



*From the
ASGPP
President*

Daniela Simmons, PhD, TEP

Dear Members and Friends of the ASGPP,

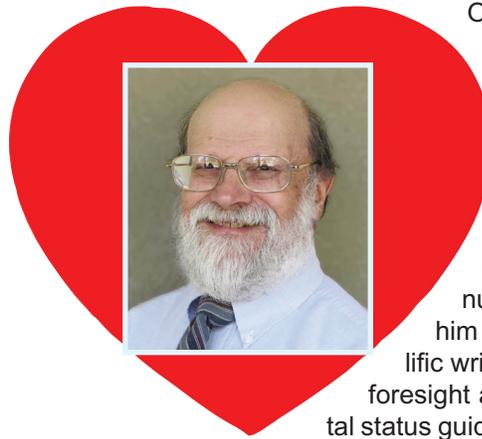
It is a pleasure to connect with you through another wonderful issue of the Psychodrama Network News!

I often think of Brene Brown's quote, "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, Brene. 2018. *Dare to Lead*). I am deeply touched by the many positive developments within the organization! I have been part of discussions with colleagues on how Dr. Moreno's methods that we know and teach, can be implemented in our communities and the society; how we can better utilize the powerful science of sociometry in our own relationships within our own organization; to connect the wisdom from the past with the knowledge of the present; to deal with the collective trauma and transform unhealthy patterns to wisdom, awareness and change. Also, how to imagine the needs and the hopes of those coming after us, for the development of the method and for healthy relationships and societies. Responding to those needs, our organization has been promoting ethics and professionalism; social justice, education, healthy relationships and stability of

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ADAM'S CELEBRATION OF LIFE... We Remember Adam

Nancy Kirsner, PhD, LMFT, OTR, TEP



Our beloved Adam Blatner passed away on October 2, 2021 and this Fall 2021 PNN is a celebration and remembrance of Adam. In the last several years, we have all been impacted by Adam's poignant, open and tender emails and posts always wanting to communicate with the psychodrama community that he nurtured, grew, and loved; and we loved him back. Adam is probably the most prolific writer in the psychodrama world. Adam's foresight and clarity about his changes in mental status guided his strategic moving away over the last few years, and was an example of his deep thoughtfulness and assertiveness of how it would be. There are not enough words or colors to describe this bigger-than-life person – who "came out" as an elf on Zerka Moreno's 80th birthday cruise. That was my personal and favorite name for Adam – Adam the (inclusion) elf with his ever-ready smile, twinkly eyes, and verbal spontaneity that pulled you into his wildly creative, funny, and encouraging world. Adam was a change agent with the most unique style and personality.

My early years of knowing Adam were my first years of going to ASGPP conferences. I have happy memories of seeing Adam in the lobby or coming up to new people and engaging them through curiosity, compassion, and humor. He was genuinely interested and knew how to make you feel seen and feel good – Adam the inclusion elf. Adam had the art of inclusion and welcoming down to a tee – he was the ASGPP Welcome Wagon.

And what about those sing-a-longs he did with Rosalie Minkin and Lorelei Goldman? They brought song sheets and sometimes hand instruments to play along and provided fun role relief to the long conference days. And



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Psychodrama Network News Fall 2021

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

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From the Editor



SEASONS OF LOVE (2016-2021)

Nancy Kirsner, PhD, LMFT, OTR, TEP

*Five hundred twenty five thousand six hundred minutes
Five hundred twenty five thousand moments so dear
Five hundred twenty five thousand six hundred minutes
How do you measure a year in a life?*

*In daylights, In sunsets, In midnights, In cups of coffee,
In inches, in miles, in laughter, in strife*

*In five hundred twenty five thousand six hundred minutes
How do you measure a year in a life?*

How about love? Measure in love... Seasons of love...

*Five hundred twenty five thousand six hundred minutes
Five hundred twenty five thousand journeys to plan
How do you measure a life of a woman or a man?*

*In truths that we learned or in times that we cried
In bridges we burned or the way that things died*

*It's time now to sing out though - The story never ends
Let's celebrate remember a year in a life of friends*

*Lyrics adapted
Jonathan Larson*



I am so fortunate and grateful that I have had the privilege of being the PNN (Psychodrama Network News) editor along with Editor/Designer Patty Phelps, and representing the individual and collective voices of our community, both in the United States and internationally since Fall of 2016 through Fall of 2021. I have loved this role and working with Patty and all of you to create a robust, engaging and representative newsletter for ASGPP. This is with the consistent helping hands of many folks along the way here and abroad. Patty is the co-editor; Daniela finds us interesting international writers and trainees; Karen Carnabucci has served as both prolific writer and editor. And I must mention that I wouldn't be in this role without the ongoing encouragement and regular contributions of Adam Blatner to every issue. It is fitting that my last issue as editor has allowed an opportunity to celebrate our beloved Adam.

I have been thoughtful and uncertain about what to say in my last editor's column – how to sum up six years, so many contributors, interviews, talks with Patty about everything – and then the hit song from the Broadway musical RENT came to me.... Seasons of Love. If you don't know it, maybe play it on YouTube before you read this – it's all about "How do you measure a year in life?" In my case almost six years and many seasons of love as PNN editor bringing the voices, creativity, and ideas of our psychodrama community here and abroad together in our newsletter.

I have highly valued and grown as PNN editor – and it seems like only yesterday that Linda Condon called me inviting me to consider this. Although I have always been a writer and come from a mom who was a writer and have a son who is a successful writer, I had never edited the whole enchilada! My coach and dear friend, Bobette, taught me to say YES, and then figure it out. As 'Seasons of Love' sings about measuring life in moments, sunsets, and journeys to plan, in these years of sixteen PNN newsletters, and sixteen Editor's or President's columns, writing many articles, doing at least two engaging personal interviews with colleagues for each issue, some I knew before and some I just met, the magic of role reciprocity has changed me forever and for the good. The members of our community have been trusting and generous with their time and allowed me into their worlds in touching and human ways. The connections (sociometry) have provided me (and I hope you) a sense of 'I see you and know who you are' along with warmth and closeness.

There have been significant changes over these years – Zerka passed away and we mourned, created foundations and scholarships, memorialized her in the PNN and

2nd ASGPP Virtual Fall Symposium

December 10-11, 2021

Sociodrama: Tracing the Pathway from Past to Future



Cathy Nugent, LCPC, TEP



The Education Committee of ASGPP cordially invites you to the Second Online Symposium, Friday, December 10, and Saturday, December 11. This year's theme is: *Sociodrama: Tracing the Pathway from Past to Future*.

The overall goals of the symposium are to convey greater understanding of Sociodrama, including its history, underlying philosophy and the-

ory, and current applications; and to raise awareness of Moreno's original intent in creating Sociodrama as a means to promote inclusion of everyone in the circle of humanity.

The symposium features plenary presentations, panels, large group activities, and break-out workshops. Nina Garcia will be opening the symposium, presenting on Sociodrama for Social Action. We have an exciting line-up of many other knowledgeable and skilled sociodramatists for the plenaries and workshops.

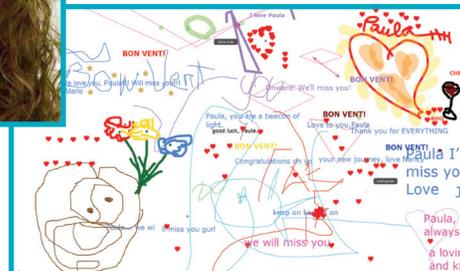
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DR. PAULA GETS A TRUE PSYCHODRAMATIC BON VOYAGE

At our usual Friday Night ASGPP Social Hour on August 20 we gathered to celebrate and give a joyous Bon Voyage to our dear friend and administrator for the last three years, Dr. Paula De Franco. We wore hats, brought props and danced together with offerings of Playback Theatre, stories, memories, and much laughter. The evening was hosted by Daniela Simmons, Tzivia Stein-Barrett, and the Executive Council. It is interesting that the creation of this



now well-loved ASGPP COVID Conserve, the Friday night social hour, was actually an idea of Paula's. Paula brought to the ASGPP a wonderful set of skills – she is creative, intelligent, highly organized, and has communication and people skills par excellence. While Paula will be missed in this role, she is still a ASGPP member. We wish her the best success and fulfillment in this next chapter of her life.



HISTORY KEEPER: Meg Givnish

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

Dr. Meg Givnish is now an octogenarian and lives outside of Philadelphia, Pennsylvania. When you speak with her, her warmth and zest for life and learning is apparent. Meg is a nationally known clinician, educator, trainer and motivational speaker. She was among the first group of professionals to be certified as a Trainer, Educator and Practitioner by the American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy.



Several of Meg's friends in the helping professions told her about their work with J.L. Moreno and this and her curiosity guided her to contact Beacon and St. Elizabeths Hospital to get more information.

A synchronicity came in an interaction with her mother at this time. When Meg told her mother she was going to study in Beacon, New York, her mom turned white as a sheet and said, "You were conceived in Beacon, New York!" At that time her family had moved to Beacon to be near her father who was recovering in the Veterans Administration Hospital in Beacon. She commuted to Beacon for long weekends of training. During these college years, Meg supported herself by teaching tap and ballet. Her college undergraduate degree was in speech and drama. Meg was also a dancer and working in the area of movement therapy.

The first time Meg came to Beacon in 1969 she felt like she was "home" – especially because of the amazing three tiered round stage which Moreno had designed. She was young – 29 years old – and she was surprised that people kept choosing her to direct. Didn't they know she was new at this? One thing was for sure, Meg knew she was in the right place. Meg was hearing new concepts and unusual words – cosmic consciousness and co-creation – which created considerable cognitive dissonance with sixteen years of Catholic school. This was a time of confusion, soul searching, and tremendous growth.

She trained at the Moreno Institute from 1969 into early 1973 under both Dr. J.L. Moreno and Zerka Moreno. She continued training with Zerka from 1979 through 1982. Meg was invited back to Beacon by Peter Pitzele after he attended a Problem Solving Theatre presentation at the annual ASGPP conference in 1981. At the time Peter was in residence as the director at Beacon.

Meg was a member of the group that founded and developed the famous Horsham Clinic in Ambler, Pennsylvania, in 1972 where she served as director of the Psychodrama Department as well as director of Professional Education until 1984. During this time she established The Academy of Psychodrama at Horsham Clinic where many professionals began their journey toward official certification by the newly established Board of Examiners. Meg has started several programs and trained people in the Philadelphia area.

After the death of Dr. Moreno, The Horsham Psychiatric Group purchased the Moreno Institute with the approval and blessing of Zerka Moreno. At this time Dr. Givnish became president of the Moreno Institute in Beacon from 1981 through 1983. Meg was also a member of the Federation of Trainers that established criteria for certification after Moreno died. Meg was one of the first to be certified along these stated new criteria. Later on, Meg was active on ASGPP's Executive Council until she married and was raising her three children.

Problem Solving Theatre (PST)

PST emerged from Meg's questioning and thinking about how to best teach psychodrama basics to a public audience. She was uncomfortable with the blow out catharsis and technique-laden demonstrations that were typical of open sessions at that time. What emerged was PST. Instructions were given ahead of time to create context and safety. The audience was directed to write down problems they wanted to deal with. A team of enactors would act out the roles and problems while the audience watched. At the end, the audience shared how they identified with the issues and roles presented. This was similar to early Moreno days in the Theatre of Spontaneity.

In May of 1980 after the first performance of The Problem Solving Theatre, it just took off which led to six years of traveling and requests for performances in settings from schools, to corporations and even to a presentation for the United Nations Peace Making professional. Problem Solving Theatre was inspired by the early work of Dr. Moreno with the Theatre of Spontaneity. PST is a form of improvisational theatre which incorporates the clinical techniques of psychodrama and sociometry. It is Meg's original adaptation that has been called "Psychodrama at arm's length." When Meg wanted to train someone else to take over and learn the Director's role, she was surprised that there were no takers. The role was very complicated and perhaps, very much interwoven with Meg's unique style and personality.

The significant highpoints for Meg in her looking back over her history were being 29 years old and adapting to this unusual kind of training and role taking. As well, adjusting to the non-academic environment in which books and reading were not part of the training as she was accustomed to. Everything was experiential! This was always a missing piece – an act hunger for Meg. After completing psychodrama training she went on to get a master's degree and studied the religious roots of psychodrama. Her PhD thesis was on the psychic social atom of J.L. Moreno. An important discovery and belief of Meg's, perhaps ahead of its time, is that you don't have to always have an emotional catharsis; an intellectual catharsis is just as valuable.

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Guilt and Shame: Healing Old Guilt in Three Scenes

Rebecca Walters, LCAT, LMHC, TEP



The difference between guilt and shame, to put it simply: Guilt is about what you did, shame is about who you are. Guilt is how we judge ourselves, shame is often about how we imagine others will judge us.

In her TED Talk, Brené Brown said: “Shame is a focus on self, guilt is a focus on behavior. Shame is, “I am bad.” Guilt is, “I did something bad.”

How many of you, if you did something that was hurtful to me, would be willing to say, “I’m sorry. I made a mistake?” How many of you would be willing to say that? Guilt: I’m sorry. I made a mistake. Shame: I’m sorry. I am a mistake.

Shame is highly, highly correlated with addiction, depression, violence, aggression, bullying, suicide, eating disorders.

Here’s what you even need to know more: Guilt is inversely correlated with those things. The ability to hold something we’ve done, or failed to do, up against who we want to be is incredibly adaptive. It’s uncomfortable, but it’s adaptive.”

When one feels guilty in the present one can apologize, change behavior, find a way to make up for the error, insult, violation, start new, etc. However, guilt over choices one made long ago often does not have an easy resolution, possibility for apology, forgiveness, or for redoing in real life. And unresolved or unprocessed guilt can easily lead to shame and all of shame’s damaging impact.

Psychodrama is uniquely situated to address this sort of old guilt in three scenes.

Scene one, done Playback Theatre style, with the protagonist off the stage, telling the story of what happened, with auxiliaries taking all the roles.

Scene two, a conversation between the protagonist of today and the auxiliary from scene one, playing the protagonist at the time of the guilt producing behavior. The protagonist reverses into the role of themselves at the time of the incident(s) and spends most of the scene in that role.

Much time needs to be taken in this scene so the protagonist can get in touch with the situation at the time; what was going on in their life, the stressors, the lack of options, the absence of resources, their personal and/or familial limitations – whatever went into the decisions made or the impulses followed at the time. The goal is to help the protagonist gain some understanding of why they did what they did and hopefully develop some compassion for the self they were at that time. The group can be of much help here if the protagonist is struggling with this, through doubling and identification.

Scene three, the protagonist moves into the original scene, taking on their own role and redoes the story with the resources, knowledge, skills, etc. they have now. This enables them to see how differently they would handle things today.

Here are two examples: The first is from an ongoing, multi-month, personal growth psychodrama group and the other is from a psychodrama group on an inpatient adolescent unit.

Denise is a 35-year-old mother of two daughters, ages 14 and 15 and a half. She is divorced from their father and remarried. The presenting problem is her difficulty in setting limits with her 14-year-old daughter which was negatively impacting the teenager and the family. She knew the connection between her current difficulty and what happened 14 years earlier. It was a story she had never told anyone. The story: Denise was at home with her then three month old and toddler. The infant kept crying and crying. Denise shook her. The child lost hearing in one ear. Move forward 14 years and her guilt is so enormous it prevents her from setting limits with her now teenager.

We began with the two of us sitting on the edge of the stage. I was very clear we were not going to make what she did out to be OK but would look at what was happening in her life that led to it. She agreed and was very clear she didn’t want to absolve herself from her sense that shaking a baby was wrong. She just didn’t want it to get in the way of her being spontaneous in the role of mother, today.

The Scene One: Denise watches from the mirror position as group members she has chosen as actors act out the story. The story she tells is of an overwhelmed and isolated mother, with what today would be diagnosed as postpartum depression, being totally unable to handle a colicky infant and an active toddler. Babies are up at night and she is sleep deprived. Her husband refuses to help. He would come home from work, disappear into his den with a beer and the TV and tell her “You wanted these kids, you deal with them.” Her mother-in-law and mother would come over, not to help out but simply watch her because they “think I can’t handle things.” One day, unable to console the crying infant, she snaps and shakes the baby, damaging the baby’s hearing in one ear.

Scene two: I asked Denise, observing the scene from off the stage, what she saw when she looked at herself on the stage, age 21. I asked her to reverse roles with her younger self and interviewed her. She began to weep “No one, I have no one, no one to help me. I am scared, I don’t know what to do, who to talk to. Other women can handle their children, can soothe their infants. I am a failure as a mother. I don’t have any way out. I want to die.”

Back in her own 35-year-old role she begins to speak to her

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TRAINER'S CORNER

Karen Carnabucci, LCSW, TEP

Nancy Kirsner, PhD, LMFT, OTR, TEP

I have been meeting Karen Carnabucci for more than two decades at our annual meeting of the American Society of Group Psychotherapy and Psychodrama – she is my ASGPP sociometric sister. Along with this, as a young CP, I won a certificate for a marketing consultation with Karen at our fund-raising auction, and we got to know each other over these different roles.

Karen has also always been there during the last six years as I have served as editor of the Psychodrama Network News to help with editing, consulting about journalistic editing issues, or to listen and help out. That's just who she is – available, kind, and collaborative.

My favorite image of Karen is meeting her in the lobby of some conference hotel - we have just arrived. She is bundled up with attractive scarfs, hat and bags – always looking like the epitome of the comfortable world traveler. But most importantly are her beautiful soft eyes and smile.

Like many of us, Karen has re-invented herself and her trainings “online” since the start of the pandemic in March 2020. Karen had just rented a bigger office for her growing workshops for the Lancaster School of Psychodrama and Experiential Therapies in Lancaster, Pennsylvania. Here she planned to continue her rich integration of psychodrama, Family and Systemic Constellations, sand tray, Tarot, and energy work – which has become her own unique trademark blend of these related fields.

The school, currently online, provides continuing education and psychodrama credits, and Karen is concentrating on teaching, workshops and her writing rather than taking new psychotherapy clients.

Background

Before becoming a psychodramatist, Karen worked as a newspaper journalist and was lifestyle editor of the morning newspaper in Lancaster, where she often assigned herself to articles where she had the opportunity to interview psychotherapists,

psychologists, doctors, artists, actors and alternative practitioners. In the mid-1980s, she decided to research and write an in-depth series about adult children of alcoholics and learned about the week-long inpatient program at the Caron Treatment Centers in nearby Wernersville, that employed an unusual kind of psychotherapy. She drove to the Berks County center to meet the director of what was called the Family Program.

This meeting was for Karen her serendipitous turn in the road. The director invited her to attend the program as a guest - she was fascinated and mesmerized. She heard for the first time about “experiential therapy” and saw how it was so different from talk therapy. Although this program was a mix of many different modalities, not all psychodrama, it changed the course of Karen's life and career.

Karen had this “crazy idea” to become an experiential therapist and began taking part-time courses in psychology, addictions and group counseling at a nearby college, planning to switch from journalism to a new degree. She applied for an internship at Caron's family program and got accepted. When the six-month internship ended, Karen was hired as a junior therapist there.

In 1991, Karen learned about psychodrama and found that Zerka Moreno, the widow of Dr. J.L. Moreno, was still alive and teaching. She began training with Zerka at Boughton Place near Highland, NY, the site of the Original Moreno Stage, where her peer cohorts included Jeanne Burger, Mario Cossa, Tian Dayton, Herb Propper and Edward Schreiber. Karen drove back and forth on weekends to study with Zerka for these monthly trainings and also attended the summer intensives.

Karen describes herself as “being on fire” at this time – so excited and passionate about what she was learning and doing. Karen fell in love with Zerka and her style, and Zerka would become her primary trainer. Karen also met Zerka's stepdaughter Regina Moreno at Boughton, and they became friends.

Her secondary trainer was Gerald Tremblay in Lafayette Hill, closer to Karen's home in Lancaster. She also trained with



1. Karen and training group, pre-pandemic in 2019.
 2. Karen at her practice space with sand tray shelves, pre-pandemic, 2019.
 3 Karen at ancient theater (teatro) in Sicily in 1994.

PSYCHODRAMA TRAINEES IN ACTION

Welcome to this new column where we feature the fresh, new voices of psychodrama trainees! We invite psychodrama students to share warm-up ideas, pose stimulating or challenging questions about psychodrama, or offer new action structures. Let's share the sociometric wealth and hear from some new voices!

In this inaugural column, Laura Greer, a student with Laurel Psychodrama Training Institute in Maryland, shares a warm-up she created to enliven Zoom sessions with concretization.

Use of Concretization to Enhance Spontaneity in the Age of Zoom Telehealth

Laura Greer, LCSW-C



Mental health professionals have adjusted to counseling sessions over virtual platforms throughout the pandemic, and for some, teletherapy healthcare is here to stay.

For psychodramatists, finding ways to maximize spontaneity and creativity from a chair in front of a screen has inspired new challenges and innovative solutions.

I have always been a fan of keeping it simple. One technique I have used frequently during the pandemic to create more energy and interest in my individual sessions with clients is a simple “grab any three objects” structure.

Objectives:

- Use metaphor and symbolism to explore goals, conflict, and strengths
- Maximize spontaneity and creativity for mental health individual counseling sessions via teletherapy

Description:

Without advance description, ask the client to collect any three items. Any simple household items will do, whatever is near the client's computer, or whatever is drawing the client's attention.

With the objects now in reach, the instruction is as follows: select one of these objects to represent **a goal or a wish**, one will signify **an obstacle**, and the remaining (third) object will represent **a strength or resource** that can help the client overcome the obstacle in order to come closer to the goal/wish.

“Shari” brought a spoon, a bandana, and a hairclip. The spoon, being made of metal, represented her wish for emotional stability. From our chairs, we played with what posture, gesture, sound, and/or statement might help summarize what the spoon was symbolizing. “I’m strong,” she said, “and solid enough to be able to hold a variety of things.”

The bandana, as Shari's obstacle, would serve as a blindfold, holding her hostage and unable to “see” clearly because she often feels blinded by her emotions and insecurities.

And, third is Shari's hair clip. Shari envisions it as a mouth, able to open, to breathe in to expand her courage and openness, to speak up for herself, and close in order to set boundaries. We bring as much somatization, action, and expression to each of these objects as possible.

Now the fun really begins! “Ok, objects! It's time to rotate roles!” Now, it's bandana's time to be the wish, the hair clip becomes the obstacle, and the spoon becomes the resource. This is how it evolved for Shari:

Round 1

Spoon – wish for stability

Bandana – obstacle of uncertainty, lack of clarity

Hairclip – strength/resource of being able to open and close

Round 2

Bandana – wish for comfort, relaxation (visualized as a blanket)

Hairclip – obstacle of all the responsibilities “clawing” at client's time

Spoon – resource is client's ability to nurture herself in small “bites”

Round 3

Hairclip – goal as a crown for the top of her head held high, the longing for a feeling of self-esteem and respectability

Spoon – obstacle the heaviness and coldness of dysfunctional relationships

Bandana – strength as client declares she can use her creativity just as the bandana can be folded, cut, sewn, looked at for its designs and patterns, or used in a variety of functions, client says she can see herself as multifaceted and flexible in order to “go with the flow”

Using this simple concretization technique, we offer clients the playful opportunity to explore content and conflict from a variety of perspectives. This helps them expand their role repertoire. Creativity and spontaneity help the client find solutions to the struggle at hand utilizing strengths and resources. Focusing on simple household objects brings some depersonalization into the exchange, typically making it less emotionally threatening.

A project of integration, or closing statement created by the client, offers further enhancement of the activity and the chosen objects can either be “de-rolled” or, if the client prefers, emphasized as being potential reminders to the client of the strengths they represented.

A note of THANKS to Cathy Nugent for suggesting this new feature column for student sharing by psychodrama students.

A Role Invitation: We are looking for a trainer and trainee to create and manage this new feature. If you are interested or have a suggestion, please contact Patty Phelps, pjphelps@pacbell.net.

ASGPP... Internationally Speaking

Mark Wentworth, Chair, ASGPP International Committee



We started the July Tele'café with me and Cristina Schmidt, and just like any social event, we started wondering and worrying whether anyone would come join us or would it just be us sharing virtual cookies and hot chocolate from Vienna.

As the minutes ticked on so did the entries into the Zoom Waiting Room and soon the café was in full swing with new people joining us from as far afield as Australia and our regulars from the East Coast. East coast includes me too as I live near the coast in the east of England.

What did we talk about? To be honest I have no clear idea of what we shared, all I do know was that there were a few oohs and aahs. The time, as always, did pass very quickly and we all seemed to leave with a sense of contentment and a feeling of Mmmm. But isn't that the sign of a good time? The subject matter isn't totally clear, but the feeling spreads out long after you arrive home.

I think maybe what we did discover by chance was the "autonomous healing cookie centre" which is a sub-part of the overall autonomous healing centre! Very useful on those winter evenings and extremely healthy as they only exist in surplus reality. Now that's what I call ooh and definitely a bit of Mmmm too!

Tele'café



Do you live outside of the U.S.? Would you like to be part of the International Committee? You would be joining a team to help bring your part of the worlds' psychodrama and sociodrama experiences to the rest of ours too. Together we hope to bring a rich tapestry of action methods to the ASGPP. If you would like to join us, please email me at

mark@colourforlife.com



Our October Tele'café meeting was called "The dark side of the moon." It's the time of year when the veil between the worlds grows thinner and provides us with the opportunity to make a jump to the left, and then a step to the right, and maybe do the Time Warp again... (See Rocky Horror Picture Show to learn the moves).

The ASGPP Writer's Group

Jacqueline Fowler, CP/PAT & Connie Lawrence, LISW-S, CP/PAT

The ASGPP Writer's Group, still in its infancy, started in May 2021 to explore the writing needs of the psychodrama community and the possibilities for shared growth as authors. The group is open to all – newbies, published authors, and anyone in between who want to develop the role of "writer" and invigorate your practice through the wonders of psychodrama. The group is designed to be a safe space to dare, practice, and gain confidence in the role. Sessions generally include a free-writing segment, listening pairs,

psychodramatic elements, and good, old-fashioned sociometric kinship. The future groups may contain more formal elements (e.g., technical elements of American Psychological Association), training workshops, virtual writing retreats, or "other" according to the desires of the group.

The group meets the second Thursday of each month 6:00 to 7:30 EST, and is led by Jackie Fowler and Connie Lawrence.

An update for the membership from the Sociatry and Social Justice Committee

*Update and correction to previous report from the Sociatry and Social Justice Committee (SSJ).
November 18th 2021*

to fulfill the committee charges. We are working to create a role that has not previously existed within the ASGPP.

Given that one of the committee charges is to: *Offer input to the ASGPP Executive Council on organizational changes related to social justice, diversity and inclusion*, we have discussed our role in the process of amending by-laws and suggest that there be a representative of the SSJ committee on the by-laws and other committees formed for the purpose of updating the organization.

This committee unanimously proposed a tiered system, "Green Bottle initiative", allowing a range of conference fee costs that take into consideration one's life situation to determine cost of conference. Those in our community with means would pay one fee, with a gradual decrease of conference fee. The IAGP Country Band for conference fees was determined deficient to address the reality of many Americans at this time. The fee structure was developed and presented to the EC as a social justice initiative. Due to miscommunication, the SSJ committee believed that the "Green Bottle initiative" was not considered by the EC. This was incorrect. In fact, the Finance Committee of the ASGPP Executive Council reviewed the proposal from the Sociatry and Social Justice Committee on creating a tiered conference fee schedule. The members of the Finance Committee discussed the opportunity as well as the challenges of implementing the tiered approach and asked the SSJ Committee to help the Finance Committee explore the options and their ramifications to develop a workable plan for future conferences. The Sociatry and Social Justice Committee is partnering with the Executive Council and the Finance Committee to correct this misunderstanding. We would like the membership to know that the Executive Council welcomes

changes that aid the organization to sustain itself financially. We are all actively looking for ways to appeal to a wider and more diverse group of potential members and less financially burdensome access to the conference.

Another charge of the committee is: *Provide educational events for ASGPP members focused on using the social justice lens of sociatry and Moreno's methods in the context of social justice, cultural humility, white supremacy, and other forms of oppression.*

On October 20th we presented through the aegis of the education committee, the second of our ongoing "Courageous Conversations". Led by Jennie Kristel, MA, REAT, APTT and Michael Watson, MA, PhD, LCMHC the topic was: "Let's Have a Conversation about Decolonizing Conserves!" *Creating safer braver spaces for achieving a welcoming and Just ASGPP.*

Wednesday November 3rd Courageous Conversations series presented: "Becoming a Social Activist." Led by Aimee Johnson, LMHC, CBIS, CCTP; Kerry Conca, LMHC; Susan Mullins, LMHC, TEP, CEDS, and Sandy Seeger, LMHC, TEP.

On December 15th the series will present: Courageous Encounters with the ASGPP (a sociodramatic "Town Hall") facilitated by Herb Propper, PhD, TEP. In this sociometric/sociodramatic event, you will have opportunities to encounter various roles of the ASGPP in open dialogue with your various roles of ASGPP Member.

The presentations in the "Courageous Conversation" series are free to all who wish to attend.

We would like to hear from the membership about experiences and ideas for a more socially just ASGPP. Please contact: Deborah.karner@gmail.com and/or Paula@Pauladefranco.com.

The Future of ASGPP: Our New Members

Tanja L. Lee, PhD



Tanja L. Lee, PhD, adjunct psychology professor, credentialed teacher, International Tele'Drama faculty, & Screen Actors Guild performer. I enjoy this form of group therapy because the structure and principles of drama therapy and other expressive art therapies can be integrated within the framework. I joined ASGPP to develop relationships with like-minded professionals to grow as a practitioner, facilitator, and educator. I desire to be a part of a collaborative group working towards creating healthy societies.

Welcome to our New ASGPP Members

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



Peter David Covert
Rob Hawkings
Toni Horvatin
NienHwa Lai
Hillary Locke
Tanja Lee
Marcia Nickow
Guan Wang

Sociodrama and Drama Therapy Techniques for Social Emotional Learning in Virtual Classrooms

Tanja L Lee, PhD



Social-emotional learning is a popular concept in education. Many schools are requiring teachers to provide students opportunities to develop social-emotional skills. The foundational themes of social-emotional learning are self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Each skill requires an individual to identify and manage their emotions. An awareness and understanding of social-emotional skills can equip individuals to perform healthy behaviors in reaction to the various stimuli encountered within their world. Drama therapy (DT) and sociodrama action methods are effective, adaptable, and often enjoyable systematic procedures educators can use to teach social-emotional learning in schools.

In the educational setting, teachers are already using sociometry as part of the learning process. More specifically, activities such as locograms and spectrograms are used in the classroom to facilitate group cohesiveness from shared experiences and commonalities based on specific criteria. Spectrograms measure the range of intensity about a particular issue or thing. In contrast, locograms provide choices for an individual to choose based on a specific criterion. Thus, it seems logical to implement DT and sociodrama action methods throughout the learning process to promote the development of social, emotional, and cognitive behavioral skills that facilitate personal wellness.

During the 2020-21 school year, 32 virtual fifth graders, 8 to 10 years of age were introduced to aspects of sociodrama and DT for developing social-emotional skills. The virtual students represented a conglomeration of different demographic, ethnic, social, and economic backgrounds. Elements of both methodologies were implemented into the student's classroom learning to primarily support students' ability to recognize, identify, and label feelings and increase self-awareness.

Students engaged in dramatized enactments, improvisation, embodiment, and the psychodrama techniques of role reversal and doubling to develop and strengthen their sense of community, coping strategies, relationship building, and problem-solving skills.

Role reversal was used to assist students in gaining another perspective or developing empathy for their classmates and others. Students were invited to express feelings, an aspect of themselves, or content through improvised scenarios. Students enacted reoccurring performances of short spontaneous unpremeditated scenes about friendship. For example, one of their classmates was huddled with a group of friends on the playground and handing out invitations for a birthday party. The classmate gave everyone in the group an invitation except one person. The students were asked to volunteer to be that one person who did not receive an invitation. Then, the student was randomly selected by the name spin wheel. We improvised for approximately one minute, and I played the role of the student handing out invitations. During our interaction, I apologized and made excuses for why I didn't have any more invitations. All the students were given the opportunity to double as the uninvited classmates. I directed the students to stand behind their chairs or move to a different position in their learning environment to express how it felt not to be invited. Afterward, the class reversed roles and became the student who didn't have any more invitations. Following both enactments, the class discussed self-awareness and identified best practices for engaging in responsible decision-making behaviors.

Locograms were used daily as warm-ups before math or the enrichment class. For example, students were asked to

place their pointers on the emotional weather map and share what type of emotional weather they were experiencing at the moment. Then the students were asked to share one or two sentences about why they chose a specific weather emoji. Additionally, students were encouraged to use their bodies to illustrate how they felt. Students



GROUP PSYCHOTHERAPY

The importance of group psychotherapy in our Covid world

Tevya Zukor, PhD



To those who know me well (and it's a small group), I am extremely introverted. In my private life, I spend most of my time alone. I draw energy when not around other people. I am most comfortable when surrounded by my dogs, playing video games, and reading books. At those times when I am

most social and gregarious, I am almost certainly “on the clock” and performing some task that my profession (director of a college counseling center) demands. Like so many other people who are introverted and/or socially anxious, I can be engaging and (hopefully) even mildly charming. People who only know me professionally sometimes even believe that I'm an extrovert, but my 500+ unread Facebook messages and my nearly 100 unread text messages paint a different, but likely far more accurate, picture.

However, this week, I was reminded that no matter how much time I spend alone and no matter how overwhelming the demands of the world can sometimes be, I take immense solace in my groups – the spaces where I care deeply about others and know that other people are also connected to me. When the chips are down, and I need support to make it through the day, I almost naturally turn to various groups in my life to provide that care and grounding.

For anyone who works in the field, they know that this academic year has been particularly challenging. During a recent conversation with other directors in my state, it was universally agreed that our field has never experienced this combination of both volume and acuity. More students are in crisis than ever before. Hospitalizations are near an all-time high and the amount of cutting, suicidal ideation, and acute pathology are enough to overwhelm even the most grounded of clinicians.

The global pandemic has not done the mental health world any favors. Many students elected not to seek counseling when the pandemic was at its worst; instead struggling through the isolation, loneliness, and deep depressions with little to no support. Now that most universities have once again opened for business, and many counseling centers have been able to re-engage with in-person treat-

ment, the students have lined up at the doors like never before!

In brief, group psychotherapy is extremely critical as we return to in-person therapy – although teletherapy/teleconferencing has been very helpful during the pandemic it has created a void in interpersonal connections. Although we have been overwhelmed with teletherapy returning to in person group therapy, it has been eye opening for group therapists. Social isolation is one major issue we see in group therapy.

As we move into the holidays and a new year with a continuing pandemic, social isolation and loneliness are frequent topics. College students are especially prone to feelings of loneliness, and they experience higher rates of anxiety and depression compared to the general population. During this period of social isolation, uncertainty and abrupt transitions, they are prone to further worsening of these feelings. Removal from their social support system and extracurricular activities at their school can cause students to feel less connected with their friends, organizations, and hobbies. In addition, they are facing uncertainty about their future, their own health, and the health of their friends and loved ones. The situation they are living through is stressful and anxiety provoking, as there is a constant fear of the unknown in addition to a loss of control, making them especially vulnerable to developing mental health concerns.

We have found that group therapy offers a safe environment to discuss problems with others who are dealing with similar concerns. Most students – although somewhat apprehensive at first – report that they find the group experience to be helpful far beyond their expectations.

It is in this current environment that the rigors of collegiate mental health become even more challenging. I don't know any director who doesn't feel overwhelmed, underappreciated, and grossly underpaid. Fortunately, as the pandemic slowly begins to subside (Thanks to vaccinations and behavior changes such as masking), many are grateful that travel is once again possible and in-person conferences have started to resume. How we take care of ourselves as “caregivers” requires that we stay in balance and fill our own cups with whatever replenishes us.



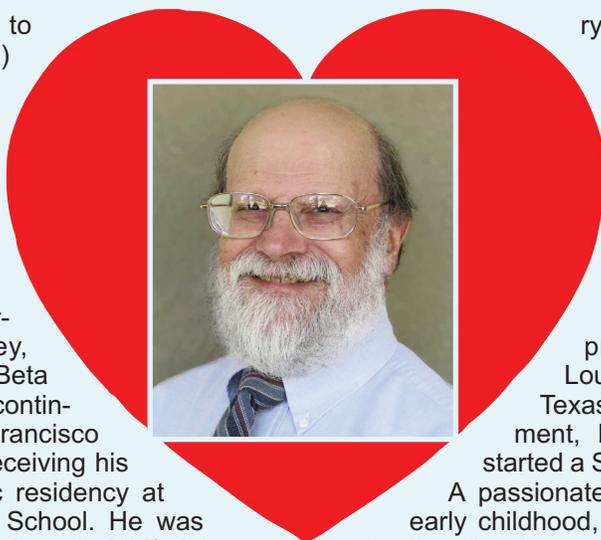
IN MEMORIAM Adam Blatner

Adam Blatner, MD, "floated to the finish" (in his own words) in October. Inspired as a child by his primary physician's kindness, Dr. Blatner declared his intention to become a doctor even before elementary school, saying "I want to help other little children, like you do." Graduating from the University of California, Berkeley, where he was awarded Phi Beta Kappa in his junior year, he continued his education at San Francisco University Medical School, receiving his MD and entering psychiatric residency at Stanford University Medical School. He was double board certified in adult and child/adolescent psychiatry and was a Life Fellow of the American Psychiatric Association.

Dr. Blatner's sub-specialty interest led to his certification as a Trainer, Educator, and Practitioner of Psychodrama (TEP). He was a lifetime member and supporter of ASGPP which honored him with several awards: Fellow, David A. Kipper Scholar's Award (1995), J.L. Moreno Award (1999), and the President's Award in 2018.

He is the author of the primary textbook in that field, *Acting-In: Practical Applications of Psychodramatic Methods* which has been translated into every major language. A prolific writer, he authored several other books: *Foundations of Psychodrama*; *The Art of Play: Helping Adults Reclaim Imagination and Spontaneity*; *Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance*, and Adam's *Marvelous Mandalas* (Coloring Books). His last book, *Action Explorations – Using Psychodramatic Methods in Non-Therapeutic Settings*, featured 25 different authors. It highlights Adam's wide range lens of thinking and his constant encouraging generosity to colleagues around him. Adam also wrote many articles and chapters in textbooks about drama in education, playback theatre, warm-ups, and the expressive arts.

He was an active proponent of psychological literacy, critical thinking, and mental flexibility. As a clinician, he helped patients discover areas of health and joy in their lives. Dr. Blatner wrote and taught about the prima-



ry values of imagination, intuition, playfulness, improvisation, physical vitality, expressiveness, and spiritual inspiration as ways to foster a higher level of social and emotional skills in the human population

Teaching has been a constant focus of Dr. Blatner's professional and avocational endeavors. He was an associate professor at the University of Louisville School of Medicine and Texas A&M Medical School. In retirement, he and several other teachers started a Senior Learning For Fun program. A passionate reader and polymath from his early childhood, Dr. Blatner borrowed from local lending libraries and purchased thousands of books — reading them all! One of his greatest joys with the Senior Learning program was the chance to teach classes on a wide variety of subjects from Shakespeare, world writing systems, microbiology, process philosophy, history of medicine, history of comic books, etc.

He was an outstanding dancer, embracing international, folk and ballroom dance as a teenager, adding square and round dancing, and advanced his skill in those areas into his later life. During retirement, he sang in a choral group and participated in community theatre productions. Always a lover of the tradition of campfire song fests, he compiled an extensive songbook, and actively held small and larger group sing-a-longs wherever he lived.

After Dr. Blatner — a lifelong clinician, academic, theorist, internationally respected author and educator — learned that he was experiencing symptoms of dementia, he declared his intention to calmly "float to the finish." Which he did, surrounded by his devoted family. He is survived by his wife of almost 50 years, Allee; ex-wife, Barbara; son David and wife Debbie and their sons Gabriel and Daniel; daughter Alisa and husband Paul and their daughters Camille and Zoe; brother Irwin, two beloved nieces, and numerous cousins. His uplifting smile and *joie de vivre* will be deeply missed by his family, colleagues, and friends. He often insisted that his greatest accomplishment was: "I got to help."



WE REMEMBER ADAM

♥ **Regina Sewell**

Adam Blatner touched many of our lives, through his books, through his workshops, through his frequent postings on the previous version of the listserve and on the grouptalk listserve, through the singalongs at the conference at which he was a key organizer, and through his nudging to publish research and other things we have done. The ASGPP will be hosting a virtual memorial service soon, but in the meantime, I thought it would be nice to share a few memories about our connections to Adam and what he meant to us on a personal level.

Since I'm the one posting, I'll start.... I first met Adam through his book, "Foundations of Psychodrama." It was my introduction to psychodrama and it made my world make sense. I didn't meet him in person until a few years later, at the first ASGPP conference that I attended. I'm not a great singer, but he was part of the group that welcomed me in. He worked so hard over the years to keep all of us connected, via the listserves, and through personal emails. His fading out has left a hole.

♥ **Mario Cossa**

People remember Adam in many ways and for many things. One thing I remember about him is that he was a wonderful ballroom dancer. At one of the ASGPP conferences of yesteryear, he and I danced a tango together. He is one of very few men who were strong enough dancers to lead me on the dance floor. Dance with the angels, Adam. There will always be a place for you on my dance card. Blessings from Bali.

♥ **Connie Lawrence**

I am so sorry to hear of his passing - a cheerleader and legend at the same time. My first memories of Adam are so welcoming - I felt like such a newbie-klutz-beginner at first and he was that kind person that took time out, took interest, and went out of his way to greet me and show interest in my baby steps. His presence was a big part of inclusion in the psychodrama community. He constantly cheered me to "write-write-write" and I can attribute my first pieces to the courage he gave me. Forever grateful -

♥ **Joannes Ming Wai Lee**

Very sad news. I met Adam Blatner when I attended the ASGPP conference

at Philadelphia around 10 years ago. Can't remember the exact year. I still remember him as a very kind and gentle person. We took a photo together. That was the first time that I attended a ASGPP conference, and knowing only a few persons. But Adam was very welcoming and made me feel as part of a very big family. Miss him.

♥ **Linda Ciotola**

I feel such gratitude for Adam Blatner and his profound and generous sharing of his brilliant gifts; his on-going generosity and encouragement; his memorable dancing, singing and creative playful spirit. He made the world a better place.

♥ **Kate Hudgins**

Like others, I am forever grateful for his support of my work and my writing. He took my first book around the world when he went to conferences and gave copies to all he met. He was kind, generous, dedicated to psychodrama and humanity. For Zerka's 80th birthday about 100 psychodramatists went on a cruise with her and Adam was there. He was protagonist in a session with her where he "officially came out".... As an elf!!! It was truly his authentic self and I always saw him that way ever after. I will miss him.

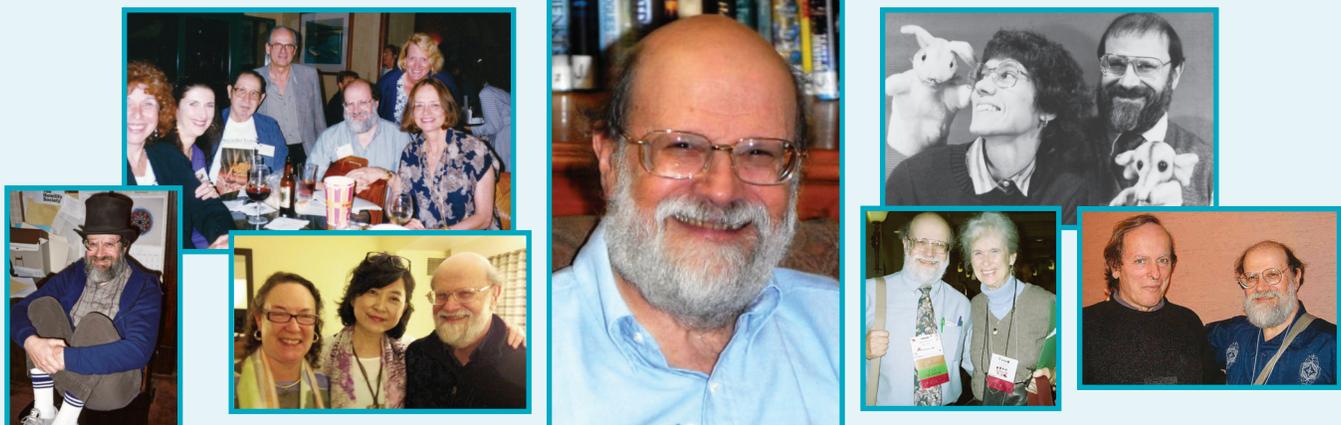
♥ **Rhona Case**

Adam seemed to keep up with everything going on in the ASGPP! He would reach out to me and Janell every year to ask if he could nominate us for an award. I would respond by telling him we don't do anything that special!!! He would disagree... and try us again the following year!!! We never accepted!

♥ **Dan Wiener**

Though Adam's contributions as probably the most prolific professional writer in the American psychodrama world were profound, I remember him best for the many, many ASGPP conferences at which he and Lorelei Goldman would hold evening open sing-alongs! On entry, participants would be handed a packet of song lyrics, ranging from popular classics to whimsical or even goofy ditties; most present would chime in, with Adam's bass voice booming the camaraderie with other singers! Thank you, Adam, for facilitating the warmth and belonging of these occasions!

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♥ **Carolina Becerril Maillefert**

I moved from Mexico to France. Being in France, Adam would always ask me about my news and developments in France on psychodrama. His interest to connect all communities was rich and helpful all the time and for many, many years. R.I.P.

♥ **Magdalene Jeyarathnam**

Thanks to dear Adam Blatner for helping with the development of psychodrama in India, beginning in 2008! After initial efforts to bring Dr Moreno to India. These sing-alongs were a welcome counterpoint to the heavy emotional and cognitive workouts of the conference workshops-- I always felt after Dag Blomkvist left India in the '90s, there were no trained psychodramatists working in India. In October 2008, we received an email from Adam Blatner who had just read an essay my husband Dr. Eric Miller had written in 1999, which was about an African style of storytelling that involves audience participation. The essay compared this style of storytelling to psychodrama, and cited Adam Blatner's book, "Acting-In: Practical Applications of Psychodramatic Methods" (1973). Adam's email to my husband asked if a psychodrama trainer might be wanted in India. My husband mentioned this to me, and we began a series of email exchanges with Adam which led in January 2009, only three months later, to my beginning my psychodrama training. The Indian Institute of Psychodrama was born in 2009 bringing certified psychodrama trainers from the USA and Australia to teach us in India. Eventually, in 2013, I registered the Indian Institute of Psychodrama as the first formal psychodrama training institute. I was certified as a Psychodramatist by the Australia-New Zealand Board of Psychodrama in 2016. I am the first Indian, living and working in India to be certified in psychodrama as a practitioner and later I became a trainer thanks to Adam's timely facilitation. The Indian Institute of Psychodrama and I have established an informal Board of Psychodrama here in India. This year we have signed an MOU to begin the first Master's degree in psychodrama in India. Thanks again to Adam Blatner for reaching out to us in India the way he did

♥ **Lorelei Goldman**

I first met Adam at a conference and he was moving around the conference room connecting with people and meeting up with folks. He would tell me time and time again, "Write, write, write it up, keep writing." Once he came over and sketched an elf on my program. I was thrilled. We were co-creators of the Songfest and would confer each conference year about songs

to suggest for our community. I will not forget that one Saturday night he told some grandfather-type stories and adult children would gather around him taking in his charm.

He was a supportive and accepting friend. I miss him right now.

♥ **Sheila Katzman**

I had the privilege of attending two of his lectures at University and included his arguments in my thesis regarding the question of whether or not psychodrama/sociodrama should be included under the Applied Theatre umbrella. A giant has gone home.

♥ **Jacob Gershoni**

Adam was the most prolific writer in the field of psychodrama, and he ceaselessly encouraged others to write. Many times, after posting my series of open workshops he urged me to write about them. For a while then, he wrote about the open workshops as a unique phenomenon in the field of psychodrama. I yielded, and researched the historical roots of open workshops, dating back to Moreno's presentations in Vienna in 1921. The result was a paper that the British Psychodrama Association published. Prior to that I was honored when Adam agreed to write a chapter in my book "Psychodrama in the 21st Century: Clinical and Educational Applications." His chapter "Psychodrama in Everyday Life" was written when he was promoting the idea that this method is not only for therapy; it may be applied in many other settings.

♥ **Marcia Karp**

As a psychiatric resident, he came to a workshop, "What We Don't Know About Psychodrama."

He played a 13-year-old patient of his who stole cars. As he put the psychodramatic key into the ignition, as director I asked, "What are you feeling and thinking? He looked at me and said, "How should I know what's going on in the mind of a 13-year-old car thief?" Adam always said that was his beginning.

He was a fine cartoonist during our training in 1963. Moreno saw some of his cartoons and laughed. He said, "He will be a scholar."

He changed his name from Howard to Adam during a warm-up with Zerka. She'd asked, "What name would you like to be called in this group?" It stuck. Yes, Adam Blatner liked to giggle.

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♥ **Dena Baumgartner**

I first met Adam and Allee at a Federation meeting in Tucson in 1980 when I was a grad student. Next in 1984 when I was at St. Elizabeths Hospital and then all the ASGPP conferences. As an intern I would label the bigwigs of psychodrama how they appeared to me, an example Leo Fine, a human teardrop; he was the best double I had witnessed. Adam a playful elf, running up to people with a curious twinkle in his eye, engaging and from my first encounter way back then he never changed. Adam's energy was always promoting and engaging with a push to write and an all-inclusion framework. I feel blessed for the many emails and pushes Adam has given me to even "Dena, we will get you a ghost writer." I found one of his drawings on a pamphlet he was promoting in 1985 before they all became his books (see page 16). It is so Adam! Giving you all a giggle and a hug to write of course.

♥ **Rebecca Walters**

I think the first time I met Adam was at the psychodrama conference in Burbank, California. I have two very vivid memories of that conference. We were told that the Saturday night dance was going to have a surprise and we should all come at 8 p.m. and wait outside the doors to the ballroom. When the time came, Rosalie Minkin came out and said come in, come in. She had arranged to rent the entire contents of a costume house. David Swink, then president of the ASGPP I think, wore a white wedding dress. Adam, picked up an empty chair, and proceeded to do the foxtrot or waltz, I don't remember which, with this chair for an entire dance. What an evening!

People have written beautiful things about Adam and the bright light he brought to us as a community, as a writer, connector and supporter. Everything you have written has been so true, for me, too. But my fondest memories of Adam are dancing with him at the Saturday night dances and singing with him at his song fests.

I have missed him these last few years. I got to visit him in California a few years ago. It was so bittersweet.

May his light live on in all of us.

♥ **Marilyn S. Reinstein**

I am saddened to hear of Adam's loss. I met him only a couple of years ago the annual ASGPP conference. Over lunch, we discussed a number of

things, including 1) his wish to broaden the use of psychodrama within the psychiatric community – my husband, a professor of psychiatry reached out to help him develop his wish – Adam was quite eager, yet due to his declining health, was unable to come and do Grand Rounds at the medical school – the beginning of additional training with the psych residents; 2) I had shared with Adam how I loved attending the conferences, and how I did my best over the years to adapt what I was learning from the group work to an individual basis, in a number of non-therapeutic settings. It was quite an honor to be invited to write a chapter – "Action Methods in Coaching" in Adam's final book, *Action Methods: Using Psychodramatic Methods in Non-Therapeutic Settings*. Adam, you have been and will be greatly missed,

♥ **David Moran**

I first met Adam through his book Nancy Willis gave to me in my field placement. I read it through Christmas break and never looked back. Adam later signed that book for me which I cherish, not just for the signature but for the spirit of the man. He "nudged" us to do, teach, write, get to know others, take pictures, sing, dance and interact with the international and non-therapeutic worlds. Adam as an individual was FUN, spontaneous and creative. He was as others stated welcoming. He knew your name before others and encouraged us all to join one another.

As a member of the ASGPP and the world of psychodrama he was a psychodramatic star, in that he attracted people and stirred our spontaneity. He was full of ideas that the Executive Council had a hard time keeping up with. One of the presidents assigned a liaison to coordinate his ideas and suggestions. Wish I had thought of that.

We have many memories of him and his family for he would send holiday summaries of his family to us. At one conference as the keynote he led us in the singing of "It's a Small World After All." Brought tears to my eyes in reflection of who he was and who we are.

Thank you Adam for making that big scary world small in your shadow. We can honor you by emulating the spirit that you are!

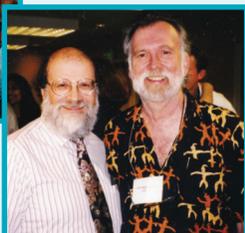
♥ **Joe Moreno**

See his tribute on Facebook: www.facebook.com/joseph.moreno.180410

♥ **Jennie Kristel**

I also met Adam through his book "Acting In." I so appreciated his interest

(Continued on Page 16)





in Playback Theatre and his strong encouragement of me and my work. I feel so lucky and grateful to have had the chance to know Adam and connect with him through his workshops and trainings.

Adam Blatner was deeply connected with many drama methods and circles around the world including being the first to really start psychodrama trainings in India. He deeply cared about the world and was committed to psychodrama being a key way to social justice- encouraging us to use the tools we have every day. His book was one of my first when I was a psychodrama student and continues to be one I use in my teaching and work.

While I met him in the psychodrama circle (dancing away at many a ASGPP conference – being his exuberant loving curious, and thoughtful self), he was deeply in awe of Playback Theatre and not only supported me but deeply encouraged me to write about my experiences. He and I had lovely email chats around Playback Theatre and the world. Adam not wanting to stop just at psychodrama but to support all action methods. His gentle and insistent nudging helped in my writing and ways I think about what I do. He was wonderfully generous with his time and energy, and I will miss his presence greatly. My deepest condolences to Allee and their family. May Adam's memory forever be a blessing and be blessed.

♥ **Carole Oliver**

Adam was truly an old soul even when he was young. I met him through the years at almost all the conferences. We would talk about psychodrama, and about life. About relationships, love, etc. I remember that I had asked him, What's your secret to being happily married, and he said it's very simple. When I wake up in the morning I asked myself: what can I do today to make Allee happier than she was the day before? I remember thinking to myself no wonder he's such a Mensch. We talked about many things through the years. He would dance with Allie like no one was watching. He would dance the samba when others were dancing to the music of a foxtrot. Sometimes he and Allee would tai chi at the dance. He was so honest and genuine. He wasn't doing it to show off he was just doing it because he wanted to. He was such a pioneer in many, many ways. But mostly for me I was enamored about how much he accepted himself as a human being. And that he followed his truth his whole life.

♥ **Marjut Partanen-Hertell**

Thank you for this opportunity to tell about the great help that Adam has given me. Adam was attending about 20 years ago the Oxford British Psychodrama Association Congress. I like all Finnish psychodramatists had

already read his book *Acting In*, published in Finnish by Riitta and Ilpo Vuorinen. Adam was so warm and curious that I immediately found myself welcoming. I danced with him shortly and he supported strongly my wish to lead workshops and write articles in English that was my weak fourth language. He also gave me some interesting psychodrama journals in German.

So, later I have had several sociodrama workshops in International congresses and also written some articles like "Sociodrama in Finland - an Environmental Context" in the book *Sociodrama in a Changing World*. I have found very interesting all the material in Adam's rich web pages that have been a treasure for all of us.

Remembering Adam warmly,
Marjut Partanen-Hertell, Helsinki, Finland

♥ **Karen Carnabucci**

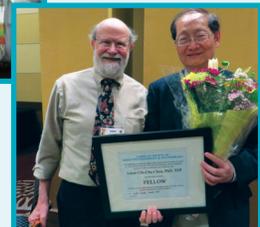
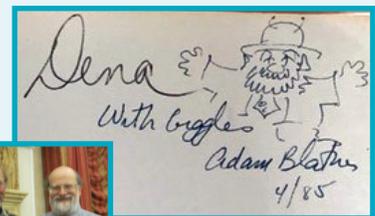
Adam Blatner has been one of my most favorite people in the psychodrama world. He has been a constant encourager and mentor of younger trainees and practitioners and has always nudged us (including me!) to write and publish.

Years ago, I signed up for the now legendary Zerka Moreno 80th birthday cruise to Bermuda along with about 100 other psychodramatists, and Adam was sailing along. When he found out that I had brought my Tarot cards with me, we had a great conversation about the Tarot – and he immediately insisted that I must present a Tarot and psychodrama workshop on the cruise boat, saying that people would just love the topic. I reluctantly agreed – I wasn't even a Certified Practitioner yet! – and went to the room the next day which he had reserved for the workshop. To my surprise, the room was crowded – I suspect that Adam had something to do with that too – and there in a front row seat was Adam!

Despite my stage fright at presenting in front of The Great Adam Blatner, the workshop was warmly received, and I had to admit that Adam was right, and I should pay more attention to what he was saying.

♥ **Mary Bellofatto**

Adam was the neighborhood welcome wagon. He was always curious about my work in Africa and encouraged me to write about trauma recovery using psychodrama. I loved his sense of humor and his love of dancing. Great to read how he influenced people around the world. Thanks Adam for your living sociometry, and all your contributions to the field.



Members in Action

* **Karen Carnabucci, LCSW, TEP** and **Linda Ciotola, MEd, TEP** co-authored an article titled “Introducing Children and Teens to Journaling” for the Fall-Winter 2021 issue *Healing Magazine*, a production of KidsPeace. The article discussed how to incorporate role reversal and other psychodramatic and sociometric techniques with journaling for children and teens to encourage writing, literacy and expression of feelings.

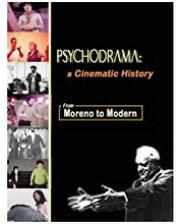
An earlier article for *Healing Magazine* that they co-wrote “Furry Auxiliaries Play Brings Therapeutic Benefits,” about using puppets and “stuffies” as “furry auxiliaries” has been expanded for *The Journal of Psychodrama, Sociometry and Group Psychotherapy* and will be presented online on Feb. 10 as part of The Living Journal series, a fund-raising program for the journal.

Karen Carnabucci presented “Break the Blocks, Find the Brilliance and Get Back to Writing” at HippoCamp, the nationally recognized conference for creative non-fiction writers August 13-15 in Lancaster, PA. Her workshop, which used psychodrama and sociometry to support connection and creativity, was reported on by an attendee as “Meeting My Block, and No, I Didn’t Steal the Projector Screen: A HippoCamp 21 Recap” on the online *Hippocampus Magazine* at www.hippocampusmagazine.com.

* **Kay Lord, LCSW, TEP** and **Herb Propper, PhD, TEP** on Sept. 10 began their third version of an online course, *Fundamentals of Psychodrama and Sociometry* for the *Himalaya Psychodrama* project in Nepal. The project is hosted by the PsychDesk Foundation based in Katmandu. The course meets biweekly through Nov. 19.

Herb was interviewed on June 1 by Muyoung Choi, vice-president of the Korean Society for Psychodrama and Sociometry, and editor of the *Society Newsletter*. The topic was Herb’s paper “Buddhism and Psychodrama: Selected Correspondences,” which was published in the *Society Newsletter* spring edition. The translator was Haeyong Wong, TEP. (An expanded version of the paper will be published in the *ASGPP Journal*, 2021).

* **Robert Siroka, PhD, Jonathon D. Moreno, PhD** and **Dan Tomasulo, PhD, TEP** star in a new video, “Psychodrama: A Cinematic History.” It introduces psychodrama, an action-oriented, therapeutic model that uses role-playing as a tool for personal growth, and traces it from its origin in the 1920s to contemporary psychotherapy practice. This fast-paced documentary is suitable for anyone with an interest in modern psychology, from educators and students to mental health professionals.



* **Scott Giacomucci, DSW, LCSW, BCD, CGP, FAAETS, CP/PAT** has been busy with online workshop presentations in India, Ukraine, the United States, and other international events while also having multiple new publications to share since the last PNN issue:



- Giacomucci, S. & Ehrhart, L. (2021). Introduction to Psychodrama Psychotherapy: A Trauma and Addiction Group Vignette. *Group* (45)1: 69-86.

- Giacomucci, S. (2021). Traumatic stress and spontaneity: Trauma-focused and strengths-based psychodrama. In J. Maya & J. Maraver (Eds), *Psychodrama Advances in Psychotherapy and Psychoeducational Interventions*. Nova Science Publishers

Scott also writes an ongoing psychodrama column for American Psychological Association Division 49’s (Group Psychotherapy and Group Psychology) newsletter and has an active YouTube channel with psychodrama educational resources which are both available for free online.

MARK YOUR CALENDAR

2022 ASGPP
Conference

March 30 - April 2, 2022

Hyatt Regency Schaumburg Hotel
Schaumburg, IL

PSYCHODRAMA INTERNATIONALLY

Psychodrama in the Covid years: In the spirit of creative adaption of an online format

The British Psychodrama Association online Festival 2021: “Psychodrama and Sociodrama - From Roots to Shoots: Moreno to the Future”

Pavla Cveckova, BPA 2021 Festival Committee Member



For more than thirty years, the British Psychodrama Association has hosted conferences across Britain and Ireland to create an opportunity for the psychodrama family to connect, share and inspire each other. Between September 3 and 24, 2021, we continued this tradition and hosted a three-week online festival which explored the roots of psychodrama and

sociodrama in the revolutionary work of J.L. Moreno. The “shoots” represented the potential future development of psychodrama and sociodrama across many domains of human endeavour.

It was two years ago on the dance floor of the celebratory evening at the last BPA conference that the festival committee was born. Eventually, the team of nine, made of not only psychodrama trainers, practitioners, and trainees, but also psychodrama enthusiasts from other disciplines, decided to continue the legacy and host the next year’s conference (2020). Sadly, the COVID 19 pandemic fragmented everything that we used to call ‘the normal’ and put us all into a position where we had an opportunity to break the cultural conserve of what was and create something new - as we call it now, ‘the new normal’.

Our BPA conference of three days, planned for 2020, evolved into an online festival over a period of three weeks. The festival facilitated a platform for exploring the core principles of spontaneity, creativity and encounter in the spirit of creative adaptation of an online format.

While on one level the pandemic created social isolation for the world, on another level it opened a new door for human connection that engages different levels of attunement and presence to one another. Over the three weeks, the festival participants and presenters contributed in their own way of being. They created a space where trust, safety and authenticity were shared across borders through themes such as grief and loss, trauma, saving our Planet Earth, building an anti-racist world and many others. Thanks to hosting this event online, this provided an opportunity for a wider family gathering from more than twenty countries.

With the Festival being spread over three weeks, we were able to space out the workshops to ensure no workshops were overlapping. This way, everyone could attend as many workshops as they wished. We received a lot of feedback that people really enjoyed the leisurely pace and the chance to reflect

between workshops over three weeks, rather than feast over the more typical three days our conferences last.

The scope of themes, presentations, and practical demonstrations of psychodramatic action online exceeded our expectations. Here are the presenters and the titles of their workshops and presentations: Anna Chesner presented on the theme of *Tele, Transference and Countertransference in Supervision*; Martin Gill & Dr Hannah Sherbersky: *Four chairs: Integrating Psychodrama in Family Therapy Supervision*; Daniela Simmons: *Practical Applications for Directing Psychodrama and Sociometry via Zoom Video Conferencing*; Olivia Lousada & Diane Adderley: *Holding the Planet in Mind*; Leandra Perrotta: *Lights and Shadows of Transgenerational Wounds*; Mick Cooper: *The Importance of Research in Counselling and Psychotherapy*; Neşe Karabekir: *Birth Psychodrama*; Pavel Kornienko: *The Specificities of Conducting Online Therapy Groups, and Therapeutic Factors of Psychodramatic Work with Family History*; Valerie Monti Holland and Sheila Dallas Katzman: *Building an Anti-Racist World*; Kirsty Weedon: *Nature Connectedness: A creative nature-based experiential workshop to connect with yourself and explore your relationship with nature*; Zoli Figusch: *The Theory and Practice of ‘Internal Psychodrama’ and Relationship Psychotherapy*; Cathy Nugent: *Attached from the Start: Moreno and Attachment Theory and Intervention for a Secure Base*; Judith Teszary: *You are not your symptoms: Bodily Symptoms as metaphors (The use of psychodrama in psychosomatic disease)*; Virginie Boury and Niall Lenihan: *Psychodrama: The Soul in Action*; T.T. Srinath: *Witnessing our Attitude Towards the World Through Role Play: Being able to watch ourselves in performance (the observer is observed)*; Hannes Krall and Ana Cruz: *Research in Psychodrama Psychotherapy - How can practitioners contribute?*; Lusijah Darrow: *Experiential Action Methods and Tools for Healing Grief and Loss-Related Trauma: Life, Death, and Transformation*; and Diane Adderley: *A Sociodrama for our Time*.

We opened and closed with celebratory plenaries facilitated by the festival co-chair Leila Frondigoun. We also held in mind the 20th Anniversary of the 9/11 attacks, in a commemoration hosted by Festival co-chair Clark Baim.

The 2021 Festival started as an experiment, but very soon it revealed a wonderful gift it held for us all: a sense of a strong psychodrama community that can connect with the roots of our human spontaneity and creativity and find the inner resources to shoot forward where we continue encountering the world in its need, while finding an adequate response to a new situation.

SOCIAL DIVERSITY

“You’re not dark enough.”

Patricia Phelps, PhD

About a week after submitting the social diversity column for the Spring/Summer PNN, Paula received an email from Patty with the share below. Patty’s experience illustrates the power behind the words as remembered by a young six-year-old girl.

Paula De Franco, MBA, PhD

My first recollection of hearing this was from a young black man in a group I was directing. His family had taunted him while growing up with “you’re not dark enough.” I was surprised, saddened and unduly upset. This somehow resonated with me...

I’m a white woman – blond, blue eyes with white-white skin -- who was raised by a Swedish immigrant mother. She, like her father, had wavy brown hair, brown eyes and olive skin. In Sweden they were called “black Swedes” – not a compliment.

My big sister looked just like my mother. I, on the other hand, resembled my Swedish grandmother who was my caretaker until her death when I was 6. It was then I started hearing, “your straight blond hair is awful...nothing we can do with it but put it in braids”...“If your skin wasn’t so white, you wouldn’t get these awful sunburns – stay out of the sun or stop whining”... “Of course the bright sun hurts your (ugly) blue eyes – you’ll no



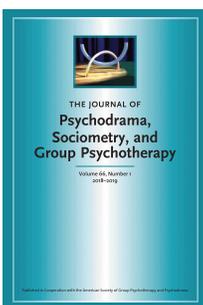
doubt need glasses by the time you’re 10.” Added to these messages were ones about my sister, “look at her beautiful curly brown hair, her lovely tan, etc....” In short, “she’s a beauty, while you aren’t.” Unsaid – “You don’t look like us. You’re not dark enough.”

I carried these “less than – not dark enough” messages into my preteens when we went to visit my uncle, my mother’s brother, and his family one summer. He looked to me like a Viking God – big, strong, blond and blue eyed. One day while giving me a big

hug, he turned to my mother and said “if I’d had a daughter, she would have looked exactly like Patty – beautiful.” How I loved that man!

Although I never hear the words “You’re not dark enough,” the message was given to me, a white child, just like the one given to that little black boy.

Call for Manuscripts 2022 Journal Issue



The Journal of Psychodrama, Sociometry, and Group Psychotherapy is inviting the submission of manuscripts that highlight group workers’ action techniques from all corners of the globe. The experiential methods, in particular sociometry and psychodrama, have numerous adoptions in addressing multicultural obstacles and we invite manuscripts describing action models concentrat-

ing on diverse and social justice issues. We strongly encourage new authors, students, educators, international colleagues, and authors who identify as Black, Indigenous, and/or People of Color (BIPOC) to consider submitting manuscripts.

Submissions can include original research papers, case studies, theoretical articles, practical articles, and book reviews. The scope of the journal includes content related to psychodrama, sociometry, group psychotherapy and its his-

tory, theory, philosophy, practice, supervision, and teaching. Practice areas encompass clinical and non-clinical realms including work with individuals, groups, communities, classrooms, professionals, organizations, and society.

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We invite you to submit your manuscript or reach out to us for additional information at journal@asgpp.org

Submission Deadline February 14, 2022

Co-Editors-in-Chief,
Thomas Treadwell, EdD, TEP, CGP
Scott Giacomucci, DSW, LCSW, BCD, CGP, FAAETS, PAT

Acting out the narrative of Regina Moreno's “Words of the Daughter: A Memoir” Sharing from the Community Mirror to Gina

Karen Carnabucci, LCSW, TEP



Nearly the whole Moreno family took the virtual stage in August 2021 when psychodrama trainers, practitioners and others gathered for the online program “Words of the Daughter: Stories and Conversations with Regina Moreno,” a fund raiser sponsored by the American Society of Group Psychotherapy and Psychodrama.

THE CAST:

Regina Moreno, the author of “Words of the Daughter: A Memoir” and the daughter of Dr. J.L. Moreno, the originator of psychodrama, and his second wife Florence Bridge Moreno, a lifelong educator who loved music.

Regina’s daughter, **Miriam Zachariah, MA, TEP**, who has followed the dual family lineage as Trainer, Educational and Practitioner of Psychodrama, Sociometry and Group Psychotherapy and a recently retired school principal in Toronto, Canada.

Joseph Moreno, her cousin and the son of William Moreno, J.L.’s younger brother. Joseph, for many years a professor of music therapy as well as a musician, wrote the book “Acting Your Inner Music: Music Therapy and Psychodrama,” and is warmly remembered by Gina in her book for his visits with his family to her childhood home in Beacon, NY.

Also, me, **Karen**, who assisted Regina in editing her book, acting in the role of moderator of introductions, and **Daniela Simmons**, president of the ASGPP, who recorded some of the program and served as the organizational host.

And finally, the **larger audience** – psychodrama practitioners, trainers and other interested people from around the world wanting to be part of this special event.

The program consisted of Regina reading four excerpts from her memoir, each one an important point in the timeline of her life with her parents and stepmother. After each story was read, Miriam, acting as director, identified key characters in the story and asked participants to take the roles of those char-

acters while Regina watched.

Using a structure modified from the classic Bibliodrama to explore personal narrative, Miriam asked that people in the group take roles to embody key characters in each of the stories. With Regina watching and listening, and then commenting after the vignette, the experience was **fused with a bit of Playback Theatre**.

The first excerpt revealed Regina feeling scared as a little girl in her second-floor bedroom of her childhood home, known as the “Little House” on Wolcott Avenue in Beacon, NY, and clutching her one-eyed bear that she called Toody. It was night, and her bedroom window was darkened by a blackout curtain, meant to protect communities from bombing strikes during World War II. Hearing her father’s heavy feet coming up the stairs, she asked for a bedtime story.

The story that Dr. Moreno told, “Words of the Father,” was the “poem” that he had written as a young man. It was a story that he had told Regina many times, one that she ultimately memorized. His presence and booming voice comforted her, and she fell asleep, dreamily saying to herself, “My father is God...”

The next Sunday, during Sunday school, when the teacher asked the class to draw a picture of God, Regina took crayons to sketch a picture of her father standing high in the heavenly clouds, his arms reaching out to an unseen audience.

In the vignette, the characters that came to life included J.L. Moreno; the stuffed bear; the Sunday School teacher; and The Clouds. From their Zoom screens, each auxiliary spoke from the role to embellish and deepen the story.

Additional excerpts included a second scene, the day when Regina’s mother Florence was conducting a sociometric study with children in the yard of their house, and Regina became jealous of Kimmy, one of the little girls – with unpleasant results. Here the auxiliaries spoke for the little girl Kimmy, the little girl’s curls, the stone that Regina used to strike the little girl, and Florence.

A third scene involved Dr. Moreno bringing out the empty chair for Regina after she had returned to the Little House as a pre-teen. Her divorced mother now living in Brooklyn. Regina became convinced that Zerka, her new stepmother, wanted to poison her and



(Continued on Page 24)

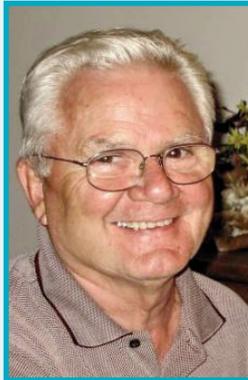


IN MEMORIAM Marvin Glenn Knittel

Marvin Glenn Knittel, 87, of Rochester, Minnesota, died on June 3, 2021.

Marv was born in 1933 and raised on a farm in South Dakota. He attended a one-room rural school and graduated from high school in Gregory, SD in 1951. He completed an undergraduate degree in teaching in 1955 and MA in Speech Pathology in 1958. He completed his Master of Education in Missouri in 1961 and a Doctor of Education degree from the University of South Dakota in 1963. He did his psychodrama training with John Nolte.

Marv married Donna Lueck in 1955 and moved with their two children to Kearney in 1963 where he started his career at the University of Nebraska (UNK). During his 30-year tenure at UNK, he served as a professor emeritus, the department chair of Educational Psychology and Counseling, interim president and vice president of Academic Affairs. For the final 10 years of his time at UNK, he returned to the classroom. His passion was teaching and educating young counselors. Marv taught classes in psychodrama, counseling theories and methods, group counseling, and practicum. He published in a variety of professional journals but was most excited about the book he wrote on how to apply the group counseling methods of psychodrama to counseling with individuals one-on-one. The book uses eight case studies about



issues ranging from sexual abuse, depression, aging, family problems to unresolved guilt to search for meaning to demonstrate how to use psychodrama one-on-one. He also wrote the book "One Hand Clapping," an autobiography and memoir about his life with one arm. The book shares the psychological adjustments he experienced from the time his arm was amputated at the age of five throughout his life. He wrote two books after retirement. The first was an autobiography in 2006 and "Counseling and Drama: Psychodrama a' Deux" in 2009. The counseling book was translated and published in Taiwan in 2012.

He was presented the Heines-Pratt award in 1987. Marv retired in 1993 and then spent time visiting five children and eight grandchildren throughout the country.

After 20 years of retirement, Marv was invited to give the keynote address to the Taiwan Association of Psychodrama Jan 26, 2013 where he also conducted six days of psychodrama workshops. This invitation was the result of his books and years of experience teaching psychodrama at the University of Nebraska.

Marv was a longtime member of First Lutheran Church of Kearney where he sang in the choir. Marv enjoyed writing, singing, traveling, bicycling and his family. He published three books, many articles and had a blog with *Psychology Today* magazine.

IN MEMORIAM Joyce Hayden-Seman

Joyce Hayden-Seman, LCSW, PhD, CP, of Wanaque, New Jersey, passed away at the age of 79 on April, 5, 2020. She was born in Passiac and lived in Hawthorne, Montville and Oakland.

Dr. Joyce, as she liked to be called, was a psychotherapist and executive director of her private practice, Ridgewood Institute for Integral Psychotherapy in northern New Jersey.

She is perhaps best known in the psychodrama community for her book "Action Modality Couples Therapy: Using Psychodramatic Techniques in Helping Troubled Relationships," published in 1998. She called her approach "Action Modality Psychotherapy," or AMP, and expanded on the explanation of the modality in her book for couples and families. The



book was endorsed by Zerka T. Moreno, one of her psychodrama trainers, during her more than 15 years of study and practice.

This approach melded psychodramatic techniques with marriage and couples counseling and included clinical vignettes with role diagrams, assessment tools and self-supervision tools to build new treatment skills.

In her practice, she designed and implemented programs to promote personal understanding and growth and supervised continuing education certification in the fields of mental health and alcohol and drug abuse for psychotherapists and counselors.

Her obituary said that she "dedicated her life to service and care of others."



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CONFERENCES AND NETWORKING OPPORTUNITIES



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

December 10 - 11, 2021 — “*Sociodrama: Tracing the Pathway from Past to Future*” 2nd ASGPP Virtual Fall Symposium. American Society of Group Psychotherapy and Psychodrama (ASGPP) Conference.

Contact: www.asgpp.org

January 19 - 23, 2022 — Australian and Aotearoa New Zealand Psychodrama Association (AANZPA) Conference.

Auckland. Contact: <https://aanzpa.org/conference/>

February 17 - 20 — “*Group Work Innovations in a Transforming World*” Association for Specialists in Group Work (ASGW) Conference. One Ocean Resort & Spa, Atlantic Beach, FL. Contact: www.asgw.org

February 28 - March 5 — “*Uniting Through Groups: Pathways to Understanding and Inclusion*” American Group Psychotherapy Association (AGPA) Connect 2022.

Sheraton Denver Downtown Hotel, Denver, CO

Contact: www.agpa.org

March 30 - April 2 — “*Here & Now: The Power and Effectiveness of Group Psychotherapy, Psychodrama and Sociometry*” American Society of Group Psychotherapy and Psychodrama (ASGPP) Conference. Hyatt Regency Schaumburg, Chicago, Schaumburg, IL.

Contact: www.asgpp.org

April 7 - 10 — 2022 American Counseling Association (ACA) Conference & Expo. American Counseling Association. Atlanta, Georgia.

Contact: www.counseling.org/conference/conference2022

April 27 - May 1 — “The Use of Poetry, Writing and Story: Promoting Unity, Transition and Hope.” National Association for Poetry Therapy (NAPT) 41st Annual Conference - Virtual.

Contact: <https://poetrytherapy.org/Annual-Conference>

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



Saturday Workshops 2021-2022

December 4; February 5;
March 5; April 2

Psychodrama / Directing Workshops

December 4-5; January TBD;
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CEUs available.

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

Acting out the narrative...

(Continued from Page 20)

refused to eat at the dinner table, quietly slipping her food into a napkin. Auxiliaries volunteered for roles of the Dinner Table, Zerka, Florence and Food.

The fourth scene explored Regina’s dream-memories of her father taking her to the stage to act out and resolve her fears about fire engulfing her bedroom. She remembers jumping from the railing of the balcony of the stage into her father’s arms, finally feeling safe. Now the roles were Dr. Moreno, The Stage, The Balcony, and The Flames.

Gina – as she likes to be called now – added details and answered questions when the vignettes ended. Later she said that she enjoyed the opportunity to share these stories and have immediate feedback from the group through enactment and comments.

Since its publication in January 2021, “Words of the Daughter: a Memoir” has won praise from psychodrama trainers and practitioners across the United States and around the world. It is a personal story of a lonely girl growing up with the bigger-than-life Dr. Moreno and her weeping and talented mother and the social atom of the larger family. It is also a document that adds to the history of psychodrama, telling about the private life of Dr. Moreno and his family and the little-known contributions that her mother, trained in sociometry, made to the world of public education and also to worship settings, in addition to being an early contributor of research and writing about psychodrama and sociometry.

In the book, Gina tells the stories of the “odd kid out” growing up next door to Beacon Hill Sanitarium, the mental hospital that her father started in the late 1930s. She remembers sneaking into the forbidden theater and watching the stage while hidden behind a seat. Several of the patients became her friends and she played games with them. Eventually the hospital was closed, and the Morenos started a training institute to teach psychodrama, sociometry and group psychotherapy.

Tian Dayton is one of several TEPs who offered endorsements for the memoir. She says, “Regina Moreno’s memoir is a must-read for any true student of psychodrama. It presents a kaleidoscope of memories, of the life and legacy of her father J.L. Moreno, her mother Florence and stepmother and psychodrama’s later emissary Zerka, through the tender and terrified eyes of a devoted daughter. The author has opened a window that we all long to peer through, the strange and circuitous path of intergenerational pain and healing.”

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Rebecca Walters

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Judy Swallow, Deb Shaddy, Jenny Salimbene

July 7-12: July Directing Intensive
Rebecca Walters

Ongoing psychodrama training cores (130 hours)
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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.

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Nan Nally-Seif, LCSW, TEP & Jacob Gershoni, LCSW, TEP
December 3-4, 2021, February 4-5, April 8-9,
June 3-4, 2022

Monthly Open Workshops

Saturday Workshops — Nan Nally-Seif, LCSW, TEP
November 13, December 18, January 15

Sunday Workshops — Jacob Gershoni, LCSW, TEP
November 21, December 19, January 16

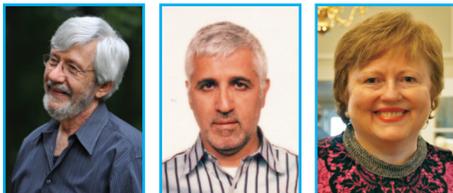
Intensive Psychodrama Workshops

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

Ongoing Groups

Nan Nally-Seif: Mondays through Thursdays
Jacob Gershoni: Mondays + Training & Supervision Groups,
twice monthly on Wednesdays

*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
Jacob Gershoni, LCSW, TEP — Co-Director
917-796-5410, jacobg12@gmail.com
Nan Nally-Seif, LCSW, TEP — Co-Director
917-584-1136, nnallyseif@gmail.com

From the President

(Continued from Page 1)

the organization, inviting and mentoring students and young professionals, delegating and encouraging leadership.

As always, I want to thank my colleagues from the Executive Council for their leadership, consistent diligent work and dedication! Thank you to all ASGPP Committee chairs and members, task forces, projects, etc. Thank you to the editorial team of the ASGPP Journal and the editors of the Psychodrama Network News (PNN). Thank you to all who have volunteered, facilitating support groups and social events facilitators! Thank you to all colleagues who have donated their time and energy by offering pro-bono workshops to benefit ASGPP; thank you to all who have attended as well as those who donate and sponsor the ASGPP!

Being together is the way for all of us to support each other and to support ASGPP – the organization that Dr. Moreno created and gave to us as a precious gift to keep.

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

Sincerely,
Daniela Simmons, PhD, TEP
President of ASGPP

History Keeper: Meg Givnish

(Continued from Page 4)

Meg's style of directing focuses on helping the drama unfold in a natural way from the protagonist. She gets out of the way of the action and facilitates the creative dramatic expression of the protagonist's telling their story. Meg is most proud of all the many people she has reached on levels that were untouched. Much of this through her deep in depth role reversals

During this time Meg maintains a small private practice with adaptations for this time of pandemic. She also coaches and consults with individuals and groups. She has developed a form of "mono drama" in which she takes on significant roles in the psychodrama spontaneously, based on needs of the client/protagonist. All of her years of training in drama, psychodrama, and Problem Solving Theatre allow Meg to tap into her Spontaneity Spirit to provide the methods of Psychodrama "Mono to Mono" within a therapeutic, safe setting.

Search for new Administrative Assistant

The American Society of Group Psychotherapy and Psychodrama is seeking a person to fill the full-time contract position of administrative assistant for the organization.

The position involves working remotely at the rate of \$15 per hour.

The announcement below has been posted on various job search websites. Selecting applications / interviewing appropriate candidates will be implemented continuously until the position is filled.

The Administrative Coordinator for the American Society for Group Psychotherapy and Psychodrama (ASGPP) is responsible for supporting the overall daily office operations of the national office of the ASGPP, a non-profit organization. Under the direction of the ASGPP Leadership Committee and Executive Council, the Office Administrator shall be responsible for the operation and general management of ASGPP's activities and services. Many of the responsibilities of this position are identified below.

The Administrative Coordinator provides consistent administrative support across the Executive Council (EC), the ASGPP Committees, membership, and external vendors (webmaster, journal publisher, continuing education provider) by:

- Responding to phone calls, emails, etc. in a timely fashion
- Maintaining calendar of events and deadlines for committees, contract renewals, etc. and communicating them to the Executive Council and Committee Chairs in a timely manner
- Facilitating communication between committees (ex: website,

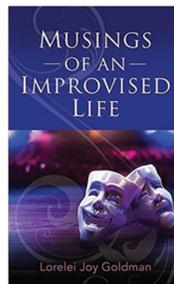
- publications, conference, etc.)
- Sending out zoom links in a timely manner for support groups and other educational activities
- Identifying issues and concerns with media, web, planning, etc. and bringing them to EC/Committee Chairs/vendors.
- Sending invoices to the treasurer for payment.

The Administrative Coordinator assists members, vendors and others, manages membership issues and provides conference support throughout planning and implementation.

For more information contact the office ASGPP@asgpp.org

Musings of an Improvised Life

by Lorelei Joy Goldman, MA, TEP



Read the heart warming and heart-breaking stories that will stir memories of family interactions, joys and sorrows, love and loss. Be inspired by Goldman's lifelong coping strategies involving creativity and the arts.

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30.0 Continuing education credits

(NBCC, MD Board of Social Work Examiners, ABE)

INVESTMENT: \$1375 - includes workshop, meals and lodging

DISCOUNTS: \$1275 - Early registration by 01/30/22

The intensity and cohesion of a small group living and working together for five days helps create a safe space for deep and powerful healing, learning and personal growth. Opportunities for personal work, as well as skills practice, theory presentations and application to various populations and settings, are included.

Blue Mountain is located in the beautiful hills of Western Maryland. Delicious, organic home-cooked meals are provided. Yoga and massage are offered daily onsite.

TO REGISTER, CONTACT CATHY AT CATHYNUGENT@VERIZON.NET

CALL FOR PNN WRITERS! THE POWER OF YOUR WORD.

As Adam Blatner always told 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
- 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.

The PNN Guidelines are on page 32.

AMAZON SMILE - A WAY TO GIVE



When you use www.smile.amazon.com to shop on Amazon, you can give to the ASGPP. No matter what you are shopping for, a portion of your purchase will be donated.

No extra purchase required!

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.

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>

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OKLAHOMA PSYCHODRAMA INSTITUTE
Opening the Territory of Mind

From the Editor

(Continued from Page 2)

at our annual Conference. We had natural disasters – hurricanes, fires – that greatly impacted the lives of our community. For the last 20 months our entire world has changed dealing with the COVID virus. Through it all – and the tumult of so many different feelings – we kept adjusting, pivoting – using the deepest elements of Psychodrama – our spontaneity and creativity. The PNN has changed too - from the Fall of 2015, when it was 11 pages and had two articles – one by Adam and another International writer. Starting with Fall 2016 the PNN grew from this to an average of 30 pages with at least 6 articles, added features, columns, and test balloons to try things out in our Community of readers. During this time we stopped hard copy printing and went online! Every issue has several International writers — a minimum of 2 and sometimes up to 5 (Thank you Daniela for all your sociometric connections and inclusion energy).

We have introduced five new columns: *Unsung Heroes and Heroines*; *Tell me a Story* (sharing memories through photographs (2016)); *New Members Column* – photo and short introduction (2017); *History Keepers* (2017); *Trainer's Corner* (2017); and *Writer's Column* (2018). Even in this issue we have started a new column which Cathy Nugent suggested specifically for *Trainees and Students Contributions*. All of these new columns (except for *Writer's*) continue today and they have expanded our sociometry and inclusion as we invited and interviewed people for *History Keepers*, *Trainers Corner*, and *Unsung Heroes/Heroines* columns for each issue. People felt seen, honored, and sometimes told me that 'sharing their journey' helped them gain some valuable perspective. This was a win-win for all of us and what I particularly loved about it was it was like doing a timeline together with psychodrama *Adieux*, very up close, personal. By the end of each call – both of us felt energized and elevated by our encounter.

Many of my writings were about Positive Psychology and Psychodrama, Neuroscience and the Brain, Character Strengths and how action explorations could teach and amplify all of this in the best possible ways. As psychodramatists we are actioneers and we have the skills to make this come to life.

The gifts of this journey have been many. The ongoing deep relationship with Patty has been collaborative, fun, and I have grown to learn about the relationship between text and design. Patty has great perspective and is also a loving port in a storm. The generosity and time of everyone that allowed me to interview them connected me in a new and richer way. Especially these last 20 months when life was isolating and lonely, this was so apparent to me. I also learned how to write more efficiently, with deadlines and to drop a good deal of perfectionism – I had a new motto – 'Done is better than perfect!' Editing other people's writing is an intimate connection – it's their words and worlds on paper – a part of them. I learned to respect this and to tread lightly. Another huge gift was receiving and editing the writing from our International Community. As most of them were not native English speakers, writing can be complicated with verbs, tenses, and punctuation. I enjoyed digging in – and role reversing with them to understand their writings; our communications

Sociodrama and Drama Therapy Techniques

(Continued from Page 10)

used spontaneous improvisation to identify and express what they needed or desired at the moment that would help them actively engage in the learning activity. There was an image of a big gift box with a red ribbon bow on the virtual whiteboard. The students were informed it was a magical box picked out especially for them. Inside the box is what they need or desire at this moment. At the beginning of classes, students were invited to pantomime opening the package and tell the group what was inside the box. Some re-occurring items taken out of the box were sleep, a stuffed animal, a cure for COVID, focus, and a beverage.

Outcome Observations

Students were provided the opportunity to feel empowered by using DT and sociodrama techniques as part of their academic and social learning process. The methodologies, specifically, role reversal provided a creative way for students to be seen and heard as they expressed thoughts and feelings about various aspects that impact their life. The improvisational enactments promoted cognitive development. The students were able to work as a cohesive unit to gain insight into how to resolve conflicts. The daily locogram activities helped to foster a sense of community. At the end of the school year, several students and their parents communicated about an improvement in self-management skills, increased self-confidence, and an increased ability to identify and express feelings in a healthy manner.

Tanja L. Lee, PhD, virtual psychology adjunct professor, credentialed 5th-grade virtual teacher, International Tele'Drama Institute team member & aculty, Drama Therapy (DT) facilitator, and SAG/AFTRA performer. She is currently developing a virtual socioemotional wellness program for children using DT and action methods.

were delightful, expanding, and respectful. As well, the international community writes about different topics and has such fresh unique ways of seeing and speaking things. This role has been a generous giver and teacher and has actually warmed me up to owning this role of writer in a more confident way and directed me to "what's next." One book is in the oven and a couple others are in the surplus reality of my imagination.

So I celebrate these years with you, I remember our journeys with love and I hold all of these moments so dear...many Seasons of Love and Gratitude to all of you for co-creating with me.

In grateful service for ASGPP,
Nancy

Trainer's Corner: Karen Carnabucci

(Continued from Page 6)

Donell Miller for more classical psychodrama and later with Kate Hudgins because she wanted to learn the Therapeutic Spiral Model.

Karen felt that Zerka always had faith in her. Zerka frequently brought written materials from her home in Beacon to the workshops, and the students would busily make photocopies. Zerka would say to Karen, "You'll want to have a copy of this when you become a TEP." Karen completed her CP in the late 1990s and quickly began her TEP journey.

Karen also studied for five weeks with Marcia Karp at Holwell, near Barnstable, England. She sought her out because not only was Marcia enormously creative and had a long history with Dr. Moreno, she had also written two books that Karen had read and enjoyed. "Marcia taught me how to blend one drama into another, and I loved her creativity and her thoughtfulness about the method."

Later, Karen traveled to Turin, Italy, and met with psychodramatist and psychologist Marco Greco who she remembers as kind and welcoming. He showed her his amazing stage, lit by an arrangement of colorful ceiling lights operated by a computer program and decorated with attractive chairs and cushions, plus a real balcony and all! In creative Karen style, she sent her host a computer slide show to say Thank You.

When Karen completed her TEP in 2000, she had just moved to Wisconsin. Ron Anderson, a TEP in Lake Geneva, Wis., took Karen under his wing; they taught a training group together and he introduced her to colleagues in the Midwest chapter of ASGPP and trainees. Ron was very important in Karen's life – not only was he kind and generous but he also introduced her to Family Constellations, which he had recently found himself.

Meeting Ron and their collaboration changed Karen again. Because of Ron's enthusiasm and her personal interest in history and ancestors, she began integrating this related field into her style of psychodrama. Based on their work, Ron and Karen wrote "Integrating Psychodrama and Systemic Constellation Work: New Directions for Action Methods, Mind-Body Therapies and Energy Healing," the first such book to discuss mixing these modalities. Sadly, Ron passed away shortly after they completed the manuscript in 2011.

My Trainer Role

Coming of age at 70 years old, Karen is comfortable in her skin as a trainer. Karen describes herself as practical and down to earth and sees her style as casual, funny and serious.

She remembers that Gerry Tremblay, one of her trainers, used to say, "I love your silliness and your laughter. It is a real strength." In Lafayette Hill, where Gerry encouraged her to develop her combination of sand tray and psychodrama, her cohorts included Janell Adair, Colleen Baratka, Rhona Case and Nancy Willis.

Karen is warm and relatable. Karen is known for her famous "Show and Tell" handouts, later a book, which she created as she was learning and studying (so many of us studied from these). Her clear and concise ability as a journalist made these handouts so useful to learn from, share in trainings, and to communicate to others many concepts in the field of psychodrama, sociometry and group psychotherapy.

Karen believes that teaching the history of our field is key because it provides important context. She says that knowing how the method developed and evolved from early to later with J.L. and then to Zerka – from classical psychodrama through changes and variations with later trainers – adds a depth of understanding and perspective that goes beyond just learning the tools. She teaches that context also supports practitioners in developing their own models, integrations and styles.

Today Karen's trainings have become more casual – she knows her warm up and allows the process to unfold and flow in her groups – the outcome of many years in role creation. She remembers seeing and learning from Zerka working this way and has found that it fits for her as well.

Currently, Karen directs a personal growth women's group known as Unfolding Love, an ancestors training group known as Ancestor Stories, a supervision group, and a monthly training group in which she sometimes co-presents with others. This year Karen has enjoyed co-presenting with Linda Ciotola, MEd, TEP, on several topics. She and Linda co-authored "Healing Eating Disorders with Psychodrama and Other Action Methods: Beyond the Silence and the Fury" in 2013, and they have found their trainings by the same name still are quite sought after.

What's Now and Next

Karen weaves into all her training her rich background in experiential psychotherapies, psychodrama, trauma-informed care, the Tarot, simple breath work, energy postures, storytelling and Family Constellations.

Karen, as a creative, always has lots of things in the oven and enough of her own projects to fill more than a lifetime. She is choosing to slow down to have time to do her own projects. She is making more time for her writing and is currently writing a book on teletherapy, psychodrama and the creative arts.

What really feeds Karen's soul is the gifts of working with the ancestors and the way it opens doors for people. She also feels rewarded when people connect in her groups and watching the "aha" moments happen. She has also offered writing groups using psychodramatic techniques and reports with pleasure that one group prompted a psychodrama student to start two peer writing groups that are ongoing. Karen's grace of generativity enjoys watching younger people get interested in psychodrama and the experiential psychotherapies and deciding to pursue training, just as she did.

Guilt and Shame

(Continued from Page 5)

21-year-old self. “I feel so badly for you. You are so young, so overwhelmed. How could you know what to do or to whom to turn? They left you to handle things on your own. You didn’t know, it wasn’t your fault, no one helped you. No one could handle this on their own.” She spontaneously moved onto the stage and held her young self close, weeping together.

Scene three: I invited her to redo scene one but this time with her current husband and current mother-in-law. Denise reversed roles with both current husband and mother-in-law in turn and demonstrated how these two kind and loving people would behave in this situation. Husband stays close, lets her know he loves her, suggests they speak to the doctor about her depression, find a therapist, decides he will take a few days off from work to help out. Mother-in-law comes in during the afternoon and takes the children to the park so Denise can sleep. Mother-in-law reminds her that this, too, will pass.

Denise experiences, from inside the scene, being overwhelmed, however she is now able to hand the baby over to the other supportive adults on the stage and she no longer shakes the baby.

The sharing, as you can imagine, was deep and meaningful, especially from other parents in the group. Denise finds out she is hardly the only person who felt an impulse to hurt their child but that other group members had the support they needed to avoid harming their babies.

As the group continued for several more weeks, Denise reported that she was setting appropriate limits with her teenager and that family life was improving.

Jennifer was fifteen. She was hospitalized for serious suicidality. She was experiencing profound shame created by unresolved guilt. Her story was that when she was seven years old she was watching TV in the living room with her three-year-old cousin. Her mother and aunt were in the adjacent room, the kitchen. A fire broke out in the kitchen, blocking the door to the living room. Her mother and aunt managed to get out the back door. Jennifer ran out the front door taking her cousin with her. Her cousin pulled on her hand out of Jennifer’s. Jennifer got out the front door. The three-year-old perished.

Scene one was a painful one to reenact. We did it in very slow motion with Jennifer deciding how fast and slow the action should go, how close or far to the action she wanted to stand, giving her the option to stop at any time.

When we began scene two, Jennifer was quite angry at her seven-year-old self. Giving her the opportunity to express some of this allowed her to vent what she had been holding onto in private. Her peers doubled her and were able to help her move from anger to sadness to recognition she had been a very little girl at the time of the incident. In role reversal with her seven year old self she got in touch with how totally terrified and truly helpless she had been, how she couldn’t make her three year old cousin hold on, and, with doubling from her

peers, she was able to find compassion for her scared seven-year-old self. Back in her 15-year-old role she told her seven-year-old self “You are only seven, how could you possibly know what to do.”

In scene three we invited her to replay the original scene with herself as a 15-year-old. As the teenager she is today she simply picked up the three-year-old in her arms, crouched low to avoid the smoke and got them both out. She screamed to her mother and aunt she would meet them on the front porch. She accessed her competency and found it gratifying to note that as a 15-year-old she knows what to do and has the physical strength to pick up a three-year-old and run.

Jennifer had begun the session pale and quiet, shrunk down in her chair. She ended the session with color in her cheeks, a clear and louder voice and an empowered stance.

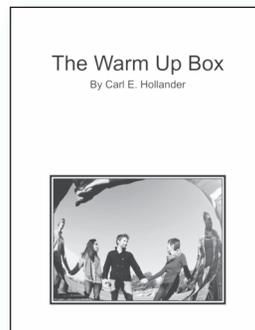
Jennifer left the session immediately upon its conclusion for a family session with her mother. Her therapist later told me that she had entered the therapy room, told her mother about her psychodrama, her mother had begun to weep, told Jennifer that she, too, had felt enormously guilty that her child had survived while her sister’s had not and that it made her pull back from Jennifer. Jennifer was able to tell her mother than she had always thought that Mom’s pulling back was a result of Jennifer’s failure to save her cousin. They ended up crying in each other’s arms after for the first time in eight years telling one another their truths.

*Names and some details changed to assure confidentiality

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:

www.asgpp.org/pub/pubindex.html

Adam's Celebration of Life...

(Continued from Page 1)

then there was Adam the dancer – ballroom, swing, square, country and even folk dancing. Adam was a gracious dancer in both style and the kind way he knew who to reach out to – another way he extended his warm inclusion. Adam was a desired dance partner – it was a real treat – and sometimes it all turned crazy and funny.

When I took on the Editor role of the PNN, it was not just because I was asked and like to write. It was also due to the constant prodding and encouragement over decades from Adam to write. “It’s important that you write about that – people want and need to know about you and what you’re doing in your work.” And I can’t tell you how many others have written in and shared the same – he was the writing muse for our whole community at large – and not just the psychodrama world. He carried this message internationally and into the drama and art therapy worlds as well.

These last three years, every time I start working on the PNN, I missed Adam. Since I began editing the PNN (Fall 2016), every issue had at least one article written by Adam solo or with someone. Anytime the PNN needed an article or two, Adam was there with one in hand or someone to suggest to us. In the Winter PNN (2018) we created a new feature, the Writer’s Corner, in honor of Adam Blatner who has single mindedly and consistently carried the role of encouraging, inviting, and collaborating with not only our community but also diverse other and International communities asking people to write. As Adam would say in Morenian terminology, “say YES, YES, YES, to writing up what you and others are doing, or thinking about or observing. In this era of professionalism, literature and evidenced based practices have the strongest ground. As psychodramatists and sociometrists our experiential skills need to be balanced and articulated with the written word.”

In a 2018 PNN edition Adam was writing about *Beyond the Medical Model: Enhanced Simulations* something he called creativity expansion. He strongly advocated that Moreno’s methods should be taken out of the medical model. “Moreno’s work is much bigger than a method of psychotherapy! Its enhanced simulations, a way of learning/exploring that integrates the student’s learning style with the reality that problems are bigger, more multifaceted.”

In July of 2019, Regina Moreno, her cousin Joe Moreno and his wife Ruby and I traveled to San Luis Obispo, California, to visit Adam. Joe wanted to spend time with Adam who through many years helped him and his father William, the younger brother of J.L. Moreno, to be publicly acknowledged. Adam was the prime mover in reaching out to me (then ASGPP president) to create the first William Moreno Award. I was pretty sure this would be the last time I saw Adam as he was no longer coming to conferences and he lived across the country from me. So many things ran through my mind and heart: What did I

want to say to Adam? How do I let him know what he has meant to me personally as well as how important, respected, special, and loved he is to the psychodrama community worldwide? The five of us came together to play in the First Universe with Adam as we delighted in sharing our Psychodramatic heritage as we created live timelines through our story telling. The Godhead was there for me all weekend – this became my here-and-now Psychodramatic Family – representing three generations, two lineages, with Ruby as our International sister.

At this time Adam and Allee were living in their new home at the Villages which was lush and green. When we arrived in the parking area, Gina mentioned memories of dancing with Adam at conferences and POOF – it happened. Gina and Adam danced and twirled and we joined in – all dancing and singing in the parking lot. The music of our trip had begun! In their living room every wall was filled with little figures, puppets, doodles, and paintings – Adam’s first universe props that each told a story about his and Allee’s life together.

It was a natural evolution and no surprise that Adam’s last book, *Action Explorations – Using Psychodramatic Methods in Non-Therapeutic Settings* (2019) featured 23 authors who expanded psychodramatic methods into business and organizations, coaching, education, social and community contexts, personal growth, spirituality, positive psychology, and working with neurodiverse individuals. This final book was a realization of some of his life’s work and his personal gifts as he brought writer’s together who had creatively expanded the classic psychodramatic models and applications. As this book was being edited by Adam and his son David, we were all aware of the preciousness of the timing of this project and were honored to be a part of it.

Our time together was magical and we all knew it! The space we shared those three days was the unplanned and unanticipated joy of the First Universe. We said loving happy goodbyes as we each slowly left but changed forever as we moved back into our own lives – blessed, enriched, joyful, and satisfied.

Joe started thinking about a song and then we began singing it.... Adam, “It had to be you” (hear the melody)... you were the “somebody” who brought us all together to celebrate all that is beautiful, magical and transformative about psychodrama and you.



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 newsletter. We know that many of you write professionally and well. In an ideal world, you would like to see any changes to your submitted copy. We are not able to do this. Please understand these policies before you make your submission to us.

EDITED ARTICLES ARE NOT RETURNED TO AUTHORS FOR THEIR REVIEW.

THE EDITORIAL STAFF HAS THE FINAL SAY IN WHAT GETS PRINTED 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

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- Fall: September 20 for publication Nov 1