



AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY AND PSYCHODRAMA

FALL 2020

Psychodrama Network News



From the ASGPP President

Daniela Simmons, PhD, TEP

Dear Colleagues,

Recently the Executive Council held another Membership Meeting via Zoom Conferencing. I was listening to the gentle encounters and was smiling inside and out, feeling reassured that our organization and we, the ASGPP members, have come together and have become even closer to each other, in this otherwise very challenging time.

It has been seven months since our lives changed due to Covid-19. During this period of time we needed to adjust to a new way of living, working, communicating and responding to social and political occurrences. We needed to test our spontaneity, and to learn a lot in a short period of time.

Since March 2020 the Executive Council and the ASGPP National Office has initiated and hosted a series of online sociodrama sessions, weekly emotional support groups, weekly Friday night events, support groups for TEPs and trainees, support groups for French speaking colleagues around the world, membership meetings, the international Tele'Café, etc. The Executive Council held and continues to offer numerous online educational events, as fundraising events, in support of ASGPP. Thank you to all of the presenters, offering their service to ASGPP pro-bono; and to all participants, attending the workshops and contribut-

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THE KINDNESS CASCADE

Before you know *kindness* as the deepest thing inside,
you must know sorrow as the other deepest thing.
You must wake up with sorrow.
You must speak to it till your voice
catches the thread of all sorrows
and you see the size of the cloth.

Then it is only *kindness* that makes sense anymore,
only *kindness* that ties your shoes
and sends you out into the day to gaze at bread,
only *kindness* that raises its head
from the crowd of the world to say
It is I you have been looking for,
and then goes with you everywhere
like a shadow or a friend.

Naomi Shihab Nye



AN ACT OF KINDNESS: Rhona Case, EdM, TEP

One good turn deserves another!

I have a client I have been seeing since 1994. She has the diagnosis of borderline personality disorder and is the most committed hard-working person in therapy I have ever worked with in my 39 years! She is the type of person who volunteers and helps people just because that's who she is. She has come upon hard financial times and lost her husband several years ago. She is my pro bono person, for sure.

In the first month of the pandemic she moved into a senior living apartment. With the quarantine, she didn't get to meet anyone in the residence and felt like she was living in a psych hospital, with the long hallways and closed doors. There was no mingling with anyone and she felt more and more isolated, lost and depressed. During our weekly Zoom sessions, she would tell me about various renditions of her bad dreams, in which I was seeing other patients in my office and she just had to wait and wait!

Well, hit me in the head with a wet noodle! In July it came to me that maybe we can meet and have lunch outdoors at a restaurant. In August I invited her, giving her a couple weeks to enjoy the anticipation. The day came and the weather was perfect. We sat outside and both enjoyed our first dining experience since the pandemic. She was a nervous wreck and thought I wanted to give her bad news in person!!! She was relieved to find out she was wrong!

This little act of kindness over lunch turned everything around for my client. She became Miss Sunshine in her new residence. She volunteers, bringing meals to people in their apartments and driving residents to supermarkets and drug stores. Her social network has expanded and her therapist's job has become much easier!

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Psychodrama Network News Fall 2020

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

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From the Editor



Never Let a Good Crisis Go To Waste Prospecting – Sifting for Gold

Nancy Kirsner, PhD, LMFT, OTR, TEP

I first heard the phrase “never let a good crisis go to waste” this March in a lecture from Dr. Tal Ben Shahar during the pandemic. I had signed up for his latest course from Happiness Studies Academy and he was talking about how curiosity and openness help us make the most out of what life has to offer. This is one of the intellectual principles of Whole Being. As a lover of words, the phrase really intrigued me. Dr. Tal attributed it to Ann Harbinger (Executive leadership educator and CEO) however, after doing a little digging, the phrase has a colorful history. Niccola Machiavelli, the Renaissance writer, was first attributed to have said, “Never waste an opportunity offered by a good crisis.” FDR, while not specifically using the phrase, made use of its meaning to promote The New Deal. It is sometimes attributed to Winston Churchill when he was working to form the United Nations after World War II. Saul Alinsky, “Rules for Radicals,” phrased it this way: “In the arena of action a threat or crisis becomes almost a precondition to communication.”

More contemporarily, the phrase was popularized by Rahm Emanuel - An American politician and former White House Chief of Staff from Illinois: “You never want a serious crisis to go to waste. And what I mean by that is an opportunity to do things that you think you could not do before.” This phrase is rich in meaning and has been used in various ways to promote political agendas, force necessary communications and to improve aspects of life in many areas. I am using it to prospect and retrospect the past, present, and future about our experiences during this pandemic.

With the rising ongoing human and financial tolls of dealing with the Corona Virus, the conflicting opinions, and points of view – discerning our own realities and ways of dealing with uncertainty have enhanced the meaning of “Never let a good crisis go to waste.” The phrase is a worthwhile lens to use while prospecting for our learnings and growth – the golden nuggets within this experience. In Positive Psychology we call this being a benefit finder versus a fault finder. The fault finder “will find faults even in Paradise” (Henry David Thoreau) and the benefit finder “finds the miracle in the common” (Julian Bauer). Finding benefits in adverse situations requires cognitive reappraisal and is a good means of coping and adaptive functioning during difficult times. As human nature goes, we quickly return to our prior set points when things go back to normal (hedonic adaptation) and it's easy to forget the many small and simple pleasures we have experienced during this pandemic. To hold on to some of these changes that have brought a better quality of life and other gifts, we need to consciously activate the three Rs of real change: reminders, repetition, and rituals.

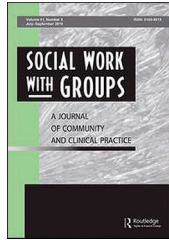
In the more than 60 online groups I have done biweekly in my community, several for ASGPP, one for the Manhattan JCC, and lastly for the Brazilian Psychodrama Conference – I have woven this “looking for the good” into many topics such as gratitude, resiliency, hope, the power of positive emotions, accepting painful emotions, making meaning, stages of crisis and more. As well this topic has emerged organically as people have shared their experiences, emotions, thoughts, uncertainties, and sense of humor during this unique experience we are sharing worldwide. Here are some of the comments, gifts and blessings that have been shared with me over these last eight months. Before I begin a summary of what people have shared with me, I am reminded of a quote from Dr. Tal Ben Shahar:

“Things do not necessarily happen for the best, but some people are able to make the best of things that happen.”

(Continued on Page 24)

Members in Action

* **Heidi Landis, RDT, LCAT, TEP** had an article, "Collective stories: the application of sociodrama with high school immigrant students", published in the August 2020 issue of *Social Work with Groups* journal.



* **Daniela Simmons, PhD, TEP**, was just featured in the Newsletter of the Korean Association for Psychodrama & Sociodrama, "An interview with Daniela Simmons, the President of ASGPP".

* **Adena B. Lees, LCSW, LISAC, BCETS, CP**, led a discussion group for a case report for the IAGP Trauma and Disaster Task Force October 13th, "Fears of Social Rejection with Insecurity Through the Generations - The Past in the Present."

* **Maria Luisa (Lulu) Carter, MA, Chief Happiness Officer (FIU Certification), TEP from Febrap/Brazil, Maria Celia Malaquias, TEP from Febrap/Brazil and Nancy Kirsner, PhD, LMFT, OTR, TEP**, presented at The Brazilian Psychodrama Conference on October 10, 2020. Through action methods and with translation, they guided an experience about the symbolism of the *Phoenix: Rebirth from the Ashes*.

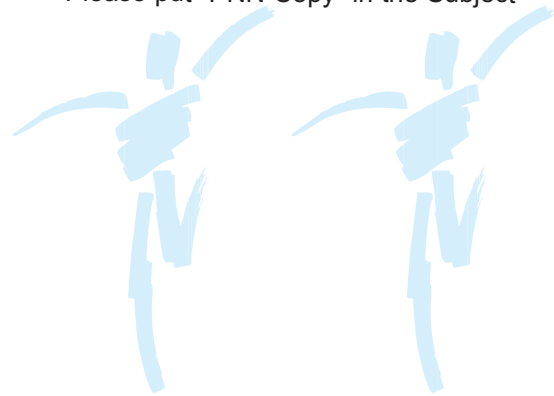
* * *

The PNN Members in Action feature welcomes highlighting past events of our community.

The PNN would be delighted to highlight any psychodramatist who is an ASGPP Member that has received an award from any organization, university or not for profit organization. ASGPP Members who have presented workshops at conferences, as part of community outreach, or not-for-profit organizations, or published articles in professional journals are also accepted submissions. Send submissions to

E-mail: asgpp@asgpp.org

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The Future of ASGPP: Our New Members

Scott Strubinger



I'm very excited to be a new member of ASGPP! Changing careers 8 years ago to clinical social work after 25 years as a dietitian has yielded unexpected joys. Psychodrama and group therapy landed on my doorstep in my first position as an addictions therapist. In my interview they asked, "You know how to run groups right?" I said, "surrre...totally" in my Steve Carell

voice. Well, I do now, thanks in no small part to the creative and collective.

Welcome to our New ASGPP Members

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

Rafael Kim Bocca Czarnobai (Brazil)

Anne Catherine Lukins (Philadelphia)

Scott E Strubinger (Pennsylvania)

WELCOME

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

Retraction:

In the Winter 2020 PNN, a new member, Berthold Schlegel, was incorrectly listed as American Board Certified.



OUR ASGPP COMMUNITY: Connecting during the Pandemic

Our members have created an online community to support and connect us.
Our members have volunteered their skills and time allowing us to stay in touch!

"Show Up and Shine Workshops"

In May, the ASGPP creatively introduced Pro Bono Workshops with top Psychodramatists and Sociodramatists donating their time and expertise to raise funds for the ASGPP. To date this has raised close to \$ 11,000.00.

A special thanks to Paula De Franco for stepping up to facilitate the "Show up and Shine" workshops. Paula has mentored and supported many of us as we learn the ins and outs of technological presenting on Zoom. We have elevated and learned so much and we appreciate her kind and patient guidance. The Show Up and Shine program was created by Paula to "demystify" the online Zoom workshop experience for Presenters. From registration, to power point assistance, to facilitating Zoom on the day of the event, the details are addressed by Paula. The Presenter simply shows up, shares and shines their knowledge with our community on the day of the event.

As well, a heartfelt thank you to the following facilitators: Daniela Simmons; Nina Garcia; Linda Considine and Paul Lesnick; Bob and Jacquie Siroka; Cathy Nugent; Scott Giacomucci; Shelley Korshak and Guy Taylor; Rosalie Minkins; Kate Hudgins, Joshua S. Lee, Ina Hogenboom, Linda Ciotola and Stephanie Dines; and Louise Lipman.



ASGPP FRIDAY SOCIAL HOUR Paula De Franco

Have you heard? In May, ASGPP kicked off a weekly Friday Social Hour from 7:30 pm - 8:30 pm EASTERN STANDARD TIME. This event is hosted by me, your ASGPP Administrator, and guest facilitators.

So pour your favorite beverage and join us, as we "unwind" from the week and connect. Each week brings a different theme, and each week brings us together to "unwind", share some laughs, vent, or simply hang out in the ASGPP lounge, a space "where everybody knows your name".....humming to the tune of "Cheers."

I hope to see you at our ASGPP Friday Social Hour!

Monday Evening Support Groups

The first online Emotional Support Group was offered in the middle of March. Since April 2020 the idea had expanded into a large project, offering 4-5 support groups each month. Some of the groups that started meeting via the ASGPP platform on Monday, later continued meeting on their own time.

We want to thank everyone who stepped up to help as facilitators!

The August facilitators were:

- * GROUP # 1: FRENCH SPEAKING Group: Basil Vareldzis & Carolina Becerril
- * GROUP # 2: Susan Marcovitz
- * GROUP # 3: Colleen Baratka & Sarah Kelley
- * GROUP # 4: West Coast: Open Facilitation

The same facilitators led 8-week groups in September and October: Susan Marcovitz, Basil Vareldzis & Carolina Becerril, Colleen Baratka & Sarah Kelley.

Dynamic Theatre and the Use of the Incognito Auxiliary

An Interview with Mark Wentworth by Nancy Kirsner, PhD, LMFT, OTR, TEP

Have you met Mark yet? Let me introduce you to him. Mark has a sparkling smile, gentle eyes, and a charming accent. Mark lives in the UK in the country (60 miles from Cambridge) on beautiful open land. He has a strong connection with nature and enjoys the changing seasons. Mark was originally trained as a makeup artist for TV, film, and special effects. This is a story of where his curiosity and love of colour took him – an unusual 33 year career about colour, drama and storytelling. Currently he is a member of the Executive Council and he chairs The International Committee and organizes the International Tele'Café which has been a huge success.

While normally quite the gypsy, traveling to many countries to do workshops, like many of us, he has “been home” since March. Some of the ‘gifts’ of the pandemic have allowed Mark to reconnect with friends all over the globe. Additionally he is teaching online master classes in colour and archetypes to students of film animation in Mexico City. Mark is using this ‘pause’ time to deepen his own connections with colour while having fun creating new workshops.

Mark experiences colour as a living dynamic energy and his journey into it led to deeper discoveries about Spontaneity – a nonconservable energy – a momentary substance that continues to fascinate him. Early in his career, Mark met people doing colour therapy using lights while clients were prone on tables. This got him thinking, “I knew that I and colour had a much deeper relationship and that colour had a more dynamic role to play.” Even before he knew about Psychodrama he would ask, “If you were that colour, what would you say?” He observed that rich and sometimes transpersonal experiences happened when working with clients and colour.

Mark was introduced to Psychodrama by Dr. Roger Woolger (2000) a Jungian Psychotherapist. His work was body oriented and Psychodrama was key. Mark learned to let the body tell the story as if it was real. Dr. Woolger's training relied on intuition within a Deep Memory Process. In 2003, Mark moved to Portugal and began developing his own method of working with colour. During this time, he created Dynamic Theatre with Filipe De Moura which is an inspired integration of Psychodrama, Sociodrama, and Shamanism (see *Dynamic Theatre – Playing the World, Inspiring Action*; 2009 *Socio-drama Conference Program Journal*). There was a special dynamic between Mark and Filipe that worked magic – their energies balanced and grounded this exciting new technique which later became a system of its own. While working in Portugal, this work was presented to Manuela Maciel – she gave it the name Incognito Auxiliary (IA). The IA can be used alone, as a warm up, or combined with psychodrama.

Here is how this creation came about for Mark – very much in Moreno style! “I could tell when folks were enacting ‘shoulds’



– the energy was flat. Then I had an intuition- what if we did this again and no one knew what they were representing? We then set an intention (not verbalized) to do whatever you feel like doing – be totally open with your body.” This was the status nascendi of the Dynamic Theatre (IA). Mark was attuned to this precious moment and knew if he didn't capture it, the spontaneity would be gone! What is the definition of an Incognito Auxiliary (IA)? When using this, the director knows who the auxiliary is and the protagonist may or may not

know the identity. The main purpose is to evoke ultimate spontaneity – “it's like adding a wild card to Psychodrama!” It goes beyond the cognitive and is less conserved and structured than classical psychodrama methods. The permissiveness of the Director's words and invitation bid more easily to the body and intuition in a way that encourages openness – do what you want to do! While Zerka (*To Dream Again*) believed in using the intuitive, much of contemporary psychodrama does not directly address ‘intuition training.’

Some of the advantages of using the Incognito Auxiliary are that it accesses and deepens the spontaneity in a different way. The director sets an intention mentally. An empty chair that represents something or someone, unknown to group members is center stage. The Director's invitation is “Who wants to play?” Auxiliaries are selected in a unique way – a piece of paper with a number (#1, #2, etc.) is made for each person that came forward. The group does not know who has what number and are asked to choose a number without that knowledge. This promotes a trusting of intuition, self, and body. The director must be able to trust the wisdom and consciousness of the group knowing that whatever is chosen will be beneficial to the group. The director must be able to Let Go and accept everything that is produced by group members. The Directing is unstructured, clean, and does not elicit transference. It bids toward eliciting innate spontaneity and creativity, inspiring people to play again and return to First Universe of Moreno's original vision. This is reminiscent of the Blatners' early writing (*The Art of Play: Helping Adults Reclaim Imagination & Spontaneity*) about how to create the conditions for spontaneity. An important contraindication for using the IA is when group members do not have an integrated clear sense of self. The Director must also be well trained to detect trauma responses. “I am sensitive to when people make it more about their own trauma story. I can hear a change in tone and see it in their body.”

As Mark and I ended a 90 minute conversation which seemed like only a rainbow of moments – I was aware of the depth, spirituality, and Godhead within colour, the Dynamic Theatre/and IA techniques and system that he and Filipe created. What a gift !

mark@colourforlife.com

Somatization on the Psychodrama Stage

Caroline Rhoads, MSS Candidate



I started my personal therapy journey just a few years ago. I was looking for a safe space to navigate several pivotal life decisions. This is where I was first introduced to Somatic Experiencing (SE). This technique leverages the kinetic sensations in the physical body to access deeper rooted feelings or trauma in the system. It wasn't until

many years later, during another pivotal point in life, my first year of graduate school, when I became acquainted with Psychodrama, that I noticed countless similarities between the two modalities. However, I observed that much of the literature never mentioned SE.

As I grew more interested in Moreno's techniques it was abundantly clear to me why this, as well as SE, were so appropriate for my clinical toolkit. As a former actor, improviser, and dancer, I am keenly aware of the body's ability to transport someone through time and space. I was surprised, from what I gathered from my readings, that practitioners had not evaluated or explored the complimentary aspects of these modalities and the potential transformative results the combination could create.

Much like Psychodrama, SE focuses on healing broken moments. SE's founder, Peter Levine, uses different language than Moreno. SE hones in on completing the fight, flight, or freeze cycle, thus freeing the client from trapped energy and the symptoms that accompany it. Moreno also focuses on bringing this inner energy, outward into the physical world. In order to accomplish this Moreno leverages the imagination, while Levine uses the body.

Whether using imagination or fixating on a specific sensation, both require mental focus. This focus allows the client to drill down into their subconscious and central nervous system. Both philosophies hinge on the theory that awakening the wisdom of the body can be profoundly transformative. Moreno calls this Action Insight, while SE cites the autonomic nervous system. Both are used to access memories within the body. Unlike content memory, which is stored as a web of intellectualized thoughts and facts, these memories are wordless and live in clients as a charged sensation. Both SE and Psychodrama allow clients to bring this feeling into the physical world and express the wordless memory with the body. In SE this may look like slowing down a motion and patiently repeating it over and over, seeing what occurs in the body or psyche. In Psychodrama this plays out more literally within a scene.

While the techniques share a focus on the visceral experiences, there is a key difference worth noting. SE specifically avoids direct discussion or contact with traumatic memories, while Psychodramas play out a frozen traumatic moment. Levine's process is gradual in comparison to Moreno's more

direct approach. Still, both share the germination of completely new and successful experiences. Thus, allowing the client to feel empowered (versus hopeless) or stable (versus overwhelmed).

Clients can engage in corrective experiences, pivoting away from learned helplessness and into a more independent role or sense of self. Using the body, both SE and Psychodrama have the special ability to access regions of the traumatized brain that remain frozen. SE slowly, gently, explores what is happening in the Core Response Network (CRN), while psychodrama allows clients to examine trauma in a safe environment through the technique of Surplus Reality. This can create a ripple effect, where the happenings in the body change the way the brain processes trauma.

Surplus Reality works in a similar fashion, accessing qualities that have long been buried beneath the sands of trauma. As if pulling a rake through a Karesansui Garden, SE and Psychodrama sift through anger and rage, gently revealing vulnerability and optimism. As the client removes this protective top layer of sand, they can then experience the catharsis of grief, longing, or sadness. The healthy energy now flows freely across the grounds or their metaphorical garden.

SE also shares similar benefits to Sculpting. Levine's technique shows clients they are capable of titration while visiting their window of tolerance via Kinetic energy, while sculpting visits this window as a living tableau. Instead of being on a stage with a cast of characters in a psychodrama, SE clients ruminate on the sensations in their body. Ebbing back and forth between distress and calm, teaching their system that they can handle the tension inherent in these opposites.

I'll conclude by quoting Tian Dayton, reminding us that "Trauma is an illness of the system." By diving into the system, whether it be the CRN or the imagination, one can repair the relationship with their pre-trauma identity. Both Levine and Moreno's techniques serve as a metaphorical mine conveyor belt, bringing up the diamonds of the true self that are buried deep beneath a traumatized, protective exterior. Each technique has, at times, been described as "magical." I admire this ephemeral quality, in a sometimes all too clinical world. However, what I love most is that each technique truly allows the client's strength to shine. Practitioners can sit back and watch as someone discovers their own salvation in the physical moment. Both SE and Psychodrama point out that the potential to heal innately lives inside everyone's system. Imagine the results if we combined these two modalities to facilitate the "magic" that lives inside all of us.

HISTORY KEEPER – Mary Anna Palmer, TEP

“We stand on the shoulders of our ancestors – our elders.”

Nancy Kirsner, PhD, LMFT, OTR, TEP

Mary Anna Palmer has a quiet presence with a huge heart, tremendous integrity, a fun sense of humor, and a love and loyalty that wraps around you like a big hug.

Mary Anna came to Psychodrama in the 1980's working with Ron Anderson in Milwaukee. She had no intention of being certified and was enjoying the learning experience. However, Psychodrama engaged her and she stayed. In 1994, Linnea Carlson Sabelli came to her suggesting they start a Midwest Chapter which they did. This chapter included Milwaukee, Chicago, and Minneapolis groups and at one point included twelve states. In the early days of the Midwest Chapter, Mary Anna hosted groups in her office. Lorelai Goldman and Elaine Sachoff were also part of this group. While a large and successful Chapter, it eventually dissolved.

At the suggestion of her primary trainer, Dorothy Satten, Mary Anna came to her first ASGPP Conference in 1990. This began a long and consistent history of ASGPP service, leading to years of involvement, volunteering, and two terms on Executive Council (2003-2005; 2017-2019). At conferences, being sociometrically attuned, she paid attention to new comers, elders, isolates and those not connected. Growing up, Mary Anna came from a family that moved a lot – she attended nine different schools in twelve years! She learned from these experiences to always offer a welcome, a smile, and help people feel included. She is a natural connector.

In 2015 while Linda Condon was President, Mary Anna approached her to share her thoughts and ideas about the elders in our ASGPP Community. She recognized and honored these long time dedicated trainers, practitioners, and supporters of Psychodrama and ASGPP. Mary Anna verbalized how they had done so much for us during the many years of their careers – they were Pathfinders and contributed so much to who we are today. She felt they needed attention and honoring for all their years of dedication to the field and service to ASGPP. She wanted to find a way to really honor them and help them financially to be able to attend our conferences. Many no longer worked and/or lived on limited income. Mary Anna was also well informed about



the financial issues for Elders as she had chaired the Scholarship Committee and noticed that a lot of who were applying were the elders from our community.

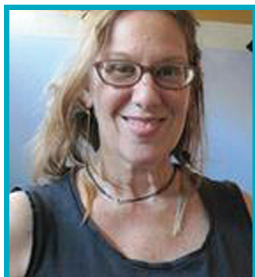
From this discussion, the Elder Committee was born. It has consisted of Mary Anna, Linda Ciotola and Anath Garber. Anath has chaired it for most of these years as it has been developing and finding its focus. In the beginning there was much discussion about terminology: Who is a history keeper? What are the criteria to be one? Is it about who you trained with – (J.L. and

Zerka) or is it more inclusive? Is everyone a History Keeper and just holding different pieces of our history? We all have our stories – in every corner of the United States and Internationally – about our place of belonging in OUR family tree. Mary Anna's contributions have been to help seed the initiative through her deep honoring of our elders, her persistence, and making the Scholarships materialize. From this we established a Scholarship specifically for an ASGPP member who meets the criteria of a History Keeper. In 2018-19 we were able to award three scholarships to History Keepers. This Elder initiative also gave birth to a new column in the Psychodrama Network News (PNN) and a limited publication entitled Stories of History Keeper which was shared at the ASGPP Conference in Dallas, Texas in 2017. The PNN maintains this column and invites and welcomes stories written by History Keepers.

We are grateful to all our members who made this happen and continue to honor and remind us to be acknowledging and grateful.

The *Fluid* Drama

Tziviva Stein-Barrett, LCSW, CP, E-RYT, TIYT



I am a contract therapist with a local behavioral health hospital offering Yoga and Psychodrama Groups. Due to COVID-19, I'm not presently working with groups. The hospital stays are from three to seven days with most of the people staying around five days. While these adults come for various reasons: chemical dependency, depression, complex trauma; most

can identify with underlying feelings and beliefs of low self worth, difficulty with relationships and repetitious patterned behaviors which keep bringing them back to a facility for crisis management.

Unlike the 'early days' of Psychiatric Hospitals, where each group was billed, and Psychodrama could take up to 2 ½ hours of time, now the time is so packed that my allotted time is sixty minutes. Due to the size of the population, their acuity and the lack of appropriately sized group rooms, the encounters take place in the 'day room.' While here, nurses, doctors and discharge planners take people out of the groups for interviews. Instead of withdrawing my services, due to distractions during the group, I chose to work with the challenge and see what I could come up with to engage and help as many people as I could. So my spontaneity kicked in as I warmed up...

The Warm-Up

This hospital group was composed of 5 males and 7 females. I usually like to explain that "psychodrama is an Expressive Therapy where-by we move around; it is interactive and we get to know ourselves better. We might put a story in the 'sacred space' in the middle of the circle, but it also may be difficult to go deep as we will have distractions of people coming in and out. But, that's ok, we are flexible!"

To start, I invite the group members to think of an object for a projective warm up. This particular day, we started with an object they chose to metaphorically represent themselves. "So, how is this object like you?" After we go around, and I jot down people's names for the charting later, I offer different objects and ask them to "choose one to represent an attitude, behavior or belief that you'd like to release." I also ask them to break up into dyads/partners to share — then to get a second partner, and identify what would be different in their lives if they didn't have that attitude, behavior or belief." Then everyone shares with the whole group.

One person volunteered and as she talked she stated clearly "I'm being held back by my low self-esteem and I don't have any confidence. I'd like to let go of my low self-esteem." "Show Me!" was the directive after that. I usually assist people in setting up scenes due to time constraints and their newness to the method. Now we have about 45 minutes left, however within the warm-up phase, the group as a whole became more cohesive and individuals did some self-reflective 'deeper' work with their peers.

We set up a sculpture. The auxiliaries sometimes volunteer

themselves or the protagonist chooses. The subject matter of 'Self Esteem', and 'Confidence' is something all the members can identify with. Because I want as many people to experience their own essence in these roles, I ask them to reverse roles with all of the sculpted roles.

The following Self-Roles were concretized: Held Back Protag (HB), Confidence (C), Poor Self Esteem (PSE), and Positive Nice Person (PNP).

The Action

We started with the protagonist sculpting physical gestures for all the self-role parts, and then getting into the role of being Held Back. She talks to Confidence. She takes the role of PSE to see what that part is telling her. Here, as Director, I offer a 're-frame' of purpose for the PSE role. If the protagonist sees the PSE as a 'protector' she may be more compassionate. She repeats the role of HB and PSE auxiliaries. I direct the PSE Auxiliary to role reverse with HB and ask what's that like for him in his life. The original protagonist is now in the PSE role. The Auxiliary shares what feelings he's having as HB. The protagonist moves into the role of PNP to talk with the HB person, and the PSE.

The Auxiliary shares what feelings he's having as HB. The protagonist moves into the role of PNP to talk with the HB person, and the PSE. The Auxiliary from the Nice Person (NP) role is moved into the HB role, and alternately into the PSE role, to offer him an experience from his own life. The person playing the Confidence role is also reversed into the other roles to describe what she is feeling. Each of the auxiliaries also take the Confidence role to embody that stance and gesture. Each individual states their own belief as to what about themselves they can claim for confidence. They also talk to the other roles — in short one or two sentences.

By the end of the Drama each auxiliary was able to 'feel' into each role of the original protagonist's dramatic sculpture, and express their own dimensions while being role-trained to recognize each of the somatic variances of each role— through body gesture and stance. They were able to express in role: being held back, finding a 'protector' to negotiate with, and role-training for a confidence self-role. We spent the last 15 minutes de-rolling and sharing. It seemed that each person had an 'aha' moment, and all within 60-75 minutes!

Self Reflection

I've been thinking about this dramatic form, and mulling over the possible theoretic underpinnings. It is not really the Central Concern model, nor is it just role reversals into one person's drama. The hint of 'multiple doubles' is articulated through role reversals, yet the auxiliaries speak from their own truth while in role. I see it as a fluid drama of multiple protagonists (in a way reminiscent of an aspect of Bibliodrama or Constellation work where each person shares from their own 'knowing'). Perhaps it is a creation unique to the environment and the time constraints, but it would be fun to explore this type of Psychodramatic action that my Godhead brought to life.

The International Tele'Café

Mark Wentworth, Chair, ASGPP International Committee



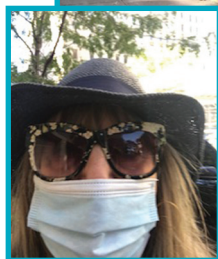
The September International Tele'Café was hosted by Anath Garber, who with the help of Mark, beamed all of us to New York City. We landed at the corner of Broadway and 78 St where the Moreno Institute used to be and now is The Comedy Club. We all set our chairs on the sidewalk, respecting 'social distancing' and only outdoors seating is allowed in

NYC. JL Moreno and Zerka were already waiting for us. Anath showed us around (via pics) and reminisced of her days directing at the Moreno Institute. Marcia Karp, who zoomed into the café from the UK, also shared her memories of that time.

We could see the shadows and feel the bright spirits of first generation Psychodramatists – Hannah Weiner, Claire Danielsson, Jim Sacks and others who directed nightly sessions open to the New York public.

We were asked to bring to mind memories of times we met in person at the international conferences. A lively sharing followed. We raised our drinks of choice and Anath brought a tray of cinnamon and chocolate rugelach she bought at Zabar's, the famous delicatessen in Manhattan where the Moreno's shopped for gourmet goodies. She also brought apples and served them sliced and dipped in honey to wish us all a sweet year, a nod to the Jewish New Year which was being celebrated.

Before we took off to go back to our home countries, we had a surprise: a glimpse of Rockefeller Center. The famous golden statue of Prometheus was wearing a mask! Anath too! Reminding us all to get into mischief but wear a mask. And off we went, except for Anath who stayed in NYC.



Our next Tele'Café Meeting is December 4th, 2020 and it will be hosted by International Committee member, Basil Vareldzis.

To register please email: international@asgpp.org.

The theme will be Holiday Cheer.

December in the Northern hemisphere is often associated with darkness and the arrival of winter. Many cultures have developed traditions to help people find joy in the time of darkness (St Nicolas Day, Christmas, Hanukkah, Kwanza, Winter Solstice celebrations, Feast of the Three Kings, Chinese New Year, and many more). Come join us in anticipation of the return of the Light and the arrival of a new year. We invite you to share your traditions psychodramatically. Bring an object that you can share virtually and /or prepare a short virtual vignette.



TRAINERS CORNER

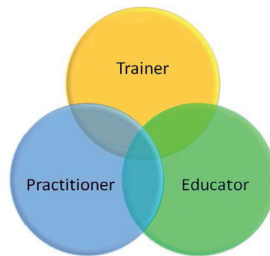
Teaching Psychodrama in Universities: Role Transition from Trainer to Professor

Scott Giacomucci, DSW, LCSW, CTTS, CET III, CP/PAT



View our newly published “Best Practices for Psychodrama in Academia: The Role Transition from Trainer to Professor” and a database of 16 publicly available psychodrama syllabi here - <https://asgpp.org/psychodrama-university-teaching/>

Trainer, Educator, & Practitioner (TEP) is the highest credential offered by the American Board of Examiners in Psychodrama, Sociometry, and Group Psychotherapy. Trainer, Educator, Practitioner – a triadic system of sub-roles with the role functions of providing psychodrama training, psychodrama education, and practicing psychodrama. Each of these three sub-roles intersects with the others and is essential.



My sense is that, in general, “training” is focused on putting knowledge into action and developing specific skills/competencies – while “educating” is focused on the transmission of information. Education is about theory, philosophy, & history; Training is about preparation for practice. It has been my experience that as a community, we tend to place more emphasis on the “practitioner” and “trainer” roles while sometimes neglecting the “educator” role - especially when it comes to higher education and academia. Even the PAT process, explicitly is called “Practitioner Applicant for Trainer” which describes the role expansion from practitioner to trainer but fails to reference the role of educator. Surely, education is an important aspect of both psychodrama practice and psychodrama training. In the “Trainer’s Corner” section of this issue, I would like to explore the importance of the educator role and the benefits of embedding psychodrama into academia.

In my own experience, I was disappointed as a university student year after year when psychodrama was rarely mentioned. Because of this, I focused my doctoral dissertation on integrating Moreno’s methods into graduate social work education. I created an MSW course syllabus for my dissertation and was invited to teach it at Bryn Mawr College. While a doctoral student and beginning to teach for my first university course, I had also just begun my PAT process and worked closely with both psychodrama trainers and social work education experts. I was learning how to be a psychodrama trainer and an adjunct social work professor teaching psychodrama at the same time. I had one foot in each world which challenged me to integrate

and differentiate the two internal roles while also presenting a unique opportunity to think critically about incorporating psychodrama into university programs.

My interactions with graduate social work students made it clear that many were tired of lectures about philosophy/theory and craved practical training on how to use concrete clinical skills. After many discussions with professors, mentors, and colleagues it became clear that many academics embrace experiential teaching methods but have also had adverse experiences with how psychodrama (or other similar approaches) had been taught in universities in the past. Many mentors highlighted the lack of containment, boundaries, and emotional safety in psychodrama teaching sessions which defy the norms of learning on a university campus. They spoke of how the classroom too often became a therapy group and how inappropriate it was. This fit too with my own experience of psychodrama training groups and conference workshops which so often resemble a therapy group instead of an educational group. Note that the APA Code of Ethics, that the ABE requires all psychodramatists to adopt, explicitly states that trainees/students shall not be required to participate in therapy or make personal disclosures during classroom/training sessions and must be given choice.

As a new educator and trainer, I began to get curious about the boundaries of professionalism as it relates to the multiple realms of educational contexts - classrooms, CEU events, conferences, multi-day workshop intensives, and ongoing training groups. Even as someone who greatly appreciated the ability to get training while doing my own personal work, I came to respect the importance of the educational context as it relates to the session’s purpose, norms, role expectation, warm-up, limitations, and participants. It became clear to me that an ongoing psychodrama training group is very different from a classroom session or conference workshop and, as a presenter, I should approach sessions differently based on their context.

The way we train in a multi-day psychodrama training workshop is simply unfit for nearly any university course (however some university psychodrama courses do take place in a multi-day workshop format). In Morenean terms, we might describe it as pathological spontaneity – a response that even if it is novel, may be inadequate due to the context. The question is, how can we have an appropriate and adequate response to the situation of a university psychodrama lecture or session?

As chair of ASGPP’s Professional Liaison Committee, I led an initiative to help embed psychodrama into university programs which included creating a “best practices” document and a database of publicly available psychodrama syllabi (available here — <https://asgpp.org/psychodrama-university-teaching/>).

(Continued on Page 22)

UNSUNG HEROINE: Paula De Franco, MBA, PhD

Interviewed by Nancy Kirsner, PhD, LMFT, OTR, TEP

Paula came to ASGPP in November of 2018 at the recommendation of Nancy Kirsner. She brought over 20 years of experience in organizational business development, systems implementation, Human Resources and team building. Paula is a certified meditation and breath facilitator, a legal assistant, a spinning instructor, and a drummer. How's that for a rich role repertoire? She has been practicing Buddhism for over seventeen years and sees service to humanity as her calling – paying it forward. Paula is a kind gentle spirit with a strong sense of values and integrity.

The ASGPP Community has gained so much and felt the impact of Paula's many skills and gifts. From the first phone interview, the Executive Council met a very competent and intelligent woman, having an undergraduate degree in sociology and a MBA in business. She was also enrolled at the time, in an Existential Humanistic PhD program at Saybrook University, with a speciality in Consciousness, Spirituality and Integrative Health, and maintaining a 3.84 GPA. Recently, Paula successfully defended her thesis, all the while holding her ASGPP Administrative role – without skipping a beat. In case you're curious, her theoretical dissertation is titled *An Existential Encounter with Self: The Oneness Model*.

At the time we hired Paula, ASGPP was in crisis – our former Executive Director had left suddenly in July, there was mistrust within the Executive Council and several members resigned, our finances were a mess, we had a new President and Vice President; members were upset and our community was divided over these changes. Due to these factors, there was little communication and no succession planning. Enter Paula four months into this storm – our heroine went into action.

"When I came onboard four amazing women were giving 100% – Nancy as President, Daniela as Vice President, Rhona as Treasurer, and Stacey as Secretary (she was leaving) and the role then was filled by Shelley Korshak. The leadership team was strong and united, and I felt heartfelt gratitude for their help and guidance with both the President and Vice President role training me and empowering my role."

One of the first things people noticed was that the ASGPP phone was being answered "live" and with a lovely cheery voice. We had a new phone system that Paula figured out and set up for ASGPP. Paula has enhanced member relations and is an important part of our ASGPP Community; she is also an ASGPP member. Paula says it was through the phone contact that she "fell in love" with our members. Paula holds a special place in her heart for the elders in our Community who she enjoys helping and assisting with technology. Our ASGPP National office is now accessible and professionally well man-



aged. Our ASGPP emails are answered in a timely and responsive manner thanks to Paula. No surprise, in 1994 Paula worked for AOL (America on Line) as a Community Chat Host and an AOL Chat Room Director. Her AOL host name was DF Sassy – how suiting for our zesty heroine.

Much of Paula's focus has been on creating systems and organizational processes for the organization. Beyond our yearly Conference, the processes and systems in place were few. And then came getting ready for our

Manchester, New Hampshire Conference a few months after her arrival. We learned how compromised our website platform was as we tried to conduct registration. Paula, with her persistence and creativity, took the lead and worked with Daniela to solve these problems and find another way to register our members. Despite all these complications, the Manchester Conference was the first ASGPP conference where conference registrations was 100% prepaid by participants, prior to the start of the Conference. At her first ASGPP Conference, as our new Administrator, Paula was given a standing ovation in the Closing Ceremony. Paula is kindness and gratitude in action.

And then another turn in the road happened when Nancy resigned as President. This left Paula adjusting to a different leadership style as she transitioned to a new Leadership team. Paula adapts well to change and she again rose to the occasion while building strong sociometric relationships with EC, Leadership and members. Paula has also been instrumental in bringing ASGPP into the 21st Century in her role as liaison between the Website Committee, the Executive Council and the new website development company. The project was recently completed and our new ASGPP website was launched, complete with an automated registration systems, an online store, and a state of the art membership database. The project while completed is not finalized as updates and upgrades continue to be made to enhance the user experience.

Since the Pandemic, Paula has been instrumental in staffing the ASGPP Support Groups and facilitating the Monday night Zoom Room. When the Pro Bono workshops were introduced by the council, Paula expanded the concept to introduce the "Show up and Shine Workshops". The Pro Bono workshops have raised over \$11,000 to date.

I could go on and there is more... We truly have an ASGPP Heroine in our midst. "Drop by" or send an email and let Dr. De Franco know how grateful we are to know her, and have her as our ASGPP Administrator and more importantly, as part of our community.

“Choose your own way.” Finding Meaning in Cancer.

Jerry Ignatius, MD



Jerry Ignatius is an assistant professor in the department of Psychiatry at The University of Texas MD Anderson Cancer Center. His interests focus on demoralization and depression in cancer patients and psychotherapeutic modalities such as Psychodrama and others used to ameliorate these co-occurring experiences. Jerry is currently an advanced trainee at Hudson Valley Psychodrama Institute and will be applying for Psychodrama certification in 2021.

In the cancer setting patients are faced with treatment side effects. They are dealing with the maze of cancer diagnosis, prognosis and treatment. They struggle with loss of control as “others” determine the fate of their life. They also have to deal with loss of their identities that they have always known. The hardest thing they have to face is their mortality. Even with a good prognosis, cancer equals death in a patient’s eyes. Fear and anxiety can predominate. Demoralization may be another experience as they contemplate the life that they have lived thus far. They begin to experience existential guilt as they look back at their life and realize they aren’t living the life they had thought they were living. They begin to question the meaning in their lives.

We use Meaning Centered Psychotherapy, informed by Viktor Frankl’s work on meaning and developed by William Breitbart (Memorial Sloan Kettering Cancer Center), to help patients connect with sources of meaning in their life. In seven sessions, we look at meaningful moments in their life and their identity before and after cancer. We teach them how they can connect with meaning by choosing their attitude toward cancer, noticing the “beauty” all around, recognizing the roles that they still have and how to celebrate their life story.

Here are two cases in which psychodrama was used in conjunction with Meaning Centered Psychotherapy to ameliorate patients’ distress and demoralization with cancer.

These patients were longing to live a meaningful life after completing treatment for cancer. In both cases, they had started Meaning Centered Psychotherapy with me. I used future projection and role reversal with their future self at each patients’ respective funeral, to help the patients explore meaning psychodramatically.

The first patient was a 44 year old married Caucasian man who was a father of a 4-year-old daughter. He underwent a stem cell transplant for leukemia. Despite the “successful” life he had lived, he felt that there was something missing. We discussed that perhaps talking to himself at

death would be a way to find meaning by visiting that future self. Using future projection, we went into the future at 2-1/2, 10, 20 years and finally at the age of 74, when he had died of multiorgan failure from old age. During this future projection, he spent a lot of time with his daughter and wife. He also transitioned into another work arena that elevated his creativity and innovation. He was able to connect to his identity as a father and husband, as well as a leadership role. Using role reversal and empty chair techniques, he had a conversation with his “deceased” self. His future self expressed that the most important things in his life were prioritizing relationships and learning new things in terms of his occupation. The client felt that using psychodrama was helpful in being able to figure out how to find meaning in his life.

This next case was a 43 year old, recently separated Dutch man, a father of 4 young daughters, with astrocytoma, a brain cancer. He had completed surgery, chemotherapy and radiation and was struggling with demoralization. As he was aware that his cancer could recur, he also was contending with finding meaning in the midst of the possibility of death. Our sessions began during the COVID-19 pandemic where he was stuck in Houston, while his family was in Uruguay. We conducted our sessions over the Zoom platform. Despite these technological limits, we were able to harness the power of future projection. We explored specific moments of his life, before he died and his connections with his daughters at significant points in their lives. He was able to enjoy a moment with all four girls on the couch as they watched Netflix, really being able to take in and savor his role as their father. We also explored a recurrence of his cancer and being able to experience that with a new sense of meaning. Exploring this limitation of recurrence, psychodramatically he was able to overcome it. In a future time, after going into remission, he was able to visit his daughters in Europe and meet their partners. At age 65, after dying from a second recurrence, he was able to role reverse with his future self. His future self told him that what was meaningful was having close relationships with his daughters and finding a partner who enjoyed spending time with him. He found it helpful that he was able to experience through psychodrama that he had choices and ways to deal with recurrences of cancer.

Here we see psychodrama being used to help cancer patients find spontaneity and creativity in their everyday life and in relationships with others using future projection and role reversal. In the words of Dr. Viktor Frankl, these patients are now able to “choose their own way” in the midst of struggle with cancer.

Incorporating a combined method of Psychodrama and Marriage and Family Therapy techniques and interventions with family groups.

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



I am currently an Assistant Professor at Texas Wesleyan University. I always strive to provide my marriage and family therapy clients (and my relational clients) with diverse techniques and interventions from some of the Psychodrama techniques that I have learned throughout the years.

I work with families, couples, individuals and groups. I co-facilitate a relational group for families with children with disabilities in a small rural community in Texas. I decided to do an experiment with this group using Psychodrama and Whitaker's Symbolic-Experiential Family Therapy model (Whitaker & Keith, 1981). The experiment was conducted in the following way:

I co-facilitated the group and included Moreno's ideas from theater of spontaneity (Holmes, Karp, & Watson, 1994) and Whitaker's ideas of spontaneity (Metcalf, 2011). Whitaker's concept of spontaneity is "rooted in the unconscious that allows quick natural impulses to be expressed that are inspired by insight to help instigate change in a therapeutic relationship". I also used Whitaker's ideas about:

- unleashing your fantasy - a concept that allows people to communicate symbolically, incorporating craziness or paradoxical thoughts used as interventions;
- metaphorical language;
- parallel play - a therapeutic intervention where the therapist plays alongside a family in order to view the system until he or she is invited to play with the family;
- the unconscious - a part of person's psyche that the person lacks awareness of and
- trial of labor - the stage in the therapeutic process in which the underlying pain of the family is exposed and discussed.

I combined these interventions with role reversals and mirroring from Psychodrama. I have realized that the role reversal, when the protagonist is asked to enter the role of someone else, allows clients to see things from the other person's perspective. By using this method, the dreamer (client) gets a chance to reverse roles with selected "dream elements" that can be characters, actions, or feelings. This method helped my clients to "get unstuck" and create an action plan for real life changes. I found this technique to be especially useful with complicated family cases.

Also, I asked my families to switch places with me and my co-therapist. They led me and my co-therapist through their experience and unconscious by incorporating craziness/paradoxical

thoughts and unleashing our fantasy. We enacted their experiences like we usually do in Psychodrama, but we also used parallel play and trial of labor techniques from Whitaker's family therapy model. From the role of the therapists, the family had to observe their dysfunctional dynamic. As outsiders to their situation, they got a chance to tell us what to do in order to help them and work on resolving their conflict. They were able to notice what triggered their fights and figure out what could help them communicate better. We explored their ideas in a safe and non-invasive way by enacting them. This technique empowered my clients and provided them with the opportunity to apply solutions they were not even able to see before.

Having all of these combined interventions, I conducted the experiment under supervision of a licensed marriage and family therapy supervisor. The purpose of this group was to help families improve the psychosocial dimensions of their family members and to activate the supportive environment of the group, through the development of positive psychosocial relations, reducing tensions and decreasing conflicts, rebalancing the psycho-social construction of the group overall. Following this experiment, according to sociograms and other tests, such as the marital satisfaction test, the relations between the family members improved, the number of reciprocal interactions increased, the number of rejections decreased, the conflicts between family members were reduced, family members self-confidence and ambition increased, and their responsibility towards each other increased as well. I believe that Psychodrama theory and techniques bring a different set of extremely helpful tools that therapists can use in their relational work with groups and family therapy clients. This combined method is something that I am looking forward to incorporating more in my work with relational cases.

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Diversity Forum In Action: Think Globally, En-act Locally, SOCIAL JUSTICE: PSYCHODRAMATIST ON THE MOVE

Joshua S. Lee, LCSW-C, CP



So, I was curious about the predictions of the year of 2020 by astrologists, and others, who make a living doing so. I googled it and found out that there will be 6 instead of the typical 4 eclipses, “which will cause a bit of chaos”. In my own non-professional view, they got that right. Whatever it really means though, we are here and now staring at the fourth quarter of the year hoping and praying that no other “jaw-dropping,

head-shaking, shoulder-shrugging, and is-this-really-happening?” incidents occur for a long time to come.

The year of 2020, of course, will be remembered mostly for two consciousness-raising issues. The first is the devastating impact of the “once in a century” global pandemic, the Coronavirus. The second one being the focus on the impact of institutional/structural/systemic racism in this country. The latter, I assert, was made possible by the first in terms of how deeply the institution of racism has been assaulted by the masses of caring, compassionate people following the murder of George Floyd.

We’ve seen active and sustained protests in major cities, as well as, in small towns alike. Even within our psychodrama national community, there are those of us who have been intentional and public about our concerns regarding the issue of race in this country. I will highlight three such initiatives that I know about personally. As with these types of efforts, there are others who are (and have been) doing the work of ending racism for years who’d prefer not to be identified. They just work quietly behind the scenes making a difference. We salute you! I’m now wondering what would be possible if we get all like-minded psychodramatists together for a sustained effort to address this topic. Hmm... I will leave contact information for each of the three efforts below for you to offer support. I believe that we all don’t have to do the same things at the same level or at the same time, just as long as everyone does a little something positive.

In no particular order, the first initiative is sponsored by:

1) Cathy Nugent, TEP, owner and Principal Trainer of Laurel Psychodrama Institute (LPTI) in Maryland. Cathy’s initiative began, in earnest, in 2018, when she established an annual *Social Justice Initiative*, designed to focus attention on an issue of concern, reach out to communities of color and other traditionally marginalized or underserved groups, and edu-

cate LPTI students about the importance of diversity, inclusion and cultural humility.

2) Further, LPTI is forming a **Diversity & Inclusion Work Group**. This Work Group will assist with strategic planning, outreach, education and retention. The Work Group will also devise learning opportunities to help the LPTI and the broader psychodrama community to identify and eliminate unconscious bias. LPTI will continue to provide accessible professional development through scholarships, work/study initiatives and philanthropy

Contact LPTI to learn more: <https://LPTIpsychodrama.com>

2) The Delaware Valley Psychodrama Collective (DVPC) began a year-long effort to “Heal All of Mankind” by using psychodrama’s “action power tools”: psychodrama, sociatry and sociodrama to address the issue of Social justice. They are committed to impacting all forms of “-isms” that adversely marginalize people in our society. Their Racial Justice Series kicked off in September 2020 with The Game Plan for Social Justice, Joshua S. Lee; Sociatry and the Social Microscope, Ed Schreiber; and Trans and other gender issues with Janell Adair. They are confirming their winter schedule to include Leticia Nieto, whose focus has been on anti-oppression. Her book is “Beyond Inclusion, Beyond Empowerment: A developmental Strategy to Liberate Everyone”.

Contact <https://DelValpsychodrama.com> for further information.

3) Sociodrama for Social Justice (S4SJ) is an initiative started by Antonina Garcia, TEP, (co-author of *Who’s In Your Shoes?*), to bring together Sociodramatists at various levels of expertise to serve as consultants to already trained Sociodramatists who may need some fine-tuning of their skills around leading sociodramas for social justice. This 4-part series kicked off September 29, 2020 and has generated a lot of buzz and interest from participants from across the country.

Contact <https://psychodramatraining.com> for further information.

ASGPP REGIONAL NEWS

Find a Local Contact Near You

Join In and Cultivate your Action Experiences !



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• Alaska

Kaya T. Kade / k.kade@att.net / 907-743-9994

The Alaska Collective has had a couple of Zoom meetings. There is a lot of joy seeing one another. We are slowly learning how to use Zoom and doing psychodrama on the Zoom platform. One nice thing is that people who attend the residential trainings from outside of Alaska, have been able to attend the Zoom meetings. Another nice thing, come winter we will not have to worry about the road conditions. We all are looking forward to when we can meet in person.

Kaya Kade, LPC, CDMS, TEP

• Delaware Valley

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

The Delaware Valley Psychodrama Collective has been staying active during these limited COVID times. We have been offering monthly trainings on the 3rd Saturday from 3-5 over Zoom to our community and have opened them up to the larger community. This has led to the larger community becoming part of our local tribe and those without local communities coming to our zoom business and support meetings. Our sociometry is truly expanding. Starting in September we began a year of Sociatry and Social Justice. All of our monthly trainings are geared toward Social Justice issues. Trainers are from all over and we are still booking if you have something to offer or want to join us; please email us at dvpsychodrama@gmail.com.

Colleen Baratka, MA, TEP

• Denver Area

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

The Denver Psychodrama Collective continues to meet by Zoom monthly, expanding our techniques and adding new members to adapt to the new realities. If you are interested in joining us, since geography is not longer a constraint, contact ericahollander@comcast.net or (303) 978 9091.

Erica Hollander, PhD, JD, TEP

• Mid-Atlantic Collective

Joshua Lee / joshua@thegameplan.biz

Joshua Lee, President, helped kick off the Social Justice Initiative sponsored by the Delaware Valley Psychodrama Collective (DVPC) on September 26, 2020. Joshua presented a workshop entitled: *The Game Plan for Social Justice*. He used an action-oriented coaching model to support participants to look at, discuss and assess their readiness to participate in the social justice conversations by using sociometric action-tools via online application. There were 20+ participants.

Joshua S. Lee, LCSW-C, CP

An Interview with Eva Fahlström Borg

Interviewed by Hande Karakılıç Üçer, MD, TEP

Eva Fahlström Borg:

Swedish senior psychotherapist, psychodramatist; works internationally as a trainer and supervisor in Psychotherapy, Psychodrama, Sociodrama, Bibliodrama, Improvised Theatre and Restorative Justice. Eva is cofounder of FEPTO; Chair of IAGP Trauma Disaster Intervention Team (TDIT) and in 2011, she received the "Life Time Achievement Award" from FEPTO. Her motto is: "Don't ask for permission to change the World!"



Eva and Hande on the Aegean sea in Kuşadası, Turkey

When was your first encounter with Psychodrama?

It was at the University studying psychotherapy. We were to spend three days in a luxury hotel by the sea outside Stockholm (the university paid). Our teacher was Professor Anne Ancelin Schützenberger – from Paris!

The first day was scary! It seemed like this Professor could see inside us! We were invited to do warm up exercises where she apparently expected us to have the same ability as herself by making us "double" each other. The second day, I became fascinated. The third day, I was convinced to become a psychodramatist! I asked: "How long is the training?". Anne answered: "It depends but around four years." "Ok" I replied, "then I want to do 6 years with you!"

This was the beginning of my training and the beginning of a friendship that lasted till her death (2018).

As a globally renowned psychodramatist, what is your most significant contribution to the field?

If you ask my students; they will probably say: "She taught us the importance of The Perfect Circle!"

What keeps you still doing Psychodrama at your age?

First of all – I am only 75! My sources of inspiration are Zerk Moreno, Anne Ancelin Schützenberger, Grete Leutz – but also many other psychotherapists who continue their life missions at a very advanced age. We work as long as we feel alive – even if the costume (the body) looks a bit old. And I think we all continue because we love our work and get inspired by the new generation of so many skilled young psychodramatists.

The most important drive for me however is the Morenian call to become co-creators of the society in which we want to live! Social transformation and democracy are my passions!

You are an inspiration to young psychodramatists worldwide. I know this first-hand: I had started Psychodrama upon your incitement, at a time when I was not even aware of my own creative potential. How do you see yourself as

a role-model? What should be the attributes of a role-model?

As a role-model one has to be authentic and able to give inspiration. I think my main contribution is my love of life and my carrying my age with grace.

A psychodrama role-model should be able to create a safe space even when the world is not safe, provide good leadership, lead the group to create a safe environment where each and every one can be their authentic selves and be accepted as who they are. He/she should inspire collaboration, curiosity, creativity, knowledge and courage; be a leader but abstain from power; use his/her sense of humor and also common sense; be warm; follow the group; believe in the wisdom of the group.

Additionally, as a role-model, one has to take care of one's own needs: to have an interesting private life, get one's own kicks from one's own life, teach oneself and others to ask for help when needed.

As chair of the IAGP Trauma & Disaster Intervention Team, what do you say about psychodrama and healing of trauma in these Covid-19 times?

The global pandemic has created totally new ways of working with trauma. To my amazement, psychodramatic and sociodramatic trauma interventions via Zoom function so well! I do not think that it can replace face-to-face therapy but it is a great tool in the immediate situation. On-line communication has enabled our Intervention Team to arrange global and regional support groups.

Could you get into the role of "Psychodrama" and give a message to the upcoming generations of psychodramatists?

(Eva in the role of Psychodrama): First of all – welcome to the Family! – I am so proud when I see you, so well-trained and eager to learn more! What I like so much is how creative you are and so willing to combine crafts and art. I love your boldness and your firm belief that you can change the world. Bravo! I am a gift that will enrich your life and the life of many others. Please take care of me! Let me bloom and develop and never misuse me for manipulation! Give me space so we can dance with the future!

Spread the words of J.L. Moreno:
"Say YES to life! Say YES to love! Say YES to PEOPLE!"

Thank you Hande for this interview!

Thank you on behalf of the upcoming generation; Eva, my dear role-model friend!

GROUP PSYCHOTHERAPY

Solitude, A Key Element in Our Group Therapist Toolkit

Tevya Zukor, PhD, CGP

We welcome the addition of a new PNN feature column to re-ignite our roots of Psychodrama in Group Psychotherapy. This idea was suggested by Scott Giamucci and we are very excited to introduce you to our first contributing writer Dr. Tevya Zukor.



"Loneliness is the poverty of self; solitude is the richness of self."

— Mary Sarton

I am no stranger to feeling lonely. It is easy for me to feel alone, even in the largest of crowds.

I often feel disconnected from others and sometimes struggle to relate and connect socially to people with whom I'm not already familiar or in

which my role does not provide me with some sense of authority or presumed leadership. These feelings are not new; just as they are unlikely to be for many reading this column. After all, none of us are above the human condition and if we cannot experience the feeling of being alone, then we are unable to appreciate the connection to others when it occurs.

I have always thought that my understanding and appreciation of my subjective loneliness has allowed me to empathize and better appreciate the experience of so many of my college student clients. For college students, one of their primary developmental tasks is learning how to individuate from the family system and begin to form and establish connections with new people - chosen people - who will become their supports and confidants as they emerge into adulthood.

I have always suspected that, at least in part, my desire to better understand how and why people feel lonely or isolated and how we use those feelings to foster healthy connections with others has been a significant factor in my passion for exploring group dynamics and, ultimately, my love for group psychotherapy.

However, recent events – including the COVID pandemic and U.S. Presidential election – have shown me that my understanding was, at best, incomplete. Even as I have made intentional efforts to connect with friends and colleagues over Zoom for things such as virtual happy hours or distance-conversation groups, my sense of loneliness has only increased. While arguably better than nothing, these multitude of Zoom meetings have highlighted how isolated I can still feel; even when

interacting with those that I truly care about. Even when in a group of "my" people, I often feel disconnected; more so now than ever before.

Even when working to affect the political change in our country that I feel so passionate about, I have been left feeling more disheartened; more alone – not more connected. When partnering with people of similar political philosophy to promote positive change, my mind connects with the "Other" – those people of a different political affiliation who more often than not feel like adversaries, rather than fellow human beings who are also working to mold the world into a better place (at least from their perspective).

It is within this milieu that a close friend recently invited me to spend a weekend with her and her family at a remote cabin in (very) rural Pennsylvania. Seeking a chance to reset while spending time with someone I deeply value, I jumped at the opportunity and found myself in a part of the country that had more deer and horses than people. It was certainly enjoyable to spend the weekend with friends and socializing in a small, limited group; which my introverted side gravitates towards naturally even in the best of times. I was able to be around people I cared about and that I knew cared about me. The moments of human company were as validating and rewarding as expected; especially in the midst of a global pandemic that makes such previously commonplace experiences more novel than more of us ever imagined.

However, both in the moment and now months later, the part of the experience that resonates with me the deepest was the solitude - the ability to escape from the masses and the social demands of the world to spend quiet time connecting with myself and the environment. I spent each morning of that trip by taking a long walk down rural, country roads that were at times more dirt than pavement. I saw few houses and even fewer people. I watched horses graze in the fields and saw many deer cross the road ahead of my path with little to no attention paid to my far-away presence. In some ways I was invisible, but never felt more connected. I was reminded of how America was settled. I thought about the first people who founded the very land I walked on and pondered what decisions weighed upon them when they decided to build shelter in the area. Despite my solitude, I felt engaged with these people and their experiences. I imagined having an understanding of their world and basked in knowing that I shared a space with them that relatively few people have ever chosen to tread.

(Continued on Page 22)

CONFERENCES AND NETWORKING OPPORTUNITIES



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

November 5 - 8 — *"Riding the Wave: The Next Act of Drama Therapy"* 41st Annual North American Drama Therapy (NADTA) Conference. Contact: www.nadta.org

November 5 - 8 — *"The Little Prince and his Magic Journey to the Universe"* Second Balkan Conference in Psychodrama, Sociodrama and Other Action Methods in Education. Istanbul, Turkey.

Contact: www.balkanpsychodramaconference2020.org/

November 12 - 15 — 11th Annual Expressive Therapies Summit, NYC. Contact: www.cvent.com/d/nhq642

November 19 - 22 — American Music Therapy (AMTA) Conference. Contact: www.musictherapy.org

January 21 - 23, 2021 — Australian and Aotearoa New Zealand Psychodrama Association (AANZPA) Online Event January 2021. Contact: <https://aanzpa.org/conference/>

February 25 - 27, 2021 — *"The Power of Groups in a Challenging World"* AGPA Connect 2021. American Group Psychotherapy Association Meeting (AGPA).

Contact: www.agpa.org

June 16 - 20, 2021 — VII International Sociodrama Conference organized by Sociedade Portuguesa de Psicodrama (SPP). Peniche, Portugal.

Contact: <https://7thsociodramaconference.weebly.com/>

July 23 - 27, 2021 — *"Groups For the World: Inspiration, Strength and Transformation"* 21st International IAGP Congress. Vancouver. Contact: www.iagp2021.com

July 30 - August 1, 2021 — *"Psychodrama and Sociodrama – Roots and Shoots: From Moreno to the Future"* British Psychodrama Association (BPA) Conference. Elim Conference Centre, Malvern UK.

Contact: www.psychodrama.org.uk/index.php

Check the ASGPP website,
www.asgpp.org,

for additional upcoming conferences.

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

PSYCHODRAMA

& Creative Arts Therapy Institute, NYC

25th Annual Summer Residential

July 22 – July 27

Saturday Workshops

2020: 11/7

2021: 2/6; 3/6; 4/3; 5/1; 6/5

Psychodrama / Directing Workshops

January 8, 9, 10 • March 5, 6, 7

April 30 – May 2

- CP Lit Study Group; Exam Prep Group
- Pat Training & Supervision Group
- Weekly Psychodrama Training Group
- Trial Consultant

Louise Lipman, LCSW, CGP, TEP

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lipmannyc1@aol.com

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CEUs available.

All events will be virtual until it is safe to gather in person according to CDC guidelines.

HUDSON VALLEY PSYCHODRAMA INSTITUTE

Boughton Place, Home of the Original Moreno Psychodrama Stage

"To Dream Again...."

Rebecca Walters, MS, LMHC, LCAT, TEP

Judy Swallow, MA, LCAT, TEP

Deborah Shaddy, MS, LMHP, LCPC, TEP

Jennifer Salimbene, LCSW-R, CASAC, TEP

Hudson Valley Psychodrama Institute is an international training center welcoming students and professionals from across the United States and around the world. HVPI, founded in 1989, offers training in Psychodrama, Sociometry, Sociodrama, Experiential Therapy and related Action Methods.

Boughton Place, Home of the Original Moreno
Psychodrama Stage, Highland, NY

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From the President

(Continued from Page 1)

ing to maintaining the financial stability of the organization in this difficult time!

For a first time ever ASGPP offered a 2-day Online Symposium via Zoom Meetings. The 1st ASGPP Online Symposium, "The Power of Spontaneity in a World of Uncertainty", was held on Friday & Saturday, October 9-10, 2020 in recognition of World Mental Health Day (October 10). The Symposium offered a keynote presented by Ann Hale; a panel, masterfully facilitated by Cathy Nugent, with panelists, (alphabetically) Cathy Nugent, Linda Condon, Nina Garcia, Rebecca Walters and Tian Dayton. The Symposium also offered twenty-four (3-h) workshops. During the closing event, our colleague, Leticia Nieto, PsyD, TEP, led us in singing the song, *"In these times, in these uncertain times, I will remain open to the miracle that is each moment."* Our collective spontaneity and creativity blossomed into a new cultural conserve for ASGPP; and now we can start warming up for future wonderful projects that will keep us connected and will bring others to join as well. As the Symposium's theme suggested, in this time of uncertainty, let us trust the power of spontaneity!

As always, I want to thank my colleagues from the Executive Council for their leadership, consistent, diligent work and dedication: Rhona Case (Secretary), Janell Adair (Treasurer) and members (alphabetically): Aida Hernandez; Carol Feldman Bass; John Skandalis; Mark Wentworth; Ron Collier; Scott Giacomucci and Uneeda O. Brewer. Thank you to

our Office Administrator, Paula de Franco, and our graphic designer, Patty Phelps, for their professional and kind approach in handling the ASGPP business in a timely manner. Thank you to the editorial teams of the ASGPP Journal and the Psychodrama Network News (PNN); and to all ASGPP Committees' chairs and members!

Wishing you a wonderful time ahead and let us stay connected!

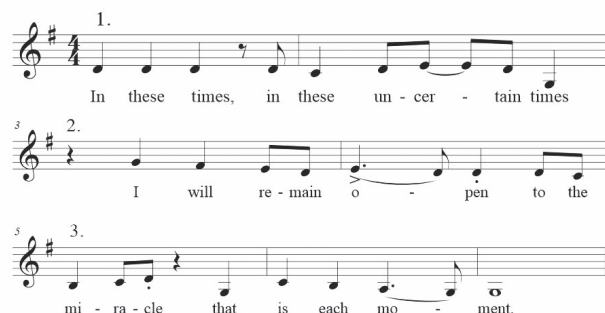
Sincerely,
Daniela Simmons, PhD, TEP
President of ASGPP

In These Times

Jacquie Godden

from the repertoire of the Threshold Choir

www.ThresholdChoir.org



THERAPEUTIC SPIRAL
INTERNATIONAL

Projective Identification in Groups

November 2, 9, 16, and 23

TSM Book Study: Review and Preview

November 3 (Once a month for 6 months)

Differences and Similarities between Classical Psychodrama and TSM Psychodrama

November 5 and 12

Trauma Survivor's Internal Role Atom

November 19, December 3, 10, & 17

Increasing Attachment Online

December 7

SOULGYM

January 8, 15, 22, 29

Making Friends with Defenses

January 16 & 17 and 23 & 24

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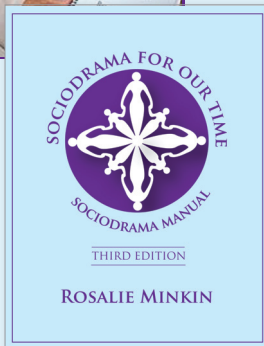
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SOCIODRAMA FOR OUR TIME A SOCIODRAMA MANUAL

By Rosalie Minkin, MSW, LCAT, TEP



This 54 page manual illustrates four structures with which to construct a sociodrama including organizations and educational systems. The step-by-step manual illustrates the basic sociodrama procedures, from "Warm-Up" to "Integration." — \$25



CONTACT:
Rosalie Minkin
215-769-4361
rorobear@aol.com



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and Jaye Moyer, LCSW, TEP

Dec. 4 & 5 • Feb. 5 & 6 • April 2 & 3

Intensive Psychodrama Workshops

February 19-21 Nan Nally-Seif, LCSW, TEP

August 13-15 Jacob Gershoni, LCSW, TEP

Weekly Groups and Monthly Personal Growth Workshops

Nan Nally-Seif, LCSW, TEP & Jacob Gershoni, LCSW, TEP

Saturdays: Nov. 14, Dec. 19, Jan. 16, Mar 13, April 17, May 15

Sundays: Nov. 15, Dec. 20, Jan. 17, Feb. 21, Mar 21, May 16

"Time In" – Sunday Afternoons

November 8, December 13

Please join us on Sunday afternoons from 1:30 to 3:30 via zoom. We will explore opening the heart through guided meditation, compassion practices and experiential exploration.

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Jacob Gershoni, LCSW, TEP — Co-Director
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917-584-1136, nnallyseif@gmail.com

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Jaye Moyer, LCSW, TEP — Co-creator of Integral Therapy
845-774-9364, jayemoyer@integraltherapy.net

Arizona Psychodrama Institute
602-456-1889 • www.AzPsychodrama.com

FROM THE BACK ROOM. With Paula De Franco, MBA, PhD, ASGPP Administrator



It's hard to believe that fall is here as the last few months have gone by in a flurry of activity. We have completed our website and introduced both a series of Support and Pro-Bono workshops. My ongoing focus has been the development of organizational processes and systems that can be duplicated and carried on effectively by way of clearly written documents to follow.

We have automated manual processes such as membership, resulting in a sophisticated membership base providing up to date information and automatizing new membership and renewals in a systematic and seamless process. It is these processes that provide the infrastructure of an organization such as the ASGPP.

ASGPP has seen tremendous progress in updating its systems, and I look forward to creatively brainstorming with leadership and council to streamline the systems anchoring the administrative position.

ASGPP Education Committee Project: Members' Special Interest Groups

Purpose:

1. Encouraging new sociometric connections within the organization;
2. New opportunities for connecting on the basis of similar interest for educational and professional support;
3. Offering an additional ASGPP Membership benefit.

The Education Committee will connect people who share similar interests.

The groups are encouraged to work independently via an online platform of choice or phone, e-mail, etc.

Each group meets on their own terms and time and communicates with the Education Committee as needed.

Note: The groups are for ASGPP members, both domestic and international.

There are over 20 areas of special interest listed to choose from. To sign up, go to <https://forms.gle/hsKyZtGij7zXD9PcA>


Correction/Addendum to the prior article (Fall, 2019; THEY WERE WAY AHEAD OF THEIR TIME!) about the ACTS Training Program by Alexander and Ciotola:

"The Introduction to Psychodrama Training Program created by the Alexander and Ciotola Training Service (ACTS), has been qualified for 6 CEUs through CE-Classes.com (a national CEU certifying organization). [For more information see www.ac-ts.com].

Psychodrama training hours can vary depending on how the course is used by the student and the primary trainer.


The American Board of Examiners has increased the previously allowable 120 hours of distance learning to 150 hours of distance learning if the program is delivered by a Board-certified TEP or PAT.

These hours can be counted toward the required training hours for certification."

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- In person Training Workshops
- Personal Growth
- Online Workshops
- Training Supervision

Trainers Corner

(Continued from Page 10)

These projects were created with the help and feedback from over two dozen psychodramatists with experience teaching psychodrama in university settings around the world. Within the best practices document, we explored the differences in emotional experiencing, catharses, content, process, limitations, objectives, participants, teaching focus, teaching methods, and settings between the roles of psychodrama trainer and psychodrama professor. Our hope is that this initiative will help trainers warm-up to higher education and support them along the way.

While it is likely that the majority of psychodrama teaching will always take place within private training institutes, there are many significant benefits to integrating psychodrama within university programs. For one, the presence of psychodrama in graduate programs will introduce students and young people to Moreno's methods and increase awareness of ASGPP. Psychodrama's presence in universities also increases the likelihood of the production of research and publications related to psychodrama which expands its reputation in larger fields. The increased attention to publication and research also enhances psychodrama's evidence base and the professionalism of our field while continuing to contribute to the evolution of its theory and practice. In the USA it can be tough to find a program that even mentions psychodrama, but many other countries offer entire graduate degrees in psychodrama. Many of these same countries are the ones that produce the most psychodrama research and publications. Zerk Moreno's 2012 quote in the PNN continues to resonate today – "there are Master's tracks in a number of universities abroad. Why not in our country?"

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3. Every time you shop, go to smile.amazon.com. Portions of your purchases will help support the ASGPP.

The more people shop through smile, the more money the ASGPP will receive.

Group Psychotherapy

(Continued from Page 17)

At night, I spent many hours, by myself, looking at the stars; with a perspective that is only possible with minimal light and being located near the top of a mountain. I again thought of the people who have shared that particular view of the night sky with me. The commonality of the human experience was magnified; while the competitiveness and disagreements of day-to-day life faded, however briefly, to a point of insignificance. It was a brief respite from a complicated world. I spent much of my time alone that weekend, but I was not lonely. I was experiencing solitude; and the tranquility of spirit that comes with it. Ironically, I felt more connected; more engaged, than I had in many months. As I stopped trying so hard to connect with people and embraced the solitude of my environment; I found the connection that had previously been so elusive.

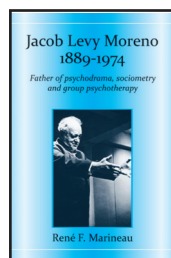
It may not have been Walden Pond, and I've certainly never been compared to Henry David Thoreau, but in that moment, I gained a richer understanding of his journey and what it means to have a place where simplicity is the rule and one no longer fritters their life away concerned about insignificant details. To put it another way, and in a context that is near and dear to my comic-loving heart; I understood, maybe for the first time, why even Superman needed his Fortress of Solitude. It is something I hope everyone seeks and can ultimately find. It will make the world a more connected place.

As a group psychotherapist experiencing solitude and the tranquility of spirit that comes with it is critical in recharging our group skills. Ironically, I felt more connected; more engaged, than I had in many months. As I stopped trying so hard to connect with people and embraced the solitude of my environment; I found the connection that had previously been so elusive. This new feeling of connection is allowing me to better shape my group therapy skills which have been dampened by the pandemic. As group psychotherapists we need to learn to reconnect with self which leads us to better join our patients/clients.

Tevya Zukor, PhD, CGP
Director & Licensed Clinical Psychologist
Talley Center for Counseling Services
University of Mary Washington

Jacob Levy Moreno 1889-1974

By René Marineau



René Marineau's book
Jacob Levy Moreno 1889-1974
is available for purchase through
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ASGPP Student Membership Scholarship



The American Society for Group Psychotherapy and Psychodrama (ASGPP) is proud to announce the opportunity to welcome students to participate in the organization in the form of a one-year membership scholarship. This scholarship will provide students access to ASGPP, the psychodrama community and latest activities occurring in the promotion of Psychodrama nationally and internationally.

About Psychodrama: Conceived and developed by Jacob L. Moreno, MD, psychodrama employs guided dramatic action to examine problems or issues raised by an individual (Psychodrama) or a group (Sociodrama). Using experiential methods, sociometry, role theory, and group dynamics, psychodrama facilitates insight, personal growth, and integration on cognitive, affective, and behavioral levels. It clarifies issues, increases physical and emotional well-being, enhances learning, and develops new skills.

Psychodrama and Sociodrama have widespread applications across industries outside of the social and psychological sciences. Business administrators, corporate trainers, criminal justice professionals, health care providers, legal professionals and those in the theater and performing arts have actively applied these methods in their respective fields and ASGPP welcomes students enrolled in diverse graduate programs of study to apply.

About ASGPP: Founded in 1942 by Dr. Jacob Levy Moreno, MD (1889-1974), ASGPP, a 501(c)(3) non-profit organization, is the first and oldest organization in Psychodrama, Sociometry and Group Psychotherapy in the United States as well as Internationally. The culture of our organization is unique – created and co-created by generations of professionals and supporters of the action and experiential methods; a well-balanced combination of the traditional and the new; keeping alive best practices, but also accomplishing many new cultural achievements; showing great hospitality to both longtime members of the ASGPP, and the many new members from the United States and Internationally.

Criteria for Eligibility:

- Currently enrolled as a graduate student in good academic standing.
- Complete an essay (up to 750 words) expressing the applicant's interest in Psychodrama and Action Methods with intention to apply in their field of study.
- Submit a Verification Form by a faculty member directly to ASGPP.
- Complete Membership Scholarship Application Form and submit together with resume or Curriculum Vitae.

Submission Deadline for New Applications:
November 6, 2020

How to Apply: Potential applicants are to complete a Membership Scholarship Application Form by visiting the ASGPP website, or by visiting following link:
<https://forms.gle/Q6KkJbZibnKhNfpB6>

Benefits of Membership:

- Mentoring program for scholarship members that includes one-on-one mentoring with a senior member of the ASGPP.
 - Registration to one of the online trainings offered during the membership period funded.**
- **For scholarship members only*
- Participation in a community of diverse practitioners, networking opportunities, developing and supporting the Society's aims, as well as regional and national policy-making that affects our chosen professional areas.
 - Opportunity to build professional relationships with practitioners and organizations.
 - Ability to learn from International members who share their experiences in group work from around the world.
 - Ability to vote in all elections of the Society
 - Free access to digital copies of the ASGPP Journal of Psychodrama, Sociometry and Group Psychotherapy.
 - Access to The Psychodrama Network News (PNN), a publication shared with members three times a year.
 - Monthly Tele'Gram and eblasts informing members about the activities of the society.
 - Access to articles, books, and videos on the ASGPP website.
 - Discounts on conference registration and marketing opportunities, including the National Conference where there are opportunities to learn from and with trainers, practitioners and students from around the world.
 - Opportunity to learn new applications for diverse populations.

From the Editor

(Continued from Page 2)

1. Slowing down allowing more time with people that we love – partners, spouses, friends and children. The pandemic has slowed down the world creating an increased intimacy in a new way, on a micro and macro level. Relationships have deepened with old and new friends; Zoom relationships have blossomed across the United States and in different countries.
2. As our daily world and choices have been limited, we have had to find or revisit others sources for meaning and being. People have expanded and been so creative starting new courses, learning photography, online exercising/yoga, and many other things “outside their normal box.”
3. An increased compassion and being more touched with the vulnerability and suffering of all. As Barbara Fredrickson comments, “We are suffering in Synchrony.”
4. The slowing down and inability to conduct our usual lives has stretched and allowed us to rediscover the simple and beautiful things all around us – in our homes, neighborhoods, walking and with people we were not connected to before.
5. The loss, grief and struggle have created new possibilities and hope. We are reminded that wholeness includes brokenness as an essential inherent part of life. If we have never experienced brokenness and been fully involved and touched by life – we can never be truly whole.
“Character cannot be developed in ease and quiet. Only through experience of trial and suffering can the soul be strengthened, ambition inspired, and success achieved.”
 Helen Keller
6. Learning and education with courses at home has never been easier, more assessable, inclusive, and often free without the stress of driving, parking and traffic. You can be comfortable at home, even in your PJ's!
7. Going home to live, has allowed us to pay more attention to our homes than ever. Cleaning, organizing, fixing things, our garage and other projects occupied much of our earlier “cortisol driven” days. We have more connection and are enjoying our homes and yards.
8. We have recalibrated our priorities. We have a different perspective on many things, especially our need ‘to do’ and ‘go out’ – and its importance.
9. More conscious choice making around decisions about the virus, wearing masks, social distancing, and exposure are in every conversation – young and old. And our “choice making” shifts as those around us make new choices and/or someone nearby has or might have the virus. We are more part of each others’ decisions and we witness each other in this process.
10. Technology and platforms like Zoom have exploded with amazing creativity driven by the need for people to connect. Technology is being used more than ever as our way to learn, work, create, and stay connected – with conferences, social hours, birthdays, and other celebrations online. Life has gone digital.

We have never been here before... and I could never have imagined the beauty, creativity, humor, love and connection that is still emerging yet today – even as we are weary from this struggle. I have never been more aware of how everything/everyone is interconnected and the awe of how mindful presence elevates the ordinary into the extraordinary.

In grateful service,
 Nancy Kirsner
 PNN Editor

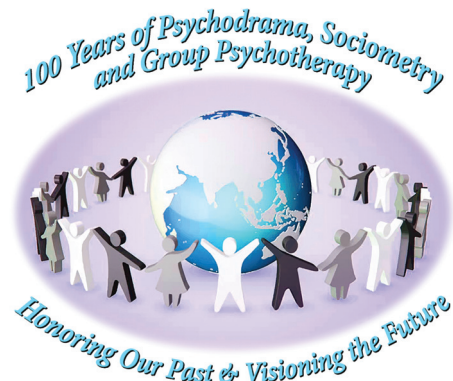
1st ASGPP Symposium

Paula De Franco, MBA, PhD



The 1st ASGPP Symposium took place the weekend of October 9-10th. For two days, more than 60 participants gathered to attend over 20 diverse workshops that were presented. Our plenary was led by Ann Hale on the topic of “Maintaining Authentic Connections”. We also had a mental health panel facilitated by Cathy Nugent, with guest panelists; Dena Baumgartner, Linda Condon, Tian Dayton, Nina Garcia and Rebecca Walters. Overall, participants expressed joy at reconnecting with colleagues and meeting new people along the way.

Stay tuned for announcement regarding Virtual Conference



PNN Submission and Policy Guidelines

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

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

EDITED ARTICLES ARE NOT RETURNED TO AUTHORS FOR THEIR REVIEW.

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

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

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

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

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

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

The PNN would be delighted to highlight any psychodramatist who is an ASGPP member who has received an award from

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

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

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

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

WORD COUNTS:

ARTICLES – 800

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

MEMBERS IN ACTION – 75

REGIONAL NEWS, EC/COMMITTEE REPORTS – 100

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

Respectfully submitted,
PNN Editorial Staff

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

Copy and Publication Deadlines:

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