



From the ASGPP President

Linda Condon, LMHC, TEP

Welcome to 2018! There's something about a new year. It holds new possibility and potential, as well as, opportunity to create intentional change and redefine direction. Whatever this new year holds for ASGPP's 76th year of existence, let us face it with strong resolve to dream and envision abundant creativity, health, optimism, peace, and loving connection.

With the new year comes the organization's election results which are especially important as this year we have elected a new president and vice president. Here are the results:

- President: Nancy Kirsner
- Vice President: Daniela Simmons
- Executive Council Members:
 - Ronald C. Collier
 - Kirsten Friedman
 - Scott Giacomucci
 - Anne Taylor Remley
- Nominations Committee:
 - Deborah Day
- Professional Standards Committee:
 - Connie Lawrence

It was particularly exciting to have a 'real' election this year and more than half the membership took time to vote! A huge thank you to those who ran but were not elected this time around. It takes so much courage to put yourself out there and I applaud you.

The 2018 Conference Committee Co-Chairs, Katrina Hart, Daniela Simmons, and Stacie Smith, are hard at work co-creating another dynamic educational, unique and fun experience for this year's annual meeting in Dallas, TX. Thanks to them for the labor of love they have

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2018 ASGPP CONFERENCE

April 19-22, 2018

Crowne Plaza Dallas
Near Galleria-Addison Texas

A great big "Howdy!" is being prepared to welcome you to the ASGPP 76th Annual Conference, "Expanding Horizons: Using Action Methods to Join All Humanity," held in the wide open spaces of North Texas. We invite you to come early, bring your family and enjoy a vacation before and after the conference! North Texas is home of the Historic Stockyards of Fort Worth where you can witness an authentic longhorn cattle drive, the legendary "South Fork Ranch" made famous in the Dallas TV series, the world renowned Perot Museum, the numerous art museums of Dallas, and, of course, we'd like for you to enjoy the legendary Texas hospitality!

Beginning on Thursday evening of the Conference, you will have the opportunity to connect and reconnect with new and old friends while enjoying live music during the President's Reception, followed by a collaborative expansion of experiences during the Diversity Forum. We will close the evening with our beloved Zerka through a video presentation by Sergio Guamarales.

Friday morning you will have the joy of experiencing the expansiveness of our Plenary Speaker, S. Rafe Foreman, JD, who will share with each of us his unique perspective "Communication Energy in Action: Expanding Connections." Friday morning workshops are filled by Community Sociometric Selection. Meet the presenters and experience a one minute presentation that will allow you to make a "here and now" choice based upon your tele with the presenters. Friday evening, we would like to invite you to come adorned in your best "red carpet" attire to celebrate the 2018 award winners with light snacks and dessert selections at the *Red Carpet Sociometric Stars Awards Ceremony*.

Saturday morning we will also have the delight of sharing time with our Keynote Speakers, Harville Hendrix, PhD, and Helen Lakelly Hunt, PhD, as they share with us their view on moving "From Conflict to Connection for All Humanity." We will close the day with the opportunity to "scoot a boot" at a festive karaoke/dance party that will include instruction for line dancing.

On Sunday morning, we will begin the final day of the 76th Annual Conference with René Marineau as he shares with us the 100th anniversary of Dr. Moreno's publication, *Daimon*.

We look forward to welcoming all y'all to Texas and the conference!



Conference Co-Chairs: Katrena Hart, Stacie Smith and Daniela Simmons with JR, the 2018 Conference Mascot

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Psychodrama Network News WINTER 2018

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Psychodrama Network News is ASGPP's primary means of communication with its members about association and member activities and developments in professional practice. It carries statements of opinion by a variety of spokespersons and members. 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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From the Editor

A TRIBUTE TO THE PNN TEAM GRATITUDE IS THE MEMORY OF THE HEART

Nancy Kirsner, PhD, LMFT, OTR, TEP



This is the fourth PNN newsletter I have had the privilege of co-creating with a multi-talented community of writers, collaborators, colleagues, researchers, friends and fellow seekers. I think this is a good time to share with you the wealth of our Newsletters' harvest from Fall 2016 through Winter 2018.

Due to an abundance of generous writers (53) and good articles, the PNN has doubled in size from Winter 2016 (19 pages) to Winter 2018 (39 pages). Each PNN edition features 14 to 15 different writers and in the Winter 2018 newsletter there are 20 featured writers! Every newsletter includes the President's column, a Research Column, an Editor's column, Members-in-Action, and local Chapter/collectives/regional news.

Writers have represented 14 different countries (Argentina, Australia, Bali, Bangladesh, Belgium, Cuba, Dutch Antilles, France, Germany, India, Mainland China, Netherlands, Taiwan, and Turkey). The diversity of topics has expanded to neuroscience about Psychodrama and the brain, nonclinical applications, social justice work, and applied research in Psychodrama.

WE WOULD LIKE TO HONOR AND APPRECIATE OUR ENTIRE PSYCHODRAMA NETWORK NEWS (PNN) TEAM

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Members in Action

* **Kate Hudgins, PhD, TEP**, and senior TSM students **Steven Durost, PhD, Scott Giacomucci, LSCW, CP** and **Amy Stone** continued teaching TSM at Hua Qiao University where Kate is now an official Visiting Professor. The two year International Certification Program in TSM Trauma Therapy will now be offered in Qingdao, China and Singapore 2018-2019!

* **Jude Treder-Wolff, LCSW, RMT, CGP**, just published "How The Improv Project Helps Detroit Students Discover What's Possible". <https://medium.com/@judetrederwolff/how-the-improv-project-helps-detroit-students-discover-whats-possible-98acedccea67>



* **Saphira Linden, RDT/BCT, LCAT, TEP**, who first worked with the Morenos in the late 1960s and early 70s, was honored with The Gertrud Schattner Award at the NADTA conference in October. The Gertrud Schattner Award has been given by NADTA since 1993 in recognition of distinguished contribution to the field of drama therapy in education, publication, practice, and service. This award is not necessarily given every year.

* **Rebecca Walters, MS, LMHC, LCAT, TEP**, ran a two day training on working in action with adolescents in Singapore in November at a outpatient rehab center.

* **Dena Baumgartner, PhD, LMFT, CGP, LPC, TEP**, was a guest lecturer for RELI 336: Spirituality, Psychology, and the Mind at the University of Arizona, November 16 in Tucson, AZ (dealt with the spirituality of psychodrama). In August she presented a 3-day workshop "The Healing in Life's Journey for Self and Others" at the Jungian Psychodrama Institute in Istanbul, Turkey. Last April Dena did an online presentation for Southern New Hampshire University, "How to Explore One's Life Using the Social Atom."



Jacob Gershoni, Calixte Stamp, Bessel van der Kolk and Tian Dayton

* On October 6 The Meadows, the renowned center for treatment and rehabilitation from trauma and addictions, held a one day conference "Meet the Masters" in New York City. It included presentations by some of their senior experts: Claudia Black, Shelley Uram, Tian Dayton and Bessel van der Kolk. Our own, **Tian Dayton** gave a stellar presentation, mostly in action, and received accolades from the crowds and colleagues. In his presentation, Dr. van der Kolk praised psychodrama as one of the most powerful and effective methods adding that more research is needed in this field. He is a world renown expert in trauma research and at last count has published well over 150 peer-reviewed scientific articles on various aspects of trauma. Dr. van der Kolk has written extensively using neuroscience research to identify appropriate treatments for PTSD and completed the first NIMH-funded study of EMDR. Just imagine if he were to conduct research on the effectiveness of psychodrama.....

Jacob Gershoni

PSYCHODRAMA BIBLIOGRAPHY

Michael Wieser is a assistant professor of psychology at the University of Klagenfurt. He took over the international psychodrama bibliography from Dr. James Sacks more than 15 years ago and with the help of Sabine Tillian has built it up so that it has well over 7000 items: www.pdbib.org

To search for items, follow the directions!

From 2015 on see www.zotero.org/psychodrama/items

ASGPP Journal of Psychodrama, Sociometry and Group Psychotherapy

The themes for the next two years are:

2019: *International Developments and Research on Psychodrama, Sociometry and Group Psychotherapy.*

2020: *Non-clinical Uses of Psychodrama, Sociometry and Group Psychotherapy.*

The submission deadline for 2019 is July 1, 2018.

The submission deadline for 2020 it is July 1, 2019.

For more information, go to:

www.asgpp.org/publication-advertising.php

The Theater of the Brain Part 2

Dr. Jorn Hogeweg and Jop te Kieft, CP

Life is a theater. Our brains are watching. We are spectators of the show, while at the same time we are the main character in the game.



Summary

In this article, the second and last part about the Theater of the Brain, we discuss how the Theater of the Brain can be conducted as a form of group psychotherapy or psychodrama. The method integrates cognitive analysis with experiential and participatory involvement. The Theater of the Brain gives a podium to express what is happening inside someone's brain. At front stage, the outer world is visualized and backstage, the brain. The protagonist's situation is laid out on the floor representing a model with the most important inner brain functions. The director helps the Protagonist enact roles to express ideas and feelings from different positions on the floor. This allows the development of an inner dialogue about the issue. The aim is to give voice to the inner (brain) functions and thereby

strengthen the Healthy Adult, who may get a clearer picture enriching their life and capacity to love.

What is the Theater of the Brain?

The Theater of the Brain is a method of group psychotherapy in which a person enacts the problems and relevant events in life, instead of just talking about them. The three phases in the Theater of the Brain are warm-up, enactment and sharing. The setting in which this takes place is a visualization of the different inner (brain) functions, referring to modes in Schema Drama (3). Enactment is the portrayal of life situations in a dramatic form and it is enacted "as if" in the 'here and now'. Enactments can refer to the past, the present, the future, dreams or fantasies.

Theater of the Brain starts with the Protagonist introducing a certain issue or event in his or her personal life. The Director helps to clarify the Protagonist's issues and gives suggestions. On the frontstage, the situation that puzzles the Protagonist is visualized. Backstage, the inner world of the Protagonist's situation is laid out on the floor of the playground (picture) as a visualization of his brain. The Director asks the Protagonist to take positions on the floor, i.e. mat, blocks, seats, and hoop. From those positions, the Protagonist expresses his or her feelings and thoughts related to that position (e.g. the Body is tensed when standing in the hoop). The Director asks the Protagonist to look around for what is related to that tensed feeling. The Protagonist chooses the position of the Critic, and here the sentence pops up: "You will never succeed." This dialogue starts the role-play. The Director as well as the audience can help the Protagonist Through role reversal or by providing "doubling".

The model of the Theater of the Brain

The positions of the inner brain functions are as follows:



- The *Basic Emotions*: Anger, Sadness, Shame, Fear, and Happiness, represented by five red blocks
- The *Protector*: a (blue) wheelchair that may shield the Emotions, the feelings in the Body or

of the Support. There are and have been situations that it is better not to feel too much, especially in times of fight, flight and freeze, so that the person can still act.

- The *Critic*: a solid (black) chair
- The *Support*: a big (green) exercise ball that supports the player
- The *Healthy Adult*: a long (green) mat
- The *Body Hoop*: the physical experience of an event – "What do you feel in your body?"

What is unique to Theater of the Brain is that the Director invites the Protagonist to investigate his inner brain dialogue. He might step into the Body Hoop and express how his body feels. The Director then asks the Protagonist to show what feeling he is experiencing by walking around the 'brain positions' and selecting a seat. A certain feeling of dizziness may be related to the emotion Shame, or with the Protector or

How does the Theater of the Brain enhance psychodrama?

What does it add ?

The goal of the play is to discover, teach, unravel and integrate the inner brain functions. The Director promotes a full dialogue of these aspects as if they are identities with their own voices. In this way, the *Healthy Adult* becomes stronger, nourished by the *Support* that gives resources.

Our needs and emotions can seemingly be re-educated or, as one might call it, be reparented by

- *acknowledging*
- *loving*
- *and limiting*

The *Healthy Adult* must learn to take life into their own hands and keep it under control. One way to do this could be to turn to the *Protector* – without letting him (or her) dominate you. Becoming a socially successful person involves appropriateness and doing no harm to yourself. Here you may consult the *Support* (green exercise ball). You will become conscious that the *Critic* (black seat) who represents the punishment side only functions as a signal and can be constrained. If the Protector or the *Critic* gets the upper hand of in a wrong way, becoming the *Healthy Adult* will be obstructed.

(Continued on Page 5)

Theater of the Brain

(Continued from Page 4)

Various tactics to achieve this are available to him:

- Covering up the uncomfortable emotions
- Cutting off the reception of help (*Support*)
- Maintaining the avoidance
- Giving space to self-destruction and self-loathing (letting the punishment side of the *Critic control*)
- Hindering the making of contact

What happens during the Theater of the Brain?

The Theater of the Brain is experimental and aims to strengthen the *Healthy Adult* by passing the problems through the various stages of *Theater of the Brain*. The Protagonist has first to realize what is blocking his mind before he can become a stronger Healthy Adult. When the Protagonist becomes more familiar with this way of working he can let in the 'doubling'. "Doubling" is when someone of the audience takes place on one of the seats and speaks the mental or physical emotions of the Protagonist. The Protagonist may accept what is said as being true or not true. If true, the Protagonist is directed to rephrase it into their own words. If not, the Protagonist searches for their own way of expressing it.

Someone from the audience can also become a stand-in (auxiliary ego) at a certain position and can repeat the words that the Protagonist has previously expressed at the same place. The Director could propose a role-reversal of the Protagonist and the stand-in which can result in an encounter of the various expressions of the Protagonist at various positions.

Techniques

The techniques used in the Theater of the Brain are well known from Moreno's psychodrama (4,5,6). They are based on the five essential brain functions that are discussed in 'the Theater of the Brain Part I':

1. Self-awareness and the development of a coherent self is promoted through doubling. In psychodrama, **doubling** is a technique that supplements and expands the role of the protagonist. The task of the Double is to provide a link between the Protagonist's internal reality and the external environment. In this way, one is able to hear things that may (or not) reflect what they feel or think.
2. Recognizing the mental state of other people is promoted through **role reversal**. Role reversal involves the changing of positions between the protagonist and significant others, such as family members, friends, or people in school or workplaces. The protagonist is invited to show the posture, the way of speaking, the behavior, the emotion, the attitude, and any other information about the other. This technique helps the protagonist explore much information about the role.
3. A prerequisite for someone to participate in The Theater of the Brain is to have self-control and be able to co-operate within groups. The protagonist gains new insights as he or she manages to control the impulses and let them go at the right moment when it is safe.
4. The Director being aware of in-group and out-group threats is crucial for the protagonist to profit from Theater of the Brain. As role-playing can include more than one protagonist, each may be operating in the role of auxiliary ego to each other as the explo-

ration of each role changes with the entrance of new situations. In the **sharing** after the protagonist has done work, others may express similar situations as the protagonist, emphasizing that the protagonist is not alone

5. The resting stage. The Director regards a good warming-up and a respectful cool-down. Sometimes days after the Theater of the Brain, the protagonist may benefit, as it takes some time for the brain to form changes and to stabilize them.

In Conclusion

The Theater of the Brain presents a podium where individual persons work together in a group each bringing their own personality. Feeling safe must be established and is of great importance to support moments when you are vulnerable. Confidentiality and a space for experimentation is necessary with stable arrangements and limits that provide a safe atmosphere where everyone's tempo and abilities are fully respected. The

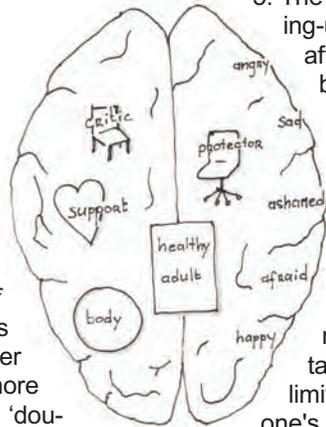
Director walks constantly alongside the Protagonist, encouraging, respecting the tempo and confirming each step. By doing so, the Protagonist encounters the plasticity of the brain, enlarging its capabilities and allowing more freedom in feeling, acting, loving and living.

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Dr. Jorn A. Hogeweg was born in 1960 in Utrecht, the Netherlands. He studied physiotherapy and clinical neuropsychology in Amsterdam. He worked in general hospitals, a rehabilitation center and a private practice as a therapist. Besides in the Netherlands, he worked in Worms, Germany. Now, he works in his own private practice (PELS instituut), as well for the Institute for Applied Neurosciences (ITON) in cooperation with the Free University (VU) in Amsterdam as a teacher. In his work with clients, he uses Theater of the Brain, based on Psychodrama, Neurosciences and Scheme Therapy. Jorn.hogeweg@pels.nl

Jop te Kieffe was born in 1950 at the Dutch Antilles in Curaçao. He is a Certified Practioner Psychodrama (CP) and studied Social and Community Studies, System Constellations (advanced education) and Psychodrama in the Netherlands. For years, he worked with clients in residential settings and a borderline diagnose. joptekieffe@hotmail.com



4th North Texas Psychodrama Conference

Daniela Simmons, PhD, TEP



The 4th North Texas Regional Psychodrama and Sociometry Conference was held in Frisco-Dallas on Dec. 7-8, 2017. Over 175 people gathered together during the two days of the conference to experience (some for the very first time), the magic of psychodrama and sociometry.

North Texas is a term used primarily by residents of Dallas, Fort Worth, Denton and surrounding areas to describe much of the north-central portion of the state of

Texas in the United States. The area is commonly known as the Dallas-Fort Worth Metroplex. It includes 13 counties and it is the economic and cultural center of the region with over 7 million people. The conference has been annually organized by two local psychodrama institutes, Bridging Harts Institute & Psychotherapy, with director Katrena Hart, TEP and the Expressive Therapies Training Institute (ETTi) with director Daniela Simmons, TEP. The theme of the conference was, 'THE ART OF SELF-CARE: EMBODYING WELL-BEING WITH ACTION METHODS'.

The preparation took months. The organizers, together with workshop presenters and volunteers, worked persistently in reaching out to local professionals in the fields of mental health and social work; as well as academics from local universities and colleges; in order to invite them to attend the conference and to enjoy the company of creative, positive and friendly people; to explore their relationships and social network; to boost their personal and professional growth; and in addition, to have the most fun they have ever had in a learning environment!

Respected local businesses in the field of mental health provided financial support to the conference. Exhibitors offered valuable and interesting information and services to the participants. Due to the conference theme, the attendees had the opportunity to enjoy chair massage therapy during their breaks; an essential oils demonstration; self-care themed jewelry retailers; relaxing music, as well as receiving many gift items.

The conference started on the evening of Thursday, December 7, 2017 with a special 3 hour open workshop held in a large hall. The participants were sitting at decorated round tables, enjoying fruit, cheese and deserts. The event was opened with the beautiful voice of Mila Belcheva, a trainee of ETTi, singing the song "Imagine", and then a photo collage from the previous conference was projected. A fun 'giant spectrogram' with multiple criteria was offered as a sociometric activity. Followed by a PowerPoint presentation on the theoretical framework of psychodrama – the three phases – warm-up, action and sharing; the psychodrama elements and the major

techniques; as well as honoring Jacob and Zerka Moreno. A full psychodrama with a protagonist and auxiliaries was directed by Katrena Hart, while Daniela Simmons simultaneously was displaying explanations of the applied techniques and the process unfolding on the stage; which all participants were able to see on the three large screens. As a part of the catharsis of integration, Mila Belcheva sang directly to the protagonist the song "Beautiful". Incredible auxiliaries played and a bloom of sharing from the audience made a special mark on the event. The participants were invited to create a large poster-project together, named "150+ Ways to Self-Care" by writing their unique ways to relax and unwind, and sharing it with the others. The evening ended by introducing JL Moreno's signature book, "Who Shall Survive," and Mila Belcheva singing with the participants the song, "I Will Survive". Excitement and laughter transformed to creating a large circle of people holding hands, connecting and committing to confidentiality.

Friday, December 8, 2017, gathered participants for a day filled with exciting educational activities. Twenty eight students from both institutes presented workshops. Katrena Hart and Daniela Simmons opened and closed the day with a variety of didactic and applied techniques, introducing and exploring the power of psychodrama and sociometry. A very interesting activity was the self-care wheel in action, where a group member entered the role of 'self-care'; six other group members entered the roles of 'physical', 'psychological', 'emotional', 'spiritual', 'personal' and 'professional' areas. Then they created a giant wheel with colorful ribbons, and the conference participants were able to enter

the various areas according to different criteria, and to share with each other. The day ended with another activity: Everyone was asked to write a message and then to find one person they didn't have a chance to talk to during the conference and give the message to them.

In addition to the amazing teaching and experiential activities, the conference offered a beautiful environment with decorations, props, various sizes of beach balls with emoji colors, bags with hearts and a candle inside, etc. At a special table information was offered on the upcoming 76th ASGPP conference in Dallas in April 2018. The participants were able to write messages to be given to the guests of the national conference... and to take selfies with 'JR', the official mascot (*Look for the friendly Bear in Cowboy attire, with a Texas greeting on his vest, "Luv Y'all From Dallas, TX!"* Because, that is next – North Texas will welcome the national (with international participation) conference in mid-April! How exciting is that!



ASGPP REGIONAL NEWS

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• Delaware Valley

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Delaware Valley usually meets the fourth Saturday of the month. In November we met on the third Sunday and had a day of Magic Shop led by former ASGPP president, Dave Moran. And we had a small holiday breakfast gathering to discuss the collective's year and our vision over coffee and muffins. We are looking into expanding what the collective is doing in the community. One way we are growing is that our young superstar, Scott Giacomucci, has been approved to sponsor 2 hours of CEUs for each meeting. This will hopefully draw other disciplines to our trainings and grow our psychodrama community. Since our beginning we have included other experiential and creative arts therapists. The DeVal collective is hoping to sponsor a mini conference and has been speaking with Anne Hale and Rebecca Walters about coming to Philadelphia for weekend workshops. Since our conference in 2015 we have been growing strong and will keep on doing so with monthly meetings — inclusive sociometry, exciting training, spontaneity and creativity.

Colleen Baratka, TEP

• Denver Area

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We meet monthly in downtown Denver. We share ideas, concerns, and techniques. We welcome others with some experience. We decide each time we meet when we next meet, who directs, and so on. Contact ericahollander@comcast.net or 303-978-9091 for more information.

Erica Hollander, PhD, JD, TEP

• Hudson Valley

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

We will be hosting Open Sessions in March, May and June of 2018. We are also planning a fundraiser for Boughton Place - the home of the original Moreno stage to cover unexpected expenses.

Regina Sewell, PhD / MEd, LMHC, PCC

• New England

Carol Feldman Bass / caf.bass@rcn.com / 781-540-9486

Maria Mellano / MariaMellanoLICSW@gmail.com

Their 8th seasonal newsletter announces upcoming PD and Drama Therapy events, highlights a Service Spotlight, and features a Vintage Moreno Video.

The Service Spotlight features Jennie Kristel, a teacher at Leslie College since 2003. Jenny integrates the expressive arts, energy work and Reiki healing and is an artist and a therapist.

New England group members hold open sessions each month (\$15.00) as an introduction to PD; a Drama Therapy

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UNsung HERO

— Mario Cossa —

Nancy Kirsner, PhD, LMFT, OTR, TEP

Mario's professional career is multilayered as a Registered Drama Therapist/Master Teacher, a Psychodramatist (TEP), a theatre educator, and certified Trainer in the Therapeutic Spiral Model™. He has birthed new programs in New Hampshire and San Francisco, and now – his wish come true – in Bali.

As a young child Mario loved theatre and started tap dancing at age 4 ½. He was a good student - strong in mathematics and science. He graduated high school and went into pre-med. He studied Biology and Psychology until he discovered he preferred Psychology. He began a PhD program in Child Clinical Psychology and then had to deal with the draft issue. It took some maneuvering however and, after refusing induction, he was granted conscientious objector status. Later he completed graduate degrees in Secondary Education, and Counseling Psychology.

In the early 80's Mario co-created a children's performing arts theatre in New Hampshire. Some parents came to him after seeing a theatre group from Boston addressing relevant social issues with teens. They asked him, "could we do that with our kids?" This began the first group of eight high school students who toured around exploring choices and values clarification in a program entitled: "Sex, Drugs, and Rock 'n' Roll." And then, something clicked! Something was happening with the teens that was more than theatre. Mario began questioning and exploring the therapeutic basis of this work as well as the educational one.

While taking courses at Antioch/NE Graduate School, Mario met two pivotal people in his life, one was Michael Conforti, a Jungian analyst. At the same time period he was working at a community agency with court adjudicated young people. When his agency decided to move into the field of prevention, Mario created a program called ACTINGOUT. At that point Michael said to him, "if you want to combine theatre and therapy, go find Zerka Moreno - she's the best in the world!" Upon meeting Zerka, "it was love at first site for both of us," reports Mario. Zerka became Mario's primary trainer for his CP.

Mario's theatre-based program took off (1991). ACTINGOUT was a strengths-based, afterschool program in rural areas of New Hampshire. This program was Mario's laboratory where it was all coming together- his love of kids, theatre, psychology, counseling. Working with teenagers is his passion and specialty. From this emerged his first co-authored book *Acting Out: The Workbook* (1996 – Taylor & Francis) which focused on creating and presenting issue-oriented, audience-interactive theatre as an educational tool for youth. His second book, *Rebels with a Cause* (2006 – Jessica Kingsley Press) was more about the clinical aspects of the work.

The next part of Mario's journey was with Kate Hudgins (primary trainer for his TEP) which immersed him in the TSM (Therapeutic Spiral Model™) and the Intrapsychic Role Atom (IRA). The IRA became a jumping off point as it was a great template for adolescent development stages, connecting them with identity, containment, and self-regulation through prescriptive roles. The IRA taught observation/ neutrality, the prescriptive roles focused on building strengths and the group supplied a "good enough family" to repair and complete the tasks of childhood, that had often been neglected for the high-risk youth who were Mario's primary client population.

Mario's work with teenagers is the core of his professional career. He has



worked in communities, agencies, and educational settings using a wide range of topics, issues, and skills. He used Psychodrama, Sociodrama, and Sociometry to explore choices in a safe manner, as well as for values clarification, role exploration/expansion, HIV education, sexual awareness, substance abuse prevention, and other relevant social issues.

You might wonder, how Mario got to Bali? About to turn 50, a dear friend asked "What do you want to do special? Let's make it happen." His answer, SCUBA dive the great barrier reef in Australia. On the way, he decided to visit a friend who had moved to Bali. He fell in love with the people and the country on that first trip. Mario was impacted by the gratitude that the people lived in every moment and every day. There was no separation between the spiritual and daily living. He thought to himself, "one day I need to be living here." Some 15 years after his first stepping onto Balinese soil, a house was being built next door to his friend and everyone



started calling it – Mario's House. Five years ago, Mario began making Bali his home, although he spends three months based in California each Fall to work with the Safe School Ambassadors Program for bullying prevention and creating a positive school climate (www.safeschoolambassadors.org).

Most recently he became connected to Campuhan College, a post-high school program for Balinese Youth that focuses on values education and leadership along with teaching practical skills of computer science and English. Mario has introduced the students and staff to the basic principles of Psychodrama and Siciometry.

(visit www.youtube.com/watch?v=HxzFEtMPWQ0&t=63s on You Tube for a sample of this work.) As Balinese youth grow up in a communal culture, they have a different sense of community without much individuation experience. Mario introduced a form of the social atom, which he calls the "circle of life", to explore their social development from family to the Campuhan "family" and ultimately into the world of university and/or work. It takes into account the Balinese culture, the role of family, the ancestors, and spirit as important elements. By building a sense of family at Campuhan — that is, a transitional "good-enough" family — students can move from the intense attachment of family of origin, hold onto their cultural values, and still claim their place in the economic, technological world. This exciting program is in its third year and has been so well received that there are monthly psychodrama sessions the entire school year, co-facilitated by Mario and a core group of staff.

Mario also started a business called Motivational Arts Consultants, and calls its programs: Motivational Arts Unlimited, or MAU for short. (MAU means "want" or "desire" in Indonesian.) At the end of December, 2017, MAU was invited by a local Foundation to help design a new Academy for Indonesian youth that will use action methods to support healthy development for the youth, as well as incorporate Balinese ancestral and cultural values with performing arts to foster a values-based cultural exchange between Bali and other parts of the world.

I always end my interviews asking, what's your personal growing edge? For Mario, learning to bring a sense of gratitude and connection into his everyday life and training the first generation of Psychodramatists in Indonesia. It's going to be a win-win success for all involved.

HISTORY KEEPERS

— Jacquie Siroka —

— Robert Siroka —

We all have a personal journey leading us to our first encounter with psychodrama. Remember yours? Mine was in Lima, Peru in 1968. I was in between knowing/not knowing what the next step in my life would be. Shortly after I arrived in Peru I met Dr. Delilah Platerra, an Argentinian psychodramatist working in Peru for the Peruvian government. She asked me if I would work with her as an auxiliary. Dr. Platerra's designated goals were to build skills, esteem and spontaneity for people wanting to enter middle class jobs such as salesmen. With my limited understanding of Spanish I experienced the transformation of participants. I witnessed group members enter quiet, shut down, isolated and leave the training enlivened with new skills and perceptions of themselves that would change their personal and economic life. This was magical as well as powerful. In my auxiliary training with Dr. Platerra I experienced the power of sociometry. Choosing a middle age Peruvian man to be my mother, I felt in an instant the unfinished business I carried. I realized I was searching for something in my life I could trust, believe and have a career in. I knew I had found what I was looking for and was willing to commit myself wholeheartedly.

I returned to finish my college degree from American University. Afterwards, in 1973, I applied to St. Elisabeths, a federally funded teaching and training hospital. Jim Ennis, one of the original people who trained and studied with J. L. Moreno, established the Psychodrama program. St. Elisabeths was at the forefront of the field in psychiatry. Psychodrama joined other residencies in dance, art, nursing and psychology programs. It was a teaching and training hospital of the highest caliber. The structure of the program was a 40 hour work week which we received a stipend. Our days combined learning, practicing on the wards, leading groups, personal work and supervision. We formed a family and community in the basement of Hitchcock Hall. We studied and practiced the methodology of psychodrama, sociometry and group psychotherapy. We were immersed and had the opportunity to see all aspects of life through this lens. The experience taught me many things. It primarily fostered a world view and how to enter the world of another. Mostly it taught me the importance of being present. Authenticity was the only way of reaching this population. I recall Jim Ennis giving me a piece of advice before my first trip to a ward to conduct a group. He said, if you are present to others, they may join you. I hardly felt ready or competent enough to run a group on my own, but it was time and I had to trust my spontaneity. When on the ward,

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A Letter to J. L. Moreno from Bob Siroka

Dear J. L.,

It's been a while since we have seen each other but you are never far from my mind. It has been almost 60 years since we met. Of course, before we met in person I was aware of your reputation. CREATIVE, GENIUS, Megalomaniac, Innovator, Controversial Character. Yes, probably truth in each one of those descriptors.



For me however, the most striking thing was our instant connection (tele) which continued throughout our 12 year long relationship. Originally as your graduate student at NYU, I was deeply honored to have you ask me to join your faculty at the Moreno Institute, NYC. So many memories of the Moreno Institute, New York. First the lineup of Directors when I joined to conduct open sessions on Wednesday nights:

- Directors for Open Sessions, Moreno Institute:
- Tuesday, Walter Kalvon
- Wednesday, Bob Siroka
- Thursday, Hannah Weiner
- Friday, J. L. and Zerka Moreno
- Saturday, James Sacks



We had some pretty wild and controversial open sessions. Some-

times 6 people. Sometimes over 100. Visiting academics, international scholars, homeless people off the street, students and mystery bus ride passengers from New Jersey.

For \$3 (later \$4) what great happenings. It was the early 1960's after all. A well-known theater critic, Eric Bentley, said "it was some of the best theater in New York City". We did all manner of experiential interaction that would be impossible today (ethical considerations, HIPPA liability), but I would not have traded it for anything.

You may not remember, but I started my therapeutic career as a music therapist at Manhattan State Hospital and music has been intertwined in our pathway. In 1968 we joined you and Zerka in Vienna at the International Congress of Group Psychotherapy where the University of Vienna Medical School awarded you the "Golden Doctor" (a 50 year honor).

The Vienna City Hall was filled with over 1000 attendees, a 25 piece string orchestra was playing Viennese waltzes.

You had organized for the next week a Congress of Therapeutic Communities to be held in Prague Czechoslovakia. However as we all remember, the Russians had another idea. They moved their army into the Czech Republic to crush the freedom movement.

Shock-spontaneity-creativity. Over the next 2 days the Vienna Academy of Medicine moved the Prague meeting to

(Continued on Page 37)

2018 ASGPP CONFERENCE



EXCITING EVENTS

THURSDAY

- ★ **President's Reception and Opening Welcome**
- ★ **Diversity Forum: Nisha Sajnani, PhD, RDT-BCT & Heidi Landis, LCAT, RDT-BCT, TEP**
- ★ **An Hour with Zerka: Sérgio Guimaraes, PhD**
Globe-Trotting with Zerka: A Virtual Travel "To Rekindle the Light"

FRIDAY

- ★ **Opening Plenary: S. Rafe Foreman, JD**
Communication Energy in Action: Expanding Connections
- ★ **Annual Membership Meeting and Live Auction**
- ★ **Red Carpet Sociometric Stars Awards Ceremony**

SATURDAY

- ★ **History Keepers and New Members/First Time Attendees Gathering**
- ★ **Saturday Keynote Address: Harville Hendrix, PhD & Helen Lakelly Hunt, PhD**
From Conflict to Connection for All Humanity
- ★ **Karaoke/Dance Party**

SUNDAY

- ★ **100th Anniversary of Dr. Moreno's Daimon: René Marineau, PhD**
- ★ **Closing Ceremony**

2018 ASGPP AWARDS

J.L. Moreno Award

Rebecca Walters, LCAT, LMHC, TEP

Zerka T. Moreno Award

Sérgio Guimaraes, PhD

President's Award

Adam Blatner, MD, TEP

Hannah B. Weiner Award

Janell Adair, LPC, TEP

Collaborators Award

Jacob Gershoni, LCSW, CGP, TEP • Nan Nally-Seif, LCSW, TEP

Diversity Award

Nisha Sajnani, PhD, RDT-BCT

Innovator's Award

Adam Chi-Chu Chou, PhD, TEP

Fellow

Norma Kay Lord, LCSW, LMFT, TEP • Glenn Sammis, DMin, LPC, TEP
Craig Gaines, LICSW, MAC, TEP • Marlo Archer, PhD, TEP

Auctions / BasketCases

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. **View our 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.

BASKETCASES – 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:
Kim Cox / kimbo.cox@gmail.com

DON'T MISS...



Sunrise Exercise Activities

Friday, Saturday and Sunday, 6:00 - 6:45 am
(Jazersize, scavenger hunt, etc...)



President's Reception and Opening Welcome

Thursday, 5:15 pm - 6:45 pm
with Larry Barnett performing soft jazz background music



Saturday Evening:

The International Language of Dance

AND

Karaoke/Dance Party "Dancing with the Stars"

with Craig Murphy
in multiple roles - a country, popular, rock'n roll singer;
a DJ for dance music;
and a karaoke facilitator for guests to sing.



ATTENTION MEMBERS

Annual Membership Meeting

Friday, April 20 – 1:30 pm

Please note: membership is notified that requests for consideration of business to be placed on the agenda at the Annual Business Meeting must be made in writing to the President at least 30 days prior to established meeting. Thank you.

**Deadline for submission is
March 20, 2018**

Please send to Linda Condon
at the ASGPP office
asgpp@asgpp.org

EXHIBITING MEMBER/NON-CORPORATE EXHIBITOR

One of the benefits of membership in the ASGPP is a complimentary space at our Members' Table at the Annual Conference Exhibit Area to display copies of one piece of printed material. As space is limited, we ask that you observe the one promotional piece per member requirement.

Those of you with products (other than books) that you think will appeal specifically to conference attendees may want to consider reaching this market in the Exhibit Area. Table space is also available for rent to those individuals who wish to promote their training programs, institutes, workshops, publications and other specialty products. The cost for a full exhibit table is \$300; 1/2 exhibit table is \$150.

Authors and publishers are not permitted to sell books, videos or DVD's from an Exhibit Table but must work with our designated Conference Bookseller to sell them. To include your publication in the book display area, please contact the ASGPP at 609-737-8500 or asgpp@ASGPP.org for more information.

CORPORATE EXHIBITOR

The ASGPP is pleased to offer 2 very attractive Exhibitor Registration Packages this year. Please contact us for a brochure and specifics or see our website, www.asgpp.org.

**For additional information, please contact:
Debbie Ayers, Executive Director,
(609) 737-8500, asgpp@ASGPP.org.**

2018 Conference Cut-Off Dates

Room Sharing Service	March 2
Advertising in the Guide	March 12
Exhibit Tables	March 12
Early Registration Discount	March 15
Hotel Special Rates	March 27

Conference Speakers

SATURDAY KEYNOTE SPEAKERS

From Conflict to Connection for All Humanity

**HARVILLE HENDRIX, PhD &
HELEN LAKELLY HUNT, PhD**



Drs. Hendrix and Hunt continue to co-create Imago Relationship Theory and Therapy and make it available in workshops, training programs, lectures, seminars and books. Their professional partnership has produced 10 books including three NYT best sellers. They are working

on a new professional text on Imago theory and therapy. Harville is a couple's therapist with over 40 years' experience as an educator, clinical trainer and lecturer whose work has been on Oprah 18 times. In addition to Helen's partnership with her husband in the co-creation of Imago, she is sole author of "Faith and Feminism" and "The Spirit Moved Them." She was installed in the Women's Hall of Fame for her leadership in the global women's movement.

Objection to difference is THE human problem and the source of conflict in all human ecosystems — couples, families, organizations, groups, and nations. Since "difference" is the defining feature of nature, our only solution is connecting through difference and co-creating a culture that promotes rather than negates difference. This is the precondition of universal peace. Participants will receive an analysis of the source of polarization and learn and practice a methodology that facilitates the emergence of a relational civilization.

FRIDAY PLENARY SPEAKER

Communication Energy in Action: Expanding Connections

S. RAFE FOREMAN, JD



S. Rafe Foreman, JD, is a teacher, professor, writer, consultant and frequent speaker. He joined the University of Missouri – Kansas City Law School as the Douglas Stripp Dean's Distinguished Professor of Law and Director of Advocacy in 2011 after a distinguished career as a trial lawyer. He has advanced education in psychology from Fielding University and the National Psychodrama Training Center. Professor Foreman is a graduate

of the Trial Lawyers College and now serves as an instructor and former board member. He lectures and teaches throughout the world and teaches lawyers, judges and law students the art of advocacy.

His Plenary will focus on his own interpretation of the circles of energy principle and his own concept that he phrases, "communication energy." He has always used action to bridge connections and communications, as well as relationships. His talk will focus you on the energy that you bring to your communication and the conscious choice you have to change it if you wish.

THURSDAY DIVERSITY FORUM

**NISHA SAJNANI, PhD, RDT-BCT
HEIDI LANDIS, LCAT, RDT-BCT, TEP**



This forum will consist of an ethnodramatic performance devised by the ASGPP community. It will offer us a chance to hear the hopes and concerns of this community as they relate to dignity, equity, oppression, and justice in personal and professional life.

100TH ANNIVERSARY OF DR. MORENO'S DAIMON

SUNDAY MORNING

RENÉ MARINEAU, PhD

Lessons to be learned from the 100th anniversary of the publication of the Daimon: a long and stimulating learning process



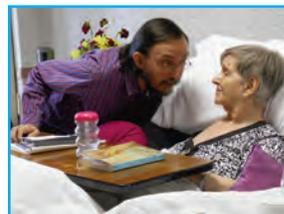
When Moreno created the Daimon, the world was in a very difficult place. In 2017, we are facing challenges of a magnitude that requires boldness and wisdom. If we are to succeed, we need to learn from the past, integrate new knowledge and dare to speak and act out according to a set of principles that

Moreno did in a way already identified.

AN HOUR WITH ZERKA THURSDAY EVENING

SÉRGIO GUAMARAES, PhD

*"Globe-Trotting with Zerka": A Virtual Travel
"To Rekindle the Light"*



This powerful session will offer participants the opportunity to meet with Sérgio Guimaraes, the author of numerous videos of Zerka Moreno, taken between March 2009 - September 2014; to hear his story of meeting with Zerka over the years; and to view

excerpts of original life footage with the mother of psychodrama!

A Psychodramatic Pilgrimage to Vienna

Scott Giacomucci, LSW, CTTS, CET III, CP



Traveling has offered me a comprehensive training in spontaneity and significantly contributed to me efficacy as a clinical social worker and psychodramatist (Giacomucci, in press). In previous adventures, I have visited sites of historical and spiritual significance, usually related to the various spiritual traditions of the world. This trip felt no different. This was a pilgrimage to Vienna and Bad Voslau to visit the places related to JL

Moreno's development of sociometry, psychodrama, and group psychotherapy. In my preparation for this trip, which coincided with my preparation to take my CP written exam, I immersed myself into the rich history of psychodrama – first through reading, researching, and talking to trainers, then literally immersing myself within the history in Vienna! My hope is that this article will activate your creativity and transport you through surplus reality to the early 1900s in Austria while also activating your interest in psychodrama's history.

Having arrived in Vienna and checked-in to my hotel, I set out and after some walking came to the address of "2 Maysedergasse" which is now a hotel, restaurants, and apartment buildings – but in 1922 served as the site of Moreno's opening of the Theater of Spontaneity. Entering the building, and walking the halls, I imagined JL walking the same halls before his sessions here. I wondered if he ever got anxious before going on stage or introducing new ideas to his audiences. In talking to an artist who was hosting an art installation in the building, I was able to confirm that this was the place of Moreno's Theater of Spontaneity. Chills ran down by spine as she stated, "there was a famous psychologist, I forget his name, who worked here in the theater many years ago!"

Exploring Vienna further, I imagined Moreno in the Augarten playing with the children and at Café Herrenhof (which appears to be a hotel now) with other intellectuals of Vienna starting the journal *Diamon* nearly 100 years ago. I envisioned him in the role of community organizer – working with the prostitutes of the city and opening the House of the Encounter to support immigrants and refugees. Strolling through the prestigious University of Vienna campus, I day dreamed of Moreno as a young student dramatically confronting Freud during a lecture. It felt as though I had psychodramatically traveled through time to get to know Moreno and the history of psychodrama.

The next morning, I caught a ride south to Bad Voslau where Moreno worked as the medical director of Kammgarn Fabrik Factory at 1 Hanuschgasse following his graduation.

After walking around trying to navigate the street signs in German, I found what appeared to be abandoned factory buildings behind a newer shopping center. My excitement escalated as I entered a working fabric shop at the same address and bought a few dozen pieces of fabric for unique gifts for my psychodrama friends. Who wouldn't want a scarf for their collection from a fabric store at the same place as the fabric factory that Moreno himself worked at!

After shopping, I made my way through the small town to 4 Maithal, Moreno's former home where he wrote "The Words of the Father" in red pencil on the interior walls. In my own spiritual journey, prior to my formal study of psychodrama, I had come to believe each person was divine and godlike. When I began to study Sociatry and read Moreno's spiritual teachings,

I knew that I had found both a professional community and a spiritual home. I rang the doorbell next to the bold green door and imagined Moreno answering the door with all his spontaneity! Then I sat on the doorstep of the abandoned yellow and red building, and read from *The Words of the Father*. I was struck with the sense of urgency that comes across in his writings around acknowledging each person as a Creator. I was reminded of my own clinical work, mostly with addiction and trauma, during which I believe at the foundational level I



am helping clients to "remember their goodness" and access their own autonomous healing center. What would the world look like with all humans understanding their inherent power as co-creators?

Finally, back in Vienna, I visited JL's burial place at the Crematorium across the street from Central Cemetery. "The man that brought joy and laughter into psychiatry" reads his headstone in German. I was reminded of my commitment to Zerka to help carry the psychodrama model to the next generation. In that moment, it felt fitting to make the same promise to JL and to thank him for having the courage to create something which, almost 100 years later, on the other side of the world has transformed my life. Moreno's ideas have transformed countless lives throughout the world in the past century - if you are reading this then I imagine that his ideas have impacted your life as well. I encourage all psychodramatists to consider traveling to visit the historical sites related to psychodrama, both in Austria and in the USA!

Giacomucci, S. (In Press). Traveling as spontaneity training: If you want to become a psychodramatist, travel the world! *International Group Processes and Psychodrama E-Journal*. Volume 4. Istanbul International Psychodrama Institute.

THE WRITER'S CORNER – Adam Blatner –

This new feature, the Writer's Corner is created in honor of Dr. Adam Blatner who has single mindedly and consistently carried the role of encouraging, inviting, and collaborating with not only our community but also diverse other and International communities asking people to write. The intent of the Writer's Corner is to feature writing by people who regularly write and encourage and help others to write in our society. At times it may include what motivates people to write, tips and how to write ideas. As Adam would say in Morenian terminology, say YES, YES, YES, to writing up what you and others are doing, thinking about or observed. In this era of professionalism, literature and evidenced based practices have the strongest ground. As Psychodramatists and Sociometrists our experiential skills need to be balanced and articulated with the written word.

BEYOND THE MEDICAL MODEL: ENHANCED SIMULATIONS (Creativity Expansion)

Adam Blatner, MD, FAPA, TEP



Resolved: Moreno's methods should be taken out of the medical model.

Moreno's work is much bigger than a method of psychotherapy! Its enhanced simulations, a way of learning/exploring that integrates the student's learning style with the reality that problems are bigger, more multifaceted, than even the teacher can control for. What's needed is a learning process that is bigger than the paper-and-pencil test, or even the teacher-tester

as judge. Life is in truth like that! So the next step up is a simulation.

Military simulations, space station simulations, surgical simulations, emergency room simulations, legal simulations and psychiatric simulations all involve bringing to the surface the almost-thoughts of the players. Almost-thoughts are brought into visibility / audibility by doubling, voice over, corrections by the protagonists, and scenes that can be erased.

I'm daring to suggest that Moreno's work has greater application in work, law, medicine, beyond the treatment of those in the sick role—especially the psychiatric sick role. But a high percentage of psychodramatists follow the late Moreno, while I'm suggesting that we notice the early Moreno who envisioned his work in schools and business.

Moreno developed a method for exploring the mind, but it was in an era when people didn't think about the mind as operating in non-medical settings. Yet mind indeed is a key factor in politics and business, design and sales, and indeed all walks of life. Meanwhile, psychiatry has narrowed its focus to the treatment of the more dysfunctional people.

For a while exploring the deviousness of the mind was sort-of "in" the medical model, yet also beyond it. This was in the era of the fashionability of psychoanalysis, which certainly did not restrict its purview to the mentally ill. Indeed, the sickest were often considered unfit for the rigors of psychoanalysis—"not good candidates."

Meanwhile, in the years 1960 - 1990, the cultural creatives embraced variations of psychotherapy as modes of personal growth, and a bit of this spun into organizational development and business consultation as "T-groups." This lost allure and was seen as an indulgence as of late (1990-2020).

The point is that the dominant world of big business was nowhere ready for Moreno's orientation, which was a recognition that less-ruthless people have feelings and, ultimately, some force. My hope is that when the fundamental assumptions are challenged that business and economics can be crass and exploitative—then it will become clear that a more compassionate approach is needed.

Moreno made the same mistake as I did, believing that the medical model—so benign in many ways—can help heal the world. Alas, medicine has been taken over by "bean-counters"—those caught up with minimizing expenses, and has withdrawn from the mid-20th century idealism of "healing the world." Psychoanalysis had this goal, but was far too inefficient and expensive. And though psychodrama (i.e. Moreno's approach) stood against psychoanalysis in many ways, its application within the medical model doomed it.

People who are mentally ill are not just quirky, but almost always co-morbid. That is, they have two, three, or four concomitant diagnoses. They support their dysfunctionality with other patterns, such as denial, rationalization, support from the society for the sick role, alcoholism or drug abuse, and so forth. As a result, efforts at treatment require escalating amounts of energy.

What I'm getting at is that it is the mentally healthy in general who benefit the most from many of the advances in psychology. This should not be heretical if we thought of group work as being more of a business technique for team-building than psychotherapy for those who are handicapped by their mental blocks!

Editors note: The rapid expansion of evidenced based Positive Psychology in our culture- in personal, educational, and business arenas fills in this gap by addressing what's

(Continued on Page 15)

Writer's Corner

(Continued from Page 14)

good/strong in us as well as our beliefs, values, and intentions. Emphasis is on thriving and creating positive organizations and institutions.

“Enhanced simulations” is a name I give for the use of psychodramatic methods beyond psycho-therapy. It should be noted that the writings and teaching of Jacob L. Moreno, the inventor of psy-chodrama are mainly concerned with psychotherapy, but it turns out that they work even better with relatively healthy people, and on issues that have to do with education, business, job training, even religion.

People in therapy have a tendency to rationalize, seemingly agreeing, but interpreting everything in terms of their illness. It makes the therapy more demanding of the therapist, and in truth, psy-chodrama is not the most effective application of psychodrama — or, as I put it, “enhanced simu-lations.”

Calling the process “psychodrama” has echoes of psychoanalysis, along with a shadow of drama as it has evolved, which is that it takes on a deeper emotional tone. Sometimes, indeed, it does, but often the process is less deep and moving, more like exploring what words are likely to elicit a preferred response.

I know J. L. Moreno, who originated the process, called it psychodrama. He was an early 20th century man unconsciously riding on the coattails of the rise of psychoanalysis, not realizing that it would decline in fashion-ability by the end of the century. A better phrase is “enhanced simulations.” The modifier “enhanced” speaks to the making explicit of the thoughts that go with the behavior.

What is ironic is that many of his techniques are even more effectively used in business, education, and other fields. Psychiatric patients have too much psycho-emotional “baggage,” and are concerned with seeking comfort for that rather

than really exploring. It's understood that in the late 1930s and through the 1940s when psychodrama was getting started there were few alternatives for the mentally ill. (Abraham Low offered one that is somewhat effective, Recovery, Inc., but it works well for only some people.)

My point is that the writings of Jacob L. Moreno are widely thought to apply mainly in psychiatry, because around the mid-20th century that was the major focus of his work. Also, by way of an analogy, in the 1930s through the 1950s, psychoanalysis was considered mainly as a form of therapy, although it addressed a deeper strata of the human condition. Since the 1970s, though, psychoanalysis lost ground in all areas. However, its underlying message is that thinking deeply about the human condition is an avenue to wisdom. This is true of Moreno's approaches, too, even though he was somewhat anti-Freudian.

Indeed, Moreno was an independent thinker who transcended his role as a psychiatrist in envi-sioning many and came up with methods that worked better beyond psychotherapy — especially sociometry and psychodrama. (The latter term is what they call the application of Morenian methods in psychotherapy, but he also wrote about these methods beyond therapy. To accentuate the difference, though, I call applications beyond psychotherapy “enhanced simulations.” Beyond the name change, though, I give credit to Dr. Moreno.

Enhanced simulations is an extension of role playing, going deeper, It's “enhanced” because it offers explicit renditions to inner (mental) states. What if you could hear the other voices in the minds of the players? What if you could hear even beyond that, what they don't say to them-selves but they half-fantasized? What if they would change parts with those they oppose? Such things are brought out and explored in both psychodrama and enhanced simulations.

The Adam Blatner Honorary Pay-it-Forward Program

Psychodrama advocate, retired psychiatrist, Adam Blatner, TEP, campaigns relentlessly for the proliferation of psychodrama resources. Arizona Psychodrama Institute honors his service to psychodrama by collecting resources from those willing to give with those willing to receive in the interest of sharing the truly therapeutic procedure that is J.L. and Zerka Moreno's legacy until it has reached the whole of mankind.

API is happy to serve as custodian of donated books, papers, monographs, journals, etc. and will help others access them. We have set up The Adam Blatner Honorary Pay-it-Forward Program and are ready to receive contributions of books, papers, digital media, or financial support for this endeavor.

http://azpsychodrama.com/?page_id=1143



Mr. JR, the Official Mascot of the 76th Conference!

PSYCHODRAMA EXPANDED 2018 AND BEYOND

Psychodramatists Standing to Address Social Justice on their Stages

Karen Carnabucci, LCSW, TEP



In this time of political and social upheaval, people struggle to find ways to respond.

For some, this means donating money, or marching in rallies, or posting on Facebook and other social media. Others are working behind the scenes on political campaigns, and some people may just shake their heads in despair.

Several psychodramatists are responding in various ways as they consider how they may use their skills to address community trauma, social justice and collective healing.

Kate Hudgins, PhD, TEP, a clinical psychologist known for the Therapeutic Spiral Model, a psychodramatic model of healing for survivors of trauma, has found herself in the forefront of this movement – and not by design.

Hudgins, a psychologist and trainer, has lived in Charlottesville for more than 20 years and has traveled around the world to train psychologists, social workers and other health professionals in the Therapeutic Spiral Model, an innovative experiential model of healing that she started to develop 35 years ago with Francesca Toscani and a group of young professionals. Overall, she has taught and demonstrated the model in about 30 countries, including in the war-stressed Middle East, with political refugees in Australia, and with survivors of abuse in the United States.

When violence erupted in Charlottesville during a white supremacist march and counter-protest in August 2017, Hudgins felt shock, then numbness, as she watched television news. Later, when talking to friends and neighbors, she recognized that she and others were feeling the predictable stages of acute trauma and decided to take action by lending her skills to design a community program to prevent Post-Traumatic Stress Disorder.

She asked psychodramatists, psychodrama trainees and local activists to join her for what is being called the **Recover! Charlottesville program**.

Among the first to join were Andrea Hummel, Joshua Lee and Larry Goldstein who are advanced trainees in psychodrama, with each having a specialty of his or her own. Andrea is the founder of Improv for Peace in Washington, DC, and is

training in the Therapeutic Spiral Model. Joshua owns Umoja Integrative Behavioral Health Systems, his psychotherapy and coaching business in Baltimore, MD, and trains with Catherine Nugent. Larry is well known for his involvement as a Playback Theater director in Charlottesville and has recently renewed his interest in psychodrama.

The effort grew quickly, drawing myself and a growing number of people, including a young Virginia filmmaker, a Chinese student attending Pennsylvania State University and interested in psychodrama, plus others in the Charlottesville area. They designed T-shirts, canvassed local restaurants for support with food, started a Facebook page (www.facebook.com/recoverville), wrote press releases to get the word out and applied for a small grant.

The first program took place on September 27 at a former church across the street from Emancipation Park, site of much of the white supremacist violence. Later programs took place at several locations in Charlottesville, including churches where congregations are highly active with social causes.

The series of programs, which ended in February 2018, were free and designed to provide education and healing within the six-month window that we know prevents PTSD from taking root. Already there is talk by Andrea about such programs serving as a template for other communities who have experienced a crisis or a trauma, and Karen Carnabucci and Kate Hudgins are exploring how they might create a web series to support other practitioners and trainers to expand their social justice healing work.

So far, here is what attendees most appreciated: “Having a place to talk – looking at social concerns still unresolved – and learning techniques for addressing them productively and safely,” says Andrea Hummel.

The programs used interactive activities, role play and improvisation to direct “Moments of Miracles” stories to support resilience, connection, and social change. Participants learned hands-on tools to decrease anxiety, depression, and symptoms of Post-Traumatic Stress Disorder and to begin to design steps for personal and community healing.

“We want to create a space for people’s voices to be heard and we want to know where to best use our community resources next,” says Hudgins. Participants were welcome to



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PSYCHODRAMA EXPANDED 2018 AND BEYOND

Using Playback, Sociometry and Sociodrama for Bystander Training

Cecilia Yocum, PhD, CP/PAT



Background:

Playback theater is an interactive and spontaneous form of theater based on the stories of members of a community. In theaters, workshops, and a wide range of educational and organizational settings, Playback Theater draws people together and allows fresh perspectives. (paraphrased from PlaybackTheatre.org)

Performances are carried out by a team of actors, emcee (called the conductor), and musician (s). Audience members tell their own stories and a troupe of trained actors enacts the stories using improvisational forms. As the performance continues, a sense of community is frequently formed and insights are shared.

The author has been part of Living Mirror Playback Theater (LMPBT) in Tampa, FL. Christopher and Anne Ellinger, our trainers, had been involved in using playback theater to help the public understand and respond to situations where bystander training methods might be used.

Bystander training has become an important tool recently to help the public take action when they see someone being bullied or harassed or if they see some type of wrongdoing.

Additionally, the author had also been a participant in workshops with American Friends Service Committee and the American Psychological Association on bystander training.

Living Mirror Playback Theater has as an agenda to work toward social justice and to focus on telling stories that often do not get told. Our troupe decided we wanted to provide Bystander Training with the following goals: provide a safe environment where people could tell their stories related to being a bystander or in a situation where they might have wanted to be a helpful bystander, be able to align ourselves with the person being harassed or bullied, act nonviolently in situations where there is a potential for verbal aggression and help to de-escalate those situations.

Methods:

LMPBT audience members were invited to a playback theater performance on bystander training in conjunction with the Bridge of Tampa which promotes ecocentric living, social justice, personal development and creativity. (thebridgetampa.com) Approximately 30 members from the community attended.

Sociometry: Most playback sessions start with making introductions of the troupe to the audience and an explanation of

the topic. This is followed by activities to warm up the audience to the topic.

A frequent method used is step-in sociometry. In step-in sociometry, someone asks a question and the participants are invited to step into the circle and see others who responded and then step back into the larger circle. Some of the stem phrases we used were: Step in if: “you witnessed someone being harassed or bullied?”, “you witnessed someone being harassed or bullied and you did something?”, “If you saw something and wish you had done something?”

Another option could have been using Dyads by asking people to get into dyads and discuss: “What brought you here and one bystander example from your life.” In this case, the group was very warmed up and we didn’t need this.



Playback Stories: The conductor invited members of the audience to tell a story to the audience about an experience related to the theme of bystanding. The conductor then elicited enough information to help the troupe enact the story using one of the playback theater forms such as a fluid, a pair, perspectives, or tableau to name a few. At this event we had seven or eight stories and several themes that came up were later selected for the training session.

Break:

Bystander training: A team of playback troupe members led this section of the event.

Training goals: We introduced the training goals to the audience: 1) learn when and how to step into a problematic situation; 2) be aware of what is happening around you in public and center yourself despite fear; 3) reach out and support the targeted person; and 4) de-escalate the situation by shifting the attention away from the attacker, if possible.

Next we described different levels of attacks/harassment: obliviousness and/or everyday attacks and the levels of intervention.

We reminded the audience that the goal in the sociodrama was for the bystander to support the person being harassed and to be an ally for them but not to deal with the harasser at that time. The group was also reminded that we would follow the lead of the person being harassed as to what they wanted to happen. We suggested using methods such as distracting away from the harasser and even pretending we knew someone if that would help them get out of a bad situation, such as surrounding them and talking to them as if we already knew them.

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PSYCHODRAMA EXPANDED 2018 AND BEYOND

Social Justice and Healing

Nancy Kirsner, PhD, LMFT, OTR, TEP



I am proud of my forensic involvement as a psychodramatist combining action methods with aspects of Positive Psychology (Character Strengths) readying clients for depositions, trials and re-entering narratives of the case that get to the core of the problem and are helpful to revisit.

In 2007 I ventured out to Colorado to attend a workshop with John Nolte and Katlin Larimer where many in the group were trial lawyers who had attended Trial Lawyers College in Wyoming. I saw a different style of training and I was intrigued and curious about how these folks seemed to take on the role of learning Psychodrama more easily and boldly.

This led to my connecting with attorneys who wanted to continue Psychodrama training and we formed a group which continued for two years. It was exciting and pushed me to train with a different lens that would assist lawyers in helping their clients' tell their story in a more connected/authentic way. We used action skills for getting to know clients (rather than standard interviewing) and developing the case before trial using extensive warming ups, role reversal, doubling (they call it chair-back) time lines, and scene setting. I also developed a "tougher skin" as I could be in the middle of some action and someone would say – "Nope. That will never fly in court... Next!"

In the last 7 years I have worked with criminal defense and trial attorneys in the role of Forensic Consultant. I have a deep respect for the attorneys as we have worked together on cases against large international corporations, bars/restaurants that fail to comply with responsible alcohol laws (over serving), dental malpractice, and a death penalty verdict consultation. This work has touched me deeply and is some of the most meaningful and satisfying work in my career.

Storytelling from different lenses

As a clinician, I hear and elicit people's stories for healing, exploration, and reframing the narrative in a way that allows them to move on. Attorneys have a more difficult challenge: they have to tell their clients' story – and find the salient parts of that story that support the legal underpinnings of the case. They navigate through years and boxes of documents, depositions, expert witnesses, etc. Often by the time a case is ready for trial, 4 or 5 years have passed. This presents another dilemma- in order to "move on with their lives" healthy-enough clients put things behind them and defenses, time, and the effects of memory take their toll.

Psychodrama offers an array of principles and tools to train spontaneity and help the client and lawyer tell the story – in the moment. In PD we use the power of the here-and-now to activate all of our senses (sight, hearing, smell, kinesthetic). This increases psychological and social reality for both the client and the audience/group and awakens and engages the client to be in their story with authenticity. "Action Insights" occur naturally like pop ups – through a process of self-discovery and understanding that emerges from the action alone. Most often, the lawyer sees sides of their client never before revealed that the client was not able to reveal on their own.

The Truth of the Soul in Action: Warming up Clients to Tell their Story

In my group room there is a large mat on the floor (Strengths Cluster™ Visual Map, www.strengthclusters.com) which colorfully names 24 character strengths (VIA Values in Action www.viacharacter.org). Taken from Positive Psychology research and practice, when we know and live using our top strengths we tilt ourselves toward our best selves and are more resilient. After some informal chatting, I will ask the client which strengths they have, how they show up in their life and how they have helped them over the years of working with the case. I ask their attorney(s) what strengths they see in their client as well. This provides a strengths-based platform to begin our work together and I weave their strengths in at a later time.

As I am getting to know the client, we begin to co-create a **Timeline** naming events, experiences, people in their life prior to the critical incident (past), immediately after and up to now. This warms up the client, introduces them to action, and begins my connection with the client as I explore with curiosity and compassion choice points and passages from their life. Sometimes the attorney selects a particular time/place or person to "see" on the timeline. Timelines naturally elicit human details beyond the facts of the case; they provide memory priming and perspective for the client and paint a picture that rounds out the humanness of clients' for their attorney.

As psychodramatists know, there are "pop ups" that emerge that are spontaneous and helpful (action insights). Once the timeline is underway, I begin **Doubling** to give voice to the unspoken and also to test out hypotheses that help both the client/lawyer explore the thoughts/feelings, presentation style, and way of processing information. We meet the people in the clients' life and others through self-presentation and auxiliary work.

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PSYCHODRAMA EXPANDED 2018 AND BEYOND

Indian Psychodrama: For ALL of Mankind

Coaches, Medical Doctors, Work-Life Balance, Teachers, and Organizational Development

Jochen Becker–Ebel, PhD



Jochen is the CEO of Vedadrama India, a well-known Indian Psychodrama Training Institute (see Fall PNN, page 14). This Institute began in Chennai in 2012. In the starting years it had a staff of one Indian born trainer, Savita Dhawan (Berlin, TEP), and three German trainers with longtime experience in India (Jochen Becker-Ebel, Klaus Harter, and Falko von Ameln).

There is no larger umbrella psychodrama organization like ASGPP or its European Counterpart, the federation of European psychodrama Training organizations (FEPTO) in either Asia or India. We are still in the start-up period. By 2022 I plan for the Psychodrama training to be totally staffed by Indian trainers. Latest then an Asian/Indian Psychodrama organization should be formed. Meanwhile we are happy to associate with ASGPP and others. Presently we are in need of more trainers and psychodrama supervisors.

Our students originate mostly from India, some coming from Russia, Germany, United Arab Emirates, Qatar, Finland and Iran. Many of our Indian students learned about the value of Psychodrama in the United States as expats and after returning they started to study in India.

We are well linked to the Indian Central Government and Universities. We publish, do research, and we are regular speakers at Medical Conferences and Congresses on Psychodrama.

What is new, beyond new locations and countries? **MOST of my students and myself, as well as our co-trainers, use Psychodrama OUTSIDE the Mental Health area.**

- a) Teaching formal psychodrama: To coaches, supervisors, HRD people (see: www.vedadrama.com)
- b) Teaching outside the psychodrama community to already trained coaches to expand their skills
- c) Teaching Medical Doctors “how to communicate better with patients and relatives” (www.mediacion.de)
- d) And teaching their professors in train-the-trainer courses, how to teach soft skills to their medical students with the special emphasis of end-of-life-care communications (see: www.palliaction.com)
- e) Counselling professionals on life and work-life-balance issues
- f) And Giving what we call in Germany/Europe “Supervision”, that is team counselling on work issues

- g) Assisting organizational development during a change process and in updating their mission statement; or a plan for the future through Sociometry

I have published on teaching outside the psychodrama community, working with medical doctors in end-of-life-care and on supervision in scientific Journals (IZPP, ZPS, IJPC) and some books. Write to ceo@vedadrama.com to get the links and copies.

In 2019 my new book will share the work experiences of my Indian students which includes a broad spectrum of clients. As well two new psychodrama methodologies are introduced (I use these outside the clinical realm): Magic tree instead of Magic shop (more reality based in India, more confrontative); and the Play of Gods – a constellation work (not “one God” but many at the same time; very open to all religions and non-believers).



PSYCHODRAMA EXPANDED 2018 AND BEYOND

The Power of the Rainbow Lollipop

Joshua S. Lee, LCSW-C



The words of the title of this article were the only words she spoke during the opportunity to share after the sociodrama, and everyone in the circle nodded in agreement like, “Nuff said!” She needed no more words to explain what she meant.

Allow me to go back to the beginning now. It was approximately 4:31AM on July 6th, 2017. I was awakened to what I call a “download from God”. When this happens I know I must take swift actions to capture

what is being communicated to me. I immediately sat up in my bed, grabbed my cell phone and began taking notes on my Galaxy Note telephone using its stylus. I completed this task and went back to sleep. Upon waking up a few hours later, I realized I had apparently written out the entire structure for what was to become The Game Plan Social Forum using the core of my other counseling and coaching model called The Game Plan®.

THE INTENTION

The intention of the Social Forum is to create a safe space where people can come together, connect deeply, and have authentic conversations about current events in a light-hearted, non-threatening manner, using of course action methods. This is a non-clinical space that includes refreshments and music. Given our current racial and political environments, I began to see the possibilities of healing our world, starting with the people I knew. I didn’t understand, however, the true power and potency of this newly created aspect of my already existing model.

THE STRUCTURE

Of course, as with all sociodramas, there are the three requisite parts: warm-up, enactment and sharing. These sessions have an allotted time of 2 hours. More time may be needed given the focus of the session. Most of our sessions have been “open” with no theme. And several have had already determined themes, such as the power and identity of men, forgiveness within a church and team-building. I personally like when the themes grow organically out of the consciousness of the people who are there – not predetermined. That’s a fascinating process.

THE PROCESS

We begin building connections in dyads by having participants answer questions such as: “If the way 2017 unfolded for you had a theme song, what is the song?” We then expand those connections by bringing 2 dyads together to answer other questions, and so forth. And soon, everyone is engaged in conversations with each other while the music is playing softly in the background. As these questions are being discussed, I request participants to be mindful of any thoughts, feelings or body sensations that may arise; maybe a memory is triggered in conversations. Write it down. This encourages people to tune into their inner world of thoughts and feelings. Often times, what comes to the foreground of one’s awareness is what we

really care about and what’s important to us. For example, [NOW RETURNING TO THE STORY OF THE RAINBOW LOLLIPOP]... the woman was standing in front of a table that had several ordinary household objects, for example, a lamp shade, a computer mouse and a coffee mug. Her task was to choose an object that represented, in some way, a message from her childhood that she just recalled and got upset about. As she contemplated giving up that which “no longer served her” for a new empowering message, she continued to pick up and put down various objects, saying, “no that’s not it, nope, nope, nope!” And in the moment the woman at the table appeared to be giving up and walking away or would just pick any object “just because”, another woman ran over to the table from behind her with, what turned out to be, the gift of the rainbow lollipop that she had gotten off the table a while earlier.

The woman at the table snatched up the rainbow lollipop quickly and with a raised arm, like she was holding the US Olympic torch full of energy and excitement, she exclaimed: “This is who I think I am...dad!” I am big! I am bold! I am colorful! And I am sweet! Further, she said: You always told me that “children should be seen and not heard. Who do you think you are, little girl?” “Well, dad, I am going to be seen AND heard from now on!” The rest of the group cheered in celebration of her new declaration and self-discovery. Again, the group was asked to write down any thoughts or feelings that arose.

Next, using the model shared with me by Antonina Garcia, co-author of the book, *Sociodrama: Who’s In Your Shoes?*, a brief discussion based on what members of the group had written down, led us to declare that the enactment would be about “freedom”. Together, the group chose a number of characters, an outcome and assigned people to play the roles. Additionally, inside of the framework of The Game Plan®, there are four already prescribed roles: Fans, Coaches, Referees, and Teammates. Members of the audience can step into any one of these spaces at any time and speak from its perspective. This serves two purposes: 1) it keeps the audience actively engaged throughout the enactment; and 2) it allows additional input to enter into the action-space sociodramatically. At the discretion of the director, an enactor can be role-reversed into one of the prescribed roles, which is usually outside the action-space, and repeat back what was just spoken, in order to gain a different perspective on what was being created inside.

THE WRAP-UP

If I had more real estate in writing this article, (i.e. I have a word limit), I would share about the actual enactment exploring the topic of “freedom”. I will just mention that people shared how much the word “freedom” became more of an action word to them.

And when asked by the director, “is this a good place to end”, the woman who could only utter in amazement, stood to her feet and struck a Wonder Woman pose, holding that rainbow lollipop. The rest of the group spontaneously joined in as an affirmation and eternal connection.

PSYCHODRAMA EXPANDED 2018 AND BEYOND

Teaching Business and Economics Courses with Psychodramatic Methods: Taiwan's Feng Chia University is Endeavoring to Create New Pedagogies for Better Learning

Adam C. Chou, PhD, EdD, TEP



Psychodrama in its broadest forms were originally envisioned by Moreno as a powerful tool for learning in addition to as a form of group therapy. On the basis of facilitating better interpersonal learning, psychodrama methods bear the potential to improve the world. He declared in *Who Shall Survive*: "A truly therapeutic procedure should have as its objective nothing less than the whole of mankind." It's still an unfulfilled potential.

In Taichung City, Taiwan, the College of Business at Feng Chia University has applied psychodramatic methods in teaching business and economics courses in the last ten years. I tried to bring my students in various courses from traditional classrooms to a theatre room and utilize concepts and techniques from psychodrama, sociometry, and social drama in teaching. My original goals were not so much focused on interpersonal learning although these effects are beneficial to create a better learning environment in class. I believe that with Moreno's philosophy and methods, we can learn more effectively the important knowledge and theories in business and economics. In the experiential theatre setting, role-playing human roles and non-human concepts and objects, with small vignettes of sharing personal experiences in interpreting the created scenario in economic phenomena, teachers and students co-created a theory-building exploration process. The teacher has to be constantly doubling with all roles to facilitate enactment and discussion. The teacher becomes director, and the classroom becomes the theatre setting. I found that with this modality of teaching, it's easier to enhance students' ability of interpreting business and economic phenomena, which will lead to critical thinking and a better application of theories. As educators, we change the world one classroom at a time.

Since 2016 the College of Business has been sponsored by the Ministry of Education and University funding to continue carrying out the theatrical teaching experiment. The participatory courses include three required core courses: Economics (I & II), Management, and Marketing Management. Since beginning more than ten other courses have been included in the experiment: Family Economics, Financial Market, Economics of Law, Financial Law and marketing related courses. The College of Business has held three conferences on teaching

with psychodramatic methods in the past two years. The International Journal of Business and Economics is planning to publish a special issue on applying psychodrama methods in business school this Summer. Teachers of the above mentioned courses are working hard to prepare publishing their work.

It's such a wonderful blessing for me that Feng Chia University continues sponsoring these endeavors and experiments. There are several strong sociometric bonds and support coming from the University President Lee Bing-Jean, Dean Wang Wei (Teaching Affairs), Dean Huang Kun-Huang (College of Business), and many other devoted teachers. They not only participate in the projects on the endeavor of creating new pedagogies for better learning, but also allocate financial, physical and human resources for adapting psychodrama methods in education. Moreno must be among us spreading a lot of magic glitter!



Stepping on the Magic Rock with Reyhan Cakmak from Turkey

Husna Altug, MA, CPT, CAGS



Gökçeada is the largest island of Turkey, located in the Aegean Sea. There is a “Magic Psychodrama Rock” there, named by the participants of summer camps, directed by Reyhan Cakmak. The magic rock is a symbol of their belief in the power of psychodrama.

This article was written based on an interview with Reyhan Cakmak, a psychodrama therapist from Turkey. Reyhan first experienced psychodrama in 1998 and in 2006 started her psychodrama journey at the Istanbul Psychodrama Institute with Nese Karabekir and Deniz Altınay. Reyhan met some fascinating people such as Marcia Karp, Liz White and Adam Blatner during her journey.

Reyhan shares that in Turkey, and especially in Istanbul, more and more people have become acquainted with psychodrama in recent years. She believes that the work and the enthusiasm of the therapists practicing psychodrama, have influenced the popularity of the method. She says, “We made psychodrama more accessible to people. At first, people find strange the idea of getting therapy within a group. But since they have seen the miraculous atmosphere of the group they want to go on for a long time”.

Reyhan has offered psychodrama groups in a variety of therapy centers in Istanbul since 2010. In the last two years, Reyhan and her colleague, Melek Arslanbenzer, have worked in two separate centers, on both the Asian and the European side of Istanbul. They offer experiential groups from September to June; 1 to 4 days of subject workshops and summer psychodrama camp. One of the summer camps combined yoga and psychodrama.

Reyhan’s work has a special feature – many of her groups are just for women. In a society that includes traditional and conservative groups, those group ensure that more women are able to experience psychodrama. Of course not all of her groups are like this, but she feels that giving an option to women who are not comfortable in a mixed group, is her special mission.

Reyhan and her colleague, Melek, have many unique approaches to psychodrama. For example, they have offered a “Puppet and Psychodrama” workshop for mothers and their

children; a “Femininity” workshop where women could explore their body and sexuality through music, dance and psychodrama. A very interesting modality is their work in one group with two protagonists and two psychodramatists working synchronously.

Reyhan also works as a birth psychodramatist. Birth psychodrama is a very new area which was established by Nese Karabekir in Turkey. Reyhan works as a member of a birth team, consisting of a doctor, midwife and a psychologist. It is a multidisciplinary area and psychodrama is great in assisting both the team and the mother who will give birth.

After 7 years of experience with psychodrama groups and seeing the birth multidisciplinary and integrative work, Reyhan has a goal to bring psychodrama together with other disciplines. She invites doctors, osteopaths and yoga trainers to her summer camps.

She believes that “psychodrama will contribute to the other fields and the other fields will contribute to psychodrama”. She intends to initiate a multidisciplinary association to include medical doctors, osteopaths, psychologists, homeopaths, midwives, teachers and psychodramatists.

Reyhan has a dream for psychodrama – creating an ‘International Psychodrama House’ in a very special, healing and magical place in Turkey. In this ‘house’ psychodramatists from all over the world will come to share their experience, dreams and work, both with the clients and each other. Reyhan says, “This place will be a center to share love, hope, knowledge, experience and healing. And of course Mother Earth will be there as the main therapist”.

Reyhan Cakmak ended my interview with the statement: “I see that psychodrama gives hope, healing and courage to the people it has reached. I hope psychodrama will spread in Turkey and other places where people need love and understanding. I will work on this during my lifetime! I hope other psychodramatists will too, and the world will become a better place”.

Husna Altug, MA, CPT, CAGS is a psychologist, born in Turkey, who works as a faculty member at Cambridge College in Boston, MA. She has attended workshops directed by Daniela Simmons, Maria Mellano, Edward Schreiber, Judy Swallow, Nancy Kirsner and others, and is on her journey to become certified as a practitioner.



Education and Advocacy: NCCATA Update

Steven Durost, PhD, LCMCH, REAT



This year was active for the National Coalition of Creative Arts Therapy Associations. In the Spring the presidents and/or representatives of the six creative arts therapy associations met in Chicago for the annual face-to-face meeting. Represented are the American Art Therapy Association, American Music Therapy Association, American Dance/Movement Therapy Association, National Association of Poetry

Therapist, North American Drama Therapy Association and the American Society for Group Psychotherapy and Psychodrama. This year NCCATA worked hard toward achieving their goals of educating and advocacy for the creative arts professions.

One of the first tasks was to participate in the creation of the white paper for the National Organization for Arts in Health. Donna Betts, the president of AATA, had been hired to write a portion of the white papers. Because of her work on the NCCATA board, Donna opened up the opportunity for all the creative arts organizations in NCCATA to send in information about their associations and to be represented properly in the NOAH White Papers. The document describes the delineation between creative art therapy professions, like psychodrama, in which art is the therapy, as unique from organizations of artist whose work is therapeutic...but not therapy. Donna and the other writers did an incredible job on this project and we are all well represented in this very important document. You can see a copy of the complete document at: <https://thenoah.net/about/arts-health-and-well-being-in-america-a-white-paper/>



Our connection to NCCATA also allowed the ASGPP to be invited to Florida State University in Tallahassee, Florida, for the launching of Art Therapy: Healing with the HeART. This initiative to promote all the arts-based therapy professions on a nationwide level is the Second Lady of the United States, Karen Pence's goal. At a luncheon on October 18th, Mrs. Pence held a press conference during which she went "off script" to make sure that all attendees knew that by "art therapy" she was talking about ALL the creative arts: art, poetry, music, dance/movement, drama and psychodrama. Mrs. Pence said she was looking forward to visiting and promoting creative arts therapy organizations, training programs and the profession itself.

Finally, NCCATA has had several conversations and has started preliminary planning for a National Creative Arts Therapy Hill Day to advocate for our professions to the representatives in Washington, D.C. As a group that represents thousands of members across the United States, NCCATA's vision is to educate law-makers on the creative arts therapies so they are not in the dark when voting on legislation that will effect access to arts-based therapy for everyone.

Through education and advocacy, NCCATA and all the member organizations are striving to bring creative arts therapies to more and more people of diverse cultures, beliefs and understandings. By making connections and providing education, NCCATA will help us all reach the goal of "healing all of mankind."

NCCATA and the ASGPP at Second Lady Karen Pence's Art Therapy Initiative Launch

On October 18th, the Second Lady of the United States, Karen Pence launched her art therapy initiative called Art Therapy: Healing with the HeART. Pence, an art educator and award winning water color artist, intends to promote creative arts therapies from her position as Second Lady. As part of this initiative, Pence held a press conference at Florida State University in Tallahassee, Florida.

Dr. Donna Betts, the President of the American Art Therapy Association, was part of the press conference and both she and Pence emphasized "art therapy" really means "arts in all their forms." Betts clearly mapped out the six creative arts therapy professions represented by the National Coalition for Creative Arts Therapy Associations: art, music, poetry, dance/movement, drama and psychodrama. These associa-

tions all have high standards for their credentialed therapists working in the field.

The ASGPP was represented at the launch by Dr. Steven Durost who has been the ASGPP's NCCATA liaison for several years. Durost reports, "all the NCCATA organization presidents, president elects and representatives are excited the creative arts therapy professions are being promoted and we all hope this initiative will move NCCATA organizations towards more prominent positions among mental health counseling professions."

Pence's goals, according to the White House website, are: "1. To elevate the profession so that people understand that art therapy is a mental health profession, and not arts and crafts;

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Sociatry Part 2 Moreno's Mysticism

Edward Schreiber, DD, EdM, MSM, MAC, CD, CTPT, LADC, TEP

“Mankind is a social and organic unity.”

J.L. Moreno *Who Shall Survive*



Our country and the world situation are frightening and concerning to many right now. While for many in the world, this has been the case for a long time. The sociodynamic effect appears to be accelerating as humanity increasingly impacts the biosphere, other forms of life, the environment, and one another. At the same time - an

awakening is taking place in many – to a realization of the unity humanity has with *all life*. Sociatry is a seed of this awakening being planted for the present and future.

“Sociometry as an instrument for sociatry has not penetrated our culture, so many of our interactions remain in the dark and violence dominates. Our instruments are basically spiritual and existential, pointing to and supporting the value of the human spirit. To this I have dedicated my life, as have many others.”

Zerka T Moreno *To Dream Again*

“Sociatry is social immunization; it is meant to prevent huge outbreaks of violence in the larger world, and to bring an awakening of the organic unity to humanity. Sociatry works through sociometry, sociodrama, axiodrama, psychodrama, role-playing, and all those that Moreno devised, with role reversal as the lynch pin.”

Zerka T Moreno *To Dream Again*

Sociatry organizes J.L.’s and Zerka’s ideas about social justice and social development into what Moreno called “the social microscope”. The social microscope combines Moreno’s developmental theory (see pages 200 & 201 *The Quintessential Zerka*) with a sequence of sociometric explorations. The social microscope illuminates a sociatric-drama taking place in our world and nation. The social microscope is a divination about society and can be remarkable and surprising.

Sociatry teaches about two sociometric forces impacting groups, organizations, and societies. The sociodynamic effect and the organic unity – these forces become visible within the social microscope. Sociatry offers an experience and perspective on social reality, the troubles and solutions of the world, offering insight and hope.

“Human society has an actual, dynamic, central structure underlying and determining all its peripheral and formal groupings. It exerts a determining influence upon every sphere in which the factor of human interrelations is an

active agent – in economics, biology, social pathology, politics, government and similar spheres of social action.”

J.L. Moreno *Sociometry and the Science of Society*

“The present human society is a preference system produced, to a considerable extent, by the sociodynamic effect.” J.L. Moreno *Who Shall Survive?*

“In certain moments the sociodynamic effect changes, the distribution of social energy is capable of spreading. The precipitating cause may be a social trauma, some factor, an economic war, migration, sickness, death, famines and epidemics. These moments are wide open for social change, either in one dimension – the axiological, or the economic, or the involvement may reach all aspects of society.” J.L. Moreno *Who Shall Survive?*

Sociatry, the social microscope, show *the presence of an Intelligence* Moreno called the Godhead, that Zerka described as the autonomous healing center. This presence works with the group to show signs of our organic unity, along with the concentration of energy of the sociodynamic effect. There is then a creative space for our tikkun (our correction).

Sociatry illustrates the existence of two parallel universes (the universe of form and the formless intelligence). The discovery of the first and second universe (Moreno’s terms) is akin to experiencing the quantum field with one’s personal identity. We are able to experience the interplay of the first and second universe, which is where we actually live.

“Awakening the autonomous healing center, the power to heal oneself, is how I see the value of psychodrama and all forms of therapy. My task is to find and touch that autonomous healing center within, to assist and direct the protagonist to do the same.”

Zerka Moreno *To Dream Again*

“Mankind needs to be educated; education means more than intellectual enlightenment, it isn’t emotional enlightenment; it isn’t insight only, it is a matter of the deficiency of spontaneity to use the available intelligence to mobilize his enlightened emotions.”

J.L. Moreno *The Future of Man’s World*

Moreno described an “*available intelligence to mobilize enlightened emotions*”. Sociatry facilitates a first hand experience of this Intelligence, present to all humanity and at all times. Sociatry’s task is to awaken us to the autonomous healing center in a group and organization, and plant that awakening within

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IN MEMORIAM

Herb Dandes

Sue McMunn, LCSW, ACSW, TEP

HERBERT DANDES, PhD, TEP, 82, passed away peacefully at his home in Miami, Fl. on December 1, 2017.

Herb was born in a suburb of New York on April 2, 1935. He received his Doctorate at Syracuse University. In 1967 he became a Professor of Counseling Psychology at the School of Education at the University of Miami where he served for 30 years.

Herb was the Professor who taught the only Group Course in the graduate program at UM for decades. He was highly influenced in his own graduate work by his studies with Carl Rogers regarding a huge paradigm shift toward a Client Centered philosophy. He mentored decades of graduate students both at the Masters' and Doctoral levels as well as sitting on many PhD thesis committees. His knowledge of research and the history of groups during the height of the Human Potential Movement was invaluable.

Herb was a licensed Psychologist, Marriage and Family Therapist and a Trainer, Educator, and Practitioner of Psychodrama (TEP). He completed his Psychodrama Training with Dr. Nina Garcia & Dr. Dale Richard



Buchanan. Herb was a charter member of the Miami Training Group. While working as a Professor, Herb saw clients privately and conducted workshops on Group Therapy and Psychodrama. Herb was awarded a Fellow of ASGPP.

Herb is survived by his wife Lee Adams Dandes; son Steven (Susan) Dandes; daughter Susan (Hector) Estevez; son Michael (Judith) Dandes; Stepson Robert Seitz; seven grandchildren and his beloved companion, Chihuahua Marlii. A graveside service was held at Miami

Memorial Cemetery.

Herb was an exceptional soul and he will be missed by all who knew him. He had a photographic memory and a gentle warm compassionate manner. He valued people and their life journeys. I had the opportunity to co-lead Psychodrama Workshops with Herb. He was a joy to work with and always saw the Best in people. Herb loved Psychodrama and had a deep grasp of the teachings of J. L. Moreno. He touched many lives and will be lovingly remembered.

Sociatry...

(Continued from Page 24)

the sociometric fabric of society.

At the core is Moreno's mystic tradition: The embodied realization of the first universe formless intelligence, creatively lived with one's personal uniqueness. The experience of this intelligence, becoming a co-creator with it, is enlightening. These social forces and this intelligence are discovered with our action. Nothing is the same once realized, integrated, and lived. In my personal and professional experience, and research, I believe this is what J.L. and Zerka are pointing to.

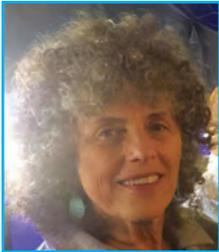
FALL PNN CORRECTIONS

In our first History Keepers feature on Anath Garber, it was incorrectly stated that her undergraduate degree was in drama. She studied Psychology at Hebrew University in Jerusalem. While there, she was a member of a Theater Ensemble and directed drama clubs with children.

In the Unsung Heroine column on Ann Hale, her publications were in error. They should have been: "Conducting Clinical Sociometric Explorations: a Manual for Psychodramatists and Sociometrists" (1985); "Sociometric Processing of Action Events" (2002) with Donna Little; and "Three Cyclical Models Which Enhance Consciousness of Interpersonal Connection" (2013).

IAGP Meeting Report

Dena Baumgartner, PhD, LMFT, LPC, CGP, TEP



I am honored to write about the IAGP (International Association of Group Psychotherapy). I have found through my years in ASGPP, that many people have never heard of IAGP or even know that ASGPP is an organizational member. Our founder, JL Moreno, had a vision to promote the pioneering of group psychotherapy without all the battles he was having

with psychoanalysis and S.R. Slavson. Moreno believed that there should also be an organization where all the trends in group psychotherapy would be represented. This all started out in Paris in 1951 and was finally incorporated as IAGP in Zurich in 1973. Moreno supported a lot of these organizational meetings and congresses by paying money out of his own pocket in order for the meetings and congresses to happen. The advisory board that was put together decided what was important for the bylaws. One of the objectives was to sponsor an international congress where all the different group therapies could be represented. Also a board that would promote group psychotherapy throughout the world. A board made up of people from around the world who were top in their field and who would be able to share ideas and support the growth of group psychotherapy. I am giving you a very brief history but it is important to know how much **Moreno** wanted this international connection for group psychotherapy and for psychodrama. A letter he wrote in one of our journals in 1973 stated **how IAGP was a crowning achievement of his life's work**. I encourage you to log on to the IAGP website at www.iagp.com for more information about this organization.

I currently sit on the IAGP board and have luckily been elected for the last nine years. I am the Chair of the Psychodrama section and before that I was co-chair of membership with Cristina Martinez-Taboada Kutz from Spain. This is very much a working board. The board is made up of 30 people from around the world and different group therapies.



The picture is of our last board meeting that was held in Berlin in August. I am in the front row second from the right sitting next to Mona from Egypt and Maite from Spain.

We met in the same room where East and West Berlin met to discuss the free elections when the Berlin wall came down. It was a very moving experience to be in that room. People from 20 different countries are in the group picture. The board meets for three days two times a year somewhere in the world, with many Skype committee meetings in between. Our last meeting was in Santander, Spain the end of January 2018. Here we focused on our international congress which will be held in Malmo Sweden, pre-congress July 31st and congress August 1-4, 2018. I invite you to go to our conference website at www.iagpcongress.org for information.



Another board meeting picture with Kate-Bradshaw Tavvon, second from right, who is our current president, from Sweden.



Some of the members celebrating after a nine hour board session.

David Kipper is the one that said, "Dena you need to get active in IAGP." Zerka supported me staying on the board for the full term, which when I first was elected was nine years. Full terms have now changed to six years. Elections are every three years when we have congress. I want to say get involved in ASGPP of course but remember your other international organization as well. I cannot say enough how important supporting Moreno's dream for this international community is in promoting group psychotherapy and psychodrama. I would like to be the David Kipper or Zerka Moreno for all of you, and encourage you to get involved, join, be on a committee, go to the congress, and get on the international list sites to engage with our international colleagues. IAGP has its congress every three years but we also co-sponsor other conferences around the world. Keep Moreno's dream alive and your own growth for understanding our world and to engage in making our world a more peaceful and healing place. We also need more Americans and psychodramatists on this board.

North American Drama Therapy Conference

Steven Durost, PhD, LCMCH, REAT



Though I attended the North American Drama Therapy Conference Halloween weekend, 2017, I did not get to experience much of it as I played host to a variety of my ASGPP friends attending the conference and helped at the ASGPP vender booth to promote our beloved organization. Yet, I can make a few observational comments about the conference and the people who attended.

First, it was noticeable how young the conference attendees were. It would be interesting to know what the average age is of their membership. It was obvious drama therapy is drawing from a young college/post-college demographic.

Second, the attendees were diverse in culture, ethnic background, gender varieties, and so on. The conference held a beautiful bouquet of collaborative diversity. It is clear the NADTA is strong because of their diversity.

Third, the group was in action. In session they were active as well as active in the world around them. There was a group forming during the conference called Drama Therapist Against White Supremacy looking to take a stance for equality for all people. Social activism was alive.

Forth, they have multiple methods, approaches, and interventions informed and created from a variety of people, movements, artists and histories.

I came away thinking how much our groups have to gain by our mutual relationship. The ASGPP has the wisdom of an organization that has traversed 75 years of social change, internal struggles, prosperous growth and the life and death of its founders. The NADTA has rich diversity in its people that create an incubator of ideas and energy. The ASGPP has one rich and beautiful method with some offshoots from the main core. The NADTA has many rich and beautiful methods with many off-shoot from each core. None of these observations are better than the other. Our differences are neutral. And acknowledging diversity is not about convincing others to be like us...it is about learning from our differences how to be the best we can be. Diversity doesn't take away our uniqueness, it enhances it.

My final observation is this: it is completely obvious to me that both groups have the same heart: healing through action. When it comes right down to it, we are all people who like to move. We like to engage the body. We find healing in the connections between people that get put into action. And we know we are better for the other's existence.

From the President

(Continued from Page 1)

accepted. Please let them know how much you appreciate their hard work now and when you see them at the Conference.

Hopefully, by now you have received your copy of the ASGPP 2017 Journal. If you haven't, please contact Debbie in the national office. What an interesting and informative issue and kudos to Elaine Camerota, Nina Garcia and the entire editorial board. One of the emerging questions the Executive Council faces is whether or not our organization can continue to afford both the print and digital formats of our Journal. The Journal continues to be one of our biggest expenses and more and more we are being pressured to address this dilemma. Certainly, we will continue to wrestle with it in 2018.

Another issue of importance that continues to surface is the aging of our membership. While there are many hopeful signs of new and younger members emerging and stepping into leadership roles, the majority of our membership is (how do I say it) older. More and more of our members are beginning to fall into the 'retired' category. This fact has led to a 50% reduction of membership dues and a much lower annual conference rate. Our membership numbers remain stable but our income has decreased. Certainly, another perplexing concern for the new year.

Exploring ways to meet the needs of our aging membership, while also welcoming and encouraging student members is really quite a challenge. While we are unable to meet everyone's needs, the Executive Council has agreed to offer the following assistance:

1. **History Keepers Waiver** - This will be open to 2 individuals a year and cover the registration fee for the annual conference. To qualify the person must have been a long-time continuous mem-

ber who has served ASGPP in a significant way over the years (ie, been on the Executive Council, chaired an ASGPP committee, been a Conference Chair, served on the Journal Board, etc.) and also be unable to attend the conference without this assistance. Applications for this waiver are on the Website. The recipients of this waiver will be chosen by lottery.

2. **Student Rush** – Full time undergraduate and graduate students will be given three options this year.

- a) There will be a two week student rush period March 29-April 12 when they will be able to register for workshops for \$50 a day.
- b) They will be invited to walk in on the morning of the conference for \$30 a day and register for workshops that remain open.
- c) They can register any time for the entire conference at the student conference rate that is discounted nearly 50%.

These are but a few of the issues to which the Executive Council currently has been addressing.

As this is my last President's column I want to thank Debbie Ayers. She is a rare and shining treasure that ASGPP is very fortunate to have in it's corner. I also wish to let the various members of the Executive Council know how much I have appreciated working with each of you. Especially I want to thank Erica Hollander who has served in so many different roles over the years. Thank you, Erica, for all you have done for ASGPP and the support you have extended to me. I feel so appreciative to have been entrusted by this community with the role of President and have certainly expanded my role repertoire from the experience. Thank you for the opportunity.

With Gratitude and Love,
Linda

NEUROPHYSIOLOGY AND PSYCHODRAMA

Edward Hug, MSW, CP and Adam Blatner, MD, FAPA, TEP



Many activities represented by psychodramatic techniques have their equivalent processes described by neurophysiologists. For example, the brain is an action-oriented product of evolution in that, in evolution, cognition is derivative of motor behavior in order to survive and thrive. That is, we think as extensions of moving. Thus, it works better to do an action rather than talking about it. Experience takes place in the "theater of the body" (van der Kolk, 2003). So it should not be surprising that the body's integrative potential be realized through action. Where words are inadequate (or blocked from access to primary material), the brain is open to other avenues of expression. The psychological dynamics explored by psychodrama reflect fundamental operations within the brain/body in which emotional/limbic dynamics favor the neocortical layers of the brain.



The brain is roughly differentiated so that the processes of the left side of the brain (hereafter abbreviated as LB) address outward, extended or consensual reality, language, rational constructs and self-narrative. These are vital assets in social animals, coping skills. Much of this operates consciously. The right brain (hereafter abbreviated as RB) processes imagery, intuition, and operates largely out of consciousness. "The right hemisphere of the brain has been linked to implicit information processing, as opposed to the more explicit and conscious processing tied to the left hemisphere." (Happaney, Zelazo & Stuss, 2004, p.7).

The dominant cerebral hemisphere (usually the left) tends to form narratives more related to social adaptations than to inner images. It is in many ways a "confabulation machine," in that it rationalizes (and distorts) inner realities to fit the consensual realities of the social context. This presents a limitation to purely cognitive therapies. The recessive cerebral hemisphere (usually the right) is the image-forming side of the brain, and is better connected to the body's somatosensory systems, to childhood attachment experiences and traumatic experiences, and to affect regulation processes. It is the primary resource for the "truth of the body." Experiential approaches to types of psychotherapy, such as psychodrama, bridge these two modes, promoting psychological integration.

Motor neurons in the brain are inter-connected through "action representation" which is mediated by mirror neurons. Distributed patterns of neural activation occur when individuals exchange (through encounter) their action representations, which then become "shared representations." This produces shared meaning (what neuroscience calls "theory of other minds") of objects, actions, and social situations as part of our shared evolution as social animals. The "Shared Manifold Hypothesis" of V. Gallese (2001) forms the evolutionary basis of the brain's Mirror Neuron System.

Memory as malleable: It has been fairly recently been rec-

ognized that memory in the brain lays down patterns in layers, in each of which there is a re-copying of the prior remembering. The neurologists call this "memory reconsolidation". In fact the idea is not so new and seems to correspond to what Freud called "nachträglichkeit" — an unconscious re-telling of what is remembered. In any case, it is useful for the director of a psychodrama to be aware that an early "scene" may be replayed in a way that better supports the current coping skills of the protagonist, a method that now has some kind of validation by the neuroscience community, as in the Neurolinguistic Programming technique termed "change history."

"Attentional Systems" of the brain are shared between LB and RB, but constitute two separate attentional systems. Alan Kingstone of the University of Alberta has shown that the left hemisphere, dominant for self-narrative, can "hijack" the operations of the right hemisphere in the act of recalling body and earlier emotional states, thus subverting the process of integration. This suggests a power of psychodrama in which the action phase engages body and emotional memories, with the left hemisphere narrative processes set aside momentarily.

Later, the left-brain attentional system may be re-engaged in forms of narrative. More importantly, attentional resources are so limited that the more one hemisphere works, the harder it is for the other hemisphere to carry out its own tasks. When the protagonist in a psychodrama is engaged in the action of a scene, language and body resources are calling upon one another. At the same time, narrative (reflective) consciousness may not be receiving much of attentional resources, so that the director may call for an "aside" to bring the attentional resources of the protagonist to bear in providing a narrative of the action (mainly a left brain activity). The director of a Psychodrama has an impressive power to influence the attentional resources of the protagonist's brain, directing it to affective or reflective resources, to imagery or sensory foci. Furthermore it is useful for the Psychodrama director to be aware of just which attentional system is operative. It gives him/her a perspective on the process which may enable him/her to operate more effectively.

Mental "Health" and its Restoration

"Mental Health" involves a positive relationship between LB and RB, and also involves the relationship between prefrontal area or "executive brain" and the cortico-limbic regions. The prefrontal area is preferentially connected with LB, while the cortico-limbic is preferentially connected with RB. Therapy involves a restoration of LB / RB communication and balance. Alan Schore notes, "Direct access to these right brain implicit processes by both patient and therapist is central to effective treatment." (Schore 2011, p.1)

Psychodrama as Play

Play is the basis of creativity and socialization (Winnicott 1971). It's a little more than a tentative playing out – something that can be "taken back" if the desired effect is not evoked (Blatner, 1997). Play in some ways may be thought of as a delightful encounter between RB and LB. In play, imagination

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Neurophysiology...

(Continued from Page 28)

and reality are not antithetical. "Encounter" in this sense is only secondarily interpersonal; it is primarily intrapsychic, indeed, neurophysiological — i.e., between LB and RB.)

Considering the Elements of Psychodrama

Psychodrama contributes to effective solutions in the following ways.

(1) *Warmup and Window of Tolerance*: Anxiety produces adrenal stress hormones which, if excessive, reduces the capacity of our hippocampus (a small structure in the brain) to integrate new data, which impairs our spontaneity. Warming-up is essential to reducing anxiety and defenses. On the other hand, it is under stress (but not too much stress) that the brain changes its focus to new learning. And new learning, according to Goldberg (2001, p.49) involves a shift of emphasis to right brain processes. How much stress is "just right"? The Hippocampus responds to "emotional charge" signals from the Amygdala according to an "inverted U" (van der Kolk 1996, p.295). This means that too little stimulation from the Amygdala produces little integration. Too much stimulation from the Amygdala also produces little integration. And there is an optimum level of stimulation which produces maximum integration in the Hippocampus, which defines a "Window of Tolerance".

Psychological defenses reflect left brain hegemony. For example, the defense called "denial" in its extreme form reflects a condition known as "anosognosia" in which people are in denial of their disabilities.

(2) *Act-Hunger*: Moreno posited an intrinsic need to do, an "act-hunger." Through act hunger the brain seeks integration, primarily between LB and RB. All too often, though, this involves a tendency to regression, which favors the RB over the LB. The "Window of Tolerance" involves the hippocampus, which shows an inverted-"U" response to stimulus, which means that too much stress degrades its response while too little stress under-utilizes the Hippocampus.

(3) *Role Reversal and Doubling*: These are facilitated by the brain's "mirror neuron system" through "embodied simulation" (Gallese, 2007) This system opens us to the sense that "other minds" are operating, which in turn becomes mutual. Cognitive neuroscience calls this "Theory of Other Minds," which gives rise to empathy.

Role taking and the "observing ego" arise from the "parasitic" part of the brain that can generate meta-representations, known as "meta-cognition" (the capacity for thinking about thinking).

The role of the "double" as a psychodramatic technique promotes empathy (Kipper, 1979). Impairments to that function happen when there is damage to that part of the brain that bridges the LB and RB, called the "corpus callosum."

(4) *Spontaneity*: Spontaneity Spontaneity training helps to produce a dynamic balance of LB and RB resources (Goldberg, 2001). According to Goldberg, the left brain is involved in "routinization" (which is equivalent to evoking what Moreno called the "cultural conserve") while the right brain (RB) seems to be more involved in dealing with "novelty." Moreno noted that this

involves an adequate response to a novel situation, or a novel response to a routine situation. That is to say that psychodrama engages RB and LB producing "spontaneity" (appropriate novelty).

(5) *Tele*: What Moreno called "tele" in neurophysiological terms involves "shared representations" along with a largely unconscious appraisal (mediated by another brain structure called the amygdala), leading to a perceived energetic connection between individuals. These pick up shared representations from the brain's "mirror neuron system"—this is yet a third name for a diffuse distribution of neurons in the brain).

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...Addressing Social Justice ...

(Continued from Page 16)

engage at any level, from taking roles in the activities to supporting others simply by attending the event.

Kate is not the only psychodramatist who is responding to issues of social healing. Many are using psychodrama, sociodrama, drama therapy, group psychotherapy, sociometry and associated methods:

- **Edward Schreiber, TEP**, has been consistently teaching the importance of J.L. Moreno's sociatry – relating to social healing – for years at conferences and at programs he offers near his base in Amherst, MA, in the United States and internationally.

- **Maria Mellano, LICSW, CP** in Boston, MA, is speaking up about racial justice dialogs, fat shaming and other topics on Facebook and in the open sessions that she offers in her community.

- **Heidi Landis, TEP**, works in a high school for refugee and immigrant youth in New York City where she is using drama therapy and psychodrama with the students to address pertinent issues. She is also working with the staff to create a trauma-informed system school wide. She has written a chapter based on her work with newly arrived refugee women in the book "Trauma-Informed Drama Therapy: Transforming Clinics, Classrooms, and Communities" edited by Nisha Sajnani and David Read and published in 2014.

- **Scott Giacomucci, LCSW, CP**, in Media, PA, has co-presented a interactive program on immigration with his wife Maria Sotomayor, for the Latino Communities Conference, "Honrando Las Raíces Familiares: A Sociometric Exploration of Personal Immigration History." He reports that it was a big success with standing room only. He says, "Participants commented on how sociometry helped to bring out the shared experiences and values in family immigration histories and how we are all much more alike than we are different."

- **Catherine Nugent, a TEP** in Laurel, MD, created a new workshop called "Multicultural Awareness for Professional Helpers." J.L. Moreno's early work was talked about with House of Encounter, prostitutes, then Mittendorf refugees, Hudson Girls' School and Sing-Sing. The workshop focused on raising awareness of multicultural issues within the context of power, privilege and focused on the stance of cultural humility as the best way for the helping professional to learn about clients' cultural identities and understand how these multiple, overlapping identities shape clients' worldviews.

- **Aida Hernandez, LPC**, and **Scottie Urmev, LCSW, TEP**, co-presented a 50-minute workshop titled "Setting the Stage for Peaceful Action and Social Justice" at 13th annual teach-in event at Monmouth University's School of Social Work in late last year. They created a sociometric "Privilege Walk" for this student-run event's theme was "A Call to Action: Community Members as Change Agents."

- **Nancy Kirsner, TEP** based in Florida, has been working for the past seven years with criminal defense and trial attorneys who are addressing social justice issues, particularly with ongoing cases against the tobacco industry, the service

Research@ASGPP

Chi-Sing Li, PhD, LPC-S, LMFT



Happy New Year to you all!!!

The Research Committee plan to focus on a couple of research projects this year to promote psychodrama and to share the skill sets with those who may have no knowledge of psychodrama. I know many of you have done awesome work in your practice. I encourage you to consider putting your presentation(s) / workshop(s) on paper so that other people can benefit from your creative ideas. If you are interested in doing so, please follow the activity format listed below in boldface.

If you are a researcher or you work in an academic setting, please join our committee and participate in our projects. Please contact me at chisingli@shsu.edu if you feel like you have some time this year to write, research, or just help to support our projects. Your assistance is greatly appreciated! Thank you and have an exciting and enjoyable year!!!

Chi-Sing

- Title of Activity:**
- Author(s):**
- Topic (general goals):**
- Learning Objectives:**
- Target Population:**
- Group Size:**
- Time Required:**
- Setting:**
- Materials and Props Needed:**
- Instructions for Conducting Activity:**
- Discussion:**
- Activity Extension (Homework Assignments):**
- References:**
- Suggested Background Reading:**
- Author Bios: (500 characters limit)**

industry regarding neglect of alcohol serving laws, dental malpractice and one death penalty mitigation case. She says, "The application of many aspects of psychodrama is what I am called upon to do. Honestly it has been some of my most meaningful work as it really touches my soul and is very different than my clinical practice."

We are sure that there are many more psychodramatists and psychodrama trainees who are part of this growing trend, willing to stand up and take action focused social justice. We hope that you will contact one, some or all of these professionals for networking, information and exchange on social justice and social change topics.

If you became a New Member
in the last 12 months...
**Be featured in our ASGPP
MEMBERS
WELCOME COLUMN !**

We would like to get to know you better! Are you a new member who would like to be featured in our Spring/Summer PNN issue?

The first three new members to send us a photo, and no more than 75 words about themselves, will be published in our Spring/Summer PNN edition.

This is on a first come, first serve basis. We will be doing this on a rotating basis for all PNN issues.

Please send to Patty Phelps at pjphelps@pacbell.net and put "new member" in the subject line.

**Welcome to our
New ASGPP Members**

The following are new members who have joined us in recent months.

Welcome!

Robert Beare (Austin, TX)
Catherine Brockette (Dallas, TX)
Debbie Campbell (Dallas, TX)
Melissa Cluff (Dallas, TX)
Jodi DeSciscio (Tampa, FL)
Diana Edds (San Diego, CA)
Martin Gavin (Asbury Park, NJ)
Charlotte Giraudet (Montreal, Quebec, Canada)
Aida Hernandez (Oakhurst, NJ)
Timothy Kuss (Fridley, MN)
Melody Marshall (McKinney, TX)
Helen Phelan (Morley, Western Australia)
Tori Reynolds (Denton, TX)
Denise Richardson (Rockaway Beach, NY)
Karen Stone (Frisco, TX)
Stacy Thomas (Dallas, TX)
Laura Vogel (Richardson, TX)

WELCOMING OUR NEW MEMBERS.....

Billie Baker, LPCI



This is my first year as a member of the ASGPP and I am delighted to be a part of this exciting group. Born and raised in the north Texas area, I can't imagine living anywhere else, but I DO enjoy traveling! I've been married for 26 years and have three adult children. I began training in psychodrama in 2015, when I was still a graduate student at Amberton University. I have since graduated from school, received my LPC Intern licensure and am working full-time at Healing Springs Ranch in Tioga, TX. I lead a psychodrama group once each week and love to incorporate psychodrama techniques in to my individual therapy sessions as well. During my free time, I love teaching Jazzercise and scrapbooking.

Juliana Fort, MD, MPH, MBA



I am excited to become a new member of the ASGPP! Psychodrama is my life and I am passionate about it. I am board certified in child and adolescent, geriatric, addiction and forensic psychiatry. I teach at the University of Texas Southwestern Medical Center and have a private practice in forensic psychiatry in Dallas, TX and Shreveport, LA. I am training in psychodrama with Daniela Simmons and Katrena Hart and in expressive arts therapies, drama and creative writing. I hope to become a CP and a TEP and to prepare defendants for trial.

Mark Wentworth



Mark Wentworth has been studying and working with the healing power of colour for more than 30 years. He is the creator of Colour PsychoDynamics and co-creator of Dynamic Theatre ("Incognito Auxiliary") both life-enhancing methods integrating colour and action-methods with the archetypal and visionary worlds of C.G. Jung, combined with the heroic myths of Joseph Campbell. Mark is based in Norwich UK, but travels and teaches worldwide offering his services both individually and within the corporate field. www.colourforlife.com

TRAINER'S CORNER – Jacob Gershoni –

This feature is a tribute to OUR TRAINERS and THE AMERICAN BOARD OF EXAMINERS (ABE) who maintain our standards, engage with passion and intent, and teach our next generations of psychodramatists. As of August 2017 there are 427 Certified Psychodramatists listed in our ABE Directory, 202 Trainers, Educators, and Practitioners (TEP's), 162 Certified Practitioners (CP's), and 65 PAT's (Practitioner Applicants in Training). Our trainers are a highly motivated, diverse and dedicated group of professionals who dedicate significant portions of their professional lives to our field.

As the landscape of Mental Health has changed dramatically since Psychodrama was in its prime years (1960's to 1970's), the next generations of Psychodramatists have creatively adapted Psychodrama and Sociometry for multiple uses and diverse settings.

On Becoming a Trainer (Hint: it's not about the techniques)

Jacob Gershoni, LCSW, TEP

In 1975, after graduating from the University of Michigan School of Social Work, I did what many of my peers were dreaming of doing: I moved to San Francisco. A few months of job hunting seemed like an eternity before landing a job at a day treatment center for adolescents. An important part of this job was meeting with the families of the youngsters under my care. Feeling so ill equipped to work effectively with entire families, I sought training in the emerging field of Family Therapy. I vividly remember the deep impressions that observing live presentations of Salvador Minuchin and Virginia Satir left on me, I repeated some of their questions during my own sessions with varying degrees of success and flops. And thus began the phase of imitation and with it continued efforts to learn more as I took advantage of every continuing education opportunity in the Bay Area. In the winter of 1978, I moved to New York and, while working at a child guidance clinic I enrolled at the Ackerman Institute for Family Therapy. Treating families has been dynamic, exciting and produced visible changes in the functioning of their members, not only the "identified patient."

I stumbled upon psychodrama by sheer coincidence. I volunteered as a supervisor at a peer counseling center, serving the LGBT community. There I met Irwin Stahl who had been immersed in the world of theater and was in training with Bob and Jacquie Siroka at the Sociometric Institute of New York. I attended a psychodrama workshop that Irwin led, and then joined an ongoing weekly group that emerged from it. I stayed with that group for two years and gradually began to integrate some of the psychodrama techniques into my work with children and their families. I even created a new model for first and second graders, utilizing techniques from Structural Family Therapy and Psychodrama. This was such an enlightening and exhilarating experience that I wrote about it in my book "Psychodrama in the 21st Century" (Springer 2003). Like my love for music which is experiential, sensory and even visceral – not having learned anything about it or reading music – I



applied techniques that I learned and knew nothing about the history or theoretical background of psychodrama.

Years went by, and as I approached a turning point at work I took stock about my most meaningful experiences professionally and personally. The answer was clear and with it the conclusion to train "more seriously" in psychodrama. In 1994, I joined a training group with Bob Siroka, and attended monthly workshops that he co-led with Jacquie. In addition, I went to every conference that could bolster my learning and developing skills. Several years later I developed my own weekly groups and monthly workshops at the Sociometric Institute and made many presentations locally and beyond. Bob was a student of J. L. Moreno and is an expert on sociometry, which Moreno considered his most important contribution to the field. And just as one cannot learn about psychodrama simply by reading or watching video presentations, the same holds true about sociometry. Bob and Jacquie devised many ways to make sociometry accessible as they taught it in action, helping group members connect with each other, identifying group issues and making them visible in addition to highlighting the power of groups. Group therapy, augmented by sociometry and psychodrama becomes lively, engaging, exciting, at times playful and at others very serious. The process of selecting a protagonist, for example, helps to de-mystify arcane concepts or group energy and group support. It becomes visible, even measurable and shared by trainees and clients alike. The next phase of becoming a trainer has been marked by actual leading or groups week after week and using the triadic system. Reading the relevant literature and preparing for the exams has been interesting, instructive and enjoyable as it informs the actual work in action.

During the first years of leading my own groups I relied on meticulous preparation I made before each meeting and every workshop. At supervision sessions I would write copious notes and plan specific sociometric criteria and warm-ups. I knew

(Continued on Page 33)

Trainer's Corner

(Continued from Page 32)

intellectually that at any moment with groups I might need to “shelve” my pre-planned ideas, to set them aside and focus on the group’s needs. And yet, if only to assuage my own anxiety I had to have a plan. In time I needed to plan less and less and focus on “being present.” So, in working in action what does that mean?

The previously acquired modalities relied on talk and in family sessions I learned to listen and absorb a lot of information coming from several members, at times at once, and observe their posture, movement and facial expressions. I also learned to simultaneously plan the next move, strategize while listening. All these skills are mobilized in working in action, and then there is another important element: transforming words into action. In this context, being present means listening to the group narrative and at the same time think about “translating” their words into action. This principle works both in directing a drama and in leading sociometric exercises. The important shift has occurred in the way I think and listen, searching for metaphors and clues from the spoken narrative and moving it, with the speaker’s permission, from talk to action.

**CONFERENCE
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VOLUNTEERS NEEDED!**

VOLUNTEER SERVICE is a vital part of the ASGPP community and a successful conference program. We have four areas of volunteering: General Volunteer, Session Assistants, Onsite Processing Team Members and Silent Auction/Treasure Chests assistants. You can contact the coordinator of these areas to find out more about them, to ask questions or sign up. **We hope you will offer your services both on site and prior to the conference.**

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www.signupgenius.com/go/4090f4fa4aa29aa8-asgpp4

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*

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*

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*

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CONFERENCES AND NETWORKING OPPORTUNITIES



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

February 26 - March 3 — "The Healing Power of Groups in a Fragmented World" American Group Psychotherapy Association (AGPA) 2018 Annual Meeting. Houston, TX. Contact: www.agpa.org

April 19 - 26 — "Expanding Horizons: Using Action Methods to Join All Humanity" ASGPP 76th Annual Conference. Crowne Plaza North Dallas. Dallas, TX. Contact: www.asgpp.org

April 26 - 29 — "Poetry Therapy in a Changing World: Pathways to Growth, Healing, and Social Justice" National Association for Poetry Therapy 38th Annual Conference. Oak Ridge Hotel & Conference Center. Minneapolis, MN. Contact: <http://poetrytherapy.org>

April 26 - 29 — ACA 2018 Conference and Expo. American Counseling Association (ACA). Georgia World Congress Center, Atlanta, GA. Contact: www.counseling.org

April 27 - May 1 — "Relações Transformadoras" 21º Congresso Brasileiro de Psicodrama, Federação Brasileira de Psicodrama (FEBRAP). Fortaleza, Brazil. Contact: www.febrap.org.br

May 11 - 13 — "The Tree of Life: Tradition and Renewal" 13th Federation of European Psychodrama Training Organisations (FEPTO) Conference. Pravetz, Bulgaria. Contact: www.fepto.com

June 20 - 23 — "Shaping Tomorrow Together" 2018 National Association of Social Workers (NASW) National Conference. Marriot Wardman Park Hotel, Washington, DC. Contact: www.socialworkers.org

June 21 - 24 — "Relational Activism: Supporting Just Relationships in Family Therapy" 40th Annual Meeting and Open Conference - American Family Therapy Association (AFTA). Austin, TX. Contact: www.afta.org

July 6 - 8 — "Healing Spaces, Healing Places" 2018 British Psychodrama Association (BPA) Conference. Malvern. Contact: <http://conference.bpa2018.uk>

Check the ASGPP website, www.asgpp.org, for additional Upcoming Conferences.



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Bystander Training

(Continued from Page 17)

Then we asked for stories from the audience or they could use a playback story they told and we would do a “stop action form of sociodrama.” With this method we allowed for the action to be stopped at various times for comments and changes. We then selected a story the group wanted to explore by discussion. We had lots of examples from the playback stories and other stories of people who were harassed for their gender, nationality, ethnic group, trans/gay, and many other situations.

Case example: The first story was that of a woman on a bus who appeared to be from another country and was harassed by people on the bus saying things such as “you are a foreigner, get out of here.” The woman appeared to be afraid and was hanging her head down.

We then had members of the group set up a scene with chairs subbing for seats on the bus and decided on the characters of the bus driver, people who were yelling and people who were bystanders and then asked for volunteers to play those parts. At times, members of the team also played some roles as a demonstration. We asked the audience how they wanted specific roles played. Group members then volunteered for the various roles. Then the action started and a member of the team would stop the action and ask various persons how they were feeling/thinking. When we stopped the action, members of the audience could also provide advice to the bystander or suggest a change in the roles of other actors. Various ways to handle the situation were suggested until the audience and actors agreed upon a satisfactory solution.

After this, the group debriefed the sociodrama discussing their personal reactions and insights as either an actor or an audience member.

Several other sociodramas followed including a transgender woman being barred from using a restroom and seeing a mother in a line yelling at her child.

Sharing: Audience members shared their insights and reactions to the dramas and reflected on what they would take away from the event.

Closing: Group members were asked to finish the sentence; “One thing I learned was”

Wrap up: We did an overall evaluation and asked “What’s next/Where do we go from here?” Several asked to have us contact them to come to their organization.

An example of feedback we received:

I left the training yesterday feeling moved, encouraged and well-reminded of the power of experiential learning. It seemed clear to me that the group came alive first through the LMPT and then through the role playing. *The core teaching – “align with the target and embody fierce compassion.” Good training!*

Follow up: We have talked to a home association in Tampa to provide similar training to their area and might be able to make inroads into other home associations. We also plan a follow up with a program that advocates for the LGBTQ community.

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Judy Swallow, Deb Shaddy & Jenny Salimbene, NY

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Rebecca Walters, NY

Nov 29 - Dec 1 — The Empty Chair: Psychodrama in Individual and Group Work

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Kate Hudgins, PhD, TEP and Scott Giacomucci, LSW, CTTS, CET III

June 28-July 1 — West Chester, PA

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For complete
conference
information and to
register online,
go to our website:
www.asgpp.org.

History Keeper - Jacquie Siroka

(Continued from Page 9)

I saw the drabness, I felt the isolation. I remembered Jim's words and tuned into the moment and how alone I felt and uttered, it's lonely and drab in here. That was the beginning of group members looking up and participating. Supervision was an important part of our learning. My first supervisor was Dale Buchanan who supported me as I learned the method, worked through my issues and felt my emotions. I learned to trust the method.

The training at St. Elisabeths Hospital began with a 200 hour series. The new interns were joined by mental health practitioners from the area to learn the basics of the method. Jim Ennis, the Director of the program, invited leading trainers to conduct training with the group. Bob Siroka was the first consultant. I recall meeting Bob in this moment, his presence so relaxed and present. I am remembering the skillful way he warmed up the group, creating an atmosphere that beckoned us to join and be present. I remember feeling like a flower opening. This experience confirmed again on a deeper level and risk learning about myself by surrendering to the method.

I remember thinking at the time that Bob Siroka was the most beautiful, profound and kind human being I had ever encountered. It never occurred to me that we would end up beloved partners.

The ASGPP conventions were well attended with over 1,000 participants from many disciplines. The dances were legendary with energy released from the workshops and the therapists' band made for quite an event.

In 1975 the field of psychodrama, sociometry and group psychotherapy responded to the need to professionalize. This was motivated by external and internal events. Before this time the Moreno Institute and St. Elisabeths were the only places that offered certification. In 1975 a Board of Examiners was incorporated. This was a group of elders: Zerka Moreno, Robert Siroka, James Ennis, Don Clarkson and Dean Elefthery formed for the purpose of professionalizing, creating standards and criteria for certification. There was a period of grand parenting for those who had been practicing. The credentialing was established. In the early 1980s the establishment of a group of trainers named The Federation of Trainers. The purpose of this group was to gather and discuss issues of training.

In 2007 when I turned 65, I had a felt sense that something was missing. That I completed my goals. I sat with what's next? I stayed with the question until I found the path. I attended an Omega workshop with leaders from Buddhist psychology, mindfulness and compassion. The focus was on opening to being intimate with your internal life. This brought light to the problem I was trying to solve. I wanted a way to be intimate with seeing the internal life as I had done with psychodrama. I completed a 2 year teacher training with Tara Brock. I returned to my roots in D.C. for the training. The curriculum included studies and training in insight and mindfulness meditation and compassion practices. I immersed myself in training and practice and am now dedicated to finding the weave between these two powerful paths.

Today I am a clinical director of the Sociometric Institute, have a private practice in New York, and co-lead a monthly group called *Time In* with Jaye Moyer.

History Keeper - Robert Siroka

(Continued from Page 9)

Baden, Austria (including translations into 4 simultaneous languages). We all pitched in. In addition to my scheduled presentation, I chaired 3 other panels to fill in for people who could not get there. We cheered as many of our colleagues behind the iron curtain who braved the Russian closing to show up at the Congress.

1971 The International Congress of Group Psychotherapy and Psychodrama in Amsterdam Holland ...

You were not in the best shape physically and we were all concerned about you. You were to give the keynote speech "Goethe and Psychodrama". The large auditorium was filled with attendees. The Municipality of Amsterdam concert band marched on the stage and opened the event with rousing marches and anthems. You gingerly took the stage and held on to the podium. You, of course, had no script or notes. You paused, too long? We thought you lost it. Surprise! You gave a long eloquent exposition of Goethe and Psychodrama. (You paused often but were elegant and coherent. These public moments you shared with many. The two of us however shared some private moments that I am most grateful for. Back to the Moreno Institute, NYC. Friday nights you would give a talk or intro and handed directing to Zerka. You would retreat to your private office. I was extremely grateful the times you invited me to join you in your office while the sessions were in progress. We discussed many things. I felt our tele connection and made every effort to be present and take in what we discussed.

Back to 1968. The chaotic time in the world. Martin Luther King's assassination, Bobby Kennedy. We too had a rough spot in our relationship as well. You offered me the opportunity to become the Director of the Moreno Institute, NYC and we would be business partners. With much trepidation I declined your offer. I wanted to create my own institute. Fearful that this would end our relationship, I was greatly relieved that after the initial shock, though I felt you were disappointed, you respected my decision. The Institute for Sociometry, 1968-1991 and the Sociometric Institute 1991-present were born. Your ideas in creativity live on. I dedicated my professional life to carry on my own version of your work in Psychodrama, Sociometry and Group Psychotherapy. I trained many people in your methods (with my own variations). With my incredible partner, Jacquie for over 40 years, we trained many people in Europe, Turkey and Israel.

P.S. Since 1968 I have always had a theater of psychodrama in New York City. To this point I have had 14 different theaters til now. I still do. Your and Zerka's photos are on our walls. We are creating films which can instruct and elaborate on our work. I continue my friendship with Jonathan Moreno. Now in my 80th year I am still a student of Sociometry, Psychodrama and Group Psychotherapy.

Thank you for what you have given to the world and which you have given to me personally.

Your ideas help me to try to understand the way the world works. I am deeply grateful.

In closing,

Love
Bob

Social Justice and Healing

(Continued from Page 18)

We begin a series of enactments where the use of Scene setting is invaluable as it engages all of our senses and creates the bridge between the clients' subjective world, objective reality, and the observers' world (audience/jury). **Scene setting** is used to re-create, slow down, explore any moment in time- before, during, or after the critical incident. This expanded surplus reality allows time for mindful observation of details and internal thoughts and feelings that get lost in the pace of ordinary life and are very informative to picking up lost cues or important human nuances. This has proved invaluable as the amount of content/data can become overwhelming. Psychodrama provides a perspective that finds "the bones of the story" or as Moreno would say, "the truth of the soul in action."

We then enact chosen scenes that I have chosen after hearing about the case, or ones that emerge during the work, or something the attorney wants to visit. Often we enact a regular day in the clients' life prior to the critical event(s) concretizing as much detail as possible. This is followed with looking at a day now, post event/injury. The contrast between the "then" and "now" is often stark and painful bringing on a flood of emotions. Here I use my Director's intuition about where/what to enact. In one instance we discovered together that even the two hour time period we were together was exhausting to the client as there was no place to lie down and recover. Just sitting up that long compromised the clients' breathing.

In another example, I asked a female client (who was in an auto accident) to show us her closet and every section in it. This was a woman who always was beautifully dressed and appointed and I knew clothes and shoes were important to her. In seeing her closet, tears slowly came as she told us about shoes, heels, boots she could no longer wear and she had to give away; dresses and tops she couldn't fasten, jewelry was also limited. The tears came and it was a profound shift in her life that had not been explored by her male attorney.

Often attorneys tell me that they cannot get clients to open up – and express any emotion. That's my specialty! Another client who was raised in another country and immigrated to the U.S., had to be tough and not show her emotions – this kept her alive. She presented as tall, attractive and with a broad easy smile. Her limitations are not at all obvious. How then could her story be unpacked with the dignity and real emotions that she proudly kept inside? Would she be able to show her vulnerability – her tears, sorrows, disappointments of the less than full life she has had rather than the life she deserved were it not for circumstances – tell her story with congruence and authenticity.

I knew I needed to connect the client with her Father (in heaven) and the power of his love and guidance. We created a surplus reality scene in which her Father gave his blessing and permission to be different now and to show her pain and tears. This opened the door and the clients' strengths of brav-

ery and courage took on new shape. She was able to be seen and spoke her truth. Somehow the room – and all of us in it – felt the peace and the power of what had happened. This carried over into the courtroom and after a decade long legal battle, a jury pinned the blame on the defendant. The client was able to show and articulate feelings. The case was victorious – a win-win for all.

Second Lady...

(Continued from Page 23)

2. To help people understand that art therapy is an option for various conditions, illnesses, and life experiences; and
3. To encourage young people to go into the profession."



Pence plans to "continue to speak publicly about the benefits of art therapy", meet with art therapists and art therapy students, visit art therapy programs both clinical and academic, and, very importantly, "advocate for the pursuit of more research showing the scientific and medical benefits of art therapy treatment." One can stay updated by following the Second Lady's Blog Page or through Twitter at, [@SecondLady](#).

In response to the art therapy initiative, the ASGPP is revitalizing the Government Affairs Committee which is charged with working with state and federal agencies concerning matters pertaining to psychodrama and group psychotherapy while alerting members to legislative news. In keeping with this charge, Durost attended the press conference to show the ASGPP's commitment to NCCATA and to help the ASGPP embody its fourth principle "to disseminate information about psychodrama, sociometry, and group psychotherapy and their applications to the general public, other professionals, and public policy makers." Durost created sociometric connections with the Second Lady, people working for the National Endowment for the Arts, high level administrators from Walter Reed Hospital, department heads of Florida State University's Art Therapy Program and the other NCCATA representatives.

Durost states, "the Second Lady's initiative is an opportunity for all creative arts therapies to increase in prominence and for 'arts as therapy' to be showcased. It is important to be part of this dialogue to ensure that psychodramatists are not lost in an initiative that can empower us all and provide healing to a much greater community than we currently have access."

Regional News

(Continued from Page 7)

Practice Group held semi-monthly; Playback Theatre Drop-in Classes and more.

The Vintage video is a must to watch! It is the book trailer for *Impromptu Man: The Grandfather of the Social Network – was a Mystic with a Messiah Complex* (www.youtube.com/watch?v=8IAoREYNmOs)

For a copy of their newsletter, contact Maria, MariaMellanoLICSW@gmail.com.

• **Mid-Atlantic**

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

Mid-Atlantic had their Autumn workshop on Saturday, October 7th. This is the workshop where we present our annual Gratitude Award for an individual who has given service to the local community and supported psychodrama in our region. Our recipient for 2017 was Gloria Mog.



Recipients of the Annual Mid - Atlantic Chapter of ASGPP Gratitude Award seen here celebrating 2017 recipient Gloria Mog (center).

From left to right: Merrie Macke, Connie Newton, Cathy Nugent Steve Kopp, Linda Ciotola, JoAnn Thacker, Steve Gordon

Our February 3rd Mid-Atlantic Chapter workshop was presented by Paula Catalan, LCPC, CP/PAT on Working Effectively with Transgenerational Trauma.

MAC meets the first Saturday of February, May, and October in Silver Spring, Maryland. All are welcome. Contact Steve Kopp for further info: stevek@slu.org

Steve Kopp, MS, CAS, TEP

• **Southern**

Craig Caines / craigcaines@sprintmail.com / 205-249-7048

Our members of the Southern Chapter (SCASGPP) in Mississippi, Georgia and Alabama are focusing on collectively determining several different dates for our 2018 SCASGPP Mini-Conference. We are seeking to enhance our relationship with the University of Montevallo (UM) Graduate Counseling Program hosting our Mini-Conference in 2018. The SCASGPP has been asked and will present an introduction on psychodrama to students at the University of Alabama at Birmingham (UAB), School of Psychology, Creative Arts Course this Winter term. The SCASGPP 2018 goals include introducing psychodrama to people and building our membership in Georgia, Alabama and Mississippi.

Craig Caines, MSW, LCSW, TEP



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MAY 26-27 — Tupelo, MS
Crying is Easy....It's the Anger We Avoid

JULY 21-22 — Memphis, TN
Managing Psychic Numbing, Dissociation
and Other Defenses

SEPTEMBER 8-9 — Chicago, IL
Using the Social Atom to Create Sociometric Change

OCTOBER 6-7 — Memphis, TN
"It's a Reason but No Excuse"
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IAGP invites colleagues from all over the world to join us in Malmö, Sweden

The world we grew up in – post WW II – is changing dramatically and often violently. We as group psychotherapists and group processors are being called to bring our expertise to help us all cope with these Rising Tides and to instil *realistic hope*.



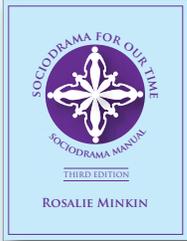
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SOCIODRAMA FOR OUR TIME A SOCIODRAMA MANUAL

By Rosalie Minkin, TEP



This 54 page manual illustrates four structures with which to construct a sociodrama for a variety of settings including organizations and educational systems. The step-by-step manual illustrates the basic sociodrama procedures, from "Warm-Up" to "Integration." — \$20

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