database of psychodrama syllabi and later shared with our membership along with published guide-

Publications Committee:

The Publications Committee has been established for the purpose of mediating communication between the three ASGPP outlets: Journal (issued annually), PNN (issued three times per year) and Tele'Gram (issued monthly); Executive Council, the Allen Press Publishing House, the ASGPP members and other users of the ASGPP publications; to ensure that needs and support are recognized, researched, and addressed; recommendations related to the needs and adequacy of the publications of the Society, including the need for initiation of new efforts, and recommending to the Council any changes in these publications. The new combined 2018/2019 issue of the ASGPP Journal is available now on our website, <https://asgppjournal.org/>. This issue has 21 articles, including book reviews, poems, and for the first time, a mp3 supplemental file. ASGPP members may access this and other issues for free! A hard copy has been sent to all ASGPP members in good standing during 2018 and 2019. The Journal is a peer-reviewed journal with 2 editors-in-chief, Nina Garcia and Elaine Camerota; 4 executive editors, Martica Bacallao, René Marineau, Rob Pramann and Daniela Simmons; and 10 consulting editors, Veronica Bowlan, Uneeda Brewer, Karen Carnabucci, Jacqueline Fowler, Scott Giacomucci, Shelley Korshak, Valerie Simon, Judy Swallow, Michael Wieser and Cecelia Yocum, who maintain content quality and publishing standards.

Daniela Simmons, PhD, TEP, Publications Committee Chair

Publicity Committee:

The committee publicizes the conference and the Society; oversees policies for advertising with the ASGPP; reviews all content and placement of ads placed on behalf of the Society in publications outside of the Society. The Publicity Committee needs your help to spread the word about our 2020 Conference. Please tell your students about it, post information on your social media, and talk it up at any conferences you attend this Fall/Winter or groups you belong to. Conference flyers and postcards are available upon request.

Patty Phelps, PhD, Publicity Committee Chair

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Members in Action

* **Kate Hudgins, PhD, TEP, Steven Durost, PhD, LCMHC, REAT,** and Carolyn Lim from Singapore presented three workshops on TSM Research at the IAGP Research Conference on *Trauma and Crisis* in Thessaloniki, Greece this summer showing how the TSM clinical map of the trauma survivors internal role atom can also be a research template.



* This past September a number of our members presented at the IAGP International Psychodrama Conference 2019, *Who Shall Survive?*, in Iseo (BS), Italy: **Adena Bank Lees, Dena Baumgartner, Magdalene Jeyarathnam, Louise**

Lipman, Herb Propper, Elaine Sachnoff, Daniela Simmons, Valerie Simon, Rebecca Walters and Turabi Yerli.

* **Scott Giacomucci, DSW, LCSW, CTTS, CET III, CP/PAT** recently presenting a plenary workshop on *Experiential Treatment at the Inter-section of Addiction and Trauma* for the Global Conference on Addiction Medicine and Behavioral Health in London. (The photo is with the Associate Director of NIDA presenting a plaque for his plenary presentation at the conference.)

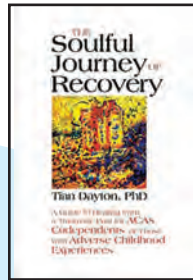


In June, Scott was recognized as a 2019 Top 100 Leader in Healthcare by the International Forum for the Advancement of Healthcare; and in August, he presented an introduction to sociometry and psychodrama for doctorate students at the University of Pennsylvania's Doctorate in Clinical Social Work (DSW) program.



* **Jeanne Burger, EdD, LPC, LMFT, TEP** and **Adam Chi Chu Chou, TEP,** co-presented two workshops at the community learning center at the National Changhua University of Education in Taichung, Taiwan called *The Courage to Dream* on two consecutive weekends in August. The first weekend was about using psychodrama with night time dreams and the

second weekend was about exploring and honoring dreams as we take on roles in our lives. Adam has an interesting narrative approach in which he uses our inner playwright as the architect and the witness to our dreams.

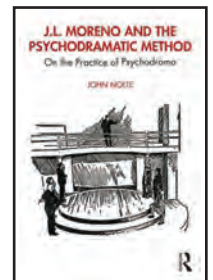


* **Tian Dayton, PhD, TEP,** has a new book, *The Soulful Journey of Recovery: A Guide to Healing from a Traumatic Past for ACAs, Codependents, or Those with Adverse Childhood Experiences.* More than just a book full of the latest information, this is a dynamic, interactive, and personalized journey of recovery for those impacted by adverse childhood experiences (ACES). Finally, they can put their past behind them where it belongs!

* **Marlo Archer, PhD, TEP** and **Adena Bank Lees, LCSW, LISAC, BCETS, CP** presented at the 51st Annual Southwestern School for Behavioral Health Studies in Tucson in August, 2019. They offered a full-day workshop providing Cultural Diversity & Ethics CE in Action, and a half-day workshop entitled, "Ethically Sound Experiential Interventions for Trauma and Self-Injury."

* Springer Nature is about to publish the first international academic book series devoted to psychodrama – *Psychodrama in Counselling, Coaching, and Education.* This book series aims to publish two books each year. **Scott Giacomucci** was invited by **Dr. Jochen Becker-Abel** to serve as Junior Co-Editor/Adjunct Director along with an editorial board composed of multiple other ASGPP members (**Caner Bingol, Adam Chi-Chu Chou, Mario Cossa, Kate Hudgins, Ed Schreiber**) and international psychodrama experts.

* **John Nolte, PhD** has a new book, *J.L. Moreno and the Psychodramatic Method: On the Practice of Psychodrama.* Beginning with a discussion of the intrinsic nature of psychodrama and providing the reader with a thorough description of the psychodramatic method, this book navigates the nature, applications, theories, and practices of the techniques originated by J. L. Moreno.



UNSUNG HEROINE: MARY BELLOFATTO

Interviewed by Nancy Krisner

We have so many gifted jewels right under our nose. Mary Bellofatto's psychodrama career has spanned thirty years like a wide colorful parachute: addiction treatments centers all over the United States, the Philippines, Puerto Rico, East, West, and Central Africa (Rwanda, Sudan, Ghana, Ethiopia, Nairobi, Mbombela, Kenya, Minayewa, Bujon-Bora, Goma), Eating Disorder Treatment Centers, a past President of IAED (International Association of Eating Disorders), an ASGPP Executive Council member and officer for six years and more. She has traveled and worked in ten different countries for twenty one years dealing and healing the impact of severe trauma on refugees around the globe. Mary is love and humility in action.



Mary's first encounter with PD was in the 1980's at an addiction treatment center where her experience was less than adequate. Training was more show and tell – without a basis to understand it or how it worked. Mary, being curious, asked many questions that no one there could answer. That started Mary researching and looking for answers about psychodrama on her own. This led her to Virginia Satir who she saw at several Social Work conferences where Virginia presented psychodrama. Mary was in awe as she watched Virginia work with a family of five for two hours. This had a profound effect on her; the work was deep and had a beauty, flow, and spirituality that was striking. She thought, "now this is the real deal – I want to be her!" She found the method to be "goal oriented, practical, and simple. Why wouldn't the whole world want to do this?" Virginia had created an act hunger in Mary to know more about Psychodrama.

Mary wanted more – and then went to a week-long training group with Dale Buchanon and Nina Garcia. Mary discovered that they had ongoing training in Miami which she joined for over ten years until completing her TEP. For Mary it felt so satisfying to finally understand the underpinnings of psychodrama through her training with Dale, Nina, and the group. "I was so enjoying each step of the process that I didn't even think about where it was taking me. I was in awe of psychodrama and couldn't wait to get to my training group each month. It was like I had my own "live chemistry lab" to experiment with and many people to learn from.

How do you describe Psychodrama?

"It is a creative, connecting methodology that allows healing to take place so people can move forward – it is love in action. Psychodrama creates resiliency – so you don't have to stay in what was and can create what is to come."

How would you describe your style of training?

"I approach psychodrama with the innocence of a child, the fullness of God's spirit, and an open mind. It fits me because this is 'who I am'. When I do psychodrama I feel like I'm doing what

God created me to do- it is effortless. People comment about this to me, "I feel like I've been in the presence of God watching you train." God is truly with me when I'm doing psychodrama – it's not about me moving me-God is there to guide me"

"I am a very practical trainer – I like to teach the basics and keep it simple!"

"I feel like I am at my Best when I take risks" – and certainly the paths Mary has chosen have provided plenty of opportunities to take risks.

A Continuing Twenty One Year Journey in Africa

Mary first set foot in Africa in 1973 for a belated honeymoon with her husband Paul and her brother Wilson. This trip was to rebuild a church for a community. This also gives you a window into Mary and her family of givers.

The African peoples' lives and history have been cyclically traumatic with genocides that destroy and dehumanize. Children were abducted at 8 and 9 years old to become soldiers to kill; girls and women were raped, school children were killed in the 1000's.

In a 21 year journey, Mary knows the impact of how Psychodrama has restored the brokenness in tribal communities and the breaks in spiritual life by reconnecting people to their love and humanity. This is Moreno's Social Justice work at the deepest most meaningful level.

Mary has always worked with interpreters by her side and yet the power of psychodrama, unbounded by language or culture, embracing body, mind, soul, color, movement, ritual, prayer, and song... all have been her tools creating the -"The truth of the soul in action" – wherever she goes.

A First Experience in Rwanda - 1999

Mary's first experience began in Rwanda after the 1999 genocide. While one nation – the 2 tribes were in brutal conflict. There was still debris in the streets from 1994; human bones were separated and warehoused to 'honor those who died'; all were trying to create some order in the extreme chaos. Everywhere people were standing and weeping for the brutality and evil. Mary poignantly remembers the Minister of Justice being interviewed and asked, how do you explain this? He said in one word, evil. This first trip was difficult seeing and living in this trauma. "I shed lots of tears whenever I am in Africa."

There were huge emotional, social, and financial challenges for all coming to help... Just how to reconnect everyone with their innate humanity and begin a long process of forgiveness and reconciliation?

Second trip to Rwanda

On Mary's second trip to Rwanda, she remembers many tears and apologizing to the people about her personal cultural prejudices she had towards black growing up in Arkansas. "I want to apologize for any generational part I/we played that con-

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An Interview with Marcia Karp

Interviewed by Mark Wentworth

Marcia Karp, MA, TEP, UKCP:

Marcia Karp is the past honorary President of BPA, a distinguished fellow of IAGP, an ASGPP Fellow, and an honorary and founding member of the Federation of European Psychodrama Training Organizations. She is a well-known trainer throughout the Psychodrama world.



When did you first encounter Psychodrama?

My first encounter with psychodrama was from one of Moreno's books. I was 20 years old studying for a final exam at the University of Wisconsin. I was an undergraduate studying speech pathology. While studying I read about treating stammerers with psychodrama. As I was an active thespian, the idea of combining drama with treatment was exciting.

How and what was it that made you decide you wanted to train as a psychodramatist?

I asked my professor if I could use some action methods with the young stammerers that I had in my weekly group. What I found was astounding. Speech fluency could be established if the student took another role. I had asked the students to choose a role of a person they knew who was assertive. A chronic stammerer became his grandma in a small scene telling the children to get off the grass. He shouted to them, "GET OFF THE GRASS!" He surprised himself that he could speak so easily.

Continuing to use small scenes, we began to see that for many the role could dictate the fluency. Our task then was to find internal roles that could give the same control. That's when I began to pursue the study of psychodrama and training.

If you had to choose one moment from your encounter with JL, which would it be?

One day, as a student at Beacon, Moreno called me into the house for a meeting. It was ten in the morning. I was 23 and a keen student. I thought perhaps I had done something wrong he wanted to tell me about. Zerka brought us two small glasses of slibowitz, a plumb brandy and Moreno said, "Marcia, you're a genius." I was surprised.

He then told me he noticed on repeated sociograms we did in our training, I was often the star chosen by more than five people in the group. He said a "star" is a lonely position, much like the isolate. The star has many acquaintances but few friends. He advised me to have more opinions, be more controversial and be less of a people pleaser.

The meeting lasted about 15 minutes. I walked back to our training house and the students were intrigued to know what happened. Two of them said he'd also called them in to tell them that they were geniuses too. We talked about his concept

of genius and how it encourages, dismays, and affects the other.

Another meeting I remember well was when I was mourning the loss of a boyfriend. He told me point blank, "He is not man enough for you." It helped me get over him.

How different, if any, is the training you see today in comparison to when you were trained? (This question is not about criticism or judgement, but to look back objectively to see what we can learn from

the past to inform and make a richer experience in the present and for the future)

The use of the double has changed over the years. Now a group member may volunteer to double the protagonist, put a hand on the shoulder and make a statement and go. I call this, "hit and run" doubling. It may come too often and too fast for the protagonist to incorporate.

The Moreno's taught that the double was chosen by the protagonist like any other auxiliary. The double stayed with the protagonist and took the same bodily position to get important clues of emotion from the body. The double was only used if the protagonist was stuck. The director checked with the protagonist when and if the double was needed. Some seasoned directors may use less doubling, believing the quintessence of directing is getting the protagonist to express the emotion or thought.

Many may not know that the double was created for psychotic patients to gain control of their madness. Moreno had read an article about the French writer, Guy de Maupassant, who heard voices and had seen himself writing at his desk. When Moreno heard about this, he thought it would be helpful if the patient could agree or disagree with the voice. Many times, the director checks with the protagonist to see if the double represents what is authentic, unexpressed material or not. The protagonist needs to own the words of the double.

Moreno did not use props. Everything that was used came from the group. For example, the group made its own music. If a scarf or object was needed it came from a group member. The exception to that was an overhead bank of lights in white, blue, red, green and yellow. The director would use these lights to enhance or create a mood. A pastoral scene could be green; a sunny scene was yellow; an angry scene could be red and a dreamlike scene was blue. There were many variations on these uses.

Similarly, with dream symbols, Moreno believed that the interpretation could only be gleaned if the protagonist was in the role and gave the meaning. He once directed me in a dream I had. In it were mice with tails. Moreno told me after that other people might have interpreted the tails as phallic but he did not because of the meaning portrayed in the dream enactment.

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Educating the New Generation of Therapists

Violeta Kadieva, PhD, LMFT-S, AAMFT Approved Supervisor



I am an assistant professor at the Graduate Counseling Program at Texas Wesleyan University. I have been working with Daniela Simmons, PhD, TEP since the Fall semester of 2016. We have been exploring the use of creative arts therapies in clinical practice. Recently, we have introduced students to a combined approach consisting of marriage and family therapy (MFT) and mindfulness ideas as well as psychodrama techniques. We have carefully

selected techniques and ideas from these theoretical models that we believe go naturally hand in hand in terms of helping clients.

When we introduce this combined method to the students, we first start with briefly introducing the Psychodrama method with its three phases: warm up, action, and sharing: the psychodrama elements-director, protagonist, audience, auxiliary and the stage. We explain to students that psychodrama can be extremely useful in helping clients understand what is driving their behavior, the role played by them and others to maintain this behavior, as well as assist them in developing

supportive relationships with others and healthy coping skills. We also use therapy and psychodrama techniques such as the empty chair technique, role reversal, surplus reality, mirroring, doubling, family sculpting, family genogram, role plays, and narrative family therapy stories, externalizing conversations, re-authoring and re-membering conversations, “moment-by-moment awareness (Germer, Siegel, & Fulton, 2005, p.6). We show students how to map the effects of the presenting problem on the person’s life. We assess for family dynamics and we help students learn how to amplify change by using statements such as, “As we work together to change the course of the problem who can help sustain the preferred story or identity” (Metcalf, 2011, p.323). We ask participants from the psychodrama audience to support the individual (protagonist) in re-authoring their story. We believe this combined approach between narrative family therapy, mindfulness, and psychodrama can lead to fresh and invigorating new narratives for the clients, healthy coping skills and life goals. We have noticed all of these techniques play a specific role in the therapy process and enhance the therapeutic effect. During our workshops, therapists in training have been able to go deeper into their childhood experiences and process biases, family dynamics and other traumatic experi-

ences in a safe and caring environment. They have gained conscious awareness of early childhood influences and messages that formed their self-narratives as well as choices and decisions they have made in their life.

In addition, we have started offering Zoom trainings for the students. The new generation of students (the I phone, I pad generation Z students) seem to prefer a combined method of teaching practices. They have requested blending the face-to-face model with an online Blackboard or Zoom type of training and other educational opportunities. Some of the students have shared with us their experience with the combined trainings. One student said, “I always get so much out of these classes. I often wonder why things touch me so much. I have a lot of things that come up for me during meditation after attending your seminars I spoke about taking as many classes as I can because I can see the benefits of psychodrama. So many feelings we have buried deep within. It takes time to work

through things, but I want to continue to work on myself so one day I will be able to incorporate psychodrama in my practice.” Another one stated, “I love how interactive and creative Dr. Simmons’ workshops are”.

Dr. Simmons and I are currently working on offering more opportunities for the students this Fall. I strongly believe combining the fields and creating bridges between different theoretical

modes allow students to explore different training opportunities and network with diverse professionals in our field.



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A Magical Visit to Adam the Elf An Axiodrama of J.L. and William Moreno

July 12, 13, 14, 2019

Gina, Joe, and Ruby Moreno, Nancy Kirsner

Nancy's Story

I had been thinking about visiting Adam for months. His poignant, open and tender email posts touched me 'electronically' in a very deep way every time I read them.

So many things ran through my mind and heart: What did I want to say to Adam? How do I let him know what he has meant to me personally as well as how important, respected, special, and loved he is to the Psychodrama Community worldwide? My act hunger to visit Adam was strong – I wasn't sure if I could make it happen.

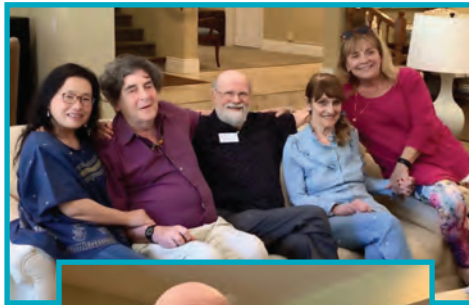
The seed of Creativity was from Joe Moreno as Joe and his wife Ruby were planning a trip to see Adam and graciously invited Gina and I along. I was surprised, delighted and said YES. It was a two plane journey from Miami to San Luis Obispo. I was concerned about making it on time for our first noon meeting at a Japanese restaurant Adam had selected. Gina, Joe, and Ruby were waiting for me!

The beauty of being around Joe and Gina – connected in history, laughter, and love, while actually cousins, they feel more like sibs to me. They both were raised in the crucible of Psychodrama's development since their birth. Their family history is tender, painful, exquisitely creative, magnificent and humanly flawed. These were the rich, swirling and sometimes tumultuous waters of their growing up – to witness their stories in vivo was delightful, touching, and an honor.

Gina adored her Father – he was her world. She wanted to live and stay with him at Beacon. And there was the reality of two important women in her life, her mother Florence, and then Zerka – and the tensions and their impact on her.

Joe wanted to spend time with Adam who has helped him and his father William to be seen – and to create the first William Moreno Award, given at the ASGPP Conference in May 2019 in Manchester, NH. Joe also wanted to spend precious time with Gina. He was ending his trip at the cactus conference – he and Ruby grow many different kind of cacti in their home in Santa Fe, NM. Joe and Ruby opened me up to appreciating the beauty of these most unusual plants.

Ruby and I represent a different generation – training in psychodrama in two different countries with different trainers. Ruby was trained by Gong Shu, Kate Hudgins and others in China; Nancy by Nina Garcia and Dale Richard Buchanan in Florida. Each of us represents unique threads of our psychodrama fam-



ily quilt. Despite different trainers and lineages, it didn't matter. We all came together to play and love in the First Universe with Adam as we delighted in sharing our Psychodramatic heritage as we created live timelines through our story telling.

The Godhead was there for me all weekend – this became my here-and-now Psychodramatic Family – representing three generations, two lineages, with Ruby as our International sister.

My Roomie Gina

I was excited and a bit nervous to have Gina as my 'roomie.' Gina and I easily became friends and helpmates to each other- laughing, caring and sharing stories. I developed a perspective 'through her eyes' that broadened my lens and helped me understand things about Psychodrama and the development of ASGPP. Her gentle wisdom and humor flowed through every interaction. By

the way, Gina chooses #5 Hot Sauce – just as she lives her life!

Our First Meeting for Lunch

Gina, Ruby, Joe and I drove to see Adam for the first time Friday for lunch (7/12/19) at his favorite Japanese restaurant. He greeted us outside the restaurant in a cap, black sports shirt, and black pants – however what stood out most was his happy smiling face with outstretched arms as he greeted us. His eyes twinkled and pure joy was on his face.

We met as if five dear old friends reuniting – inclusion, love, joking, warmth. Story after story poured out effortlessly, connecting the dots of our interwoven sociometry stretching over many years and countries.

Adam and Allee's New Digs at the Villages

Adam brought us into his reality by showing us where he lived. When we arrived in the parking area, Gina mentioned her memories of dancing with Adam at Conferences and POOF – it happened. Gina and Adam danced, sang and twirled and we joined in - all dancing and singing in the parking lot. And thus the music of our trip began!

Then Adam brought us to his and Allee's new home at the Villages. It was lush and green, with a stream and natural beauty all around. What was even better was being in their living room where every wall was filled with little figures, puppets, doodles, and paintings – Adam's first universe props that each told a story about his and Allee's life together.

The Tele Café NEWS

Mark Wentworth, Chair, ASGPP International Committee



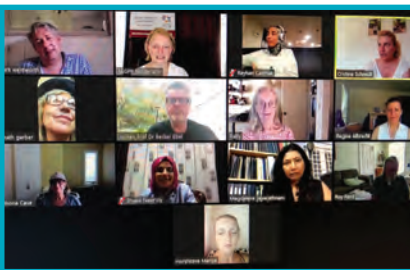
The project, Tele Café, was launched in January 2019 by the ASGPP International Committee. The Tele Café opens every other month to people from around the world, who would like to connect. The Tele Café embraces the mission of ASGPP, rooted in the philosophy of Dr. J.L. Moreno - *to promote the development of creativity, spontaneity and encounter to enhance*

the relationship between individuals, families and communities..."; and the main purpose of the Society, to foster the national and international cooperation of all who are concerned with the theory and practice of psychodrama, sociometry and group psychotherapy.

The Tele Café is a virtual space for colleagues from around the world, to meet and travel together via their imagination through time and to various destinations. It is magical as is the method of Psychodrama and the concept of Surplus Reality. The Tele Café is where people meet, a space to stop by for an hour, to have a chat with people we otherwise may never have a chance to meet; to joke and laugh, to connect and extend the sociometry of the action methods field.

* * * * *

Friday July 26th – Vienna – Hosted by Cristina Schmidt



We Zoomed in and were cordially welcomed by our gracious host Cristina to a city very familiar with the young Moreno. A city that provided the living laboratory for Moreno to test out his emerging ideas of what would

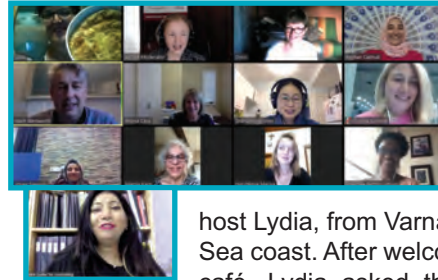
later become the psychodrama we know and love today.

His presence was so strong in the café that Cristina, mid conversation, received a call from someone none other than the man himself, J.L. Moreno, he even called collect!

The line wasn't so clear and it was costing Cristina a small fortune in phone bills, so she invited each of us to role-reverse as Moreno and add to our little gathering in the Tele Café. He was delighted to be back in Vienna remembering and reminding us all of the inspiration and determination to put out there onto the world stage all that was coming into his head at that time. He brought back the awareness that we all have a knowing place inside of us and that our healing starts there.

How quickly an hour can pass when you are in deep conversation totally unaware of the hustle and bustle of a marvellous café in Vienna.

Friday September 13th – Varna – Hosted by Lydia Yordanova



Delicious and nourishing delights were waiting for us in the Tele Café, this month all created and baked with love by our very welcoming

host Lydia, from Varna on the Bulgarian Black Sea coast. After welcoming newcomers to the café, Lydia asked those who had been to recent conference to share their experiences and tell us how it was and what learnings came from the conference. Daniela pointed out that all present at the time had attended different conferences with at least one or more of those in the group. And yet, away from the conferences, we were like one person! I love how connected we were.

Lydia had made for us earlier in the day a traditional Bulgarian dish called Banitsa, which is made from filo pastry, salted white cheese and eggs. We all joined her in the surplus reality café and fully enjoyed every last mouthful of this homemade Banitsa. We washed this down with aryan, a tasty yoghurt drink from the region.

All this food inspired Lydia to invite some of us to become each of the ingredients needed to make Banitsa, why? Because each ingredient contributes to the making of the whole, and has to flow in relationship to the other in order to bring balance to create the whole. Therefore we all have the gift and opportunity to, in our own way, contribute to the right balance and harmony of our own life and that of the greater cosmos.

Amazing how the food at this little café can evoke such deep connections and experiences.

Join us next time on November 21st 12pm – 1pm Eastern time (Canada & US)



PSYCHODRAMA INTERNATIONALLY

The Intertwined Histories of Asklepieion and Psychodrama in Turkey and an Invitation to the 2020 Congress

Hande Karakılıç Üçer, MD



Dear ASGPP Community,

I am calling out to you from Asklepieion in Pergamon in Asia Minor, perhaps the World's most famous medical center of Antiquity. Asia Minor is part of modern Turkey, and psychodramatists, like myself, who are living and working in Turkey are proud to have inherited such a legacy. Aesklepieion; a healing monument of the "past" has merged in

the here-and-now with the "present" and "future" of psychodrama in Turkey.

The name of the temple is derived from "Asklepion." This is the name of the Ancient Greek Doctor Demi-God, descendant of the Greek God Apollo and a mortal woman called Coronis. His name – Asklepieions – means "cut open." The main healing practice there was "incubatio" or "temple sleep."

The patients would spend the night and would then tell their dreams to their priest-doctors to facilitate diagnosis of their illness. The Asklepieion of Pergamon was planned principally as a sanctuary and a treatment and rehabilitation center. However, the complex also included social facilities such as a library and a theater.

"At Pergamus was once placed the celebrated temple of Esculapius, which, amongst other privileges, had that of an asylum. The concourse of invalids to this temple was almost without number or cessation." The main healing practice there was "incubatio" or "temple sleep."

Actually, the whole complex, and especially the theatre, is in good condition. It continues to be open to the general public, and specifically to psychodramatists for the purpose of hosting their congresses, mostly thanks to the support of the Turkish Ministry of Culture and Tourism and the Municipality of Pergamon. Each year since 1984, at around the end of May – beginning of June, it turns into a meeting place for hundreds of participants, some of them important figures from the international psychodrama community. Here it continues to be a ground for the study of healing practices. At the end of each spring, the antique tunnels, the galleries, the theatre, all become witnesses of psychodramatic action.



In 2020, the Dr. Abdülkadir Özbek Psychodrama Institute (AÖPI), together with the Ankara Psychodrama Association and the Abdülkadir Özbek Psychodrama Association will be hosting the International Pergamon Congress of Group Psychotherapies for the 45th time, with Endurance & Sustainability as the main themes. Surely, themes that are very much befitting Asklepieion.

AÖPI is the most grounded institution providing psychodrama training in Turkey. AÖPI functions in cooperation with the Federation of Psychodrama Associations (FPA), which encompasses five associations: Ankara, İstanbul, İzmir, Denizli and Abdülkadir Özbek Associations. The FPA is itself the birth-child of the AÖPI and is also one of the cooperating parties in the organization of this year's Congress. In addition to providing training, the bodies of the AÖPI focus on projects for the benefit of the general public in concert with governmental as well as non-governmental organizations.

Each year, AÖPI's training efforts yield a considerable and ever increasing number of graduates of psychodrama. Until today, the total number of graduates has reached 238. Looking at the numbers in recent years, this consisted of 21 graduates in 2018 and 31 graduates in 2019. At present, 207 students are in the process of actively pursuing their training. The trainers responsible for these trainees are distributed all over Turkey with an overall capacity of 57 people.

How did AÖPI come into being? After an incubation period beginning in 1974, Institutionalized psychodrama training in Turkey started out in 1984 under the auspices of our institute's name father and founder Dr. Abdülkadir Özbek at Ankara Medical University Department of Psychiatry. As a young interested psychiatrist, Özbek had attended lectures given by Moreno during a visit at İstanbul University Medical İn 1982, Özbek instituted a collaboration with the "Moreno Psycho-drama, Psychometry and Group Psychotherapy Institute" in Überlingen, Germany. German psychodramatists, The Director of the Institute Dr. Grete Leutz, began to come for regular supervisions and workshops. Özbeks and Leutzs' relationship, which started as a student-teacher relationship very quickly evolved into a budding friendship that grew year until it became a very solid bond from which emerged the idea of having a Congress with the Asklepieion as

PSYCHODRAMA INTERNATIONALLY

Psychodrama in Macedonia

Mirjana Jovanovska Stojanovska, PhD



The story of Psychodrama in Macedonia began in the early nineties when a young ambitious neuropsychiatric specialist, Dr. Zvonko Gjokich, went to London and got in touch with Dushan Potkonjak, a psychiatrist there, and Peter Haworth and Suzy Taylor from the Oxford School of Psycho-drama.

Dr. Gjokich brought his admiration for psychodrama back to Macedonia. He organized groups of neuropsychiatrists and clinical psychologists, who worked intensely on psychodrama without much experience or knowledge. For people raised in the conservative environment of the Balkans, the response from many of them about psychodrama was love at first sight! The history from this period is mostly different narratives and there is no documentation to support it. Participants of these early groups tell stories of that period with much emotion. In 1994 Zvonko formed the Macedonian Psychodrama Association, and in 1995 they organized the first Balkan Conference of Psychodrama.

Gradually, the realities of everyday life and struggles have overwhelmed this original creativity and spontaneity, and the enthusiasm for Psychodrama slowly diminished. In 2000, there was only one association left in Macedonia that still cherished and did psychodrama directed by psychiatrist Alexandar Marcekich. Dr. Marcekich was the last knight to stand from a large group of psychodrama enthusiasts from the early nineties. Within this association there is a group that educates several psychologists about psychodrama. This association has grown into the Jacob Levy Moreno Institute of Psychodrama. In 2011 the association became a member of FEPTO. While members regularly pay membership fees, it does not function as a training institute as there are no training groups.

In 2004, psychologist Mirjana Jovanovska Stojanovska completed the psychodrama education from this association, and in the same year she formed therapeutic psychodrama groups. In 2007, Mirjana registered the Association for Education and Psychotherapy, within which is the AMIGDALA School of Psychodrama.



Mirjana Jovanovska Stojanovska is a PhD in Psychology, Assistant Professor at the Faculty of Psychology at MIT University, EAGT Certified Gestalt Therapist, Certified Psychotherapy Supervisor

at the Gestalt Center in London; Member of the FEPTO Board / Chairman of the Membership and Annual Meetings Committee; President of the Chamber of Psychologists of Macedonia; and the author of many publications on psychodrama and psychotherapy.

Mirjana accomplished getting Psychodrama accepted as a subject for Postgraduate studies for Clinical Psychology. This is the first time in Macedonia that a psychotherapy course is to be studied as a class in the formal educational setting.



The Amigdala School of Psychodrama is the only active Psychodrama school in Macedonia.

The School is a member of FEPTO. It has more than 50 active members, 34 of which are currently in education.

There are three training groups, two in Skopje and one in Bitola, which educate mostly psychologists, doctors, pedagogues and social workers. But there are actors and other professions in the groups who share a love of Psychodrama.

Trainers at Amigdala, beside Mirjana, are Vesna Blazevska – Psychologist, Psychodrama Therapist, Assistant Professor; Margarita Nikolovska – Psychologist, Psychodrama Therapist, Master of Clinical Psychology; and Ilija Dojcinovski – Psychologist, Psychodrama Therapist, who is also a doctoral student at the University of Psychoanalysis in Berlin.

Amigdala has organized many domestic and international Projects, Conferences, Round tables, Workshops, lectures, and events. Amigdala is organizing CCTDP (Cross Cultural Training Days in Psychodrama) in Berovo, which will include participants from Greece, Israel, UK, Serbia, Croatia, Macedonia. The trainers are Oded Nave (Israel), Peter Haworth (UK), Nancy Percy (UK) and Mirjana J. Stojanovska (Macedonia).

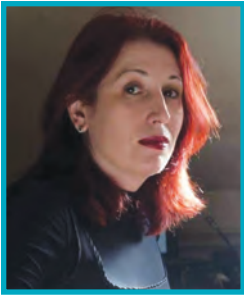
Amigdala also organized the FEPTO Research Committee meeting with more than 50 participants. *Amigdala will be hosting the next FEPTO conference “The Healing Power of the Psychodrama” in Ohrid, Macedonia, 22-24 May, 2020.*

Thanks to AMIGDALA, the number of Psychodramatists in Macedonia is increasing. New generations of Psychodramatists in our country work in education, health care, and in working organizations spreading the word about Psychodrama. They actively participate in all social life in our country.

PSYCHODRAMA INTERNATIONALLY

Psychodrama for Parents and Kids in Bulgaria

Daniela Tahirova, MEd, MPsy



It has been ten years since I started my private practice in a therapeutic center. This has allowed me opportunities to experiment and work with several teams. The structure described below is the result of these ten years of work and the description we give when asked about “what helps”.

Most of the kids who came to therapy have behavioral problems and attachment disorders. Psychodrama is helpful with children aged four to twelve who are able to symbolize. While our client is the child and the therapist, the parents who are responsible for the child also have an important role. The parents decide there is need for therapy and they pay for it. The success of the therapy depends on a trustful relationship, not only with the child, but also between the therapist and parents.

To that goal we hold a consultation with the people responsible for the child before the first session. During this consultation we listen to the parents and their point of view. We tentatively build a primary circular hypothesis on the child’s symptoms. We explain the rules of our work and make a therapeutic contract with the parents.

The work with the child begins in individual therapeutic games during which the parents are not present. Parents can talk to us prior to each session if something is bothering them or they can get feedback after the session via phone. We protect the confidentiality of our young clients by not permitting any talking about therapy in front of them. We utilize the principle of choice by letting the child create the scenes and pick the roles we play. The only rules are that no one gets hurt or does anything they don’t want to do.

Our big achievement is child psychodrama groups. If we have built a trusting relationship with both the child and the parents in one or several consecutive individual sessions, the child can join a group. This happens after we have discussed the therapeutic needs and goals both with the parents and among our therapeutic team. This is not a one size fits all solution and some children are treated individually.

The groups are closed and the members are constant. They continue six months and gather once a week for an hour and a half. They contain five to six children and two therapists. This capitalizes on the relationships being built among the children and those between the therapist and child. Our goals are to empower the children’s spontaneity and creativity while allowing them to experiment and practice different behaviors in a safe space. We have a variety of tools to work with emotions - we double and mirror, so the child can understand what they are living through by connecting to their emotions. This way they begin to better understand the world around them and they can explore it for themselves.

In some groups we have added a professional auxiliary - a third adult. He makes specific interventions if needed, helps us in the building of the game and perhaps in relationships with a specific child.

Over the time period of six months of the group, the team of therapists offer two individual consultations with the parents. We talk about the child’s behaviour among the other children and the therapeutic goals. These consultations usually take place at the mid-point and the end of the group. Both the therapeutic team and the parents can call such a meeting if one is needed. This allows us to keep the parents responsible and involved in the process.

We would like to emphasize the fact that our ideas come from the systematic method; we DO NOT engage in family therapy as that is not the contract with the parents. If we see the need of such therapy we clearly state it. Organized in this manner our work is based on the A. Aichinger and W. Holl psychodrama method for children and ideas taken from family therapy.

Currently this structure has proved to be the most effective one for us. I personally think that this can lead to more development in our work with adults and eventually to weekly therapeutic groups based on classic psychodrama for adults.

References:

Psychodrama with Children: Healing children through their own creativity Kende, H
Group Therapy with Children Psychodrama with Children Aichinger, A and Holl, W
Hypothesizing, circularity, and neutrality revisited: an invitation to curiosity Ceccin, G

About The Author:

Daniela Tahirova has three certificates as psychodrama therapist, director of psychodrama with children and in family therapy. She has written many articles about Psychodrama in groups with children.



First Balkan Conference on Psychodrama, Sociodrama and Action Methods in Education “Pippi Longstocking and the Modern World” July 3 to July 6, 2019, Bulgaria

Lydia Yordanova, TEP



To find out how to communicate with children nowadays, how to teach them effectively, how to help them when they are in trouble and how to give them roots and wings were the main goals for a number of “Thing-finders” from 11 countries that met at the beautiful seaside St. Constantine and Elena Resort near Varna, Bulgaria this summer. This

was accomplished by an organizing committee from Bulgaria, Romania and Turkey with the help of Dr Daniela Simmons, USA, and a lot of enthusiasm to get together professionals, trainers, educators, teachers, University lecturers and students at the First Balkan Conference in Psychodrama, Sociodrama and Action Methods in Education “Pippi Longstocking and the Modern World”.

For four days the participants had the chance to meet each other, exchange ideas about how psychodrama, sociodrama and other action methods could be applied to working with children, students, their teachers and parents.

A great honour for all of us was that the main consultant and mentor of the conference was Dr. Adam Blatner who sent his video greeting to the participants.

Two very interesting pre-conference workshops were directed by Dr Daniela Simmons, President of ASGPP and Prof. Vladimir Nikitin/Russia/, President of the East European Arts Therapy Association concerning working with childrens’ fears and psychodrama with masques.

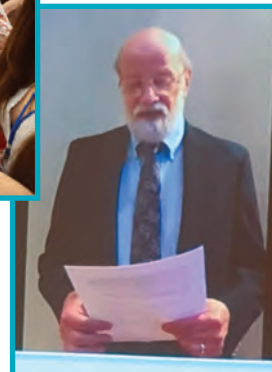
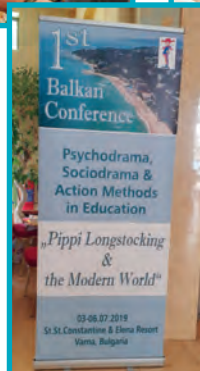
One could have the chance to attend a variety of workshops on the topics of group cohesion, childrens’ and adolescents’ feelings, needs, trau-

ma, growth, role training, attachment theory and action sociometry, child – teacher – parent relationships, expressiveness, emotional and relationship intelligence, bullying, computer addiction, professionals’ role repertoire, and working with children at risk

Some emotional sessions with the whole group of participants were directed by Dr Daniela Simmons, Isabella Kasza/Romania/, and Lydia Yordanova/Bulgaria/. And an amazing dramatherapy performance was presented by the young people from Postmoving Psychological Theatre from Moscow, Russia, and directed by Prof. Vladimir Nikitin. There was a lot of experience, new ideas and fun shared among the participants.

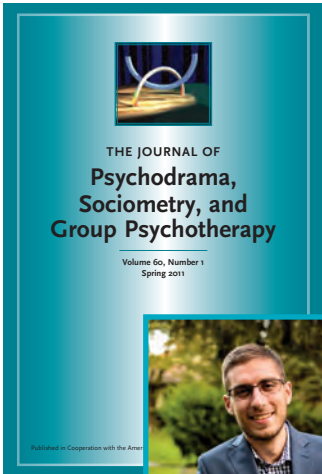
Everybody was also delighted experiencing the traditional Bulgarian cuisine, songs, dances and visiting some unique places on the Black Sea coast such as the Balchik Palace and Caliakra Cape.

Saying “Good bye!” to Bulgaria and all who joined us in Bulgaria. We hope to meet again in Istanbul, Turkey next year at the Second Conference in Psychodrama, Sociodrama and Action Methods in Education.



Expanding Our Journal's Sociometric Reach: New Contract with ProQuest

Scott Giacomucci, DSW, LCSW, CTTs, CET III, PAT



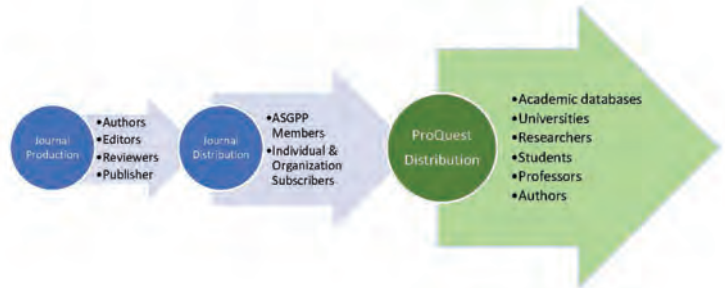
While group psychotherapy has established itself within American academia, sociometry and psychodrama remain mostly invisible. The Journal of Psychodrama, Sociometry, and Group Psychotherapy, ASGPP's publication, has had a turbulent history – even ceasing to exist between 2007 until 2013. In 2013 a team resurrected the journal, increasing the visibility and production of psychodrama publications and our literature.

Until recently, it seemed to go unnoticed that the new journal was not accessible through academic databases

for university students, professors, and researchers. While the journal was published annually, it was only distributed to ASGPP members or individual/organizational subscribers who received it directly from ASGPP. Other professionals had no easy access to it. When graduate students searched their universities databases for psychodrama, our journal and its articles did not show up. Some of the international psychodrama journals, including the German journal, appear in these databases but ours did not. The invisibility of our journal, along with psychodrama's lack of presence in nearly every United States university curriculum, may have prevented an entire generation of graduate students from warming-up to psychodrama.

In 2018, the 100th year anniversary of Moreno's Diamo publication, the journal formed a Task Force to enhance the quality of our journal and explore the inclusion of our journal within academic databases. Scott Giacomucci was charged with the latter task and completed applications for our journal to be considered for inclusion in the major academic systems. After several months of research and correspondence, ProQuest, one of the largest academic databases, offered us a contract to disseminate our journal within their systems. This contract was signed in mid-July 2019.

For those unfamiliar with the process of journal distribution, here is an image depicting the journey our publication takes from its production to its distribution:



Not only does this contract come at no cost to the ASGPP, but it also creates a new income stream for our organization. ProQuest will include our journal in its databases and subscription sales to universities around the world and the ASGPP receives royalties for each sale of our journal. This new income source comes at a significant time for our journal which has struggled to be financially viable and costs the organization between \$16,000 - \$20,000 per year for a digital and paper publication. The most recent journal was only published thanks to a fundraiser which raised \$10,000 to cover its costs. Going forward the journal will only be published electronically to saving thousands of dollars annually for the organization.

Our hopes are that this new agreement with ProQuest, and the inclusion of our journal within academic database will significantly increase the visibility of our journal. Increased visibility will lead to increased curiosity from academics, increased attention from researchers, increased benefit to our contributing authors, and an overall stronger presence for psychodrama going forward.

While this is an exciting advancement for our journal, it is only one small step towards the further integration of Moreno's methods into academia and the professionalization of our field. There is more work to be done – consider joining one of the many ASGPP committees actively involved in advancing Moreno's methods in various arenas.

DRAMA THERAPY AND PSYCHODRAMA

An Interview with Saphira Linden



The PNN staff received a request from Rebecca Waters...

Rebecca wrote, “People often get confused between these two different methods – they have a lot of overlap. I am wondering if some psychodramatist who is also a drama therapist could write a few paragraphs about the similarities and differences between the two methods.”

This was a wonderful way to initiate an article and a very engaging and informative dialogue between the two therapies – a braided strand. This prompted me to interview Saphira Linden, BCT, TEP, LCAT (Licensed Creative Arts Therapist), who is both a Psychodramatist and a Drama Therapist.

To start out, Saphira sees PD and DT as more alike than different as they have many crossovers. However, they are not the same either. While there are definitions that make distinctions, she sees them as old distinctions that are too conserved and narrow. In their current states, Psychodrama and Drama Therapy are both fluid and share a developmental trajectory together.

PSYCHODRAMA is a form of psychotherapy in which clients act out events from their lives. Psychodrama was the first of the Creative Arts Therapies. Then came art therapy, dance and movement therapy, music therapy/sound healing, then Drama Therapy in the early 80’s, which includes Psychodrama. Poetry Therapy was the last to develop. Saphira sees psychodrama as the first contemporary classical therapeutic form.

As the different professional organizations were created and grew, each of the different approaches became more formalized. Before the organizations were created, the chronology and distinctions were more fluid. What is most important is that theater people who came from theater and/or psychology realized that there were more modalities in theater that could be used in therapy and education.

Psychodrama has a formalized form: it is a deep and powerful action method that includes a warm up, enactment, and sharing; within that, other techniques including theater modalities can be included. Psychodrama has a distinct beginning, middle, and end. Saphira uses this definition as

a starting place to teach the evolution of all the creative arts that followed after.

Psychodramatists’ are not required to study Drama Therapy as part of their training and thus, tend to know less about Drama Therapy.

DRAMA THERAPY is the intentional use of drama and theater processes to achieve therapeutic and educational goals. Drama Therapy is more inclusive and often includes psychodrama as well as other theater modalities. Storytelling, masks, costumes, dance/movement, art, music/sound and poetry are often integrated into the drama therapy experience. As theater has diverse historical roots in Greek, Elizabethan, Shakespearean, and Asian theater, for example, it represents many different cultures and classical forms. This rich historical and cultural background provides so many modalities that can be used as therapeutic tools.

Drama Therapy does not have a formal structure; it is more fluid and uses any of the creative art forms spontaneously. Drama Therapy requires the study of psychodrama for its completion of the RDT credential; thus, drama therapists often know more about psychodrama than many psychodramatists know about Drama Therapy. And lastly, Drama Therapy (like all the other mentioned therapies) in its evolution has broken its own form to create and re-create.

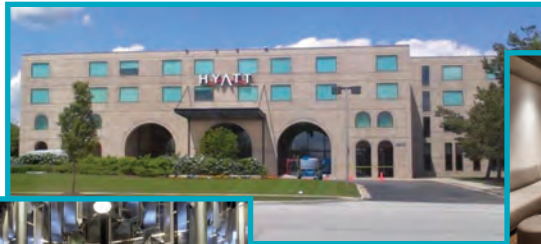
A BRAIDED VINE – HOW TO COME TOGETHER

It has long been talked about and suggested that Psychodrama and Drama Therapy need to come together, role reverse and talk to each other for healing, integration, and ongoing support. They are each part of a beautiful braided vine including all the creative art therapies.

Saphira (and many others) desire and dream of a collaboration between the two fields where our reciprocal needs would enhance both areas of practice.



2020 ASGPP Conference will be held at the Hyatt Regency Schaumburg Hotel, Schaumburg, IL



2020 Conference Cut-Off Dates

Scholarship Applications	January 1
Room Sharing Service	February 1
Exhibit Tables	February 2
Early Registration Discount	February 15
Advertising in the Guide	February 27

Scholarship Donations Welcome

Please consider a donation to this year's scholarship fund to help underwrite the attendance costs individuals who might not otherwise be able to attend due to financial constraints. No contribution is too small — contributions of any amount are welcome.

Thank you for helping us to reach out!

Your name will be listed in the Awards Program and Conference Guide.

Donate at www.asgpp.org/donate.php or send donations to the National Office:

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301 N. Harrison Street, Suite 508, Princeton, NJ 08540
(609) 737-8500, asgpp@ASGPP.org

Auctions / Baskets

Our auctions and raffle are important fundraisers for the ASGPP and an exciting way to share in the generosity and creativity of our members and friends. **You will be able to view donated items prior to the conference. You can find a link on the ASGPP website and in our email updates.**

SILENT AUCTION – We are looking for donations of items such as: **Jewelry * Artwork * Books * Pottery * CDs * Handmade Items * Gift Cards * Supervision with TEPs, and other interesting offerings.** We feature **Artists in Residence**, where we display works of art that are handcrafted by our community. Please share your talents with our community through your creative donations.

LIVE AUCTION – We are looking for donations of larger ticket items, such as: **Airline Tickets * Frequent Flier Miles * Rental Property * Timeshares * Cabins * Estate Jewelry * Weeklong Intensive Workshops * Concert/Sports Tickets, etc.**

GIFT CARDS – Gift cards are a great gift idea...if you use them. Some sources state that 1/3 of all gift cards never get used! Don't just throw them in a drawer or hope the postman will want them. Put them to good use and donate them to the Silent Auction. Gift cards are one of our auction's best sellers. You don't have to wait until the conference, just send them in advance and we will include them to our donation list.

BASKETS – We will be raffling off creative and fun baskets filled with an assortment of goodies. Join with friends or your training group and create an enticing 'themed' basket of your choice.

To donate items to the auctions contact:
SilentAuction@asgpp.org

Conference Speakers

KEYNOTE SPEAKER

The Power of Connection and Identification

TIAN DAYTON, PhD, TEP



Tian Dayton has a masters in educational psychology, a PhD in clinical psychology, and is a licensed creative arts therapist. She is a Fellow of the ASGPP, and a winner of both the ASGPP Scholars and the Presidents awards. She is also the winner of the Mona Mansell Award and the Ackermann Black Award. Dr. Dayton has

been a guest expert on NBC, CNN, MSNBC, Montel, Rikki Lake, John Walsh, and Geraldo. Dr. Dayton is the director of The New York Psychodrama Training Institute and was on the faculty at NYU for eight years. She is a nationally renowned speaker, expert, and consultant in psychodrama, trauma and addiction, and the author of 15 books.

PLENARY SPEAKER

The Importance of Cohesion in Group

RICHARD BECK, LCSW, BCD, CGP, FAGPA



Richard Beck is President of IAGP - the International Association of Group Psychotherapy and Group Processes; a lecturer at the Columbia University School of Social Work; and is also a Lecturer of Social Work in Psychiatry at Weill Cornell Medicine and a Professional Associate in Social Work at the New

York Presbyterian Hospital. He lectures internationally on the topics of psychological trauma as well as therapist self-care.

FEATURED SPEAKER

A Life of 1,000 Wounds: Dismantling Hate and Trauma with Our Humanity

SAMMY RANGEL, MSW, CSAC



Sammy Rangel is the Executive Director and Co-founder of LifeAfterHate, an author, peace activist, speaker, trainer and father. His autobiography, "Fourbears: The Myths of Forgiveness," chronicles his life from the physical and sexual abuse he endured as a child to his path of self-

destruction that culminated in a fifteen and one half year prison sentence. In 2012, Sammy founded Formers Anonymous, a national self-help group based on the 12-step model for people addicted to street life and violence. In 2017, he was honored in a special tribute to Everyday Heroes in the Global Campaign Against Violent Extremism.

Scholarships Available

The Executive Council and Scholarship Committee of the ASGPP are pleased to offer the following Scholarships:

History Keeper Scholarship. We are pleased to offer two Full Conference (Thursday-Saturday workshops) waivers to long time, committed members who have given of themselves to the ASGPP. To be considered for the waiver, you must meet three criteria:

1. Long-time, continuous ASGPP membership, AND
2. Have given to the organization in a significant way (Executive Council, committee leadership, frequent ASGPP conference presenter) AND
3. Without the waiver, you could not attend the conference due to financial hardship.

Our traditional partial scholarship recipients will be selected by lottery as well. Those applicants meeting one of the following will be entered into the lottery:

1. ASGPP member needing financial assistance, OR
2. ASGPP member who is a first time conference attendee in need of financial assistance, OR
3. Any first time attendee regardless of ASGPP affiliation in need of financial assistance
4. Any first time matriculated Undergraduate/Masters level student (12 credits) in need of Financial assistance

Those that meet one of the above criteria will be added to a data base and then randomly selected to receive a \$150 scholarship.

Application forms on our web November 15, 2019

Other applications not meeting the above criteria may still receive an award. They will be evaluated provided there are remaining funds.

Applications are due by **January 3, 2020** and the scholarship committee will notify this year's recipients by January 15, 2020.

We are asking scholarship recipients to assist us at the conference by volunteering as a Session Assistant or in some other volunteer capacity. Further information will be provided.

For details and an application, go to www.asgpp.org/2020conf/scholarships.html

VOLUNTEERS NEEDED

Step In to Help Out! The ASGPP is seeking members to volunteer their help with the "Here and Now" Conference in many different little ways, as teamwork divides the tasks and multiplies the successes. So your participation in this wonderful conference not only helps move us all forward, but serves for the good of all. Plus you will meet some new and committed fellows on the "Here and Now" trail.

So please step forward, contact someone you know who has worked for on the conference in the past for information, or contact Shelley Firestone Korshak, sjschicago@juno.com of the Chicago Conference Steering Committee or Marianne Shapiro marianneshapiro1@gmail.com of the membership committee and talk with either of them about aspects of the conference you may be able to help out with.

You can also go to our website to sign up for tasks: <https://www.signupgenius.com/go/20f0545a9ac28a5fa7-volunteers1>

BiblioDrama - A Method for Spiritual Reflection

Tamar Pelleg, MA, CP



Bibliodrama was developed in the 1980s by Dr. Peter Pitzele of the United States, a psychodramatist and a PhD of literature, as a method that investigates Biblical stories using psychodramatic techniques (Scripture windows / Peter Pitzele, PhD). Bibliodrama can be text oriented, thus referring to the entire story as the "protagonist" and exploring it by psychodramatic means. This kind of exploration creates relevance and breathes what Pitzele calls "contemporary midrash (interpretation)" into the old text. Personal insights that are gained can also be part of the process for the participants.

Bibliodrama can also be person-oriented, putting the focus on the participants and what the text brings up for them. In this case the Bibliodrama serves as a warm-up for psychodrama. This kind of "Bibliodrama with a twist of psychodrama" is my own development which I use frequently with much success.

In Israel, Bibliodrama is not commonly known due to extensive tensions between secular and orthodox people regarding the Bible. It is lost to popular awareness. Orthodox people do not wish for secular people to be "messing" with the holy text, and secular people are suspicious of anything that reminds them of religion. Thus, improvised drama based on Biblical texts falls in this category.

Psychodrama studies in Israel are mainly academically-oriented and the aim is to provide the students with clinical tools for doing psychotherapy. Psychodrama in Israel is mainly used as a therapeutic method in private clinics and mental institutions.

While living in the United States I conducted a group called "Bibliodrama with a twist of Psychodrama." I facilitated text-oriented sessions and thereafter moved into a full personal psychodrama session, drawing from what the Bibliodrama brought up for the protagonist. This seemed very rewarding for the participants and it expanded the text as well. The text, as a whole, remains untouched, with the gaps in the text filled in with the participants' feelings and thoughts.'

Our sages coined the term "Black fire" to represent the aspect of the Biblical text that is written with black ink on the page. Pitzele's development of Bibliodrama follows the method of interpretation (Midrash), of not interfering with the "black fire: i.e. not changing the facts of the Biblical story. However, we do have freedom to play with the "white fire," that is what is "between the lines" by voicing feelings and thoughts that are unspoken in the text. In this way Bibliodrama is different from Psychodrama and Drama Therapy that allow more freedom to change the story itself.

Participants gain personal insights via stepping into the shoes of Biblical figures that can provide healing. They find relevance to their own issues in a safe way, drawing from what Pitzele called "the wells of our fathers."

In "Bibliodrama with a twist of psychodrama" the group

members have an opportunity to focus on their own issues in the psychodrama session that follows the Bibliodrama.

J.L Moreno, the founder of psychodrama, was a very spiritual person and according to his own writings, the first seed in the development of psychodrama sprouted when he first played God.

In my spiritual experience the Torah stories are kind of a "Jewish mythology," and the characters in it are archetypes seeking to be redeemed from the oblivion of our collective unconscious. The stories of the Torah and the Book of Genesis (I especially like working with the Genesis stories) in particular, are stories about the beginnings of our human kind, and present to us life questions and conflicts that concern us today. These include: parent-child relations, sibling relations, and coping with separation and death. These stories provide a mirror that reflects important aspects of our lives and provides a key to our personal and collective memories. Today, much attention is diverted to a broader therapeutic aspect called "Transgenerational healing," and as such it is even more important to consider the stories of the Torah and the intergenerational patterns that affect our social unconscious (Earl Hooper and Haim Weinberg).

The "Warm-Up" in Bibliodrama

The structure of the Bibliodrama session consists of the following three stages: warming-up, the action phase, and then the sharing. Before the first Bibliodrama meeting, the facilitator asks himself what is important for him to know about the participants in the group and accordingly builds the warm-up, which is also composed of sociometric exercises.

For example, you can use a "spectrogram" to explore how many participants have already experienced Bibliodrama. Make a line of participants, at one end "this is my first time" and at the other end "I have a lot of experience." Instruct the participants to talk among themselves in order to put themselves on the continuum.

To the question "What brought me to this meeting?" you can use a locogram.

Place on the ground a number of scarves, each of which will provide a different answer to a question such as: 1. I'm curious to see what this Bibliodrama is about?; 2. My girlfriend dragged me here and told me it would be interesting; 3. I like to learn in action; 4. I love the stories of the Torah; 5. Open option.

After a few sociometric exercises one can take another step from the periphery to the center and focus on questions that refer to the story itself.

Other Warm-Ups

Ask the participants to walk in the room and show in body language something that is characteristic of the role chosen and situation that will be investigated. For example, in a Bibliodrama on the Book of Ruth, ask participants to walk in Naomi's shoes and to show in body language how Naomi

Diversity Forum In Action: Think Globally, En-act Locally, HOW CAN YOU HATE (JUDGE) ME IF YOU DON'T KNOW ME?

Joshua S. Lee, LCSW-C



In this edition of the Diversity Forum In Action: Think Globally, En-act Locally, I would like to challenge members of the Society to consider the above mentioned question in a way that opens up new pathways to possibilities in the world of diversity, inclusion and the encounter.

To the person who has ever asked this question to themselves in the privacy of their own thoughts or verbally towards someone else, you know that this can be an almost debilitating emotional space to be in. Who among us has ever felt emotionally crushed because someone else judged you – about anything, let alone about something you have no control over, such as the color of your skin or a physical disability? And we don't quite know what to do with that thought and the accompanying feelings, right? Perhaps, many questions have rolled around in your head like: Should I fight them? Should I hate or judge them in return? Or should I just leave it alone and hope it'll get better? These are all legitimate questions to ponder, I believe.

Two years ago, I was involved in a community trauma healing team in Charlottesville, VA, led by Dr. Kate Hudgins, TEP. We assembled as volunteers to support efforts to promote post-traumatic growth in that community after the racially-motivated violence that occurred. I could not believe that this country was dealing with this level of racial discord, hatred and intimidation tactics in the 21st century. People were on edge even months after the incident. For the six months that we engaged with the community there, although hopeful, I could not imagine anyone on the front lines of either side being able and willing to sit down and have a civil conversation with each other and endeavoring to understand the other's position.

As the nation's interest in the occurrences of August 2017 in Charlottesville faded from the forefront of it's consciousness with the passing of time, there were many people working behind the scenes to try to heal and bridge the racial divide. One such person was Daryl Davis, a professional musician who lives in Maryland.

I was recently invited to visit the home of Mr. Davis with a friend of mine who was also a part of that community trauma healing team, Elliott Cisneros of The Sum, non-profit based

in Charlottesville (www.thesum.org). Elliott has dedicated his life to support others to "leverage mind, heart, and courage to unleash the power and grace of our differences" in this country.

What's so special about Mr. Daryl Davis, you might ask? Well, for the past 30 years he has been conducting "encounter" sessions with members of infamous hate groups, such as the KKK. He reports that he is personally responsible for approximately 200 members laying down their hoods and robes and leaving those organizations. I would have not believed it were it not for all the pictures, videos and paraphernalia that once belonged to, in some cases, high ranking members. I sat in amazement while he shared many stories. Mr. Davis stated that he wanted to ask those people, "How can you hate me if you don't know me?" He spoke of a commitment to being open to listening and trying to understand them and having them listen and understand him, and what resulted was some of them leaving those organizations. I call that a co-creation. As he shared, I got present to J. L. Moreno's poem, entitled, "Motto" (and the oft quoted 7 lines referring to an encounter):

A meeting of two: eye to eye, face to face.
And when you are near I will tear your eyes out
And place them instead of mine,
And you will tear my eyes out,
And will place them instead of yours
Then I will look at you with your eyes

Before, I would have said that I had a very conceptual understanding that it "may be possible" to have a fruitful conversation with a white supremacist, but now I am totally convinced that it's not only possible but imperative to do so as an African-American man in the 21st century in America.

Consider, fighting 'against' anything keeps it in existence. If you're going to fight at all, fight 'for' something instead. Are you willing to consider this as a possibility too?

Moreno's Methods in Academia (or the lack of): A Call to Action

Scott Giacomucci, DSW, LCSW, CTTS, CET III, PAT
Chair, Professional Liaison Committee



I was introduced to psychodrama as a teenager in the course of my own personal journey of healing. Having experienced its therapeutic power, I knew it was something that I wanted to learn and utilize throughout my career. I was surprised that psychodrama was never mentioned in my bachelor's psychology program, then disappointed that it was only briefly mentioned in my MSW program. By the time I started my doctorate in clinical social work, I had simply accepted the fact that psychodrama would not be taught in the program and that I could contribute to changing this for future generations.

My doctoral dissertation explored the decline of group work courses/concentrations in social work graduate programs, explored the presence (or lack) of Moreno's methods in academia internationally, and presented an MSW course curriculum integrating social work with groups with Moreno's methods. This dissertation project gave me a unique opportunity to work closely with expert social work educators exploring the strengths and limitations of teaching sociometry/psychodrama in a university setting as well as using psychodrama/sociometry as experiential teaching processes in academia. I was surprised to find there are only a handful of current courses in the USA that teach Moreno's methods in university degree programs. Most of these courses are embedded within drama therapy degrees while only a few are offered as electives in psychology, counseling, and social work departments. At the same time however, entire graduate degrees in psychodrama are offered in countries such as Israel, Spain, and England. Zerka Moreno's 2012 statement in our PNN still rings true today: "there are Master's tracks in a number of universities abroad. Why not in our country?"

Although J.L. Moreno taught several courses in universities in the USA throughout his life (and was even nominated to be head of Harvard University's Sociology Department in 1947), today students are considered lucky if they hear psychodrama mentioned briefly in their studies. How did we get here? A few decades ago, there were more psychodrama courses offered in American academia and even a psychology degree with a concentration in psychodrama at West Chester University. It seems that sociometry, psychodrama, and group psychotherapy have been significantly marginalized in universities since the 80s and 90s. In my judgement, there are complicated reasons for this decline including the politics of Evidence-Based Practice, a lack of psychodrama research and publications, the decline in group work education, individualism in American culture, the dominance of the

medical model, and frankly, a lack of professionalism in psychodrama trainers/educators.

Of all of the professional conferences I've attended and of the 11 professional societies that I hold membership in, I experience ASGPP as the least professionalized. I've been to dozens of psychodrama "training" workshops where I couldn't tell if it was a therapy session or an educational event. I've heard other professionals say they have avoided psychodrama for years because of their experience of uncontained demonstrations or guest lectures. Furthermore, I've witnessed multiple trainers *follow their protagonists* into an uncontrolled trauma catharsis in a university/conference setting. I have never seen trainers or educators other than psychodramatists do this – while we could argue it is an important aspect of *post-graduate psychodrama training* – it is simply unfit for an academic context. A psychodrama training workshop is very different than a guest lecture, conference workshop, or university course. The levels of appropriate emotional experiencing and disclosure are different from setting to setting. At the same time, the ASGPP conference is my favorite conference of the year, the most engaging, and feels the most like home. I wonder how we might hold onto our warmth, spontaneity, creativity, and experiential teaching methods while professionalizing as a field and developing boundaries and containment in our teaching sessions. My sense is that this lack of professionalization holds us back from fully rooting within academia – which would lend itself to psychodrama courses/degrees, publications, research, and a constant flow of new students into our field.

In the past decade, group work has begun to slowly re-emerge in academic programs including the fields of social work, psychology, and counseling. As universities continue to warm-up to group work, we have an opportunity to reintroduce sociometry and psychodrama as well. I urge us to take advantage of this opportunity to integrate psychodrama into universities. I call psychodrama trainers to reflect on translating psychodrama training into psychodrama education – and to actively engage with the American academic system.

As chair of the Professional Liaison Committee, I invite you to join in this initiative and contribute to this discussion. If you have experience teaching (or learning) sociometry/psychodrama in a university setting, please send your thoughts to me at Scott@SGiacomucci.com and/or consider helping to draft a document of recommended best practices for teaching Moreno's methods in academic settings.



IN MEMORIAM

Calixte Stamp

Calixte Stamp, a therapist and psychodramatist who lived and worked in East Hampton and New York City, died in September at Stony Brook Southampton Hospital. She was 61 and had been diagnosed with breast cancer some years ago.



Ms. Stamp was born in Vienna, Austria, attended the International School in Geneva, Switzerland, and spoke several languages. She attended Barnard College in New York City, where she majored in anthropology. She “called New York home for the rest of her life.” Even so, Calixte was very much a world citizen in her philosophies, attitudes, broad creative ways of talking, being, and interacting with the world. In her loving presence you felt seen and her energy was positively contagious. She had a love of learning, life, and people that attracted people to her and she was continuously growing. Ms. Stamp worked for the environmental artists Christo and his wife, Jeanne-Claude, on their “Umbrellas” in New York and Japan and on the “Wrapped Reichstag” in Berlin.

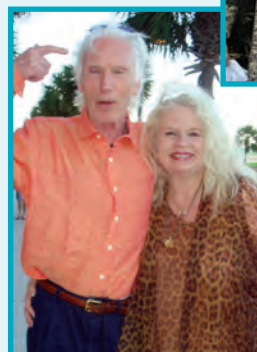
In 1987, through her own recovery from multiple addictions she pursued aspects of conscious life and healing by becoming a trained therapist and addiction counselor. She also trained in experiential therapy, trauma repair, energy healing, and psychodrama. Calixte

had her own unique take on self-healing - working with both children and adults, helping them to open their own hearts releasing powerful healing.

In 1979 Calixte married the late Christopher Stamp, also a beloved member of many communities, including psychodrama. They moved to East Hampton in the early 1990s and set up a psychotherapy practice together built around the 12-step program and its community of fellow seekers. They both had a passion for this work, and giving

it back to their community transformed their lives, as well as the lives of those they touched.

“You would have to live many lifetimes and meet millions of people to ever meet another person like her,” said Ms. Stoppard. “She was the most generous person I’ve ever known. She was a collector of beautiful things, which filled her home, its walls, and her closets, She also loved “getting people together to celebrate, in every sense of the word.” She loved music, and animals and she helped many small animal shelters around the world.



The Future of ASGPP: Our New Members

Molly Weinberg



Molly Weinberg is currently a graduate student at Lesley University in the department of Expressive Arts Therapy, soon receiving a M.A. in Mental Health Counseling with a specialization in Drama Therapy. She will be starting her final year of the program in September 2019. She is from the Boston area, while also having lived in Denmark, Tennessee, Ohio, and Pennsylvania within her academic and career journey thus far.

Molly took a class with Ed Schreiber in Psychodrama during her graduate studies and has been intrigued about the method ever since. She looks forward to continuing to learn and attend conferences with the ASGPP! Molly is a drama therapy intern at Boston Children's Hospital, and has a special interest in working with those with chronic medical conditions, teenagers, and college students.

Rachel Longer, MSS, LSW, CET



Rachel Longer is delighted to join the ASGPP. Rachel graduated with a master's degree from Bryn Mawr College Graduate School of Social Work and Social Research earlier this year, and is now working as an Experiential Trauma Therapist at The Phoenix Center for Experiential Trauma Therapy in Pennsylvania. Rachel has also completed an

additional certification in the treatment of perinatal mood and anxiety disorders through Postpartum Support International. Rachel fell in love with her psychodrama family at the most recent ASGPP annual conference in New Hampshire and is committed to weaving experiential methods into her personal and professional life.

If you know of someone who is a new ASGPP member who has joined within the past two years and you would like to see featured, please ask them to submit a profile and a photograph to the PNN so we could all get to know them better. We are interested in who our new members are. It gives us all hope and trust in the future of the ASGPP.

WELCOME

IAGP International Psychodrama Conference 2019, *Who Shall Survive?*, in Iseo, Italy



ASGPP REGIONAL NEWS

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Denver Area

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The Toronto Centre for Psychodrama (Canada)

Barbara Guest / barbaraguest@cyg.net

• Delaware Valley

Colleen Baratka / catharsisinstitute@live.com / 610-609-1465

The Delaware Valley Psychodrama Collective serving the Philadelphia Area and surrounding regions meets monthly on the 4th Saturday of each month in Rosemont, PA.

Our first 45 minutes is dedicated to discussion of affairs both locally and globally. Members need not attend this portion to benefit from the 2-hour experiential workshop to follow. Each month experiential practitioners from the region offer a workshop for both psychodrama credits and CEU's offered by the Phoenix Trauma Center, from Scott Giacomucci, DSW, PAT. This past summer Ron Collier, LCSW, TEP and Scottie Urmey, LCSW, TEP visited from North Jersey to teach about Metaphors, while our own South Jersey member, Rhona Case, EDD, TEP brought her Work with Little Objects. Deborah Karner, our newest TEP and Colleen Baratka presented their updated research into Traumatic Brain Injuries. The fall looks to be exciting. Our fees are \$5 for first timers, \$20 for ASGPP members and \$30 for non-members, \$15 if you don't want CEU's after the first meeting. Oh, and I have to mention, we meet above a fabulous café coffee shop, so we have got that angle covered. For more information contact dvpsychodrama@gmail.com.

Colleen Baratka, MA, TEP

• Denver Area

Erica Hollander / ericahollander@comcast.net / 303-978-9091

The Denver Psychodrama Collective meets once a month afternoons to do dramas, talk and discuss whatever is up. Contact ericahollander@comcast.net or (303) 978 9091 for more information. Dates are set each time we meet and we share directing and food responsibilities.

Erica Hollander, PhD, JD, TEP

• Hudson Valley

Regina Sewell / visionshv@optonline.net / 845-440-7272

The Hudson Valley Collective offered three Open Sessions this fall. On Sept. 20th, Ingrid Schirrholtz, Dipl-Psych, TEP directed *Connecting With Our Ancestors*. On October 18th, Regina Sewell, PhD, LMHC, CP directed *Come as You Aren't*. The Presenter and theme have not been determined for November 15th but we will have an Open Session.

All of these functions take place at Boughton Place. We have also been exploring the possibility of offering Open Sessions in the Albany area, and also in the lower Hudson Valley as well.

Regina Sewell PhD, MEd, LMHC, PCC, CP

(Continued on Page 29)

CONFERENCES AND NETWORKING OPPORTUNITIES



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

November 21 - 24 — “Innovate, Integrate, Motivate” American Music Therapy Association (AMTA) 2019 Conference. Minneapolis, Minnesota.
Contact: www.musictherapy.org

November 28 - 30 — “Fabric of Life” 30th Anniversary Congress of the Hungarian Psychodrama Association. Budapest, Hungary.
Contact: www.kongresszus.pszichodrama.hu

January 15 - 18 — “Action, Connection and Inclusion” The 5th IAGP Regional Conference in Africa. The 4th International Conference in Egypt in Group Psychotherapy and Group Processes. Triumph Luxury Hotel, Cairo, Egypt.
Contact: <https://eagt-eg.net/>

January 22 - 29 — “Beauty and Truth. Ugliness and Ignorance” Australian and Aotearoa New Zealand Psychodrama Association (AANZPA) Annual Conference. College House, Ōtautahi Christchurch, Aotearoa New Zealand.
Contact: aanzpa.org/conference

January 30 - February 1 — “Groups Work: Lighting Trails of Hope after the Storm. Grupos: Iluminando senderos de esperanza tras la tormenta” Association for Specialists in Group Work Conference (ASGW). Dorado Del Mar Beach Resort. Dorado, Puerto Rico. Contact: www.asgw.org

March 2 - 7 — “AGPA Connect 2020. Group: Growth and Renewal” American Group Psychotherapy Association (AGPA). Sheraton New York Times Square Hotel, New York, New York. Contact: www.agpa.org

March 12 - 14 — Psychodrama Congress and 25th Encounter of the Asociación de Sicodrama y Sicoterapia de Grupo (ASSG). Lisbon, Portugal.
Contact: <https://congreso.assg.org/en/>

April 1- 4 — “Here & Now: The Power and Effectiveness of Group Psychotherapy, Psychodrama and Sociometry” 78th ASGPP Annual Conference. Hyatt Regency Schaumburg Hotel, Schaumburg, IL. Contact: www.asgpp.org

Check the ASGPP website,
www.asgpp.org,

for additional Upcoming Conferences.

Check the organization website for Calls for Proposals and other information.



THERAPEUTIC SPIRAL
INTERNATIONAL

Join us as we start new cohorts in our International Certification in Trauma Therapy using TSM Psychodrama.

Brain in Action

Feb 7-9 — Penn State, Philadelphia
March 13-15 — Brighton-London in the Sea, UK

Making Friends with Your Defenses

May 1-3 — Penn State, Philadelphia
Feb 8-11 — Bangalore, India

Transforming the TSM Trauma Triangle

Feb 13 — New Delhi, India

Containment: The Key to Safety with Action Methods

March 20-22 — Zagreb, Croatia

- International Certification in Experiential Trauma Therapy
 - Personal and Professional Consultations by Skype
 - Personal Confidential Dramas with Certified TSM Teams
- Training and Personal Growth Workshops • Private Team Intensives
 - Exam Preparation

Kate Huggins, PhD, TEP & Mario Cossa, MA, MT/RDT
Charlottesville, VA / 434-227-0245 / DrKateTSI@mac.com
www.therapeuticpsymodel.com

HUDSON VALLEY PSYCHODRAMA INSTITUTE

Judy Swallow, MA, TEP & Rebecca Walters, MS, TEP

Dec. 7-8 — Positive Psychology in Action
Dan Tomasulo

January 9-13 — Winter Psychodrama Intensive
Judy Swallow, Deb Shaddy and Jenny Salimbene

April 17-19 — Sociodrama and Story with Children — Istanbul, Turkey
Rebecca Walters

July 10-14 — Summer Psychodrama Intensive
Judy Swallow, Deb Shaddy and Jenny Salimbene

August 19-24 — Directing Intensive
Rebecca Walters

Ongoing Core Training Programs
begin in March and October

Ongoing Directing Cohorts begin in Jan/Feb

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Unsung Heroine

(Continued from Page 5)

tributed to this.” Mary talks openly of how we are all guilty of mistreating others – and the ripple effect this has had worldwide and intergenerationally. Taking ownership, speaking these words of truth, and being with the people through the pain – helps to reconnect and ease some of the pain.

In Sudan

“Our work in the Sudan is very special to me because the level of trauma was so deep. I felt so overwhelmed with the pain - they lost their homes and everything two times. When I realized these people had nothing – zero – and how deep the pain was – and yet they get up and go on... just how do they do this? You just have to turn it over to God; their gratitude, hope, and resiliency impacted me deeply.”

In her first trips, Mary was only allowed to work with the women. When local officials and others saw the impact of her work, she was then brought in to work with the African men as well. During five day trauma workshops in the Sudan, the people were so depleted that Mary had to get them moving every 30 minutes or they would fall asleep.

While in the Sudan, Mary met a little man who was so full of joy that she gave him the official title of ‘the Minister of Laughter’ (Moreno – therapeutic role assignment). His role in their group was to make them laugh every thirty minutes! When their time together ended, they decided that he would go to

each village he could and teach them how to laugh again.

In speaking with Mary throughout this interview I was horrified, numb, pained, and ultimately in awe of my friend’s capacity for healing, love, and unquestioned faith in God and people. In closing, I asked Mary what she was most proud of in this amazing life’s journey? “I am most proud of my willingness to sacrifice twenty years of my time and heart so willingly and time is a precious commodity; if I can make even a ripple... that somebody cares enough – from across the world – that we care- we are the group that sends this message.”

A Precious Moment with a Boy Soldier

While working with young men who had been abducted as children to be soldiers commanded to kill, Mary met a new father. In a drama with his wife delivering their first son, he emerged as a bright new baby boy weeping, “I am not a killer, I am just a boy.”

Mary is trained in the field of addiction – she is certified in eating disorders, drug and alcohol addiction. In 2019, she published her first book, *DBT (dialectic behavioral therapy) and Experiential Therapy: Psychodrama warm up DBT skills in action* - Alan Katz and Mary Bellofatto. She consults and trains in many facilities around the United States and has been at Onsite for eight years training therapists. This summer she spoke at the prestigious Cape Cod seminars.

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2020 Conference

(Continued from Page 1)

treatment for addiction and codependency with psychodrama and is the developer of Relational Trauma Repair, an experiential model for the treatment of relational trauma. She taught psychodrama at New York University for eight years and is now a senior fellow at The Meadows treatment center in Wickenburg, AZ, and the director of the New York Psychodrama Training Institute.

- Richard Beck, LCSW, BCD, CGP, FAGPA, president of the International Association of Group Psychotherapy and Group Processes, will discuss “The Importance of Cohesion in Group” as plenary speaker on Friday morning. With his expertise in groups and the treatment of psychological trauma, he conducted more than 1,000 hours of trauma treatment in groups in NYC after Sept. 11, 2001, treating survivors, witnesses, family members, police officers, firefighters, emergency workers, hospital staff, psychotherapists and personnel from New York City businesses. He teaches, writes and lectures nationally and internationally on psychological trauma, and the toll that trauma treatment takes on the clinician.
- Sammy Rangel, MSW, CSAC, executive director of Life After Hate and founder of Formers Anonymous, will be our featured speaker on Friday evening. A formerly incarcerated gang member whose life was transformed by experiential psychotherapy, he will tell his story about how action methods changed his life and talk about his work today that guides men and women away from far-right extremism and white supremacy as co-founder and executive director of Life After Hate. In 2012, Sammy founded Formers Anonymous, a national self-help group based on the 12-step model for people addicted to street life and violence.

Attendees will be able to pick from 90-plus pre-conference and conference workshops led by trainers from throughout the United States and around the world who will facilitate workshops that convey the power and effectiveness of psychodrama, group psychotherapy, sociometry, sociodrama and society and their integration with related fields. We will demonstrate classical Morenean methodology and its creative derivations, while highlighting the transformational advances of our current generation of trainers. Continuing education credit hours will be provided for many of the workshops.

In addition, participants will get acquainted with the vibrant psychodrama community that is growing throughout the Chicago area. The Chicago planning committee, coordinated by Shelley Firestone, has been meeting— since before the 2019 conference in Manchester, NH – to create a distinctly Midwestern conference, while reaching out to new populations.

Schaumburg, a northwestern suburb of Chicago, is known for the massive Woodfield Mall, with hundreds of shops and restaurants, plus the Legoland Discovery Center, which features kids' rides and a 4D cinema. The Ned Brown Preserve has paved trails and a chain of connected pools, collectively known as Busse Lake. To the west, the Trickster Gallery is dedicated to Native American culture and art.

Join us! Our focus on Here & NOW encourages newcomers, and old-timers alike to participate fully in conference experiences and to encourage colleagues, students, and friends to attend. All are welcome!




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Sociodrama & Sociometry

Jeanne Burger, TEP
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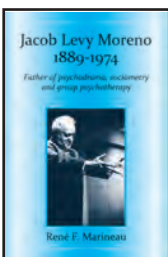
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**Jacob Levy Moreno
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René Marineau's book *Jacob Levy Moreno 1889-1974* is available for purchase through Amazon.

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“The Art of Kindness”

AN ACT OF KINDNESS: Adam Blatner

I was co-chairing a conference in Los Angeles and driving 100 miles early each morning to receive radiation treatments after breast cancer surgery – a fact few knew. I was exhausted but trying to fulfill my obligations as chair and put on a “happy face”. This particular morning as I stepped off the elevator into the hotel lobby, I ran into Adam. He stopped me and stared into my eyes for a moment. Then with a knowing smile, took my hand and said “I have some people I think you’d like to meet.” He led me to a group of seated men and introduced me. OMG, these were my heroes – psychodrama legends: Carl Hollander, Lew



Yablonsky, David Kipper... I was speechless. He not only introduced me, but made me sit down with them and visit. When we all got up to go, Adam again took my hand, looked into my eyes and said “I hope you feel better now.”

We all have been touched with Adam’s acts of kindness over the years. This is just one of mine. What a loving, kind and giving man he is. AND, a wonderful role model.

Patty Phelps, PhD

* * * *

Send your story of an act of kindness that someone has done for you to the PNN so we can start a kindness Cascade in ASGPP.

Marcia Karp

(Continued from Page 6)

If someone wanted to read more about your style and your approach to psychodrama which book would you recommend?

I would recommend chapters I have written in the following books:

Psychodramatic: Inspiration and Technique, co-editors P.Holmes and M.Karp;

Psychodrama Since Moreno co-editors P.Holmes, M.Watson, and M.Karp.

The Handbook of Psychodrama, co-editors M.Karp, P.Holmes and K.Tauvon.

Psychodrama for Trauma Survivors co-editors K.Hudgins and P.Kellermann

Let’s imagine that for 2 minutes you could speak to every psychodramatist around the world. What piece of advice and wisdom from your worldly experience, would you want them to know about psychodrama and your own life within it?

- Do psychodrama: See the world. (advice given to me)
- Check assumptions with the protagonist.
- To lead well, follow better.
- Help auxiliaries imagine and have license to create.
- Restrict analysis.
- Let each person share. You too.
- Be the most spontaneous person in the room, then it’s infectious to the group.
- Be a human first, professional second.
- Keep learning.

Intertwined Histories...

(Continued from Page 10)

the setting. Following this in just a few years, was the inauguration of two consecutive training programs in İstanbul and İzmir. The enthusiasm about learning psychodrama was rapidly spreading across major cities of Turkey, including Denizli. In 1994 The Turkish Group Psychotherapy Association was established and became a member of the International Association for Group Psychotherapy and Group Processes (IAGP). In 2001, AÖPİ became an accredited member of the Federation of European Psychodrama Training Organizations (FEPTO).

Both the Asklepieion and the AÖPİ histories are by themselves proof of “endurance and sustainability”. In June 2020, they will once again join their forces, the former offering its monumental theatrical presence and the spirit of healer ancestors; the latter bringing to the scene the promise of life, and the spontaneity of absolute motion of psychodramatic human beings. It will be for sure a psychodramatic tour de force! We invite and wish you to be there with us as co-creators.

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5. <http://www.akadirozbek.com>

About the Author:

Hande Karakılıç Üçer, MD

Psychiatrist, Psychodramatist, Expressive Arts Therapist, Ass. Trainer at Dr. Abdülkadir Özbek Psychodrama Institute, Turkey

FINANCIAL REPORT

	FY '18 Actual	FY'19 Actual
INCOME	ACTUAL	ACTUAL
CONTRIBUTED INCOME		
TOTAL CONTRIBUTED INCOME (GoFundMe, Amazon Smile, Facebook, etc.)	1,661.00	12,504.95
OPERATIONS INCOME		
Membership Dues	28,595.00	39,496.00
ADs (Website, PNN)	2,748.00	3,699.00
Publications / Media	3,115.00	2,285.87
Miscellaneous	1,631.00	235.00
TOTAL OPERATIONS INCOME:	37,750.00	45,715.90
CONFERENCE INCOME		
Registrations	83,428.00	86,860.00
Advertising	43,339.00	23,782.00
TOTAL CONFERENCE INCOME	116,137.00	110,642.05
TOTAL CONTRIBUTED INCOME	1,661.00	12,504.95
TOTAL OPERATIONS INCOME	37,750.00	45,715.87
TOTAL CONFERENCE INCOME	116,137.00	110,642.05
GRAND TOTAL INCOME:	155,548.00	168,862.87
EXPENSES		
	FY '18 Actual	FY'19 Actual
OPERATIONS EXPENSES		
Professional Services	53,775.00	35,947.91
Office Expenses	2,042.00	2,164.57
Programs & Services	25,732.00	10,983.00
Travel	3,548.00	563.38
ADs/Printing/Publicity/ Promos	270.00	0.00
Professional Development	99.00	0.00
Miscellaneous	8,319.00	3,664.57
TOTAL OPERATIONS EXPENSES	91,785.00	53,324.09
CONFERENCE EXPENSES		
Professional Services	20,935.00	8,582.79
ADs/Brochure/Publicity/Promos	15,341.00	340.00
Meeting Expenses	45,120.00	42,083.73
Special Expenses	1,988.00	2,797.59
TOTAL ANNUAL CONFERENCE EXPENSE:	83,384.00	53,804.11
GRAND TOTAL OPERATIONS EXPENSES:	91,785.00	53,324.09
TOTAL ANNUAL CONFERENCE EXPENSE:	83,384.00	53,804.11
GRAND TOTAL EXPENSES:	175,169.00	107,128.20
GRAND TOTAL INCOME:	155,548.00	168,862.87
GRAND TOTAL EXPENSES:	175,169.00	107,128.20
NET INCOME (LOSS):	(19,621.00)	61,734.67

Your Council at Work

(Continued from Page 3)

Research Committee:

ASGPP's Research Committee is exploring avenues of increasing the presence of research at our annual conference, including a research panel event on the final day of the conference. The objectives of this panel include warming up ASGPP members to psychodrama research and celebrating the legacy of David Kipper who was a psychodrama researcher in Chicago.

Additionally, the committee is exploring the possibility of having psychodrama evaluated as an evidence-based treatment modality by APA's Division 12. Reach out to Scott Giacomucci at Scott@sgiacomucci.com or Chi-Sing Li at DCL001@shsu.edu to join in this effort! If you wish to join the ASGPP Research Listserve, and to participate in ongoing discussions, collaborations, sharing of resources and ideas on research, please visit the ASGPP 'About Us' page, <http://asgpp.org/about-asgpp.php>, and look at the bottom for the options on how to join.

Scott Giacomucci, DSW, LCSW, CTTS, CET III, CP/PAT,
Research Committee Chair

Regional News

(Continued from Page 23)

• Mid-Atlantic

Steve Kopp / SteveK@slu.org / 301-592-0542

The Mid-Atlantic regional group had our 'May' workshop on August 10th. This had been postponed to avoid conflicts with members attending and presenting at the ASGPP conference. JoAnne Thacker, TEP presented on *The Revealing Triangle*, a model taught to her by Doug Warner. One of our goals is to ensure some classic techniques are not forgotten over time. The Revealing Triangle is a model for cognitive restructuring during those moments when a protagonist becomes blocked in a psychodrama. It was well received by all participants. Our October 5th meeting was led by Joshua Lee, on *Living My Best Life!* This was also our Homecoming and membership meeting. This year had some important transitions: Joshua is stepping into the president's role, as Steve Kopp steps down. Merry Macke, our treasurer of many years, is also stepping down from her role. We appreciate both for their long service to our regional community.

Steve Kopp, MS, CAS, TEP

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A Visit to Adam...

(Continued from Page 8)

Did you know that Adam has danced many genres: folk dancing, square dancing, and ballroom dancing with his beloved Allee. Adam is an artist famous for his doodles (see his website) especially at holidays times! For many years it was a well-loved event that Adam and Lorelai Goldman led an evening singing group at the Conference. Adam knows more folk, popular and theater songs than anyone I know.

Our picnic lunch at Adam and Allee's new home

Adam invited us for an additional day to "visit and smooze." We brought freshly made salads and trimmings from a nearby deli. We ate in "Adam's living room," which was a comfy and beautifully appointed room of the Villages with quiet classical music in the background. We sat, ate, talked and then ... something emerged from the groups' spontaneity!



Our Axiodrama

I think Ruby was the casual director who threw out an idea to Joe and Gina. Adam, Nancy, and Ruby were audience and sometimes gave minimal directorial input or an auxiliary line. This axiodrama was generated from within the safety and connection we all felt. It had its own roots and wings – we were mesmerized in eternal time – I have no idea how long we were there. Gina played her father, J.L. and Joe played his father William.



From Surplus Reality into Reality – Goodbye for Now

Our time together was so magical that it is hard to find the words – and we all knew it! That space, that time, with each other and Adam was the unplanned and unanticipated joy of the First Universe. We said happy goodbyes as we each would slowly but changed forever move back into our life realities – blessed, enriched, joyful, and satisfied.



Joe

Joe's Introduction – Adam and Me

Ruby and I were planning to attend a conference of the Cactus and Succulent Society of America in San Luis Obispo, California. I knew that Adam lived in California and this was a wonderful opportunity to visit Adam and Allee. By a happy coincidence, I discovered that Adam lives in San Luis Obispo. This would enable me to express my deepest thanks for all that he did for William and myself over many years.

Adam was pleased and modest when told of our visit, not fully recognizing the significance of all that he had helped make possible. I immediately contacted by dear cousin Gina, J.L.'s daughter, to join us. Gina is close to Adam and she had a deep love for William who was a kind father figure to her. Gina agreed to join us for this special encounter. To further enrich the beauty of this forever memorable encounter, I invited Nancy Kirsner, then ASGPP President to join us.

Over many years and again this year, I made great efforts to enable a posthumous award for my father. I received full support from Gina and Jonathan. But even that would not have been enough to realize William's award. The new and indispensable supporter for the realization of this award was Nancy Kirsner, whom Adam had introduced me to online. I shared the history of William's neglect during his lifetime from J.L. and Zerka with Nancy over many emails that summer. Much of this was a sad revelation to Nancy. Nancy is a long and close colleague of Adam. It was Adam's support and connection with Nancy, along with her hearing the full story from other roles and perspectives that motivated her to give her all to informing the ASGPP Executive Council about what I shared and helping to create the William Moreno ASGPP Award. I believe all of us were shedding inner tears on the magic day Nancy informed us that finally William would be recognized. While not formally recognized during his lifetime, the award now will forever recognize William's essential role in the history of Psychodrama. This also provided a level of peace and setting things right for Nancy, Gina, and myself.

I have had a special connection with Adam over many years. I met Adam in New York while presenting at an International Expressive Arts Therapy Conference, forty years ago! I met him a few more times at ASGPP conferences and recall only brief friendly greetings. Over thirty five years ago, we began to connect quite often online. Our meeting this year was our first personal encounter, face to face for thirty five years or more!

Adam with his creative perspective regarding Psychodrama and Psychiatry, took an early interest in my work uniquely focused on music and psychodrama. Adam and I also share a long standing International focus for psychodrama having presented in many countries. These shared interests led us to develop a warm connection which we sustained strictly online, not even one phone conversation.

Yet I have felt Adam to be a warm and close friend in my life, someone who was always there, interested and supportive of

(Continued on Page 31)

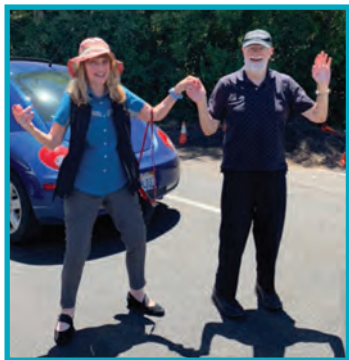
A Visit to Adam...

(Continued from Page 30)

me and my father's contributions. Adam also follows the development of J.L.'s work, thus he took notice of my article "The Deeds of my Father: William L. Moreno" published in the British Journal of Psychodrama (2006). This article brought attention to the depth of my father William's lifelong support and contributions, both financial and personal to his brother, J.L. Jonathan, his son, has frequently stated "Without William there would not have been a J.L." Finally, a posthumous award was born at the 2019 conference- The William Moreno Award which I had the honor of accepting in his name, 43 years after his passing.

Adam – Encouraging Change Agent

I ask myself, how did this award come to pass, who was responsible for bringing the attention of both my father's and my own contributions to ASGPP? For many years it seemed there was no interest in either my fathers or my work. The big question is what changed so that William received the award this year? I believe that most of that is accredited to the endless support of my dear friend, Adam. On several occasions Adam encouraged me to provide further information about my father's endless contributions to J.L., who is cited as his muse in his autobiography. Adam also submitted applications with me providing the related information. I had long given up but Adam never did. He was determined to see that my father and I received the recognition so long overdue.



Our reunion was a magical time. Many things did not need to be discussed between us, it was if all was understood without any need for verbalization. We danced. We sang part of an old tune that somehow came to me "It Had to Be You". The lyrics begin with "It had to be you, it had to be you, I wandered around and finally found somebody who...". The song

jumped into my mind without forethought, and I believe I was unconsciously thinking of our wonderful supporter, the "somebody who". Adam was the someone who brought us all together to celebrate all that is beautiful, magical and transformative about psychodrama. Adam in his later years has remained creative and productive, having just finished a book very important to him, "Action Explorations – Using Psychodramatic Methods in Non-Therapeutic Settings".

We spent many hours together over two days of peace, love and warmth, love shared between all of us, Nancy, Gina, Ruby, Adam and myself. I treasure those days, never to be forgotten, days that created peace for each of us, each in our own way.

Bibliodrama

(Continued from Page 16)

leaves Bethlehem before her move to Moab, and how her body language looks when she returns from Moab and enters the gates of the city.

Each participant is invited to think quickly and spontaneously about a character from a biblical story, whether from the story we are about to explore or from a different story. After the characters are chosen each participant is invited to "change roles" In the body language, physical or other characteristics of the character, the facilitator interviews the character about herself and asks her to introduce the participant who invited her, and finally asks, "Do you have a message for him?" The group repeats the message to the participant.

Walk around the room and instruct the participants to put a hand on the shoulder of the participant they would choose to play the main character as well as the antagonist figure in the story.

These exercises, which are just a small sample, serve the various purposes of the warm-up phase. What follows are important general guidelines to remember when conducting Bibliodrama:

- A. Break the ice between participants who haven't met before; help them find common grounds (finding commonality reduces the tension and raises spontaneity and creativity).
- B. Warm-up for a successful transition to the phase of action; the dynamic of the exercises should be gradually built from the periphery to the center.
- C. Pay attention to hidden strings that pull under the surface and connect them to the Biblical figures (bypassing their defenses).
- D. Provide equal opportunities for all participants (strengthening the sociometric status).
- E. It is good practice to presenting some of the psychodramatic techniques to be used in the action stage in warming up and sociometric interventions.
- F. Introductory and Sociometric interventions give important information to the facilitator about the participants they may be meeting for the first time.

The entire Bibliodramatic encounter, at all three stages, can serve as a deep warm-up for a subsequent psychodrama session and as well, it stands alone in a powerful way. In this article, I have focused on techniques for the warm-up phase only.

Bibliodrama transforms the "cultural conserve" that is called the Torah scroll into a living, kicking, relevant piece of art that is connected with hidden threads of the stories of our lives here and now.

From the President

(Continued from Page 1)

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Andrew R. Hughey, PhD
Louise Lipman, LCSW-R, CGP, TEP
René Marineau, PhD
Nicholas E. Wolff, LCSW, BCD, TEP
John Rasberry, MEd, LMFT, TEP
Sue McMunn, LCSW, ACSW, TEP
David Moran, LCSW, CAC, CCDP, EMDR-II, TEP
Linda Condon, LMHC, TEP
Nancy Kirsner, PhD, TEP, CPP, OTR

I am standing on the shoulders of those who came before me when taking on the leadership of this incredible organization. I imagine the generations of psychodramatists who have been members and supporters of the ASGPP; staying connected and supporting each other; co-creating innovative methods; and passing it on to subsequent generations. I am thankful to those who wrote and published books and articles; traveled around the world to contribute to international psychodrama communities; organized conferences year after year; or simply believed in the method and loved practicing and experiencing it. And as a result, today psychodramatists around the world see the ASGPP as an organization that from the beginning has been a conservator of psychodrama history while nurturing the vibrancy and novelty of the method we all love.

I will be deeply honored to be included in the list of people who have dedicated years of their life to this important role. A role that is about giving and serving endlessly the organization and its membership. A role which I take very seriously and to which I will dedicate my best efforts.

However, the only way to succeed as a president, is to work closely and to have a strong relationship with colleagues from the Executive Council, the National Office, the committee chairs and members; and the ASGPP membership – from the wisest history keepers to the youngest, bringing new energy and knowledge of the new world; colleagues from the United States and from many other countries; colleagues with diverse backgrounds and interests, but all united by their respect and love for our organization.

I am deeply thankful to my colleagues from the Executive Council for their leadership, diligent work, presence and dedication in the challenging times we have experienced and the promising state we are in today: (alphabetically): *Aida Hernandez; Carol Feldman Bass; Chi-Sing Li; Janell Adair; John Skandalis; Marianne Shapiro; Mary Anna Palmer; Rhona Case; Ron Collier; Shelley Firestone; and Scott Giacomucci.* A special thank you to our treasurer, *Rhona Case*, for her persistence and achievements for the organization, being in one of the most difficult roles during a very challenging time. We are all fortunate and thankful to have *Paula de Franco* at our National Office, handling administrative work, communications and various ASGPP business. A huge special thank you to *Patty Phelps*, handling an endless number of very important duties of the organization regarding graphic design, publicity and publications, conference

marketing planning, and keeping track of deadlines. On arriving at this point, I also want to thank my predecessor, *Nancy Kirsner*, for her love, generous support and dedication to ASGPP during her term and in general, during the many years of the past, while she also continues to serve in numerous strategic roles for the ASGPP today.

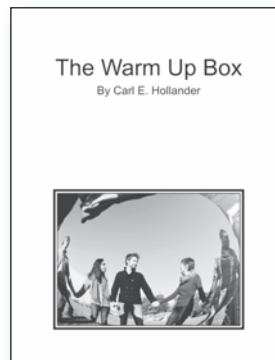
It is impossible to list here everyone who is contributing to ASGPP at this time; but the council and I have and will continue to be sure that all of them are seen and recognized. Our committees and our three media outlets, the ASGPP Journal, the Psychodrama Network News (PNN) and the monthly Tele'gram are very active and vibrant! ASGPP's international connections are becoming stronger and we are becoming more inclusive and culturally diverse every day.

There is so much more that needs to be done! There is so much capability and creativity in our organization! Great projects are in front of us! If everyone brings only one new member, we will double in size! If everyone gives a hand with even a small task, together we will be able to accomplish a lot! I am certain that with kindness, supporting each other and staying connected, we will be able to fulfill Dr. Moreno's dreams about this organization. As he would say, "Cohesion of the group is measured by the degree of cooperativeness and collaborative interaction forthcoming from as many sub-groups and members as possible in behalf of the purpose for which the group is formed. (J.L. Moreno, 1951, Group Psychotherapy, p. 286)

Sincerely,
Daniela Simmons, PhD, TEP
President of ASGPP

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By Carl E. Hollander



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PNN Submission and Policy Guidelines

The Editorial Staff has created the PNN Guidelines to help you get your submissions accepted and also to make our decision making process transparent to the community.

In the last two years with generous help from our writers in the U.S. and International, we have a robust diverse colorful newsletter. We know that many of you write professionally and well. In an ideal world, you would like to see any changes to your submitted copy. We are not able to do this. Please understand these policies before you make your submission to us.

EDITED ARTICLES ARE NOT RETURNED TO AUTHORS FOR THEIR REVIEW.

THE EDITORIAL STAFF HAS THE FINAL SAY IN WHAT GETS PRINTED INTO THE PNN.

The PNN is the official newsletter of ASGPP and it is our goal to provide opportunities for connection, support, sharing of ideas, and communication within the society as well as between the ASGPP membership and other groups, organizations and communities in the United States and internationally. The Editorial Staff welcomes submissions from many sources and strives to have high standards that are clear and transparent. The PNN is published three times a year; Winter, Spring/Summer and Fall. It is emailed to our membership and posted on our website. Previous issues remain on the site indefinitely.

The PNN Editorial Staff (PNN Editor, Designer, ASGPP President and other contributing editors or designees) reserves the right to accept or reject any article submitted and to edit submitted articles in any way deemed appropriate and necessary. **EDITED ARTICLES ARE NOT RETURNED TO AUTHORS FOR THEIR REVIEW.** However, the Editorial Staff may request additional information from authors when they deem it necessary.

THE EDITORIAL STAFF HAS THE FINAL SAY IN WHAT GETS PRINTED INTO THE PNN.

The PNN does not accept stories or features that promote trainings or workshops done by any individual or group. No names of training groups or training workshops will be included.

The PNN Members in Action feature welcomes highlighting past events of our community. While individual names may be used, names of training groups or training workshops will be excluded.

The PNN would be delighted to highlight any psychodramatist who is an ASGPP Member that has received an award from any organization, university or not for profit organization.

ASGPP Members who have presented workshops at conferences, as part of community outreach, or not-for-profit organizations, or published articles in professional journals are also accepted submissions.

Articles should have a title and list the full name(s) of all authors. Please send no more than a three line bio for each author including title and place of work. When possible, submit photos of author(s) or related to that event. Any links to source material are encouraged.

*The PNN does not feature stories or information previously disseminated by our sister organization, The American Board of Examiners (ABE).

As the PNN has grown in size and variety of submissions, **please check the word count requirements before submission. Documents which greatly exceed word counts will be returned to you.**

WORD COUNTS:

ARTICLES – 800

COLUMNS – Presidents, Editors, Trainers Corner, Unsung Hero/Heroine, International, etc. – 600

MEMBERS IN ACTION – 75

REGIONAL NEWS, EC/COMMITTEE REPORTS – 100

If you have any questions or comments, please contact the ASGPP office at asgpp@asgpp.org, 609-737-8500 and denote that your communication is for the PNN.

Respectfully submitted,
PNN Editorial Staff

Send submissions only to
E-mail: asgpp@asgpp.org
Please put “PNN Copy” in the Subject

Copy and Publication Deadlines:

Winter: January 20 for publication March 1
Spring/Summer: May 25 for publication July 1
Fall: September 20 for publication Nov 1