



*From the
ASGPP
President*

Daniela Simmons, PhD, TEPPresident

Dear Members and Friends of the ASGPP,

Another wonderful PNN is in front of us, bringing a great opportunity for explorations of psychodrama and other action methods in the United States and around the world.

As the current president of the organization, in this issue I would like to talk about the FUTURE LEADERSHIP of ASGPP.

I feel honored to witness the enthusiasm and the creative work of the Executive Council members; the ASGPP committees and the various Task Force formations; the pro-bono presenters and support group facilitators; the conference and symposium organizers; the Journal / PNN editors and the authors of PNN articles; and many others! What is most remarkable is that those people invest in our organization as volunteers! This is how it has been for generations – since 1942 when Dr. J.L. Moreno created ASGPP.

Just 3 months ago we celebrated the 100th Birthday of Psychodrama. Back in 1921, when Austria was still suffering the aftereffects of the First World War, Dr. Moreno, a young doctor and psychiatrist, rented a large theatre and performed, aiming to provoke a public debate about the future of Austria. He told the audience that he was looking for

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THE 79th ASGPP ANNUAL CONFERENCE

Deborah Shaddy, MS, LCPC, TEPPresident



The 79th ASGPP Annual Conference, “Honoring our Past and Visioning our Future” was attended by 174 participants from twelve countries in the zoom on-line format. Thanks to the creativity and spontaneity of the planning committee, the conference replicated all the key events of the in-person conferences from the opening Welcome Reception, the keynote and plenary addresses, the awards ceremony, the dance, (including the addition of a participant talent show) to the closing ceremony. There were new additions as well. The Social Justice Panel highlighted those in the community who

are actively using psychodrama to promote this crucial area. Opportunities for networking were available during the five days through lunches and dinners hosted by individuals, the Social Justice Committee, training groups, and collectives.

The centennial birthday tribute honoring Jacob Moreno’s first use of the empty chair was celebrated through the oral history and stories of encounter from those who had direct experience with him, John Nolte, Marcia Karp, Anath Garber, and Jonathan and Regina Moreno.

A whole cast of volunteers worked behind the scenes leading up to and during the conference, to put this work of art and technology together for our valued attendees. The steering committee made up of Daniela Simmons, Paula De Franco, Deb Shaddy and Rhona Case worked together for months to organize the committee chairs who were responsible for their portion of the conference.

Thank you to our fantastic committee chairs and their teams. They met with the steering committee regularly and held meetings with their own teams for the months leading up to the conference. Their hard work and ingenuity was evident throughout the various events.

Our committee chairs will also be a resource for the 2022 conference Co-chairs in Chicago.

Entertainment: Colleen Baratka & Dave Moran

Hospitality: Tzivia Barrett-Stein

Peer Support: Deb Karner

Awards: Cathy Nugent & Mario Cossa

Exhibitors: Rebecca Walters

Publicity: Patty Phelps

Closing Ceremony: Jennie Kristel

*100 Years of Psychodrama, Sociometry
and Group Psychotherapy*



Honoring Our Past & Visioning the Future

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Psychodrama Network News Spring/Summer 2021

Published three times a year by the American Society of Group Psychotherapy and Psychodrama (ASGPP), PO Box 1654, Merchantville, NJ 08109-9998.

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Send press releases, letters to editor and other news to the ASGPP: asgpp@asgpp.org
Please put "PNN Copy" in the Subject

Publication deadline:

WINTER: Jan. 20 for publication March 1
SPRING/SUMMER: May 25 for publication July 1
FALL: Sept. 20 for publication Nov. 1

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

From the Editor



TRANSITIONS: LIFE, LANGUISHING, and SIMPLE PLEASURES

Nancy Kirsner, PhD, LMFT, OTR, TEP

The other day my seven year old granddaughter Annie, not meaning to be profound, commented, "Grammy, I am so sick of hearing about COVID and shots...I wish people could talk about something else!" Certainly a sentiment I am sure we have all had as we count the months of cancelled events, disappointments, and how long it's been since we've seen some beloved family member or friend. My last three Editor's columns have been about Life during COVID – so I guess I'm one of those people Annie is referring to. And now what...as we try to imagine our lives in a COVID transition to a post COVID world. What will wellbeing look like? This is the something else on our minds.

Marty Seligman, celebrating 50 years at the University of Pennsylvania developing the Master of Applied Positive Psychology (MAPP), led a discussion with his students and now famous Alumni (April 10, 2021). The theme was – **What lies ahead?** The discussion was scaffolded around three themes: the world is in labor- what kind of child will be born?; the impact of House Arrest on a person's development; and the importance of generating Hope and Optimism as we move forward. Marty described how this moment is "a monumental victory for human agency." He is referring to the scientific progress of building and delivering vaccines worldwide. There was much discussion about the ethical and moral concepts about the pandemic and its impact on society.

Languishing

As we have navigated these last 16 months of surrendering our prior agendas, there were few clear guideposts along with mistrust about what and who to believe. The truth is we have been making it up as we go along – COVID Life as improvisation. We have been describing and trying to articulate our experiences, cultivate hope, strengthen our spirit and keep on going. This is evident in the multitude of creative writings, books, movies, videos, articles, podcasts, and courses to educate, entertain, distract, elevate, and connect us through these times. I was particularly struck by an editorial written by Adam Grant in the New York Times - ***There's a Name for the Blah your Feeling: It's called Languishing*** (New York Times 4/19/21). Adam Grant (Wharton) comes from the world of organizational Psychology and leadership. Languishing is not a word we commonly use – it refers to a sense of stagnation and/or emptiness. Like muddling through a foggy day. It's life in the messy middle and it can also mean having decreased vitality. Grant even suggested that languishing may be the dominant emotion of 2021. Grant does offer some useful suggestions. Find some uninterrupted blocks of time to give your full attention. Focus on small wins in areas that matter to you – perhaps something you've missed doing all these months.

Grant's description nailed it for me – it's no longer depression, anxiety or the palpable fear of the first months of the pandemic. Somehow we developed routines of social distancing, handwashing, and wearing masks. We pared down our lives to basic rituals and our social circles diminished as our connections moved onto Zoom. New relationships blossomed as we got to know neighbors and people from around the world – geography didn't seem to matter on Zoom.

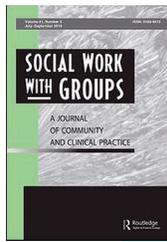
More Nuanced Wellbeing

As time passed, our acute anxiety gave way to a post pandemic mix that can dull motivation and disrupt your focus. Grant describes it as a quiet despair – an absence of wellbeing – the void between depression and flourishing. He named languishing "the neglected middle child of Mental Health." The point is Mental Health and good enough functioning can exist alongside loneliness and struggle. And yet, there seems to be some stigmatization

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Members in Action

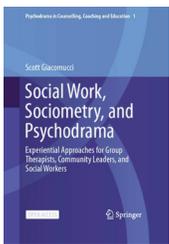
* **Heidi Landis, RDT, LCAT, TEP & Sari Skolnik, PhD, LCSW-R, TEP**, had an article, “Periphery to core: scenes from a psychodrama”, published in the April 2021 issue of *Social Work with Groups*.



The narrative is a fictional depiction based on a composite of experiences that the authors have had.

themselves and sharing with the people they work with.

In addition, Karen’s article “Searching for the Healing Moment” was featured in the Spring 2020 issue of *Therapeutic Thymes*. The quarterly magazine showcased the theme of mothers and mothering in multiple ways in that issue. She has also been interviewed by her regional Natural Awakenings magazine about adapting to online programming.



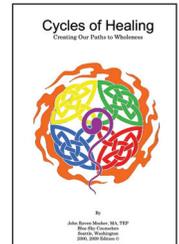
* **Scott Giacomucci, DSW, LCSW, BCD, FAAETS, CP/PAT’s** new book, *Social Work, Sociometry, & Psychodrama: Experiential Approaches for Group Therapists, Community Leaders, and Social Workers*, was published in late February. The open-access book, published by Springer Nature, is the first of a new academic psychodrama book series.

The full textbook is freely available online — <https://link.springer.com/book/10.1007/978-981-33-6342-7>.

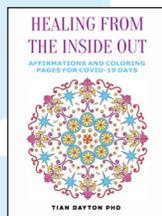
Scott and colleagues have also published multiple other peer-reviewed journal articles on psychodrama since the beginning of the year:

- **Giacomucci, S. & Skolnik, S.** (2021). The Experiential Social Work Educator: Integrating Sociometry into the Classroom Environment. *Journal of Teaching in Social Work*. 41(2): 192-202.
- **Giacomucci, S.** (2021). Spark of Spontaneity: Integrating Social Work, Sociometry, and Psychodrama. *Social Work with Groups*.
- **Giacomucci, S., Karner, D., Nieto, L., & Schreiber, E.** (2021). Sociatry, Psychodrama, and Social Work: Moreno’s Mysticism and Social Justice Tradition. *Social Work with Groups*.

* **John Raven Mosher, TEP**, bequeathed his book, *Cycles of Healing: Creating Our Paths to Wholeness*, to all of mankind.



Cycles of Healing looks at the human being and the healing process through the lenses of the new sciences. Specifically, this book looks at the ways in which people live a personal mythology that has the features of a complex dynamic system. [Click HERE](#) to download your copy.

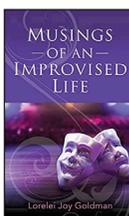


* **Tian Dayton, PhD, TEP**, is offering her coloring book, *Healing from the Inside Out Affirmations and Coloring Pages for COVID-19 Days* **FREE**. [Click HERE](#) to download your copy.

* **Linda Ciotola, MEd, TEP and Karen Carnabucci, LCSW, TEP**, co-authored the article “Furry Auxiliaries Play” Brings Therapeutic Benefits, discussing how puppets, stuffed animals and dolls can be used as helpful “auxiliaries” in one-on-one and group psychodrama sessions, for the June 2021 issue of *Healing Magazine*.



* **Nancy Kirsner, PhD, TEP, CPP, OTR**, has been conducting groups and workshops related to Positive Psychology and the Pandemic both at a local and National level. To date she has done over 120 groups Pro Bono on zoom, twice weekly. On April 10, she presented at the ASGPP online Conference, “Never let a Good Crisis Go to Waste – Golden Nuggets Mined from the Pandemic.” On April 15, Nancy presented at the JCC – Manhattan: “Holding the Tension of the Opposites: Connection and Loneliness during the Pandemic.” On April 17, Nancy facilitated a workshop for Hope for Life, a Recovery community in Miami on “Togetherness and the Healing Power of Connection-Learning to Share our Loneliness and Shame.” Nancy and **Phoebe Atkinson, MSW, CET, TEP** co-facilitated a workshop on May 7 for Lifestage of New York for Mental Health professionals, “Unmasking Loneliness during the COVID-19 Pandemic and Strategies for Cultivating Social Connection.”



* **Lorelei Joy Goldman, TEP’s** new book, *Musings of an Improvised Life*, helps the reader learn that through the arts and creativity one can come face to face to moments of clarity, joy and understanding as coping strategies. Readers will feel the heartwarming and heart-breaking stories that will stir their own remembrances of human interactions, joys and sorrows and love and loss. The author describes a fulfilling relationship with Lady Zerka, the wife of the founder of Psychodrama.

HISTORY KEEPER: Marie-Louise Pierson “THE BEACON YEARS”

Editor's Note: Marie-Louise has such a dedication and passion for Psychodrama that she generously agreed to write this for our Newsletter while on vacation. While I have never met Marie-Louise, her vibrancy and spontaneity were in our every communication. Here you go, in situ... WRITING WHILE ON A TRAIN RIDE from Marie-Louise!



Arriving from France in Beacon to meet J.L. Moreno seemed easy for the young psychologist I was, who walked in the Himalayas in her free time and was working for Harper's Bazaar as a photo model in New York to pay for her studies.

It was in 1968. I remember the weather was fine and without removing my makeup, I took a train to Beacon and arrived to find this large house that was once a hospital. It looked more like a big family home in a pleasant garden. I hardly spoke English but I was sure everything would be alright, and certainly easier than climbing to the Zoji-La mountains in Laddack, North India. Young people sometimes have this pure spontaneous innocence that makes the most difficult things easy.

Zerka Moreno was waiting for me and she showed me my room and offered me tea. I was then asked to meet in the "theater" downstairs to meet other students and attend my first psychodrama. Zerka had been working in fashion and we had a lot in common that way. After breast cancer she had her left arm removed up to the shoulder but, in spite of this terrible wound, she moved gracefully as if the missing arm did not exist. She was an elegant, beautiful woman and a generous warm hearted person. Working with her, I always felt with certainty that I was loved and accepted the way I was.

Every morning Zerka would direct our studies, teaching us psychodrama and commenting on J. L. Moreno's theory and books. Doctor Moreno regularly programmed a public psychodrama once or twice a week in New York city, and directed it personally. Every now and then, we would meet in their house in the garden and we "rebuilt the world together all through the night."

As I remember, fifty years later in this fearful and lonely COVID era, psychodramas given by J. L. Moreno in New York City, it is hard to imagine that, at that time about hundred people not knowing each other would push open the large wooden street door and sit together to attend psychodrama.

Doctor Moreno had a beautiful charismatic way to start warming up the group. Sometimes he just used a balloon to help us stop being self protective and to uncross our arms, open up, and relax. Sometime he directly addressed someone in the group and would invite them to climb on the first step of the stage he

had specially designed around the oval wooden scene, to make it easy for people to get on the stage.

Most of the time there were no given themes, and this was very interesting to me as it worked like the Psychoanalysis method of "free association". Moreno explained he would catch "clues" from what the person expressed, and then used them to explore various psychological scenarios. PLAYING became a major word, keeping away the fear of not being 'normal' and the terror of mental illness. Memories from childhood would come back easily

when Doctor said "Remember the colour of your bedroom wall paper, when you were 3 years old" and we did remember.

Looking from today I would like you to realize the incredible novelty and creativity of what was called the "Psychiatric Revolution". Even when famous psychiatrists and psychotherapists came from all over the world, these psychodramas were PUBLIC. Anyone could come in. The street door was open and the baker, the banker, the hair dresser next door could come in and mix with specialists, students and... patients.

Would you do that today? Experience and express openly, and do an empty chair exercise with the girl next door?

My feeling was of tremendous admiration and relief: It was possible!

By the end of the session the atmosphere was incredible and cathartic. As in Greek tragedy, we had cried and laughed together, used the overhead stage lights, made noises with the accessories, banged chairs, crawled on and under mattresses, and experimented with new behaviors including the right to be deliciously NAUGHTY!

The creation was our group MASTER PIECE, ending loneliness and solitude by restoring a beautiful human to the human social link. It was difficult to leave. The night was falling and small groups of people who had arrived earlier, not knowing each other, were leaving the theater together, chatting before going home. **Each in their own life but in a common restored HUMANITY.**

Marie-Louise Pierson

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PSYCHODRAMA INTERNATIONALLY

Dreaming: Its Role in Positive Psychology

Joseph Dillard, LCSW, PhD



It is difficult to have a life worth living if one has PTSD, flashbacks, or recurrent nightmares. Dream fear evokes Selye's General Adaptation Syndrome and Walter Cannon's fight or flight response just as surely as does watching the twin towers of the New York Trade Center Collapse on

9/11. This is because when you react with fear, sadness, or anger in a dream your body responds as if you were awake: the sympathetic branch of your autonomic nervous system springs into action, pouring adrenaline, norepinephrine,



and other arousal hormones and neurotransmitters into your system to redirect blood from your internal organs to your muscles, dilating your pupils so you can see better, focusing your attention, speeding up your breathing and heart rate, all to put your body into a defensive, protective stance.

This is a positive physiological and psychological response if we are dealing with a real threat, but in dreams, we aren't. As in waking life, where most of the threats we see are badly over-rated, dream threats reinforce largely non-positive psychological responses while causing toxic chemicals to accumulate in our bodily tissues. In dreams we can neither fight nor flee physically, since the body is physiologically paralyzed when we are in Stage 5 dream sleep so that we don't run into a wall or fall off our balcony. The result is that these potent chemicals sit in our tissues, like battery acid, destroying functionality, and only slowly being metabolized over hours.

So what? Like raindrops eroding mountains, over a lifetime, in which we spend some five years in the dream state, erosion of physiological resilience occurs, with our weakest system being affected most. For one person it will be the cardiovascular; for another the immune; for still another, neurological processes.

If your client leaves your office in a positive frame of mind and then spends the night reviewing their fears, self-doubts, and life dramas, how are they likely to feel in the morning? How are those dreams of confusion, anxiety, or failure likely to color their waking mood and decision-making the next day? How are those dreams, even if not remembered, likely to affect their ability to maintain the work that they did with you just yesterday? I suspect dream regression is a major and powerful factor explaining why progress is so slow for so many clients.

If the above scenario is to any extent correct, positive psychology needs to do a much better job of not only working with the dreams of clients but addressing them in ways that are

much more effective than is provided by traditional dreamwork. Most dreamwork is a projective guessing game. Your client tells you a dream and you either evoke associations, in the tradition of Freud and Jung, or provide your own, which are no more than guesses. Dream interpretation is mostly a fishing expedition for an "aha!" moment of insight, as if insight was somehow correlated with either accuracy or usefulness.

The truth is that none of us, including people like me who have been studying dream theories, techniques, modalities, science, and therapeutic interventions for over fifty years, know that much about the dream state and much less about how to work with it. That's the truth, and those that tell you otherwise are to be regarded with some degree of skepticism. However, there now exist methodologies, based on the work of JL Moreno, creator of psychodrama, most experiential methods in psychodrama, and coiner of the term, "group psychotherapy," that use interviewing perspectives embedded in dreams - dream characters, like monsters or animals, such as buzzards, as well as dream objects, such as a mechanical bull one is getting thrown off of in a dream bar, in order to access dream interpretations that arise out of the dream itself. After all, who is more likely to have a better sense of a dream and its relationship to the life and issues of a dreamer, a character or object that is part of it or me, a supposed "expert" who at best has a very limited understanding of both dreams and the interior processes of my clients?

I developed a process to interview dream characters in 1980, a form of phenomenologically-based experiential multiperspectivalism, called Dream Sociometry, which is itself a form of dream yoga and an aspect of a larger psychotherapeutic approach called Integral Deep Listening. It emphasizes "Dreaming Healthy Families" as an approach to freeing ourselves from our familial and socio-cultural scripting through parents and children, friends, therapists and clients, mutually interviewing each other's dreams as well as the personifications of the life issues most important to them. Because life is a waking dream, in that waking and dream dramas evoke similar emotional responses, waking life issues personified as dream-like elements, can be interviewed just like dream characters. For instance, the "vice" of a "vice-like migraine" or the "pit" of a "pit of despair" can be interviewed using Integral Deep Listening interviewing protocols. Such interviews have been shown effective in eliminating nightmares and repetitive dreams in just one session, PTSD and phobias in some six sessions, and to be largely effective in reducing a broad spectrum of anxiety disorders, by far the most common clinical diagnoses.

Positive psychology focuses on flourishing and using our strengths and positive emotions to help us be our best possible selves. Dream Sociometry and Dreaming Healthy Families, as part of Integral Deep Listening can provide the other end of the

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PSYCHODRAMA INTERNATIONALLY - JAPAN

Hosting an Online Psychodrama Conference in Japan during COVID-19

Ichiro Okajima, MA



In Japan, the first case of COVID-19 was confirmed on January 16, 2020, and since then, the number of infected people per day has increased and decreased repeatedly. Recently, a large-scale vaccination program has started.

There are several psychodrama societies in Japan, and I was scheduled to host the annual conference for one of them, the 47th Japanese Society of Clinical Psychodrama on February 28, 2021. I had decided to keep the venue and so I paid careful attention to the daily infection situation. However, the number of infected people increased so much after November, that we gave up on holding the event at the venue and switched to conducting the event online.

The theme of the annual conference was "Psychodrama under the COVID-19; How's everyone doing?" One purpose of this conference was to be able to see each other – hopefully in good health. Members had not seen each other during the past year because various training events were cancelled due to COVID-19. The other purpose was to exchange information on how everyone was improvising and doing psychodrama beyond the difficulties of not being able to have face-to-face sessions due to COVID-19.

On the day of the conference on February 28, 2021, more than 110 people from 12 prefectures in Japan participated via Zoom. Some participants who took care of their family said that they couldn't get a chance to attend because it was held online. The program consisted of two lectures in the morning: a warming-up act by the author and a lecture on the experience of writing a paper by a Research Encouragement Award winner. In the afternoon, the program was divided into two breakout sessions. In one room, a lecture was given for people who are new to psychodrama. It covered the theory of psychodrama and its application in education, psychiatric hospitals, and welfare facilities. In the other room, there were four research presentations. Three of the themes were on psychodrama using Zoom.

To get ready for the warming-up act, I attended seven TELE'DRAMA workshops. Then I conducted the following in a 50-minute session based on the experiences I had there.

1. Shared a few pictures of the venue, which is where everyone would have gathered if it had happened.
2. Shared a sightseeing movie of Saga city (the host city) on the screen and watched it together.

3. Asked the participants to express their impressions of the video by the position of their arms on the screen from very good to no good. (Sociometry)

4. Shared a map of Japan and introduced which participants were from 12 different prefectures today. (Locogram)

5. Showed a picture of an elegant restaurant deck with tables and chairs and narrated that this is a special lunch session and participants are talking about psychodrama. (Scene setting)

6. Divided participants randomly by four people and guided them to the breakout session. They were asked to share their name, where they are from, how many years of experience they have in psychodrama, and the most memorable thing about the video of the Conference host city.

7. I explained briefly about TELE'DRAMA and the 79th ASGPP conference in April. It was highlighted that the year 2021 was the 100th anniversary of the birth of psychodrama.

8. I shared what I found impressive about TELE'DRAMA. This included connecting members with music, pictures, and movies. Also expanding images from pictures and other sources, playing with body movement, and gathering some things from their home environment to share.

9. I shared a picture of Sakuramochi (rice cake with bean paste wrapped in a preserved cherry leaf) and thanked everyone for their participation.

*Surf Slow SAGA, Japan:

<https://www.youtube.com/watch?v=aVMBcNUqYO4>



Conference Staff

According to the post-conference questionnaire, although some network failures were reported, the event was generally very successful. The important things that

many Japanese psychodramatists (including myself) felt were that people could and did connect even online; that we can create a place for people to encounter online as well. Of course, compared to face-to-face psychodrama, there are limitations in terms of communicating and technological ability, but with some ingenuity, I think it is very fascinating to be able to warm up to each other's mental state by sharing and exchanging images and movements through the action method, even if we are physically far apart.

I would like to learn more about psychodrama and TELE'DRAMA and create a place in Japan where we can learn and warm up to each other even though we are far apart in distance.

PSYCHODRAMA INTERNATIONALLY - GERMANY

Monodrama

Angela Christoph



Angela Christoph, MA, was born in Vienna/Austria and currently lives in Germany. She was trained in the Moreno Institute Edenkoben/Überlingen which was founded by Dr. Grete Leutz in 1975. Angela is a psychologist, psychodramatist and trainer for the Moreno Institute in Germany. She is on the board of the German Psychodrama Association and works as Supervisor/Coach and trainer. Her special interests are exploring strategies for coping with stress, resilience and resources using psychodramatic methods.

Monodrama

In many European countries the term Monodrama is well known in the psychodrama community and taught in different programs. Monodrama is the use of psychodrama

- in a one-on-one situation with (known as psychodrama a deux) or without the participation of the therapist
- and/or in a group setting if the protagonist is only working with the director (no group members supporting as auxiliaries)
- and/or working alone according to concrete specifications.

Monodrama uses the same techniques as psychodrama but some of them have to be altered. Most important is that you have different materials available such as scarfs, ropes, bricks, cushions, chairs, paper and pens etc. for working on the stage. The stage can be part of the room or a table.

Many decisions (like using the stage in the room, or on the table; how to introduce the method, which material to use, how much to participate) are up to the therapists' style and experience as well as the clients' structural ability.

Setting up a scene: bringing the inner world outside

Peter, a 54-year-old teacher comes into my practice. He has just taken a new job, loves his work and gets along with his students. He is responsible for a new project with another colleague on climate change. He tells me about his frustration about the cooperation with his colleague Sue. Twice a week they meet in a classroom to gather ideas and talk about the next steps. Peter feels that there is no progress and he is always exhausted after these meetings.

I ask him to set up a scene of a "typical meeting" with Sue on the table using symbols.

The blue cloth represents the classroom, bricks for students' places, a large teacher's desk, Sue behind the desk and Peter on the opposite side. Next to Sue, Peter puts a turtle. Next to himself he puts little Peter and a parrot.



For setting up a scene in monodrama the local setting, objects and persons involved in a situation are important. I ask about the time the scene takes place but do not necessarily represent it with a symbol.

Through the construction of the scene, the protagonist thinks about what was important for him/her at that moment and sorts out his/her inner experience and thus finds orientation. In building this scene his/her experience comes alive again and can be explored (without any concrete action being set in motion). The outside perspective enables the protagonist and therapist to describe and explore the inner process which is now visible on the table.

During the session Peter and I explore the meaning of the different symbols to get orientation: What does the turtle symbolize? Why the parrot? What does little Peter think? ...

Impromptu Play: playing with a puppet

The protagonist is asked to choose a puppet and bring it alive without much thought.



When I asked Peter in another session to choose a stuffed toy he chose a mouse and began to play without hesitation: "Hello. I am Ronny the mouse. I am quite young and live with my big family in the basement of a big house. I have many brothers and sisters and I am the youngest sibling. Often it is hard to be heard in such a big family and I have troubles speaking my mind. I like to run and to explore the forest nearby,..."

For some protagonists it might be easier to tell the story in the style of a fairy tale beginning with "once upon a time..." and finishing with a happy ending. The therapists' task is to follow the story attentively, keep the flow going if the protagonist doesn't know how to go on with encouragement like "Oh that sounds interesting. Can you tell me more about...?"

The impromptu setting helps the protagonist to learn something about him-/herself and his/her own identity which might not come up in a conversation. It also stimulates creativity which is an important part of self-healing. In the end the protagonist is asked to share his experience and feelings.

(Continued on Page 25)

ASGPP... Internationally Speaking

Mark Wentworth, Chair, ASGPP International Committee



How international we have become, probably more so over the past 14 months. Almost ten percent of our ASGPP membership is now made up of those of us who reside somewhere outside of the USA. It was not so long ago that knowing the lady down the street had got a new blue car, which she got for a bargain because she went to the X garage, was local street news. These

days I know more about the lady down the street on the other side of the world, who has a new blue car, because I see it on social media, and maybe I don't even notice the blue car down the road.

Maybe as much as we can be international, we can be National, and a little bit "Inter" too. With this in mind International Committee member Carolina Becerril along with Paula de Franco offered to create a support group in Spanish, which they did for over 6 weeks, with people joining from all around the world. It was an opportunity to share and offer support to our Spanish speaking colleagues. If you speak another language you know there's just sometimes you can only truly express what you are feeling in your own native language. This was an aspect of the support that was found in this group and also in a previous group, this time in French, organised by Carolina and Basile Vareltszis. If you would like to start an ASGPP support group in your native language please do get in touch.

THE TELE'CAFÉ NEWS – March 26, 2021

On March 26th Cristina Schmidt and Mark Wentworth, International Committee co-chairs, hosted the Tele'Café meeting in a wonderful library. Our library café was wherever



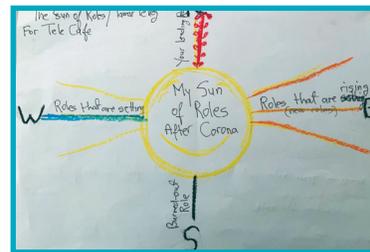
in the world you wanted it to be. We met here to celebrate 100 years of Psychodrama, and this, as you might imagine, was no ordinary library. Every book on the shelf is a book belonging to every student or person around the world who had, is or going to be trained in, or has been or is going to be helped through psychodrama. We invited those present to take a book off the shelf to see who it belonged to and to share with us the story of the book.

One small book tucked away in the corner was from one of the prostitutes in Vienna which simply said, "Thank you, now I have a voice and not just a body". Along with many

books there was a big dusty one with MORENO written in gold lettering on the old binding. Upon opening the book, the pages were blank, apart from a small footnote which said "To you who open this book, you know what to do in order to make the words appear". All too soon it was time to put the books back on the shelves and say goodbye.

(*The inspiration for the library theme came from the book "The Midnight Library" by Matt Haig)

THE TELE'CAFÉ – May 27, 2021



May 27th took the Tele'Café for its first ever visit to Israel, hosted by Tamar Pelleg, who some of you know through her wonderful Bibliodrama work. Tamar introduced us to the "Sun of Roles," something that she was inspired to create during the time

of lockdown. We explored the roles we have taken on during the pandemic, which ones are now "setting", and which ones are just rising up on the horizon of consciousness. We also named the roles we are so exhausted and tired of playing. Marianne (the lady in the hospital bed) reminded us to both speak from the role but to also add colour, shape and imagination to embody the roles. The "Sun of Roles" gave us an opportunity to shake loose from the roles that we have overplayed and make space for new roles at this time. There was one common role that had risen for many of us during the pandemic and that was the role of the "techno or zoomer" – let's see how long that role is at "high noon".

As our time together at the Tele'Café was ending, we decided that every second meeting of the Tele'Café will be on a Thursday, to accommodate our friends and colleagues across the Middle East. Our next meeting will be Friday, July 23rd at 12pm New York, 5pm London, 6pm Paris.

We are always looking for hosts for the Tele'Café. If you would like to volunteer, please do get in touch.



Social Justice and the Social Microscope of Sociatry

Edward Schreiber, TEP



The social microscope is an action tool for social change that has emerged from the researched archives of J.L. and Zerka Moreno Collections of their published and unpublished works. It is being taught nationally and internationally and is part of the ASGPP Sociatry and Social Justice Committee. This tool will be widely available for those interested in learning it beginning September 2021.

Understanding the nature of the social microscope, its purpose and what it is able to do, requires the study of specific ideas from J.L. and Zerka. The training in psychodrama requires effort and time to do it well, this is also the case with the social microscope. The social microscope brings into action these ideas:

- “Human society has an actual, dynamic, central structure underlying and determining all of its peripheral and formal groupings. It exerts a determining influence upon every sphere in which the factor of human interrelations is an active agent.” JLM
- “Mankind is a social and organic unity.” JLM
- “The present human society is a preference system produced, to a considerable extent, by the sociodynamic effect. At certain moments the sociodynamic effect changes, the distribution of social energy is capable of spreading.” JLM
- “The precipitating cause may be a social trauma, some factor, an economic war, migration, sickness, death, famines and epidemics. These moments are wide open for social change.” JLM
- “But no adequate therapy can be prescribed as long as mankind is not a unity in some fashion and as long as its organization remains unknown.” JLM
- “There is a sort of primordial nature, which is immortal, and returns afresh with every generation, a first universe which contains all beings and in which all events are sacred.” JLM
- “Our instruments are basically spiritual and existential, pointing to and supporting the value of the human spirit.” ZTM
- “A social microscope can make visible within dyads and small groups the invisible forces affecting all of humanity.” ZTM

The social microscope is used to reveal and to heal this underlying dynamic impacting our country, our communities and around the globe. The group becomes a microscope to witness within itself this global social reality. Every group is impacted by

this underlying social dynamic. The group is a fractal of the whole.

The sociodynamic effect has a determining impact upon the personal and collective sociometric web. In our society this means the creation of a system that marginalizes and excludes people from resources to live and thrive. The concentration of resources is created and sustained to benefit the supremacy of some at the expense of many. This is assembled; it does not just happen. This same sociodynamic structure is often experienced in organizations, families, and groups.

The social microscope provides an experiential lens into the nature of the sociodynamic effect and the movement of the sociodynamic effect throughout history. We see the worldwide groundswell of response to the sociodynamic effect.

Moreno also wrote extensively about another force taking place, a primordial nature, a primordial unity that connects us to one another and to all life. This is reflected in the development of sociometric circles of inclusion in our country and throughout the world. The spiritual and enlightenment traditions that have informed Moreno’s work teach us that all of us, not some of us, have emerged from “a sort of primordial nature, a first universe which contains all beings and in which all events are sacred” according to J.L. Zerka Moreno wrote that “This is similar to what quantum physicists describe as the unified field.”

We are all in relationship with the sociodynamic effect, either benefitting from it, a victim of it, or both. We are also in a relationship with the quantum field, entangled with it and with one another. This is not the play of abstract ideas. This describes the personal and collective experience of living in a society built upon the sociodynamic effect, at the same time in a relationship with the formless-essentialness that animates all life. This essentialness is the “S-Factor” Moreno understood to be the highest form of intelligence. It is the magic of the method.

The social microscope fuses sociometry with Moreno’s developmental theory as written about by Zerka in her textbook on the method, *The Quintessential Zerka*. It is with this process that the interior architecture of society emerges into view. Although this is significant, it alone is not complete. The primordial nature, the first universe as Moreno wrote of it, must be personally experienced for sociatry to take hold.

The social microscope is an encounter with the primordial nature, our existential unity, as the sociodynamic effect is witnessed and healed by the group. This has been tested for years with remarkable results. The reason for this is because the sociodynamic effect and the primordial nature are always present and the social microscope opens and unveils these processes.

The social microscope is a social justice action structure in the Moreno tradition. It is able to transform the group experience into a kind of Social Justice Mysticism - meaning direct experience that gives hope for personal and social solutions.

Journal Editors Update with New Initiatives... The Living Journal and a Writer's Support Group

Dr. Scott Giacomucci, DSW, LCSW, BCD, FAAETS, CP/PAT

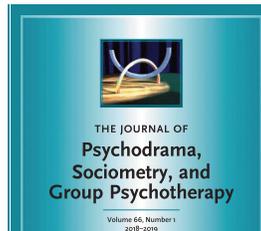
Dr. Thomas Treadwell, EdD, TEP

As the new Co-Chief-Editors of the Journal, we are excited to share with you some news related to the future of our journal. First and foremost, we would like to extend our gratitude to Nina Garcia and Elaine Camerota for all their work on the journal as chief editors the past few years. At the same time, we'd like to thank all who have also served as editors, authors, and peer-reviewers of manuscripts submitted to the journal.

We are excited to announce a new initiative called **"The Living Journal"** which will host monthly workshops led by our journal authors to promote, teach, and celebrate their contributions to our journal. These events are an opportunity for an encounter with the authors of our journal publications - inspired by a similar workshop series created by the Brazilian Psychodrama Journal. All money raised by these workshops will go directly to support the financial sustainability and growth of the journal. Much gratitude to Shelley Korshak Firestone for stepping up and coordinating the first few events of this initiative!

We are also happy to share about a new **Psychodrama Writers Support Group** started by the ASGPP Research Committee which we hope will warm-up psychodramatists to write more! The first meeting of this free group was June 3rd, stay posted for more info as it becomes available and as the group continues to form.

Entrusted with leading the journal, we intend to continue the journal's norm of publishing practice-oriented psychodrama papers while also expanding the journal's focus to include more research publications. As our journal is accepted for indexing in more major academic databases (ProQuest & Google Scholar), we hope to attract additional manuscript submissions and to expand the reach of our publication beyond the psychodrama community. Inclusion in these databases provides our authors' articles with more visibility and accessibility within the larger international community of scholars, students, and practitioners. At the suggestion of multiple psychodrama researchers, we have applied for our journal's inclusion into the Scopus database which would also generate impact factor scores to help us measure the



impact of our journal each year. Previously the journal was published as a single pdf which was the right decision at the time and saved ASGPP significant money. The next issue will return to the previous method of publishing each article as its own PDF, with its own DOI, which increases visibility/ accessibility of our articles.

The editorial board is currently hard at work reviewing and editing the manuscripts submitted for the 2021 issue. We have received numerous manuscripts from psychodramatists, researchers, and practitioners from around the world. We have also recently updated our website, our journal submission guidelines, and our publishing ethics statement.

Visit our new website for more info - www.asgppjournal.com.

As our journal continues to grow we are always seeking feedback, suggestions, new manuscript submissions, peer-reviewers, and members of our editorial board. Please reach out to us if you are interested in supporting or publishing in our journal - journal@asgpp.org.

GIVE TO THE ASGPP JOURNAL for our Fundraising Campaign!

The Journal of Psychodrama, Sociometry, and Group Psychotherapy, <https://meridian.allenpress.com/jpsgpp>, presently in a digital format, is a successful reflection of how ASGPP has adapted over time to reflect the changes of technology and academic arenas on scholarly publications. Despite challenges and changes, The Journal continues to be a vital source for sharing the work of those practicing Psychodrama and Sociodrama worldwide. ASGPP is holding a fundraising campaign to raise money to continue the work of increasing the access and visibility of our scholarship to others in the world.

Our goal is to raise \$10,000. All donations, in any amount, are accepted and greatly appreciated. As ASGPP is a tax exempt, non-profit, charitable organization that falls under section 501(c)(3), your donations will be considered deductible contributions for your taxes.

To donate, please [CLICK HERE!](#)

Back to the Future: The Psychodrama of the Bible

Peter Pitzele, PhD and Susan Pitzele, MA

On a morning the exact date of which I cannot remember – early 1983 I'd guess – I brought to bear on the Bible the methods of psychodrama, a clinical discipline in which I had been trained. I invited a group of soon-to-be-ordained rabbis to step into the shoes of Moses and, speaking as Moses in his first person singular, to share a story about what it costs to be a leader.

To my surprise, they participated in what surely was a unique experience for these bookish men. After class one man informed me that I had created a new form of *midrash*. I had never heard the word *midrash*, and when I looked it up, I found the following quote:

“The Torah is written in black fire on white fire.”

I learned that the black fire is the literal meaning of the text, the words as they are inscribed on the page. These words are interpreted through philology, history, and context. The white fire is the ground on which the black fire becomes legible. It is the domain of the imagination that elaborates and interprets the black. The interplay between the fixed and the fluid, the explicit and the implicit, the text and the subtext became the field of play for *midrash*. As, surprisingly, other opportunities arose to develop this hybrid form, we originally called the work “the Psychodrama of the Bible”.

What interested us in those early days was less what we came to call the “window” (what one discovers in the text through role-playing) than the “mirror” (what one sees of oneself in the figure played). To embody and express a biblical character was to channel one’s story spontaneously into a biblical role. In that process, the character is illuminated by the role player from his or her unique perspective. For others who attend the process, this illumination provides a window into the text. For the player it is a mirror of some aspect of their inner life and personal history. In psychodramatic terms, one participates in the Bible as a “surplus reality,” from which may come revelation and insight.

As this work came to the attention of Christians and Jews, the term “Psychodrama of the Bible” created more anxiety than interest. Ergo “Bibliodrama,” a name intended to foreground the ways role-playing brought the Bible alive in novel ways. The comment we most often heard was, “I will never read the Bible the same way again.” The growing interest in this new method among clergy and educators prompted us to write *Scripture Windows: Towards a Practice of Bibliodrama*^[1].



During this 30 year period of teaching and travel, interpretation (the window) eclipsed self-discovery (the mirror). Bibliodrama could be conducted by men and women who did not have clinical or pastoral skills. It was possible to take the mirror dimension for granted and keep the focus on the art of conducting. Bibliodrama generated many variants, and the one closest to the method Susan and I pioneered is

Bibliolog, a European version of the work. Bibliolog was initially developed with Uta Pohl-Patalong and Frank Muchlinsky who formed over time a cadre of trainers who in the past 20 years have certified more than 12,000 educators and pastors from Finland to South Africa, from Korea to Great Britain.^[2]

In the year of coronavirus, Susan and I were invited to offer a seminar in Bibliodrama to the international psychodrama community through the agency of Daniela Simmons and her Zoom-platform Tele'Drama.^[3] *We came back to our roots and in the context of a reflective orientation were able to re-instate robustly the mirror dimension of this work.*

Its importance seems to us all the more urgent in this time when people need spiritual nourishment. Deep and intimate contact with the Bible through its archetypal characters and situations offers such nourishment. The windows open onto mythic vistas and the mirrors place us within it. We hear again and again that role-playing puts people in touch with resources that are embedded in, that seem part of the very DNA of Scripture. Participants connect with an energy in the biblical conserve, released through their spontaneous play, that revives the book and those who step into it. Not only do people say, “I will never read the Bible the same way again,” but also, “I will never read my own story the same way again.”

Bible-play can be transformative. As in any ritual deeply felt, to take part is to be restored to a larger and more mysterious dimension. It's where we are headed now.

[1] The book has been republished by Ben Yehuda Press along with *Our Fathers' Wells, a Personal Encounter with the Myths of Genesis*.

[2] See <http://www.bibliolog.org/en/home-english/>

[3] See www.teledrama.org

BIBLIODRAMA: A SACRED PLACE ONLINE and A DREAM FULFILLED

Nancy Kirsner, PhD, LMFT, OTR, TEP

“I’ll never read the Bible the same way again.”



WHAT IS BIBLIODRAMA ?

Bibliodrama is a form of biblical investigation and play that is now recognized as a principal methodology in the field of contemporary midrash* and a way to study and learn with others. This method has appealed to people of all ages and different faiths. It has aided community building and healing, promoted interfaith and intergenerational dialogues, deepened

the relationship of individuals to their biblical traditions, and for thousands of people, Bibliodrama has opened up fresh insights into ancient sources. *(Midrash refers to multiple and infinite originally Jewish explorations/interpretations of the underlying meaning of a Bible text).

People often ask if knowledge of the Bible is necessary. 90% of the people who participate have little knowledge of the Bible and it is not necessary. If the facilitator tells the story well enough and there is enough information, all is well. In an interesting way, Bibliodrama levels the playing field for all participants, the innocent and the knowledgeable, as the main requirements are a willingness to be spontaneous and open minded. It is **“An extraordinary method of teasing out new meanings from stories you think you know all too well.”**

Peter Pitzele, PhD has taught Bibliodrama to rabbis, scholars, educators, pastors, priests, lay-people, performers, and families. He has done Bibliodrama workshops with Christian, Jewish and Interfaith groups. In early days Bibliodrama was called psychodrama of the Bible. Peter further developed Bibliodrama with his wife Susan from his involvement with Jewish and Christian seminaries. A Harvard graduate, Peter taught literature for a few years and then trained in improvisational drama. Peter has written many articles and two books: *Our Fathers’ Wells: A Personal Encounter with the Myths of Genesis*, published in 1995 by Harper San Francisco and *Scripture Windows: Towards a Practice of Bibliodrama*, runner-up for the best book in Jewish Education, 1998, published by Torah Aura. When not leading groups, Peter is also a writer and visual artist. His Biblical collages can be seen at *Illuminated Torah*.

Peter has worked in depth with clergy. He is one of the most highly chosen teachers to work with Rabbi’s as his unique gift of doing Bibliodrama creates an atmosphere of trust and openness that enables the rabbis to explore with depth the issues surrounding their role as leaders in the communities they serve and to learn more about themselves and the impact they have on others. Peter has also guided Rabbi’s to explore their own religious development and leadership styles.

What is most apparent when being with Peter and Susan in a group is the intelligent, sensitive, and respectful way they

lead people to find deeper meaning and explore their personal feelings around the Bible. It is an elevating and to me, a spiritual experience.

BIBLIODRAMA DURING THE PANDEMIC

One of the many gifts of this year is that I had more time to study and learn from mentors I have always admired but wasn’t able to have access to for various reasons. Perhaps, top on my “wish list” for years was to study Bibliodrama with Peter Pitzele. This year I was able to attend six zoom workshops, five with Peter and Susan Pitzele and another Bibliodrama workshop with Patrick Barone and Elizabeth Corby of Michigan Psychodrama Center (featured in Spring/Summer 2020 PNN). Daniela Simmons reached out to Peter and Susan, who bravely said, YES and together they have provided a rich season of workshops during the pandemic year. Susan, Peter’s wife, has been the “icing on the cake” as she has been co-leading every workshop with him adding her years of wisdom, grounded perspective, and a good dose of love and nurturance into the mix. Susan quietly “holds the container of consciousness” for the group. Another treasure was that a talented faculty of Bibliodramatists assisted: Patrick Barone, Connie Hubbard, and Jodi Greanead which allowed us to see different styles of directing. During these workshops we experienced the story of Jonah, the Book of Ruth, The Garden of Eden (Genesis) and the Book of Exodus (which I will describe here).

As we warm up, in the middle of the group, on an empty chair sits the bible. Stand as close or as far as you feel from it as an adult. Where would you place your self in relation to the bible as a child? What do you want to say to the bible now? Now, role reverse with the bible and let’s hear what it has to say to you. Peter skillfully creates the context of our experience together: The bible is written in black text – the black fire or literal content. The spaces between the words, the white fire is our playing field of possible interpretations (midrash/implicit meanings).

The essence of doing Bibliodrama depends on the facilitator finding “role moments” in the story and the participants stepping into the characters, objects, or images. The reading stops and group members are invited to enact any of these roles. Usually you play different characters, however in this workshop we stayed in the same role throughout. The Bibliodrama that then unfolds is a transaction between the black fire (the text that is there) and the white fire (the mirror of our voices, our stories, and what we see in ourselves). Peter guided us in the preparatory work of directing bibliodrama as we learned about plotting a series of role moments that tell a part of the biblical narrative. The facilitator then engages participants in bringing these moments to life as the group is forming and evolving. We learned the interview technique with its tools of witnessing,

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TRAINERS CORNER

Marianna & Bob Shapiro

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

MARIANNE SHAPIRO

I began this issue's Trainer's Corner thinking I was going to interview Marianne Shapiro as I knew little about her professional experiences. I have always been drawn to Marianne's kindness and love, her sense of calm spirituality, and a twinkling sense of humor that forever reminds me to smile and take a breath. However, not even halfway through our talk, the unique relationship and path she has shared with her husband Bob, made it clear to me that this interview must include BOTH of them, or you would be robbed of a delightfully real love story!

Marianne's top Character Strengths (Values in Action, VIA) in order are Love of Learning, Love, Humor, Spirituality, Honesty, and Curiosity. You will see how all of these are so present in her life.

Background

Marianne grew up in Traverse City, Michigan as the oldest of four siblings who are close in age. She lived in the country close to Lake Michigan with gorgeous landscapes to explore.

"I guess you could say I'm always looking for playmates. I had a great childhood with lots of opportunity to explore."

At University undergraduate and graduate, she studied Fine Arts- painting and drawing. She has a BFA and an MFA in Visual Arts. She taught Art and Humanities in a community college. She also obtained a Massage License in order to practice Jin Shin Do Acupressure, for emotional healing. Teaching art didn't suit her:

"It upset me that my students compared their art to a cultural conserve and felt that they were not good enough, lacking somehow. They were focused on the product, not the process, and I did not know how to teach well enough to counteract this tendency. I am a process person – whether in art or doing groups. I am interested in helping people discover their own energy and sense of agency – knowing they are the creators of it all."

Early Years

In her years before marrying Bob, Marianne studied Process Oriented Psychology (Arnie Mindell, PhD) for four years. This group work focused on making unconscious processes come to life. In 1989 she met Bob just as she was graduating with an MA in Psychology and Counseling. Bob knew about groups from his work as a Community Organizer, and also he had been in a long running group led by John Mosher in the 1980's.

In the early years before Bob and Marianne were trained in



BOB SHAPIRO

Bob Shapiro is one of our members who has had an interesting route in his career and has used his CP in creative and diverse ways. Bob's educational background is in Community Organizing and Economics and he has a Master's degree in Adult Education. In the early 1970's he initially learned group work from Saul Alinsky, American community activist and political theorist through an Independent Learning Program he created at Indiana University. Alinsky (Rules for Radicals) was famous for his Union style as he believed organizing needed to be taken "into the streets." A very similar underlying philosophy as Moreno.

When Bob's first marriage ended, looking for some guidance, he was searching for a counselor. He had worked with Sandy Wood, an organizer friend who happened to be married to John Mosher. John became Bob's therapist. Bob credits John with "how to get beyond my first marriage and into lama trekking!" It was through John that Bob was introduced to Psychodrama.

Bob met Marianne, a graduate of Antioch. Marianne's plan was that she wanted to work together with Bob. Bob knew a lot about "central concerns" in community organizational group work and little about therapy! They were committed to learning to do groups together which was a fresh experience for both of them coming from different orientations.

They first went to see Dorothy and Mort Satten in Vancouver and Portland. While continuing occasional training with the Sattens, they were too far away to train with them regularly. Dorothy and Mort had sponsors all over the world and they used their homes or spaces for their groups. Several times, Marianne and Bob put together groups for them and they used their home's group room. Bob relished hearing them tell stories about Psychodrama, their trainers, and the past.

John became Bob's main trainer although he also did a lot of training with Georgia Riggs, John's co-leader in their training group. Marianne and Bob were the only married couple in the group. as they worked toward the CP in tandem. John was an excellent listener; he did intense five day workshops with 30-35 folks in the group.

Bob and Marianne spent many psychodrama's "protagonizing" around working together, partnering, and doing their own personal work as well. They would argue about a group or some interaction that happened and how each ran the group. They eventually learned to role reverse into each others' shoes. As a result of all this, Bob is committed to Psychodrama. It works.

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GROUP PSYCHOTHERAPY

Surviving the Pandemic For Group Therapists

Tevya Zukor, PhD



As the COVID-19 pandemic has raged for almost a year, one of the most important tools of group therapists seems to be more under attack than at any other I can remember. I speak of the critical importance of teaching, promoting, and enforcing boundaries.

As any practicing clinician knows, boundaries let everyone know the rules, rights, and responsibilities of the situation. They serve as the guideposts that make the lines clear and easily understood for everyone involved. By knowing where the line is, people can make the conscious decision to either move right up to the line or to go over it; knowing that there may be consequences.

The time boundary of the “clinical hour” at 50-minutes further provides a sense of safety and comfort. When the client knows the session will start on-time and end on-time, that 50 minutes of protected space provides the insulation and safety clients need in order to explore the most vulnerable topics. When those lines are removed, anxiety will almost certainly fill the void.

Time boundaries have certainly been blurred and merged during this pandemic, but no set of boundaries have become more blurred than those of privacy and personal comfort; at least in the world of collegiate mental health. The mainstreaming of “tele-therapy” and “remote counseling” has been an absolute boon for accessibility and for removing some of the historical barriers to treatment. But anytime a wall comes down, unintended consequences are sure to follow.

One aspect of the pandemic that I have appreciated is that it has almost required society to de-stigmatize counsel-

ing and mental health services. Young adults are often no longer shy about telling the world that they are in treatment and see a counselor regularly. Some of the students I work with have even shared that having a prior history of counseling is becoming a strongly preferred criteria within their online dating profiles. The new acceptance of group psychotherapy warms my heart; but it, too, is not without challenges. I frequently need to discuss with clients the importance of privacy and confidentiality; even if they are skeptical or unphased.

Maybe it’s not surprising that as these boundaries feel more permeable than ever before, the need for mental health services is at an all-time high. As the world gets increasingly challenging, it becomes more essential to find a person and place; even if only virtually; to help make meaning of the chaos and to stabilize the footing on the ever-shifting surface on which people journey.

The pandemic has raged for a year and it looks like it will continue for many more months. But as tough times always do, this pandemic has reminded us of the essential services of mental health professionals. In whatever Brave New World emerges post-pandemic; it will be on us, the clinicians and therapists, to remind our clients of the gains they were able to make even in the midst of near-hopeless circumstances and, just as importantly, it will also be on us to remind our politicians and leaders; who often suffer from extremely short-memories, that mental health always needs to be a priority if we truly want to live in a thriving and just society.

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

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DIVERSITY

SOCIAL JUSTICE AND DIVERSITY

Paula De Franco, MBA, PhD & Michael Watson, MA, PhD, LCMHC

This month's diversity column highlights the concept of "Othering" in a conversation between Michael and Paula. Have you heard or used these phrases: White Passing? Where Are You from? You're not dark enough! Your English is so Good! You don't look _____

"I am different, not less" – *Temple Grandin*

The practice of othering discourages reciprocal dialogue as it focuses on ways in which the other differs from self. Definitions of Othering are found throughout the internet and essentially it is the act of treating an individual or group as less than based on perceived or actual differences of some kind. Distinguishing *We* as different from *Other* contributes to the "us versus them" mentality and reinforces the hierarchical power structures deeply embedded as the ethos in most organizations.

Michael: Paula, I have 'white passing' which means I have the ability to pass as a white person based solely on my skin color. Yet, as a polio survivor I cannot pass as abled. I think being obviously disabled often renders me invisible, or worse, aesthetically incorrect in ASGPP contexts. With white passing it's amazing what people feel they can say in my presence. Strangely, on one hand one feels erased, even as one gains insight into the way non-white minorities are subject to greater erasure or removal. Folks unconsciously have conversations with self that reveal their inner thoughts. Where are you from, what tribe are you with, you don't look Indian. Those are colonizing statements that are "othering", while revealing an invisible colonizing power structure. Oxford dictionary defines colonizing as appropriating a domain or place, taking control for one's own use.

Paula: "Sticks and stones may break my bones, but words can never hurt me". That just isn't true is it? Words matter. The words we choose can be inclusive or exclusive. How many times have I heard; "Where are you from? You don't have an accent; you're English is so good. The individual making the comments may be well intentioned and unaware of the impact of their words, yet such comments scream to the receiver, 'you don't belong, you're a foreigner.' This type of Microaggression creates unsafe spaces. Microaggressions are brief daily exchanges such as those found in the first paragraph of this article. Such messages are denigrating to the receiver, such as "you are a foreigner". A little cultural sensitivity and humility yields understanding. Let me ask you Michael, how often do you hear one white person ask another white person where they are from?



Michael: No, Paula, I can't say I have. Comments such as where are you from, what tribe are you with, those are colonizing statements. Othering terms coming out of colonial ownership, and for most, it is an invisible structure. Microaggression is death by a thousand cuts. I am wondering about your administrator role. You are the glue for the organization and have a doctorate to boot. Yet, it

seems sometimes people trap you in a version of your role that does not serve you, or ASGPP. I'm sure you have stories you might share about that. Would you share one?

Paula: Microaggression is death by a thousand cuts, rather like discriminative stimuli, a behavioral trigger resulting from repeated exposure to micro-aggressions or covert discrimination. An example is that somatic feeling of unease yet being unable to put your finger on the source of the unease. As a member of the ASGPP and holding the role of Administrator I have been the receiver of boundless warmth and compassion by most of our membership. It has become the elixir to the micro-aggressions I experience as a member of society at large and also within the ASGPP. In my roles as member and Co-Chair of the SSJC (Society Social Justice Committee), there have been rare instances where I have been talked down to and insulted by other minorities in our community. In the role of Administrator, I have experienced being boxed into an othering role, such as that of an assistant. Where the role reinforces the power structure and where voice for such a role is diminished, oftentimes interrupted, or overlooked. Holding space during these moments can be trying yet being agile at role reversing and using the internal microscope I am able to see beyond that moment as simply a moment, where my task is to hold space.

Michael: Being the other is innately performative and often somehow traumatic. Trauma work is helping people find words for what happened, so that this can be integrated into normal memory.

Paula: Innately performative resonates deeply, like being on display for the power structure. Having the awareness to step back into the encounter space and recognize the power structure and where principles of role theory are coming into play is

(Continued on Page 31)

ASGPP CONFERENCE KALEIDOSCOPE

From Jitters to Glitter - the 79th Annual ASGPP Conference — Virtual Style

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



Conference Rehearsals:

“How are people going to get on? Where will the rooms be? What’s a Dashboard?”

Scene Setting:

It’s 9 am, or 8, 7, or 6 am somewhere and 2 am in India! Are we ready to get started? “Hello everyone!” “Good morning, afternoon and evening... happy tomorrow today.” “Please un-mute yourself,

un-mute... it’s on the bottom of the screen, to the left. No, your left...”

“Hi All!” “It’s so nice to see everyone... there are 4 pages of folks here.. Over 180 people online.” “What... You can’t see yourself?” “Is your video on? ...Scroll through the pages...” “OH, there I am!” ... as a knowing titter travels through the group.

Action:

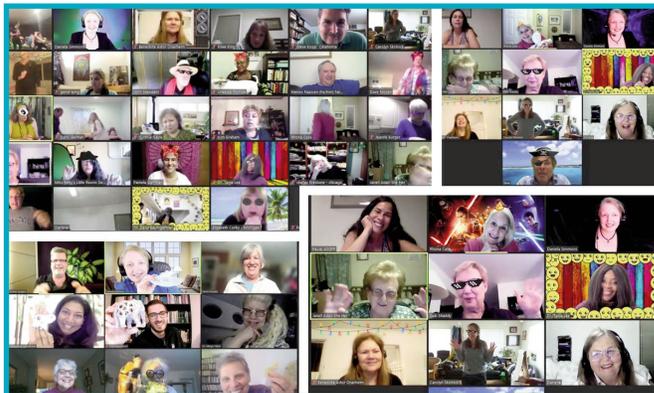
Our 79th Annual ASGPP conference was virtual. And, WOW! It was for me, the most intimate and welcoming event that we have ever had. Sure we couldn’t touch each other, but who wants to hug someone in their pajamas?

Each person was very present... all were privy to others’ conversations - this made the whole conference a sociometric link. The diverse groups of elders, newbees, He, She and They all welcomed each other. Sometimes when we are in person, it seems that little ‘cliques’ happen and private conversations feel interrupted by others listening in. On Zoom, we were all on the same playing field and everyone belongs as an equal opportunity attendee! Some were quiet, others ...waved across a crowded zoom and somehow you knew, that we were all home, but we were together and not at. all.alone. (read with the melody of South Pacific).

Then there were the hosted lunches and dinners. Lively conversations, munching and drinking... singing and laughing... and deep rich discussions by strangers and friends alike. More Sociatry.

“Hello everyone.” “You’re on mute, you are muted, the computer is muting you.” We all knew how to turn the video on and off by the end of the conference. Like in a movie theatre we watched dramas, playback and powerpoint presentations. Like in a classroom we all annotated on the shared screen our names, stamps of hearts, stars and check marks. We raised and lowered our hands or arms to indicate our spectrographic placement and used hands through the screen to make a sociometric choice.

Stories, stories, stories... by Sunday we all slowed down - but hung in there. There is something about faces and eyes and watching and being seen. The 100th anniversary of Psychodrama was supported by personal stories of a man, his wives, his kids and dedicated students. Memories came alive and were held in sacred space by the many pages of people whose faces could not be seen but who’s energy and support were felt.



“Please unmute yourself.” Social Justice brought up much articulation. Movement ruled the Party! We had poetry in sound and motion. Lincoln’s speech of freedom and emancipation was characterized and Zoom’s playful icons helped us all be in costume. The virtual work of Surplus Reality brought us all together and when we passed the torch to Chicago we knew that the light of Psychodrama would continue to illuminate many paths of healing. The whole of Society, the whole of wo-man kind.

“Thanks for being here. You can turn off your computers now... we’ll be in touch... next year.” * * *

ASGPP CONFERENCE KALEIDOSCOPE

100th YEAR TRIBUTE TO PSYCHODRAMA

Anath Garber, TEP



This year at our first online ASGPP CONFERENCE we celebrated the 100th year Anniversary since Moreno's first use of the now famous, Empty Chair. The celebration of our oral history and stories of encounter were from five tributaries who had personal experiences with JL: Jonathan Moreno, Regina Moreno, John Nolte, Anath Garber and Marcia Karp (UK).

Regina and Jonathan gave us a view of what it was like to be raised by parents who were psychodramatists. John Nolte gave a moving account of his experience with the

Morenos' in the last two weeks of Moreno's life. Marcia Karp regaled us with stories of the vibrant scene of the art world around the Moreno Institute in NYC. Lastly, Anath Garber gave us a glimpse of what was it like to be a student at Moreno Institute in Beacon, the only place to become certified, and how things were when JL was around. The narratives of our 'History Keepers' were savored and recorded to conserve them for future generations of psychodramatists

Dena Baumgartner moderated and introduced the panel and gave closing remarks.

OUR FIRST VIRTUAL ASGPP DANCE PARTY

Dave Moran, LCSW, CAC, CCDP-D, TEP



"A Virtual Dance Party?" I can speak about my comfort level about this in 3 variables: 1. Team; 2. Format/ Material; and 3. Audiences. As far as spontaneity goes, well we all know the Psychodrama community steps up! I entered this "volunteer position" in good faith that the spontaneity of the situation will call on my own to pull this off, despite the fear.

With the team assigned I was lucky for real; I don't throw parties. I like them and enjoy them, but I am not the person to provide entertainment. As usual when asked I say yes. The team I worked with was

Colleen Baratka and Darlene Ventura. The team provided the trust, support and time to get together. The schedule prepared by the team offered a great timeline and laid the groundwork. Colleen and Darlene were the significant orchestrators of this party. How to have a party, let alone a dance party, on virtual reality was a real "Spontaneity test".

Colleen had a surgery the week before and still pulled together the schedule and timeline. We all had family work and other duties call on us. Getting grounded to the task required the time and I wasn't always available. My summary of this as a minor player, submitting to the more seasoned and passionate players, Darlene and Colleen – they get the credit of a job well done. I was able to enjoy the fun and jump in with the rest of our ASGPP Community.

2021 ASGPP Online Conference



Thanks to our Conference Speakers



KEYNOTE SPEAKER

The Power of Connection and Identification

TIAN DAYTON, PhD, TEP



PLENARY SPEAKER

The Importance of Cohesion in Group

RICHARD BECK, LCSW, BCD, CGP, FAGPA

Thanks

THE SOCIATRY AND SOCIAL JUSTICE PANEL

Panelists: Nina Garcia, Ed Schreiber and Paula De Franco
Facilitator: Deb Karner

TRIBUTE TO 100 YEARS OF PSYCHODRAMA

Featuring: Jonathan Moreno, Regina Moreno, John Nolte, Anath Garber, & Marcia Karp (UK)
Facilitator: Dena Baumgartner

AWARDS CEREMONY

Co-masters of Ceremony: Cathy Nugent & Mario Cossa

DANCE AND TELL PARTY

Dance Chairs: Colleen Baratka & Dave Moran

DIVERSITY FORUM

Joshua Lee

CLOSING CEREMONY

Jennie Kristel, Darlene Vanchura, Tzivia Stein-Barrett, Jason Jeduziak, Sylvia Israel, Regina Sewell & Judy Swallow

Congratulation to our Award Winners



Thanks to our Conference Sponsors★ & Advertisers

- ★ Delaware Valley Psychodrama Collective
- ★ Hudson Valley Psychodrama Institute
 - ★ Indian Institute of Psychodrama
 - Integral Therapy
 - Rosalie Minkin
- ★ Psychodrama & Creative Arts Therapy Institute, NYC
- ★ Psychodrama Chicago
 - Zerka Foundation

Thanks to our Conference Exhibitors

- American Board of Examiners
- Hudson Valley Psychodrama Institute
- International Association for Group Psychotherapy and Group Processes – IAGP
- International Tele'Drama Institute (ITI)



MARK YOUR CALENDAR

**2022 ASGPP
Conference**

**March 30 - April 2, 2022
Hyatt Regency Schaumburg Hotel
Schaumburg, IL**

The Future of ASGPP: Our New Members

Katharine Miller Walsh



I first came to psychodrama as a participant in a TSM workshop in 2016. Five years, a couple hundred training hours, and one career change later, I am a graduate student at the University of Pennsylvania, pursuing my master's degree in social work and interning at the Phoenix Center for Experiential Trauma Therapy. I love this work. I hope to help expand psychodrama's research base, establish its inclusion in graduate-level curricula, and increase its use in work with community organizers.

*STUDENT SCHOLARSHIP MEMBER

Sheila Katzman, MA



Sheila Katzman (University of Manchester), is an Applied Theatre practitioner and Sociodramatist with over 30 years of experience working in highly-charged conflict zones globally. She is a facilitator/trainer whose work includes anti-racism and gender with astounding results. Sheila is a founding member of Ten-Lanterns Transformative Theatre and iSCAN (International Sociodrama and Creative Action Network). She is currently co-facilitating a series of 'becoming an anti-racist' workshops on Zoom.

I joined the organization because of two women I hold in high regard, Rebecca Walters and Nina Garcia, my supervisor. They have spoken so highly about ASGPP, it was time to join. Upon registering for the 79th ASGPP Conference, I saw the membership opportunity. I joined to be part of a professional network and to ground myself in the US. I know I will benefit from the ASGPP community and I believe I also have much to contribute.

Kera Passante, MS, LPC, NCC, CATP



My introduction to psychodrama occurred when I was selected as the protagonist in a training workshop! Even though I'd already been practicing experiential therapy, I gained a new perspective on groups and how to guide them. From that day on, I sought training and began weaving Relational Trauma Repair and psychodrama tools into my psychotherapy groups.

Last year, I embarked on a lifelong dream journey to hike through the Appalachian Trail and then ride my bike from Maine to California. Now that I've fulfilled these personal adventures I'm ready to get back to work. I'm an LPC, a trauma-informed yoga and meditation instructor, a child and adolescent trauma professional, and an adventure therapist. I'm eager to work towards deeper learning in the field of psychodrama and experiential therapy. Thank you for welcoming me so warmly. It feels so good to be a part of this community.

Welcome to our New ASGPP Members

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

- Kathleen Chambers • Sheila Dallas-Katzman
- Carley Foster • Kim Graham • Bobbie Hall
- Adina Hodge-Jefferson • Marika Horacek-Kunkle
- Beth Kaminsky • Sarah Kocz • Anna Kozłowska
- Maria Kratsios • Joannes Ming Wai Lee
- Marjut Partanen-Hertell • Kera Passante
- Netta Sadovsky • Allison Schultheis
- Morgan Wade • Miller Walsh
- Susan Woodmansee • Bri Wright
- Monica Zack • Chujun Zhang

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 who our new members are. It gives us all hope and trust in the future of the ASGPP.



ASGPP REGIONAL NEWS

Find a Local Contact Near You

Join In and Cultivate your Action Experiences !



ASGPP REGIONAL CONTACTS

Alaska

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

Arizona

Bill Coleman / coleman151@mac.com / 520-888-7900

Delaware Valley

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

Denver Area

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

Hudson Valley

Regina Sewell / asgpphv@gmail.com / 845-440-7272

Kansas/Missouri

Deb Shaddy / debshaddy@gmail.com

Mid-Atlantic

Joshua Lee / joshua@thegameplan.biz

Minnesota

Mary Anna Palmer / maryannapalmer@yahoo.com / 612-309-7940

New England

Carol Feldman Bass, Co-President / cfeldmanbass@gmail.com / 781-540-9486 • Maria Mellano, Co-President / MariaMellanoLICSW@gmail.com / 857-284-7237

New Jersey

Scottie Urmev / LScottUrmevLICSW@comcast.net / 732-221-7306

New York

Louise Lipman / LipmanNYC1@aol.com / 917-698-2663

Ontario (Canada)

Ananta Chauhan / anantachauhan2014@gmail.com

Southern

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

South Florida

Linda Condon / lincondon@yahoo.com

Texas

Daniela Simmons / danielatsv@gmail.com

• Delaware Valley

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

The Delaware Valley Psychodrama collective has offered support, not only to our members, but nationally and internationally, throughout the Pandemic. Every Saturday, from 2:00-3:00, Tom Treadwell, TEP, hosts a zoom support meeting which has built the collective's sociometry into the worldwide web. On the fourth Saturday of each month we continue to offer a two hour training. This training year we are focused on the theme of Social Justice and have invited trainers from all over the country.

For information on support groups or trainings please contact: dvpsychodrama@gmail.com or Colleen Baratka, TEP at 610-609-1465

Colleen Baratka, MA, TEP

• Denver Area

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

The Denver Psychodrama Collective continues to meet by Zoom, and this lets us include members who now live at a distance from Denver.

Contact ericahollander@comcast.net for invitations and dates.

Erica Hollander, PhD, JD, TEP

• Ontario

Ananta Chauhan / anantachauhan2014@gmail.com

Since the pandemic began, Barbara Guest Hargin, TEP, Kim Irvine-Albano, TEP, Mike Lee, TEP, Ananta Chauhan, TEP, and Rob Hawkings, CP, have supported an online psychodrama community throughout Ontario via Zoom. Our work has included weekly online support groups, inter-generational trauma work with substantial participation from indigenous First Nations, workshops on Othering and Staying Connected, social justice/anti-racism work with BIPOC groups, psychodrama training for front line professionals in relatively remote areas of Ontario, and formal online psychodrama training. We have reached out to new participants nationally and internationally.

For information on support groups and trainings please contact info@tcps.on.ca

Ananta Chauhan, TEP

CONFERENCES AND NETWORKING OPPORTUNITIES



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

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

September 3 - 24 (excluding 17-19th September) *“Psychodrama and Sociodrama: Roots and Shoots - From Moreno to the Future”*. 2021 British Psychodrama Association (BPA) Online Festival of Psychodrama and Sociodrama. Contact: www.psychodrama.org.uk/index.php

September 23 - 26 — 2nd International Children and Youth Psychodrama Conference. Zagreb, Croatia. Contact: <https://childrenyouthpsychodrama.com/>

October 14 - 17 — 56th Annual American Dance Therapy (ADTA) Conference. Chicago, IL. Contact: www.adta.org/annual-conference

October 14 - 17 — *“Riding the Wave: The Next Act of Drama Therapy”* 42nd Annual North American Drama Therapy (NADTA) Conference. Niagara Falls, NY. Contact: www.nadta.org

October 14 - 17 — American Music Therapy Association (AMTA) 2021 Conference. Contact: www.musictherapy.org/events/amta_2021_conference/

October 27 - 30 — American Art Therapy Association (AATA) 52nd Annual Conference. Town & Country Resort, San Diego, CA. Contact: <https://arttherapy.org/annual-conferences/>

November 4 - 7 — *“The Little Prince and His Magical Journey to The Universe”* Second Balkan Conference in Psychodrama, Sociodrama and Action Methods in Education. Taxim Hill Hotel, İstanbul, Turkey. Contact: www.balkanpsychodrama21.com

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 Residential Fall 2021

October 7-12
Boughton Place
Home of the Original
JL Moreno Psychodrama Stage

Saturday Workshops 2021

September 18;
November 6; December 4

Psychodrama / Directing Workshop

December 4-5

- Exam Prep Group for 2021
March – October
- PAT Monthly Training & Supervision Group
Begins July 2021
- Weekly Psychodrama Training Group
 - Trial Consultant

Louise Lipman, LCSW, CGP, TEP

1133 Broadway Suite 1227 / New York, NY 10010

lipmannyc1@aol.com

917-698-2663

CEUs available.

*All events will be virtual until Fall 2021.
In the Fall in-person training will begin according to
CDC guidelines.*

FROM THE BACK ROOM. The Roles We Play

Paula De Franco, MBA, PhD, ASGPP Administrator



The 79th ASGPP Conference was held online this year in its entirety — plus one additional day. This undertaking required careful planning, orchestration and a Beginner's Mind. The term Beginner's Mind was coined by Zen Master Suzuki-Roshi in 1905 and was defined as a return to the limitless meaning of the original mind. In Beginner's Mind there are many possibilities; while in the expert mind there are few.

Armed with Beginner's Mind, and with plenty of caffeine, I found myself enthusiastically stepping into many different roles throughout the conference and embracing the possibilities.

A few of the roles in my 2021 conference repertoire included event email announcer, juggler (troubleshooting phone calls

while online), tech support, virtual room custodian, guide, director of first impressions at the "registration desk", and presenter. Observing myself from within the encounter space, I was spontaneously and creatively stepping into different roles with ease, and in the process, coming into a flow where I lost track of time!

According to Morenian role theory, we are the sum total of the many roles that are part of our lived experience—past, present and future. Like actors on the stage of life, the different roles create temporary labels we inhabit and then shed. Each role providing another perspective through which to understand not only ourselves, but the other. Recognizing each encounter as an adventure, or a chance to play a new part in the 79th ASGPP Conference, provided a joyful transition from one role to the other.

HUDSON VALLEY PSYCHODRAMA INSTITUTE

Boughton Place, Home of the Original Moreno Psychodrama Stage

**October 1: Eating Disorder Track:
Mirror, Mirror: Finding the True Self**
Mary Bellefatto and Colleen Baratka
(on-line)

*The following workshops will take place IN PERSON at
Boughton Place, Highland, NY
Home of the original JL Moreno Stage*

**November 20-21: Addiction Track:
Motivational Interviewing in Action**
Jenny Salimbene and Regina Sewell

January 20-24: Winter Psychodrama Intensive
Rebecca Walters, Jenny Salimbene and Deb Shaddy

February 2-7: Directing Intensive
Rebecca Walters

Ongoing psychodrama training cores and directing cohorts begin in October, February and March.

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Become part of an international community
of like-minded people healing trauma

TSM Retreat: Emerging Boldly with
Dr. Kate Hudgins and Dr. Steven Durost.
7-10 October in Eastcoast (Live)

TSI International Certification in Experiential Trauma Therapy-
Level I: Core Trauma Courses
Level II: Advanced Clinical Courses on Trauma

Personal Growth with TSM Psychodrama:
Men and Women's Groups.

Short courses on specific applications i.e.
Body Double/Containing Double, Simultaneous Protagonists,
TSM Six Safety Structures, TSIRA

ABE training and supervision.



TSI Celebrated its First Online Certification Ceremony on 23 April 2021

For details and registration, please contact:
tsi.sushan@gmail.com, drkatetsi@mac.com,
<https://therapeuticspiralmodel.com/calendar-3/>



Psychodrama Training Institute

A DIVISION OF
the Sociometric Institute
New York

Since 1968

Weekend Training Program

Nan Nally-Seif, LCSW, TEP & Jacob Gershoni, LCSW, TEP
Oct. 15 & 16, Dec. 3 & 4, Feb. 4 & 5, April 8 & 9, June 3 & 4

Intensive Psychodrama Workshops

March 18-20; July 16-19, 2022 Nan Nally-Seif, LCSW, TEP
August 12-14, 2022 Jacob Gershoni, LCSW, TEP

Weekly Groups and Monthly Workshops

Nan Nally-Seif, LCSW, TEP & Jacob Gershoni, LCSW, TEP
Saturdays: Sept. 18, Oct. 23, Nov. 13, Dec. 18, Jan. 15, Feb. 19
Sundays: Sept. 12, Oct. 17, Nov. 21, Dec. 19, Jan. 16, Feb. 20

IntegralTherapy Offers: "Time-In" Workshops

Inter-weaving mindful awareness and compassion practices, group process with experiential investigation.

August 8, September 19, October 17 and November 21

Meet us on-line via Zoom, Sunday afternoons from 1:30 to 3:30 PM, ET. To find out more, visit us at www.IntegralTherapy.net or www.JayeMoyer.com. (CP PAT hours will be available for a fee.) CE credits are available with separate registration.

Jacqui Siroka, ACSW, TEP, BCD & Jaye Moyer, LCSW, TEP
For information: www.Integraltherapy.net or www.JayeMoyer.com

All Trainings offer Training credits and NYS CE's for social workers, mental health practitioners and creative arts therapists



PSYCHODRAMA TRAINING INSTITUTE
www.psychodramany.com

Robert Siroka, PhD — Founder

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Jaye Moyer, LCSW, TEP — Co-creator of Integral Therapy
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From the President

(Continued from Page 1)

a person whose wisdom made him a natural choice as a leader. He invited people to come up on the stage, to sit on the throne and to talk about their ideas of a leader. (Marineau, René. (1992)

As Dr. Moreno taught us, we need to look deeply inside and refer to our own wisdom that would help us be good leaders; and then to step up on the stage and sit in the chair as a leader. There are so many leadership chairs that will need to be filled in the years to come! We need to identify the ASGPP leaders within the organization; and also, to assure a welcoming and engaging environment for new members and potential leaders. Working on a committee creates an environment for future engagement and role training as ASGPP leaders; and that heads to being elected and being willing to serve on Standing Committees and on the Executive Council. Those who have successfully served for at least three years on the Council, are eligible to run for officers – the Leadership Committee which includes the positions of the Secretary, Treasurer, Vice President and President.

We hear wonderful ideas during the ASGPP conferences and other events; and when we feel warmed up, we need those ideas to be complimented with spontaneity and creativity. I believe that if more and more members step up on the stage to say, "I have a new idea that will benefit the organization; and I am willing to discuss it further and to gather a team of people to work on it", ASGPP will be able to utilize its amazing internal resources to a much greater extent. The resources of generations of people understanding sociometry and sociology.

"Leadership is ... about the willingness to step up, put yourself out there, and lean into courage. The world is desperate for braver leaders. It's time for all of us to step up." (Brown, Brené. (2018) "Dare to Lead: Brave Work. Tough Conversations. Whole Hearts.")

Sincerely,
Daniela Simmons, President ASGPP



Spring ASGPP Executive Council Meeting

Monodrama

(Continued from Page 7)

Monodrama Curriculum

The Moreno Institute Edenkoben/Überlingen offers a special Monodrama Curriculum where the participants learn how to use psychodrama in a one-on-one setting like therapy or coaching. The course is open for everyone who wants to learn about psychodrama. As one of the trainers I explain Morenos theory about creativity and demonstrate the practical procedures in the whole group. After that the participants have the chance to practice and experience what they have learned. These courses are very popular with psychodramatists as well as people who have not worked with psychodrama.

Angela Christoph, MA, was born in Vienna/Austria and currently lives in Germany. She was trained in the Moreno Institut Edenkoben/Überlingen which was founded by Dr. Grete Leutz in 1975. Angela is a psychologist, psychodramatist and trainer for the Moreno Institut in Germany. She is on the board of the German Psychodrama Association and works as Supervisor/Coach and trainer. Her special interests are exploring strategies for coping with stress, resilience and resources using psychodramatic methods.

Literature: https://www.klett-cotta.de/buch/Psychotherapie_allgemein/Monodrama_-_Szenisch-systemisches_Arbeiten_im_Einzelsetting/117374

ASGPP Award Nominations

The ASGPP presents awards annually to those who have contributed to the Society in the areas of psychodrama, sociometry and group psychotherapy. The nominees are selected by our members. If you would like to nominate someone for an award, go to the Members Only page on our website www.asgpp.org.

DUE: July 15, 2021



Jaye Moyer, LCSW, TEP



Jacquie Siroka, LCSW, TEP

Inter-weaving mindful awareness and compassion practices, group process with experiential investigation.

August 8th, September 19th, October 17th and November 21st

Meet us on-line via Zoom, Sunday afternoons from 1:30 to 3:30 PM, ET.

*To find out more, visit us at www.IntegralTherapy.net or www.JayeMoyer.com
(CP PAT hours will be available for fee.) CE credits are available with separate registration.*

*These "Time In" afternoons are offered in the heart-felt tradition of "Dana".
We gladly receive what is freely offered.*



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Here's what to do:

1. Go to www.smile.amazon.com and either log into the account you already have with Amazon or create an account.
2. Then, follow the instructions to select "ASGPP Inc" as your charity.
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.

CALL FOR PNN WRITERS! THE POWER OF YOUR WORD.

As Adam Blatner is always telling us — It's important to write about what you are doing — people want and need to know about you and your work. The PNN staff welcomes your submissions and is very user friendly as to helping you write, edit, pull ideas together and then share them with your community.

Areas we want to know about:

- Trainer's Corner and tips
 - Student/Trainee viewpoints/learnings/the Training experience
- The PNN Guidelines are on page 32.



- International members – what you're doing
- Research in planning or in process
- A History Keeper or training story
- Any other creative ideas you want to write about are WELCOMED.

As your editor, I welcome any collaborations and I am here to help you. I love to write and edit.

Nancy Kirsner

ASGPP Upcoming July Events

Thursday, July 8

ASGPP Research Committee presents:
"Psychodrama Writers Support Group"

Sunday, July 11

The Living Journal presents:
"Ron Wiener and Sociodrama"

Wednesday, July 14

ASGPP Sociatry and Social Justice Committee presents:
"Courageous Conversations Series with Herb Propper"

Saturday, July 17

ASGPP Education Committee presents:
"Creating Virtual Scenes Through Tele'Drama:
Directing Psychodrama and Other Action Methods
Online in New & Vibrant Ways"
Workshop Directed by: Daniela Simmons, PhD, TEP

Friday, July 23

International Tele'Café

Go to <https://asgpp.org/upcoming-asgpp-events/>
for more information and to register for an event

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OKLAHOMA PSYCHODRAMA INSTITUTE
Opening the Territory of Mind

From the Editor

(Continued from Page 2)

around acknowledging the quiet emotional struggle. Our loneliness, lack of motivation, sadness, and grieving can masquerade and hide beneath the surface. It is important for us to name it, claim it, and honor the feelings. No matter how well we have done, these other feelings can co-exist alongside our functionality. All this got Marty Seligman and other Positive Psychology researchers realizing that there is a need for a more nuanced approach to Wellbeing. Think of Mental Health as a continuum with Mental illness, Depression, and Anxiety at one end; Languishing in the middle with low SPIRE elements. At the high end of the continuum is Wellbeing and Flourishing, with high **SPIRE elements**.

• **Note: SPIRE** is a mnemonic for a Wellbeing check in created by The Wholebeing Institute, their staff, and Dr. Tal Ben Shahar. Here is what each letter stands for: S= **Spiritual**: I am experiencing meaning. P= **Physical**: My body's needs are met. I= **Intellectual**: I am learning. R= **Relational**: My friends support me. And last, E= **Emotional**: I am allowed to feel.

YES, these evidenced based tools work – There is HOPE – No Matter What

In the middle of all this, two of my favorite mentors and writers published timely and resourceful books – Dr. Dan Tomasulo (*Learned Hopefulness: The Power of Positivity to Overcome Depression*) and Dr. Tal Ben-Shahar (*Happier, No Matter What*). Both prolific writers and great teachers to many audiences, they speak about cultivating hope, resilience and purpose in difficult times.

Dan is wise, humorous and always practical. He teaches us about how to restore balance by increasing awareness and using our imagination to harness our greatest strengths and step into our highest and best selves. The book is framed in Humanistic Philosophy beliefs that we have all the positive potential already within us. Refocusing on this potential opens up the “hope channel,” and focuses on what can be done in the future. Focusing on what can be done in the future rather than on what happened in the past is key to understanding how hope can help. Tomasulo offers three findings from the literature on hope that are helpful right now.

1. **Recalibrate goals.** Micro-goals, with brief 20-30 minute time limits, can recalibrate our focus. Something you can plan, do, and accomplish in 20-30 minutes, or even a couple of hours will awaken your hope circuit. What generates hope is the belief you can control some aspects of your future. Hope is generated when we can detect and expect to have control in the future. Micro-goalsetting can help us get there.
2. **Express gratitude, kindness, and compassion.** Hope isn't something we either have or don't have; it is cultivated and regulated by engaging in small doses of positivity. Negative thoughts are more potent because of a negativity bias — they are like pebbles on a balance scale and they can tip the scale into a downward spiral. Positive thoughts are like feathers and they can outweigh the pebbles — but you need a lot of them. Being intentionally positive restores a necessary balance. Regularly thanking people and being intentionally kind tips the scale in the positive direction.
3. **Cherish Relationships.** From a survey done in April (Royal Society of Arts with The Food Foundation) an overwhelming majority of Britons (85%) want some of the personal

or social changes from their lockdown experience to continue. Only 9% of Britons want to go back to their “normal” life. Better relationships were a major part of this finding. A stronger sense of their local community was reported by 40% of the respondents and a similar amount were more engaged with family and friends. By developing better relationships now, they are building a foundation for what Maier and Seligman said matters most: “... expectations of a better future...”

In his latest book, *Happier, No Matter What*, an evidence-based toolbox for finding happiness in hard times, Tal Ben Shahar again guides us using the Science of Happiness. Even when everything seems to be going wrong, we have choices – we can do something. Ben Shahar introduces the SPIRE model as a scaffolding to cultivate our sense of hope, pleasure and purpose and as an easy to use daily check in about balance in your life.

Spiritual; Physical; Intellectual; Relational; Emotional

By truly living these five elements of well-being (SPIRE), we build the kind of resilience that can support us through anything – from unexpected changes, loss, grief, PTSD and yes, even a Pandemic. Through a SPIRE practice we support and maintain Whole Being – and Dr. Tal teaches and guides us that when we're whole – Happiness is welcomed in!

Heroine's that Inspire and Teach

This June America's Got Talent

(<https://www.youtube.com/watch?v=CZJvBfoHDk0>) introduced us to “Nightbird,” a 30 year old woman named Jane with a voice and a message we all needed to hear. Jane's melodic unusual voice sang an original tune, “It's OK” as a mesmerized audience looked on in awe. Some of the lyrics were:

“It's OK, it's ok, it's ok.”

*“If you're lost, we're all a little lost sometime and it's alright,
it's alright to be lost sometimes...”*

Jane has cancer in her spine, lungs and liver and the song tells the story of her last few years. She speaks with simple authenticity, humility, and a deep well of quiet power when asked about the cancer. “It's important that everyone knows that I'm so much more than the bad things that happen to me.” Jane radiates love, hope, and courage and her words are as resonant and touching as her singing voice. With a 2% chance of surviving the cancer, she is nonetheless grateful that she has some possibilities. Jane could be the spokeswoman for Applied Positive Psychology in the most difficult of situations. This statement Jane made touched me deeply, and she inspires me.

*“You can't wait 'til life isn't hard anymore
before you decide to be happy.”*

In this long haul reality, how has all of this shaped us? Who do I choose to be in the moment? Can we lean into our compassion to light the way from times of not fully functioning as we transition into more hopeful, safer, and fuller living?

RX for Summer: *Let's get away this summer.... And sit on the porch, drink lemonade, and laugh as we share stories and talk about how hot it is, where we're traveling to next, what's for dinner and how good it is to be together.*

That's what Annie wants and so do I!

Bibliodrama

(Continued from Page 12)

inquiring, and validating. As in psychodrama, there is a natural unfolding from periphery to center, from thought to feeling, from more casual to deeper.

In our last June 5, 2021 workshop we took a deep dive and tried something unique with the Pitzele's as we went into the Book of Exodus. Most often the Director selects the text. Today Peter tells us everything we need to know to play in this story. This story has no specific characters but rather tells the story of the Jewish people from slavery to crossing the Red Sea – their experiences, secrets, wounds, lost opportunities and identities, and dreams.

Role moment 1

We first become a character of our choosing and introduce ourselves in role. Peter then asks us: "What is your wound from your time in slavery?" The roles are varied, all genders and ages as we begin to co-create this time together as a group. Each person's wound deepens the sharing and connection of group members as we see and experience each other in role.

Role Moment 2

What is this like for you crossing this Red Sea of Reeds? Fears, beliefs, hopes emerge and our stories deepen as we stay in our same roles throughout this workshop. As the Hebrew people, as we share more, we feel safer to reveal secrets, dreams, disappointments.

Role Moment 3

God provides the Oasis of Elim in return for the Hebrews following his commandments. In this Oasis (70 palm trees and 12 springs) of Elim, what gifts are there for you? What do you take with you? We speak of hope, renewal, the simple pleasures of breath, water, talking with a friend. (The parallels to this Pandemic year are now emerging).

Role Moment 4

Imagine you are the Oasis of Elim – how is it for you when everyone is gone? Our mirrors speak: peaceful, awe, relief, gratitude, I am the Mother Elim.

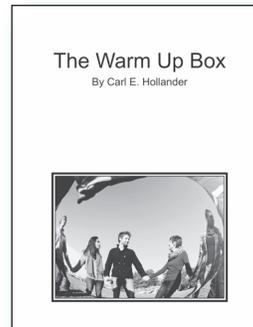
It is time to de-role, which is a much smaller thing in Bibliodrama, as many aspects of these roles are rich in nurturance and discovery – oftentimes jewels we want to carry with us. There is a sense of deep nourishment and fulfillment as we end. One unique aspect of this workshop was that we stayed in the same role throughout all four role moments which created time for more character development in the role, a deepening of emotions, and a more knowing kind of cohesion in the group. Like old friends and family who have shared a difficult and rewarding journey and now are celebrating and sharing together.

The surplus reality of doing Bibliodrama this last year allowed me to draw on ancient wisdom, transport my sometimes too heavy current reality, and always provided me with resilience, perspective and nourishment both through the process and my fellow travelers in the groups. I could breathe with relief that this too shall pass.

The Warm Up Box

By Carl E. Hollander

The Warm-Up Box is a reservoir of warm-up ideas useful for anyone who works with groups. These warm up suggestions may be augmented by ideas you already use.



The introductory booklet explains the warming-up process. A section on sociometry and group cohesion follows. Finally, there is a discussion designating for which populations each of these warm-up techniques are most suited.

Over 150 warm-up techniques are included. Each card and each exercise tells the kinds of groups and levels of cohesion for which the particular warm-up is appropriate.

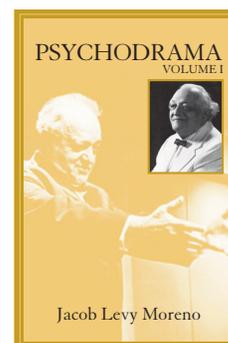
To order, go to:

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NOW AVAILABLE

PSYCHODRAMA VOLUME I

By Jacob Levy Moreno



PSYCHODRAMA Volume I is available for purchase through Amazon.

To order your book, click [HERE](#)

Trainers Corner: Marianna Shapiro

(Continued from Page 13)

psychodrama, they trained people in Interactive Focusing, an offshoot of Eugene Gendlin's Focusing. They also co-facilitated a couple's group, where it became clear to Marianne that she needed to learn more about group process. Then they studied with Dorothy and Mort Satten, who Bob first saw working in Seattle in the 1980's at the Federation of Trainer's Conference. As good as Dorothy was, they needed Trainers that were active in the Pacific Northwest. Around this same time, Bob introduced Marianne to John Mosher.

Marianne and Bob began CP training together in 1999. They became Certified Practitioners in 2005, with John as their primary trainer. When Marianne got her CP she knew there was so much more she still wanted to learn about this dynamic and complex process, the magic and the practicalities. The fact that this creative process could be taught and that she could actually do it blew her away and it still does. Marianne went right from CP to TEP training which took another five years to complete. Marianne was glad to be able to continue studying with John Mosher and Georgia Rigg. "They, John and Georgia, were a good team. John gave us wings. Georgia held our feet to the fire." Georgia moved to Washington, closer to Marianne for about six years, to co facilitate trainings with John, and then to facilitate Trainings in Psychodrama and Psychomotor structures. Georgia was a strong educator with a good practical mind. She was also very encouraging. Marianne feels fortunate to have known and worked with her.

Marianne has been Bob's Tai Chi student all these years and they have shared many roles and variations. Marianne and Bob are very different – she is more intuitive and he is more structured. They have learned to trust each other and use their differences to enhance their group work. "Training together in Psychodrama helped and made our marriage so much better."

Dorothy and Mort Satten

I first saw Dorothy (and Mort) Satten doing Psychodrama in downtown Vancouver with a group of people I had never met. It was 22 years ago. The participants seemed so well put together, I wondered how this could ever work. I remember Dorothy as dressing beautifully – she had a 'regal presentation' – and she always wore nail polish! Dorothy did warm ups and safe play for one entire day. There was no explicit work done however there was a lot going on implicitly. Dorothy would walk around the room with an Anykin doll tied on her back or around her leg. She was very creative and vulnerable with simple yet evocative prompts. We would start imagining things... the induction to spontaneity was rich. Later, Dorothy and Mort also used our home for training for five years. I remember once, as a student, Dorothy asked me to direct her- she was really angry about something. I was honored. Dorothy was real and trusted us and the method in this way. She always made everyone feel so special.

John Mosher

John took training very seriously– he had flip charts, music, poems, quotes and baskets of supplies and materials. He had trained with Leon Fine, as had Georgia. Leon had passed away and John was now a trainer. John sat calmly reading when there

was a break. We knew he liked us and he was an enthusiastic trainer. John was observant and sort of a trickster. He taught both the psychodrama basics, and sociometry and group Psychotherapy and then threw in the Healing Circle Model. It was a lot. He was charismatic, smart, and very creative. John had good warmups and I always felt safe. John was authentic and human in the trainer role- he was vulnerable too- he had done his own work and had lots of compassion. John Mosher was Marianne's primary trainer and Dorothy was her Secondary Trainer.

The cultural conserve in John's groups was that he did five day Trainings, five times a year and then weekend Real Healing workshops using Film Friday night as the warm up for Saturday. He didn't use doubling much and Marianne remembers at first being upset by this, and asking him about it. Dorothy used doubles a lot. After this training John responded with a thoughtful letter stating that "each person who trains in Psychodrama finds their own way of doing this, and you will find yours." He was incredibly supportive and a brilliant trainer. I feel forever blessed that our paths crossed on so many occasions.

Deli Llama Wilderness Adventures



Marianne and Bob led many 5-7 day llama treks for groups of 6 to 10 every summer. These adventures took them up into the mountains of Washington for 25 years. Llamas are amazing pack animals in that they are so aware, calm and sure

footed. We have been honored to have great pack strings, all trained by either Bob or the llamas training each other. At one time we had 18 llamas of which we took 7 or 8 into the mountains at a time. Throughout this time, even in the summer months, Marianne was in private practice and restored herself with the mountain energy. Marianne would be at the front or the back of the pack string. At times Marianne and Bob took ten day mountain trips alone searching for new territories for adventures.

Trainings

Most of our groups are about "training for life" and are for all people. Of course Marianne works with trauma of all kinds, it's the undercurrent, the hurdle that must be moved through and beyond; creativity is part of the mix, a strong part. Marianne believes that nobody can take our creativity away from us, and we can train it. Marianne facilitates two groups a week - a womans' group she does alone and a mixed group she and Bob led for 21 years. Marianne also facilitates one three hour workshop every month (on zoom). Before COVID it was one workshop a month.

Marianne really loves group work, it gets her out of herself. "The group is so much bigger than me, or any one person. What a Resource. It's all about the interpersonal process between us, the co-unconscious and the co-conscious. It takes the whole group to hold what's going on in the group. We're all different – we all blank out and lose awareness at times. We need all the group members to be curious and put the pieces together about what's going on."

(Continued on Page 30)

Trainers Corner: Marianna Shapiro

(Continued from Page 29)

Strengths and Style as a Trainer

As a trainer Marianne is present and available; she deeply trusts the process and the group members. She can be with uncertainty and mess; she is innately curious and always waiting for the surprise or giggles. Marianne works intuitively tuning into feelings and body language. Her first attention is to lessen anxiety and key into relationships. Marianne wants to create an atmosphere for people to be real – dropping veils of who they think they should be. The eternal warm up. "As Moreno said, I believe God is in us – and I work to teach people about their own internal compass as a guide to their authenticity and creativity."

Something Marianne is proud of recently is that in December 2019, right before COVID 19, she and Bob facilitated a three day residential training. They had stopped doing residentials years ago, after an upsetting experience. It was wonderful to feel both safe and confident to do this again. She looks forward to more of them.

The Impact of Years of working together

Marianne and Bob are both oldest children, and as such can be bossy which created power struggles in early years. On their llama adventures, after many years, Marianne learned to surrender to her husband, learning that she didn't have to be in charge or argue with him. This was first of all his business and she could trust him.

Marianne and Bob have had lots of Togetherness – now they are both in their 70's and it's sweet – they spend days just doing simple things around home. Marianne is love and relationships are part of her genetics.

The Gifts of this Time



Early in the Pandemic, Marianne was working with Özge Kantaş (a psychodramatist trained in Turkey, now living in Rochester, NY) on an ASGP Membership project and she mentioned she had been doing psychodrama facilitation on Zoom for the last five years with her groups in Turkey. Marianne was thrilled and asked her if she would be willing to train a group of Psychodramatists in how to use Zoom with psychodrama groups. Yes, yes she said and they began training immediately, twice a week for 9 weeks, then once a week. Ozge deftly incorporated her field of expertise, Self Determination Theory, into the zoom trainings. Because of her excellent trainings, none of us even skipped a beat – we moved online and it's been great. When we stopped training with Ozge in June, the group continued meeting weekly throughout the Pandemic, offering support and further training.

During these months Marianne has been able to feed her love of learning by having available so many wonderful and diverse trainings and trainers – many through Teledrama, then Sociodrama from England and Joseph Dillard's Integral Deep Listening. Because of Zoom access, she has met Trainers and participants, from all over the world. Such a great learning opportunity.

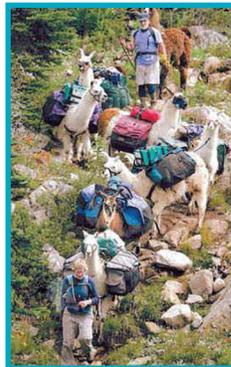
All of this has fueled the groups and trainings she and Bob do. While facilitating and witnessing amazing Psychodramas' and learning how to engage people more fully, Marianne believes there's still nothing like in person to feel the fullness and excitement of a living breathing moving group in action, to sense the tele, and observe the nuances and nonverbal cues.

And then, there's looking into people's eyes and needing the whole group's energy for that felt sense of real connection. When you look into Marianne's twinkling soft blue eyes, that's exactly what you feel – special and connected.

Trainers Corner: Bob Shapiro

(Continued from Page 13)

The Llama Trek Years



Serendipitously, one night, during Bob's organizing days (late 70's in Seattle), he got really drunk at a community celebration, and he was asked what the next fight was. Bob answered that he was tired of fighting right now. "I just want to get some Llamas and take folks in the wilderness and call it Deli Llama Wilderness Adventures." Bob had never even seen a llama before! A few years later he met a Financial Planner in his Psychodrama group and he led him to a client of his who had Llamas. He gave me 3 llamas, a truck and trailer, and three packs to give it a shot. It worked and the business started the following year.

Bob did 'the llama thing' for a few years. Then he met Marianne on a day hike, and they worked the Deli Llama together for twenty-six years, owning over thirty llamas over the years. Bob trained the llamas and after a while the trained ones trained the new ones. They are great animals and easy to care for. Bob liked to let them be themselves; clients could walk with them as they carried the packs. Bob would organize the treks and groups, prepare and organize the equipment and food and lead the llamas. Marianne did the schmoozing. Between trips Marianne would see clients and Bob would resupply for the next trek. After a few years Marianne would lead her own Women's treks and Bob did some Men's treks as well as the other general treks.

The highlights of these trips were certainly the wonderful people, who came from all over the country and International (Germany, Japan). The quality time in nature was beautiful play and the group dynamics were always interesting. People who came were usually in good enough shape but no longer wanted to carry packs – i.e. the llamas. For the most part they were outdoor adventure people and wanted somebody else to do the planning. We often built the trips specifically around the group. It was a one room schoolhouse with experts, pioneers, parents with small children – ranging in age from 4 years old to folks in their 80's. We had a base camp for several days at a time and people could take day hikes or have a layover day at the base camp.

(Continued on Page 31)

Trainers Corner: Bob Shapiro

(Continued from Page 30)

My Style of Leading

Bob's strengths are that he is a good listener and has no agenda. He follows the process and is open and receptive to allow things to emerge. "As a Community Organizer you don't lead, you facilitate. You help the organization develop leadership from within. You find the central concern(s) and prepare people to empower themselves. You usually have some background research to do. The essential work is people in the streets living things out."

With this background, Bob is not directive, "I'm not leading anyone in a Psychodrama." Similarly, in his role as a Mediator, he may be the only one that uses role reversal, and doubling in the Mediation process in the community where he works.

A Variety of Groups

Bob's main practice has been teaching Tai Chi since 1973. He does five 5 classes a week – 4 live and 1 online. He also teaches Chi Gong. During COVID, Bob did three weekly zoom groups of Chi Gong to stay connected with people. Then he started inviting people back to the house to practice outside.

Gifts of the Pandemic

The Pandemic gave Bob time to deepen his meditation practice to include "standing mediation" which he had always wanted to do. He is now up to 1 and ½ hours standing; this is part of Tai Chi and Chi Gong practice.

Bob has enjoyed being home with Marianne. This has given us lots of time for couples intimacy. "We have been together for thirty years and I am still so grateful we met. We share so much – we lead groups together, do Psychodrama, and I have been her Tai Chi teacher for many years."

Bob laughs his easy way – letting me know their lives have been rich and fun.

Wouldn't you have liked to take a lama trek with them? I sure would.

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>

Diversity

(Continued from Page 15)

helpful.

Michael: I believe psychodrama is largely shaped by unexplored colonial ideas about culture, race, and disability that were taken as common sense in the thirties and forties. Does that notion have resonance for you?

Paula: Yes, it does. Sociatry and Sociodrama are well positioned to lead the way of healing for the collective whole in exploring the unexplored. I envision a slow dance of examining self, and colonialism against the backdrop of race using the tools Moreno left behind for us.

Michael: I imagine we may come at the urgent need for decolonizing or examining the many social structures, including those of ASGPP, somewhat differently. How do you understand the task and process of decolonization?

Paula: Decolonization assumes that we must bear the burden of emancipating a country (or in this case a community) from the hierarchical power structures found within the community. I do not share this view as it relates to the ASGPP. I believe as a collective it begins with finding the middle ground. We have the tools---Sociodrama and Sociatry to explore the ethos of the ASGPP against a backdrop of colonization.

Discussing differences in terms of "Othering" is a framework for creating awareness, while emphasizing that no one should be treated or known based on a few identifying or non-identifying characteristics. I have not felt I have been treated differently due to my identifying characteristics but rather the "othering" is based on the "we and them" philosophy of not fitting in with the majority and at times with the minority. My hope is that with new and specific initiatives through the Social Justice Committee and using Sociatry, we will continue to initiate open and courageous dialogues that bring to light this and the many issues that matter to our community.

Keep an eye on your email for the upcoming "Courageous Conversation Series" kicking off in August. Want to get involved? The SSJC meetings are open to all and are held the third Wednesday of every month from 6:30 pm eastern to 8:00 pm. Have an idea for a column or thoughts on this column you want to share? Reach out: dr.paula.defranco@gmail.com

Dreaming

(Continued from Page 5)

feedback loop, teaching us to escape dysfunctional, self-created drama not only in our waking lives, but in our dreams as well. Focusing on one without the other ignores a powerful feedback loop that must be taken into account.

More information is available at IntegralDeepListening.Com and DreamYoga.Com or by contacting the author at Joseph.Dillard@gmail.com.

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 30 for publication March 1
- Spring/Summer: May 25 for publication July 1
- Fall: September 20 for publication Nov 1