

AMERICAN SOCIETY OF  
GROUP PSYCHOTHERAPY AND PSYCHODRAMA

# Psychodrama Network News

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

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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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ASGPP Demographics Circle 2022

The infographic is a circular diagram with a yellow outer ring containing the text "American Society of Group Psychotherapy and Psychodrama". The year "2022" is centered at the top. The diagram is divided into three main sections:

- 11 ASGPP Award Categories:**
  - J.L. Moreno
  - Zerka T. Moreno
  - Hannah Weiner
  - Innovator
  - Collaborators
  - William L. Moreno
  - David A. Kipper Scholar's
  - Neil Passariello Memorial
  - Diversity
  - Fellow Status
  - Young Professional
- 220 ASGPP Members**
- 11 Council Members**
- 3 Staff Members**
- 1 Yearly Conference**
- 1 Yearly Symposium**

At the bottom center, a red oval reads "Founded 1942 by Jacob L. Moreno".

On the right side, **15 ASGPP Committees** are listed:

- Leadership
- Awards
- Bylaws
- Conference
- Conference Program
- Education
- Finance
- International
- Membership
- Nominating
- Publicity
- Research
- Scholarship
- Society & Social Justice
- Website

At the bottom, a blue arc contains the text "1 Journal: Journal of Psychodrama, Sociometry, and Group Psychotherapy". Below this arc is a red chair icon and a teal bar with the words "CREATIVITY SPONTANEITY ENCOUNTER".

To join a Committee as an ASGPP Member, contact the ASGPP Office:

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## Three Editors' Introductions

*In the last edition of the PNN, we met our three new editors: Ed Schreiber, Paul Lesnik, and Tanja Lee. Now we will learn their vision(s) for the future of the PNN as they respond to the prompt:*

**What I want people to know about me that may connect you to me and me to you.**

### Tanja Lee



My desire for the PNN is to provide a resource where members of ASGPP can explore and discover other members' valuable gifts, passions, and areas of expertise. We can fit together like individual pieces of a 500-piece jigsaw puzzle to produce a beautiful satisfying product, transformation. Metaphorically, the PNN serves as a treasure map that offers ASGPP members the location and access to unrealized potential and purpose that many of our members possess.

As we share our interests, our resources, talents, personal and professional experiences, we can develop friendships and cohorts that work together to offer innumerable services that can be integrated into various aspects of life.

Thus, the PNN supports ASGPP members with assorted skills, interests, and ideas to assemble and connect to produce offerings that improve the happenings of our families, communities, and nations.

At the top of my treasure trunk are the following jewels: performer, drama therapist, educator, and single mother. The aspects of each of these roles tend to overlap and influence my ideas, feelings, and behaviors.

Performing arts is a force that inspires and drives me. It ignites feelings and passions from deep within. It exposes my vulnerability for all to see what is important to me. Thus, I have embraced drama therapy (DT), as a holistic modality for achieving emotional wellness. During my training to become a registered drama therapist, I was introduced to psychodrama. I like to refer to DT as the offspring of Psychodrama. DT and psychodrama are powerful therapeutic techniques that can help people transform their lives.

As an educator, I focus on the process of learning. Specifically, I facilitate opportunities for the participants to become attentive and actively engage in the learning process. In my years of teaching, I have discovered how expressive arts and action methods can be implemented into the learning process to support how an individual recognizes, interprets, and responds to stimuli.

Motherhood influences how I care for myself and respond to others. I tend to exhibit traits of the mother archetype in wanting to provide safety and nurture, to help others thrive and flourish. In doing so, I find the need to immerse myself in relationships and a culture that exhibits persistence, courage, creativity, and empathy.

### Paul Lesnik



*My vision for the PNN:*

I would like to re-formulate the PNN to connect and reconnect us sociometrically. I want to get to know others by discussing our passions, our compassions, and our drive. I want to bring back some of the community members who have left with open arms and a commitment to examine who we are, to invigorate the few who do so much for the community, and to bring new membership and new ideas and conserves to the "tribe". I want who we are as the ASGPP to reflect

who we are individually and collectively, and to do that, we need to be vulnerable enough to reveal this to each other.

*Here is what I want people to know (or the things people learn about me when they get to know me):*

I am a lifelong member of the LGBTQ+ Community. I have been in a relationship with a Frenchman since 2008, married since 2013. His name is Philippe Honore and he is currently in a PhD program in Leadership Studies after falling in love with learning in his process of going to school to maintain a visa that became citizenship in 2018.

I grew up in Illinois in a city 45 minutes South of Chicago, moving to Houston, TX at 20, Kansas City MO at 37, West Palm Beach, FL at 41 and now San Diego, CA at 60. I have had 4 significant careers, the 1<sup>st</sup> owning a Luxury Bath Showroom in the Decorative Center of Houston, the 2<sup>nd</sup> (and where I found psychodrama), as Executive Director of Accessible Arts, a not-for-profit arts agency that met the educational and therapeutic goals of children with disabilities through therapist/teacher training, and the 3<sup>rd</sup> as a staff therapist at the LGBT Community Center in Palm Beach County, FL and the 4<sup>th</sup> as Executive Director of an Intensive Outpatient Program for people struggling with addiction.

Along the way I have maintained a private practice that is now my primary identity along with being a Psychodrama Trainer, co-training with Lin Considine in Florida and on my own in California. Lin and I won the 2021 ASGPP Collaborator's Award. Our first trainees are sitting for their CP exam this year, a milestone in our co-training. I am interested in who else co-trains psychodrama, or co-leads groups in general, and how this is different than the experience of training on our own.

I have been known in my careers as a connector and collaborator. I believe in abundance and in sharing resources: that if you do the best ethical thing in all of what you do, enough will come to you. This belief was tested in the addiction world, and, as a result, the end of my work in Florida was not a pleasant experience. Reinventing myself in CA was the most difficult chapter of my career but was in hindsight a healing experience. I would love to know how many folks out there also experienced a surreptitious route to becoming a mental health professional.

I have been in recovery since 1991. This part of who I am has receded comfortably in importance to the background of my life. Our two dogs (English Bull Terriers) are my go-to therapy at this stage in my life. They have taught me a lot about what is important. I continue to explore who I am through the Expressive Arts and am an avid reader and fledgling writer.

The AIDS pandemic was significant to who I became in this world, and I would like to know who out there was also shaped by this crisis or some other chapter of their life that involved significant loss and a call to survive and thrive.

I am interested in knowing who in the Psychodrama World widens their therapeutic lens to include other Expressive Arts Therapies, especially Sandplay/Tray. I studied and finished my undergraduate degree at Goddard College in Vermont, a self-directed program that significantly shaped how I learn and my drive to never stop adding to who I am through study in the expressive arts and the therapeutic process and how we change as we move into action.

I was fortunate in my time in Kansas City to meet and work with a lot of the influential actors in many of the expressive therapies: Shawn McNiff, Augusto Boal, Gong Shu, Zerka Moreno, Norma Canner, Barbara Mettler, etc.

As far as Psychodrama, I would like to know who influenced who you are as a psychodramatist? For me, my primary trainers were Nina Garcia and Dale Buchanan, but I also worked with Gong Shu enough to feel her influence in who I am. It was because of Shu that I brought Zerka to Kansas in the 90s. I also experienced a week with Mort & Dorothy Satten in the 90s that was influential. So I end with this question: Where are the intersections between you and me?



**Ed Schreiber**

A vision for the PNN is a circle of inclusion in which everyone is a creator of the PNN, a chance for all of us to have our gifts and treasures shared. We decided our first issue of the PNN would include introductions as new editors, asking what we want to say about our lives. I realized I wanted to share that one of the most nourishing things for me and my life are long periods of silence. I find these times a chance to consider and feel more deeply without the need for that for other things.

Another thing about now is the wonder of growing older. It used to be just “those other people over there” who were aging, now it is me. Given my life and history, it continues to move me that I am still here. Must be more to do. I think so. Shawn is my partner and some years ago we adopted a 7 year old dog Tucker who was the glue for me and Shawn when we had limited glue and Tucker appeared at that exact right moment. It was a miracle that happened. Shawn and Tucker became a therapy dog team for nursing homes and hospices and Tucker worked with me at the program I ran.

When I think about the deaths of my former partner from AIDS, or friends who died, parents, family and Tucker, I am reminded how relevant each day is and I try to remind myself of that daily. I live in Amherst, Massachusetts, the land and home of the Pocumtuc Tribe in what is now known as Western Massachusetts. One weekend in August there is a gathering of this tribe and others are invited. My life has been interwoven with First Nations People and Tribes for years and that is a blessing beyond words. We are now called the Pioneer Valley with mountains and many farms and food coops and good people. The winters are harsh and cold and I love them too!

When things become confusing, the world, our country, politics, social injustice, war, poverty, the destruction of the biosphere - when things seem overwhelming, I am most reminded of what matters and what I have learned from my study and practice of Zen and the enlightening work of the Morenos. What most matters is that we make a difference. We are.

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## Power of Psychodrama

*In this Fall issue of the PNN, it is all about discovering **who we are**. We have set a goal of exploring and connecting 260 ASGPP Members and staff sociometrically in a new way. We asked members to dig deep and compose a response to the following question:*

**What is the dynamism you witnessed and experienced in psychodrama (sociometry, sociodrama, group psychotherapy) that captured you, stirred your imagination, and drew you in? You were driven to be part of that influence.**

*Here, we open up the treasure chest to our collection of your responses...*

### Steve Lowe

I have worked with incarcerated youth and adults for 52 years. 51 years ago I began psychodrama director training with Dr. Martin Haskell in Long Beach, CA, (Martin was Moreno trained-first generation). I used what I learned every day in my individual and group counseling in probation treatment settings.

Two things resonate the most: 1) Youth who are used to manipulating and conning cannot do so in the middle of action scenarios. They simply cannot do the action required by the session and maintain the mental hustle at the same time. As a result, truth regarding their behavior and attitudes are revealed quickly. Therefore, psychodramatists agree a diagnostic tool for both the care provider and the youth in residence. I have had a youth reply after a session, "I know I am not ready to go home yet." Before the session they were insisting they were ready for release.

2) Youth lack language to describe/define the emotions they feel. Excellent doubling can actually give language to a struggling youth, enabling them to concretize the emotion(s) so it can be attended to with further action methods. "You can't heal what you can't feel, and you can't feel what you can't identify." Alexithymia is assuaged with proper doubling.

### **Pamela Goffman**

I first learned about Psychodrama in the public library. In my first training group, everyone laughed when I said that. It was 1990, before the Internet existed. I learned about my first Psychodrama training group using a telephone book-remember telephone books? But through some unconscious collective intelligence of the zeitgeist, I was driven to learn as much as I could about Psychodrama and Moreno.

I was working as an actor, as a director, choreographer, and a teacher of movement to actors. I was also in my third year of psychotherapy treatment. Psychodrama seemed like something I needed to know about on a very deep level.

I was living in Washington, DC at the time. I had a beautiful baby and a troubled husband who was mostly checked out of his role as a father. I was in crisis.

That first training group was made up of women who were all older than me. They were each so interesting in their own way. Here anything could be spoken about and enacted, here intense feelings were valued, perhaps even celebrated. These women understood one another on a level that was so deep, I had to witness it for myself to know how much I had been craving that kind of knowing of myself and others. This knowing, through Psychodrama, felt immensely creative, supportive and spiritual. In many ways it gave birth to my more authentic self.

This Psychodrama group helped me accept the need to leave my husband, become a single mother, and go to graduate school to begin a new chapter in my life.

Since that group in DC, I have been part of training groups in NYC and South Florida. The profound learning, professional values and personal connections continue to be invaluable treasures. Moreno's philosophy integrates so elegantly with my own Quaker, Judaic and Buddhist philosophies that it has always felt like home. It is the foundation of my guiding principles and seminal to my continuing growth. I will always be grateful for that trip to the library.

### **Peg Lane**

Encouraging the truth of the nurturing advocate voice within has been the single most powerful dynamism of our action methods since I began this study in 1996! Paying consistent attention to her has been a most powerful influence in my life. My Sociometry, Sociodrama, Psychodrama, community organizing, and mediation have all benefited from giving voice to this part, while recognizing the cultural oppressions of white and male supremacy, classism, ageism, & ableism.

### **Edward Schreiber**

I was at Lesley University studying in a Masters Program and a flyer appeared in our class. It said, "Come Experience the Inner World Made Real on the Psychodrama Stage." Herb Proper was the presenter and it was at Emerson College, where I once studied as well. So I went and was selected as the protagonist. I had no idea what I was getting myself in for. And yes, my inner world became real on the stage and it rippled my life for years. Then Rowe Conference Center in the Berkshire Mountains of Massachusetts had a workshop with Zerka Moreno and I went, not knowing anything about her other than I found her name, Zerka, very intriguing. It was magic. Dramatic magic. Enlightened magic. Toni Horvatin was her assistant and Toni told me about the 10 day intensives Zerka gave at Boughton Place, and so I went there and that was it. The path found me. I found it. Over the many years since, the mystic teachings and the social

justice core of Moreno's ideas have held me. Riveted me. Drew me in. Made me wonder, study, investigate, explore, deepen. Wonderful all of it.

I find in this path a spiritual frame (we are also cosmic beings) and a political frame (all of humankind) and these elements are the best expression of my inner core; they speak to me. Zerka's writing about awakening of the autonomous healing center is a way of seeing and experiencing reality and I just love it. That, along with Moreno's understanding of the largest sociometric structures impacting all of us - offer a path for life worth living - thank you JL and Zerka and all of us for following in our own way.

### **Anath Garber**

While a student at the Hebrew U in Jerusalem I saw the film "Lisa and David" It featured a theater stage used to help the characters with their problems. This is what I wanted to do! Theater was my passion and to use it to heal! Wow! I can't recall how I traced this to JL Moreno (pre-internet days). I found that few of his writings were housed at The National Library - I contacted JL - Expressed my interest, and 2 years later, upon completion of my military service arrived in Beacon.

The "world center of PD, Sociometry and Group Therapy". Less than a week into the training I knew I didn't want to return to continue my graduate studies in Israel. Directing PD is what I wanted. Decades later- still my favorite thing to do! What I also discovered: the joy of being a protagonist (especially when directed by Zerka) and that joy wanted to share with others. I still do.

### **Ashfique Rizwan**

When I first read about Psychodrama in a Theater Magazine in Bangladesh, it immediately touched my soul. After that when I dig deeper, I felt the power of Psychodrama with its innovative experiential action methods, Psychodrama helped me to know myself, heal my trauma and find a safe home within. My fragmented and unorganized role repertoire started to organize as an orchestra and created a spontaneous harmonic symphony.

### **Mario Cossa**

It is impossible to describe my instant connection to psychodrama without including my first meeting of Zerka Moreno. It was love at first sight. I was taking a workshop with her on the Psychodrama of Dreams, but even before the workshop began, I was instantly drawn to her poise, her energy, her dignity. Here was, clearly, a very special human being who had something to offer me I had not yet found. I was indeed fortunate to have her as my primary trainer for my CP.

In terms of Psychodrama itself (and its various manifestations), I was drawn to both the methodology and the philosophy. I was working with adolescents at the time, many of whom were from backgrounds of abuse and neglect, and I found role theory an instrument of hope.

Instead of focusing on their broken parts, we helped them to connect to the survivor roles and build sociometric connections from which each could lend and borrow strengths to and from the other. That was some 30 years ago and I still hear from members of the groups I ran back then about how being part of our "family" had saved their lives.

After having been working with adolescents in action for some years I also discovered the Therapeutic Spiral Model (TSM) and discovered how it somewhat reimagined utilization of the

psychodramatic process provided a context for what I had been discovering about working from a position of strength.. TSM helped me ground my work in a more solid framework without losing my own spontaneity and creativity. I was 41 when I began my training in psychodrama. I am now 75 and cannot imagine the intervening years without having been part of the psychodramatic family, both in the USA and around the globe.

### **Junheon Park**

I have experience in psychodrama with chronic psychotic patients. It was very difficult. Decisively, a patient came out and talked about her delusion that did not fit the context, and I wanted to give up. Without realizing it, I took five steps back, turned my back, and wiped the sweat. Then I heard small laughter behind me. I turned my head and found a few smiling faces among about 50 participants. I didn't even expect healthy thoughts or emotions from them. It was as if they were saying, 'You look hard, can I help you?' After that, it was so easy and fun. I don't know if the role of active participants emerged as a complementary role to the helpless director, or it was the power of the group. Since then, I have never given up hope of any client. It was a wonderful experience.

### **Connie Lawrence**

I attended the Caron Foundation's Codependency (now called Breakthrough at Caron) residential program somewhere around 1994. I had years of talk therapy, group therapy and 12-step meetings that could only take me so far. Something happened at Caron that I couldn't explain... all I can say is that I felt that these people were speaking my native tongue. Psychodrama and experiential therapy felt like "home" to me. I cried the whole time I was there - not just because of the powerful work, but because some part of me never wanted to leave.

It would be 10-12 years later until I rediscovered psychodrama. I was in grad school making the career transition from the business world to social work. Remembering Caron, I sought out something more transformational because my (now additional) decade of talk therapy only took me so far with more stubborn problems I faced in relationships. I discovered the Toronto Centre for Psychodrama and Sociometry.

If I can remember one of the most meaningful moments that inspires me to this day, it would be in the group of the women's prison. I created a program called Recovery in Motion for the substance abuse treatment division. It was the first day - the first group ever - I was nervous and everything I did felt clunky, and one woman shared, "For the first time in my life, I feel like I'm not alone. Four sessions will never be enough. Can you create more?" That was it. I carry it with me to this day, and the golden words in a group are, "I no longer feel alone."

### **Paul Lesnik**

In 1997 | met Nina Garcia and my world shifted. I was Executive Director of an Accessible Arts at the time, an agency that worked to train educators and therapists to utilize the arts in their work with children with disabilities. Nina was brought in as a consultant, and as we drove through SE Kansas, working with Kansas State University's Drama Therapy Program (home of Sally Bailey) and then with a group of educators who worked with children with severe physical disabilities. Nina was magical as she pulled out what seemed to me to be an endless repertoire of interventions that brought together for me all of what I had studied in other expressive arts therapies. I felt at home.

Nina said we had a thing called "tele", and as we drove across the plains of Kansas (stopping to see the World's Largest Ball of Twine and the country's largest Steel Shovel) I understood that I

had found my direction. It was as if I had been wandering around in the expressive arts world and finally someone had a map I could follow!

And follow it I did. I joined Nina and Dale Buchanan's Training Group in 1998 and never looked back. Nina and Dale modeled co-direction for me, a model that led me and Lin Considine being awarded the Collaborator's Award a year ago. Their combined passion for JL Moreno created the Psychodramatist I am today. This is the stuff of magic.

### **Nicholas Bonacci**

What drew me into psychodrama is the undeniable and indescribable level of personal, existential and spiritual awareness, to have the stage at my feet. I get to access all parts of myself and my life with others witnessing with me and playing out the realities I make up. There is an intensity there too since the responsibility is risky, I have to be seen and own my authorship.

But to be embraced through that, is the healing. To be welcomed simply, is very loving to whatever wounds | carry. They become the hallmark for new choices and this is a great freedom.

### **Deb Karner**

In 1996 I was 46 years old, an operatic stage director living in NYC and Graz Austria. Three years earlier while working for the American Institute for Musical Studies in Graz Austria I met my lifetime partner Roberta Knie, an esteemed operatic diva known for Puccini, Strauss and Wagnerian roles. I stayed in Austria with her and commuted to the USA for work. We decided to return to USA where I continued work as the Resident Stage Director of the Wagner Opera Theater which was then part of the Mannes College of Music in NYC and I accepted a directing/coaching/teaching position in the Graduate Opera Department of Temple university. Amidst international moves and directing jobs aside from Wagner Opera Theater and Temple University I decided that I was lacking in spontaneity. I was too tame.

There was at Temple University an intergenerational improvisational group called Full Circle Theater. I thought a little improvisation would wake me up so I joined. Turns out that this group used sociodrama to explore social issues of senior citizens and school children; facilitated inner-city community projects for nutrition and wellness; engaged people in groups where there were differing opinions; assisted in the preparation of staff and administration of the South Eastern Pennsylvania Transit Authority for the Republican or democratic convention in Philly and more. In short order I was facilitating these audience interactive events. Now I am hungry. I am just winging it from my director self and natural love of groups.

But what is this sociodrama? Who teaches it? I discovered someone named Rosalie Minkin had created Full Circle Theater yet at the time no one in Philadelphia taught sociodrama. Finding Rosalie became an act hunger. The universe led me to Nina Garcia and my psychodrama training began. I thought it was cool, used it with singers. For example I am on the stage of the Metropolitan Opera, the stage set is on a rotating stage so act one is playing in the theater and act two and three are behind stage. I am working with tomorrow night's tenor and he is on the act two set role reversing with the furniture and his father and Violetta.... It was wonderful. This psychodrama stuff was useful. But I had not yet fallen head first into the world of psychodrama and psychodramatists. I was still a stage director, dramatic and movement coach even though I loved reading Moreno. It was Nina who said I should get a masters degree in social work. So I did. I went to Bryn Mawr and got my masters and while there I was allowed to use sociodrama in one of my classes. The professor was skeptical and would not play so as the whole class was engaged doing things in the ocean I interviewed him as the role of spectator on the sand... he began to play. In that moment I knew that I was hooked to psychodrama, sociodrama the whole Morenian Universe.

In my gathering of hours for certification I found that the mythical Rosalie Minkin had returned to Philadelphia and I began to work with her gaining hours in sociodrama training. Rosalie taught me to say yes. Yes, Yes, YES, YES, YES.... At present I am a TEP and run an ongoing training group once a month in the Philadelphia area. I am the chairperson of the Sociatry and Social Justice Committee of the ASGPP where we are working to assist our organization to evolve into a socially and financially just and flexible structure. At the conference this past year I and my colleague and close friend Colleen Baratka were presented the Collaborators Award by the ASGPP for our having run a season of social justice programming online for the Delaware Valley Psychodrama Collective throughout the corona virus years. These past two years of online zoom meetings has so increased my psychodrama sociometry that I am excited about participating in the organization. I have found my home. I think the biggest understanding I have personally gained is separating the roles of Operatic Stage Director and Psychodrama Director/Therapist/Clinical Group Facilitator. Sometimes I need someone to remind me that I am not the stage director. I am grateful to have found a place, the psychodrama community, where I can be myself and be helped in the process

### Elizabeth Rainey

In 1995, my first therapist, Carol Labonte (trained by Dorothy and Mort Satten), invited me to join her women's group therapy that met weekly. I had no idea the modality was psychodrama, as I was new to therapy of any kind, and had no preconceptions about what group therapy should or shouldn't be. I was immediately enthralled with role taking, learning how to double, and how to become an effective auxiliary. I saw how powerful it was for the protagonist to have engaged, tuned-in auxiliaries and, for the first time in my entire life, I took huge risks in those auxiliary roles, intuitively saying and doing things that I would never do out in the real world. Carol pushed me in those roles, and I became less afraid of making mistakes. I was good at it and got a lot of positive feedback from my group members and the director. Somehow, my body quickly and accurately tuned in to others' experiences and gave me messages to say. I learned that saying the wrong thing (something I never wanted to do before) was sometimes really powerful for the protagonist to hear. I started to come out of my people-pleasing, trying-to-be-perfect shell in psychodrama groups, and learned I could help people, and myself, with my newly found voice. This is really when I became passionate about psychodrama and believed it was the healing path for me.

Then, having the experience of being a protagonist was life changing. It seemed magical to me that I could be transported to different places and times in my life just with scene setting, a few props and scarves, and bringing in group members to play auxiliary roles. The life-long, pent-up emotions, that I didn't even know were there, rose to the surface and came out with such force I could no longer deny them. I HAD to heal more! So, I just kept coming, week after week, year after year. The combination of individual therapy and psychodrama has suited my healing journey perfectly and helped me heal from most of my biggest and deepest wounds.

I eagerly participated in psychodrama groups, weekend retreats and a few ASGPP conferences over the next 10 years. Many changes had taken place in my life, including leaving my teaching career. In May 2014, I went to one of Carol's weekend workshops. Instead of being tuned in to my group members, I found myself watching every move Carol made. I tracked the things she said and did as a director. When I left for the day, I googled "How to become a psychodramatist". Within a few months, I applied to the university to start taking psychology classes and was accepted into grad school in the spring of 2016.

I joined Katrena Hart's (also trained by Dorothy and Mort) psychodrama training group in 2015 and loved being a part of the large psychodrama community in North Texas. It was wonderful to connect with others who were as passionate about psychodrama as I was. I learned so much about the history of psychodrama, how and when to use it, and how to work with the sociometry that always shows up in a group. It was worth the 4-hour, one-way commute just to be a part of that beautiful group of healing professionals. I trained there through Feb. 2020 and am still in touch with many of my psychodrama peeps.

Now, I train at HVPI in Highland, NY, on Moreno's original stage. I have participated in directing intensives and hope to complete my certification, and pass the CP exam, in 2023. I am an LPC-Associate and use psychodramatic and sociometric techniques every day with clients. Psychodrama has helped heal me, improved almost every aspect of my life, and given me a

new career I am so passionate about. I wouldn't be the person I am now without this weird and wonderful passion project that started for me back in 1995. I have lived almost half my life within the realm of psychodrama, and I am so grateful for J.L. & Zerka Moreno, and all the skilled psychodramatists and group members that have helped me heal and grow.

### **Mary Kalbach**

This is a three prong answer for me. I first heard about psychodrama through an Energy Psychology publication. I'm not sure who posted that article but it piqued my curiosity and got the ball rolling. Since this was my first exposure, it seemed like a natural fit for me to connect with Karen Carnabucci who couples psychodrama with energy modalities like Family Constellations and her Jungian tarot work. If psychodrama could hold hands with my beloved energy work (and I would later find several kindred energetic souls in the community - special shoutout to Linda Ciotola!) then it might be worth diving in!

As the pandemic closed down the world and funneled us all online I found the tremendous community of learners who were drawn to the Therapeutic Spiral Model. The pandemic gave us an opportunity to become a truly global group of practitioners who were focused on my primary passion - trauma work. The subtle brilliance of this model in walking through the three phases of trauma work toward post traumatic growth kept me coming back for more, and more, and more throughout the two years of the pandemic shutdowns.

Then I encountered Ed Shreiber and his teaching about sociatry. From TSM, I worked with Ina Hogenboom who was taking Ed's work into the TSM world and exploring projective identifications through sociometric connections. This exploration excited me tremendously. Here I found a true marriage of energy flow, trauma work and its applications to how we form, reform and un-form attachments to one another within healing groups. I fell head over heels in love with sociometry and created what I call Living Mindfully sociometric experiences that bolstered my personal coaching clients throughout the pandemic and beyond.

What stirred my imagination and drew me in? The easy relationship between Psychodrama and Energy Work, Trauma Work, and Relational Healing through sociometry.

### **Benedicte Onarheim**

A woman told me about the method that was the only one she felt helped her after experiencing a lot of different kinds of therapies .

My experience was getting in deeper touch with my inner strength and power.

I also was released from the stress of performance in group sessions.

### **Leticia Nieto**

So many ways to go with this question.

Perhaps the most potent element I have witnessed is the emergence of an I-Thou field between participants who previously perceived little or no common ground. When the warm-up is sufficient. There is a reliable rising of a tide of respect and care that lifts all who are present. The telic links seem to illuminate as threads show that more connection is possible, that all are already connected. The synchronicities multiply and expand ("I can't believe you chose me to play that role, this is who I am in my family!", "My sister is also called Shana!", "When you improvised that line, it was like my grandmother was here!"). So much of the healing seems to come from resting in this growing suspicion that we are truly interconnected.

Another feature that captured me is the lasting vitality that becomes available in the group session, between sessions, and in the lives of participants. Increased expressiveness balanced with groundedness and open-heartedness in counterpoint with clearer boundaries (both too close and too far), and tangibly expanded role-repertoire - all lead to vibrancy and joy in living.

In a recent session, we sang My Joy is Heavy (Bengsons <https://www.youtube.com/watch?v=kMTBaFm5ibc>-from 23:25 to 27:51) The abandon, complexity, and delight in this song mirrored closely the experience of participants who were working with themes of contact, ambivalence, and loss.

I have also seen participants who carry impact from oppressive socialization find reception and visibility within psychodramatic space because of the ways that spontaneity durably lives in the margins.

Finally, our work fulfills requirements for ritual and often invites numinosity. Without activating resistance related to religious trauma, we are able to come to the Source and drink in spiritual nutrition. We all can sense that something greater than ourselves is guiding.

### **Marc Pimsler**

I first came in contact with psychodrama when I was in a therapy group at 8 years old; however I did not know what it was or remember much about it. I encountered the magic of psychodrama professionally in 1995 when I attended a workshop with Dorothy Satten. I remember being enamored with the process and the magic that took place before my very eyes. In 2007 I started increasing my training and desire to be a psychodramatist and now I am sitting for my CP in October of 2022! I feel so blessed to step into the psychodramatic river and lineage of this method.

In many ways psychodrama has saved my life over and over again. First as a recipient of this powerful therapeutic method as a client, this was a therapy I could get into and benefit from. As a professional psychodrama once again saved me from burnout and ineffective ways of showing up for people. I was burned out from Graduate school as everything I was learning was boring and didn't seem to help anyone. Psychodrama once again was there for me to save the day.

Today I am grateful to stand on the shoulders of giants and to share the psychodramatic stage with brilliant, creative, geniuses as we co-create the future of psychodrama. I look forward to a long career filled with magic! Thank You Zerka and JL, thank you community, and thank you for the gifts of the future that are on their way!!!

### **Marlo Archer**

Having become a licensed psychologist without ever even hearing of psychodrama, I was invited, by a peer in a networking group, to experience psychodrama by attending her session at an intensive outpatient program for treatment-resistant adults. She maximized the insanity of a client's frantic life to the point where the patient screamed out, "STOP!" At which point, she immediately stopped and had the client repeat, "Stop!" several times. The client quickly added, "I have to stop. I have to stop this. This is killing me," slumped into a chair and stopped. Stopped doing the craziness of her life. It's like you could watch her actually stopping all that in her real life. It was clear to me, that when she left that night, she was really going to stop doing a number of her fruitless behaviors and that it was just going to be that simple, that she was just going to stop. My inner thought was, "What sort of fucking witchcraft is this? Lady's been running around like a chicken with her head cut off for over 2 decades, but she runs around a bunch of empty chairs in front of a handful of relative strangers, and just like that, she's gonna quit her church and divorce her husband and kick out her free-loading adult child? That's like 3 years worth of therapy in 2 hours. I HAVE TO LEARN HOW TO DO THIS."

That therapist pointed me toward Dorothy Satten, with whom I began training and watching her work. I became more and more convinced that psychodrama was just pure magic, but I also still wasn't really learning how to do it. It was not until I had done a sufficient amount of my own work, having the amazing experiences of being a protagonist repeatedly, that I even became well enough to consider learning this method. I sampled many trainers, attended conferences, and had my next major bedazzlement when I witnessed an ASGPP Business Meeting held in a

huge conference ballroom, with about 200 people, attending in a circle, and I watched an elderly member of the group speak at length, crying at times, about how she had been hurt in the group and had healed and was ready to be back in the group in a productive way. No one heckled or walked out. We all just listened and she was thanked for her contribution. A professional conference where you can hold folks accountable for harms and cry, uninterrupted, into a microphone was somewhere I wanted to be, something special. No other group I'd ever experienced met in a circle.

Later, I would study with Ed Schreiber, who let me wander around in the wilderness for at least 40 weeks, before pointing me to the significance of the circle in Moreno's work and that the encounter symbol is made up of two halves of a circle, illustrating the place where the First and

Second Universe overlap, the place where we receive a homeopathic dose of the Autonomous Healing Center, an experience that, once experienced, cannot be un-experienced. Novices have this experience as auxiliaries and protagonists in their very first psychodrama. Directors have this experience when they follow a protagonist as inspired by a Universal Intelligence, and not an internal agenda for what a protagonist should accomplish. Trainers experience this as they watch the individual members of their training group merge and become a cohesive unit that cooperates for the good of all, and Sociatrists try to inoculate groups with this experience, using Social Microscopy to show evidence of both the Organic Unity of Humankind and the Sociodynamic Effect that operates in all human groups, concentrating the bulk of resources among a small percentage of members, having no less an objective than the healing of all humankind.

## Lusijah Darrow

The Ripple Effect

By Lusijah Darrow, LMFT, CP

I had the amazing gift of meeting my soulmate Husain Chung, after the ending of a 33-year marriage. Husain was over 20 years older than me. We were physically a sight to see, me a tall blond Caucasian woman, he a very short and disabled Chinese man. We had five wonderful years before he died. During our time together, I had the pleasure of editing his autobiography, *God the Therapist*, which is an account of how he came to psychodrama. His practice with psychodrama was intimately tied with facilitation of people connecting their Soul and spiritual path.

Husain studied with JL and Zerka Moreno in the mid 60s while working on a doctorate in Psychology. This experience changed the trajectory of his life. He became a prominent figure in the Human Potential movement in California and was invited to participate as a psychodrama group leader in Irv Yalom's seminal study on the effectiveness of group therapy. Husain was the most highly rated group leader in the category of "the most learned". This study became the basis of the commonly required grad school textbook (*Theory and Practice of Group Psychotherapy*). David Burns MD, who was an assistant in Husain's 40-hour psychodrama marathons, referred to Husain as his most important non-medical school mentor, very probably a reason role play became an important component of contemporary CBT.

Husain was the instigator for me to change from a long career in biomedical research to becoming a psychotherapist. After Husain's death, I realized that I needed to get more training in this extraordinary therapeutic form, first attending a 5-day intensive at the Hudson Valley psychodrama Institute and then closer to home at the Bay Area psychodrama Institute. I did much of my own grief recovery through psychodrama. By this time, I was in my internship and I was working as a group facilitator at the Centre for Living with Dying with people who had experienced loss of partners and parents. I incorporated my own experience of ongoing spiritual connection across the veil of life and death with the tools of psychodrama. The power of this method over talk style therapy was clear. I put these experiences in my book, *Experiential Action Methods and Tools to Heal Grief and Loss-related Trauma*, published in 2020. I could feel Husain's smile when the book was published. It was an act of love and gratitude to remember Husain and to make available the transformative tools of psychodrama for those who work in grief recovery.

### **Maria Kratsios**

I started psychodrama as a client, long before I became a therapist, with Tian Dayton. I simply can't overstate the positive effect of learning to hold - and be held - through my emotional dysregulation in a safe, connected space that was just uncomfortable enough to restructure my nervous system. I started a group a few weeks before my marriage of now 27 years - and I often say that it is one of the reasons my marriage has survived. I made major life decisions there, such as leaving investment banking to stay home to raise my kids, and eventually going back to school to get licensed as an LCSW.

Fast forward, I am now in monthly supervision rather than weekly therapy, and I have been facilitating a weekly psychodrama group for C-PTSD for the last 11 years, including 2-1/2 years wholly on live video due to the pandemic. It's not an exaggeration to say that my peers in supervision know me better than anyone else on this planet and continue to support me in deepening my capacity to allow myself to be seen. And in my trauma healing group, more healing happens in that room than my heart can sometimes hold. I am humbled each week, just as I was 27 years ago.

Most recently, with the collective growth in our understanding of polyvagal theory and the neurochemistry of trauma, my practice and my awe have only deepened.

Watching nervous systems restructure before my eyes is like watching a miracle. What greater purpose for the pain of my own experience than to share my growth in a way that relieves others, just a little bit, of their suffering and gives way to our freedom? To say I'm grateful falls short.

### **Stephen Kopp**

I was introduced to psychodrama at the 1986 Conference in Washington DC. What initially drew me was the energy and connection among those attending; it was significantly more playful, vulnerable, and engaging than other conferences. ASGPP offered a directed space for new members to warm-up to one another and to psychodrama. I was intrigued by how quickly psychodrama moved key issues to the center of the session.

Shortly after that, David Swink began a training group near to my residence. My employer covered 3 months out of my continuing education budget. By the end of that time, I was hooked, and continued the group from my own resources. Early on, I saw magic in how psychodrama created support, awareness and shifts in people. As I continued my training, I came to learn there was theory, rather than magic at work. However, I still experience the power even now – the workshop that became a concert, the words of a poem that transformed into a poetry of movement, the dramas where the mystical becomes concrete. Someone asked me once when I actually considered myself “a psychodramatist.” I'd rephrase my answer from then- ‘when I realized that coincidence is actually mostly tele... and a bit of magic.’

Stephen Kopp, TEP

### **Sarah Davila**

Almost 30 years ago, my team at Saratoga County Alcoholism services invited me to be part of a practicum series with Janet Sahafi in Oneonta, NY. I valued my team - we did good work with addicts and families and teens. I was in my early 20s and welcomed the opportunity to grow with these colleagues. Little did I know, this would influence the rest of my life.

We participated in making masks together. We had an assignment to return home - paint the mask in a quiet space and spend time allowing the mask to speak to us. I loved and relished the strong voice that came from the mask and the message she gave me. It was powerful to return to the group process the following month and we all spent time in what I now know was a role reversal with the mask. I recall the impact of watching some of my male colleagues in deep grief through this process. Our team gained a stronger bond as a result of that practicum.

When I moved to my first house in Rochester several years later, I wrote the message from the mask on a bedroom wall. And the following year, I attended my first ASGPP conference in NYC and met Dorothy Satten during a workshop being presented by Kate Cook. Three years later, I finally began my long and varied journey of psychodrama training - the first residential was in Bow, Washington with Dorothy and Mort (at Bob and Marianne Shapiro's). What a great group of folks I met in that community! And what a thrill to reconnect with many of them when I returned to an ASGPP conference in 2014 in Oakland, CA.

As I gathered all of my training hours to document them for the CP application, I found the sheet from Janet Sahafi from so long ago, because I remember being told that the training hours don't expire. Even then I knew this was a modality that brought me alive and gave me back myself. Thank you Janet and the team from SCAS - I passed my CP exam this year!!

In Joy,  
Sarah Davila

### **Mark Wentworth**

“Oh God, I think I’m labour, I can feel it happening, it’s coming, please not now, not now...” and that was my first encounter and experience of the body as a psychodrama! Being guided to “treat it as if it were real and happening right now” as a man experiencing labour pains was quite something. The physicality and realness of feeling is what had me hooked, psychodrama in all of its many shapes and forms has been a part of my life ever since.

From childhood I loved playing and bringing things to life, in the 90’s I started experimenting giving colour an action, a voice and a story. Then in 2000 in that first encounter with Roger Woolger, a Jungian psychotherapist who just happened to work with past lives, I had the name Jacob Moreno and a framework and a reference point to continue exploring and deepening my experience.

Not only did I train with Roger but later became a trainer of his work too. There’s just something so magical and sacred being present when a client enters the space of surplus reality and into “As if it were real and happening right now”.

As a conclusion the labour didn’t end so well, but hey that’s where the magic of the words “What would you like to do now that you couldn’t do then” come into their own.

### **Nicole Wegweiser**

The most inspiring moment that captured me stirred my imagination and drove me to be a part of that influence was when I was the protagonist in a drama entitled "The war zone." I had a dermatologist appointment scheduled for later that day to check my scalp, so I had to take the hairpiece glued to my head off prior to the group, and I decided to wear a hat instead of my wig, perhaps an unconscious decision. Maybe I knew somehow that I would step in and be chosen.

I decided to shave my head five years ago, after somewhere around my 10th Basel Cell Carcinoma was removed from my scalp. My hair was thin, and being a red-headed, fair-skinned person, the sun is my enemy, and I am a dermatologist's wet dream. So, I showed up to my weekly Psychodrama training group, which was one of my life's most significant experiences.

The details of the drama, as always, were blurry. But I remember starting the drama with my hat on, and by the end, I was sitting there in tears, scalp exposed. I remember lots of scarves representing resources I had in my life, and each beloved member of the group joined me in one of those scarves, reminding me of how amazing, beautiful, and resilient I was, with hair or without. I can recall one of the members kissing my scalp.

So, I still reflect on this empowering drama. The sociometry in the group was so strong that I felt safe enough to reveal my "war zone." After this incredibly intense and powerful experience, I knew I wanted to get certified so I could one day share the gift of psychodrama with my clients.

### **Karen Carnabucci**

More than 30 years ago, while working as a daily newspaper journalist, I had the opportunity to report on a nearby residential program that treated adults reared in chaotic homes with an unusual interactive style of psychotherapy. I signed up for the program to experience its philosophy firsthand. I was startled to observe a style of psychotherapy different from the usual sedentary talk therapy I'd known.

The psychotherapists, in casual jeans, were approachable, relaxed, and funny. They encouraged group members to play roles for each other, creating dramatic vignettes that revealed the landscape of their inner lives, struggles, and dreams. The premise was that drama, other creative arts, empathic relationships, and play could repair the early wounds inflicted by our families' troubles.

During the week, I was asked to take roles in other people's dramas. I became aware of a series of complex experiences moving within me in one vignette. When the drama concluded, it was clear that the protagonist had changed deeply. His face seemed calm and more open. He held his body more loosely and could joke and talk more comfortably in our group.

"Wow," I remember thinking, 'This stuff is powerful! Where did it come from, and why haven't I known about it before?'"

My exposure to this different style of psychotherapy led me to begin a journey that I still travel today. I started my group therapy that employed these experiential methods, and my life evolved to meet profound personal change.

### **Colleen Baratka**

I am Colleen Baratka, and I came to psychodrama by way of Drama Therapy. Still, I come to both from my experience as a teacher in an in-patient psychiatric ward at a children's hospital. An old student of mine was admitted and asked if we could do a play. We took some scenes from "Grease," and I watched a catatonic child suddenly move his hips to "Summer Loving" and walk with the boys "off stage". Prior to this, I knew how theatre could be healing, but now I needed to learn more. From my first conference at the Roosevelt Hotel, I was hooked by the energy, acceptance, and workshops. Thirty-five years later, the family reunion feeling is still there, except I am not new. Though everything is not new to learn, I look for new things and new people, and that sociometric excitement happens every time.

As a psychodramatist, moments of spontaneity in directing that surprisingly take the psychodrama where it needs to go are the most exciting to me. One that sticks with me was when a doctor insisted on taking a patient who was playing God for the Protagonist. Try as I may, I could not dissuade him. In the drama, as it was set up, God was serving as a support so the Protagonist could speak to her abusive mother, but instead, she shouted at God, "go ahead, leave me. Abandon me. You've never really been here for me." And we changed contracts, and great work was done. Since this time (I was a young CP then), I permit for any distraction to be used in a drama, and like live theatre, it works.

There have been so many master trainers. And the most profound things I have learned just always make the most sense. They also come from the directors who create the most safety in their sessions. They listen. They mirror. They double. They do this not just for the Protagonist but for the whole group, no matter the size. I remember when Carl Hollander was teaching about chasing the Protagonist from your true unconscious place. And doing so, everyone would make three hands-on choices. It was not easy to accept. It was new. It was different. It challenged our conservation. It also made a lot of sense. The process was really powerful and was everything he said. He was one trainer that drew me in

I'll finish my introduction by saying my mind thinks in a story, so psychodrama is my language.

Helping people change their narratives so they can live more fulfilled lives and release the pain of the past brings me great joy. I really can't imagine doing anything else. A few years ago, when I thought I'd never be able to direct again due to a brain injury, I felt lost. Being able to direct on Zoom has given me new hope and a new narrative.

### **Joannes Ming Wai Lee**

I started learning psychodrama around 2008/2009. What has captured me is the depth of relationship, the connection, and the cohesion of a psychodrama group.

A few days ago, I was directing a psychodrama with a funeral scene of a protagonist. It was the first session of our group, and we had 14 group members. Almost everyone was involved. Group members were selected to play as a basket, the watch, and the paddle: materials buried at the funeral. A member played the sunset, others played the protagonist's belongings, and some played his family members.

Very simple role reversals with some doublings. Very simple, and yet the whole drama was so touching. Everyone shared at the end. It was like a gift that we offered to each other. What touched me is that it is so simple yet authentic, and we support each other. And that is the power of a community, a group, and I think that is the power of psychodrama - we heal each other.

And there is more. In directing this psychodrama, I paid attention to the interpersonal relationship of the protagonist, but then I missed something very crucial - the social aspect. During sharing, a group member shared her anger as she watched the drama - she was angry that the health system would not offer aid and support to the protagonist (who is experiencing a very killing chronic pain). Money has been the issue that the protagonist cannot get the best from the medical sector. The power of sharing, especially the anger toward the system shared by the group member, has offered tremendous support to the protagonist.

And that is the power of psychodrama.

### **Cindy Levy**

I witnessed the tremendous power of psychodrama, sociometry, and group psychotherapy to heal and connect during my first 5-day intensive. The 5-day intensive was in Bow, WA, about an hour north of Seattle. John Mosher, MA TEP, and Georgia Rigg, LCSW, TEP, led the retreat.

As the protagonist, I worked through the trauma of being bullied and excluded. It was deeply powerful - more than I expected or was prepared for. I trusted the skill and care of my directors enough to revisit a defining moment I had carried for decades. What I kept deeply hidden was now on a stage. It was witnessed - by a group! Not only that, people were eagerly taking roles and playing them whole-heartedly. They were participating, not shunning! And, group members - whether in a role or not - were relating. It was a shared experience!

The drama included psychomotor, letting someone hold the trauma in my body. Georgia directed this. The drama concluded with me reinhabiting my body, bringing in allies, and, together, banishing the bullies. The power of this, and the universal theme, touched everyone. I saw this method bring about the healing of the whole. My subsequent study of Moreno's philosophy confirmed and broadened what I experienced during those five days.

Seven years later, with Georgia as my primary trainer, I became a CP. I was fortunate to spend a year studying with Ann Hale and Cathy Nugent. Ann's model of the Sociometric Cycle, which included portions of John Masher's Healing Circle model, helped form the basis for me to hold groups so participants can heal from the effects of bullying and other social injuries and find belonging.

Using sociometry to repair relational wounding and trauma is a key focus of my work now. Unless group dynamics are carefully tracked, the potential exists for reinjury. Mapping attractions and repulsions and creating sociograms to reveal positive stars, negative stars, incongruent stars, rejectees, and isolates, reveals those dynamics and identifies points of intervention.

## Amy Clarkson

Back in 1989, as an undergraduate music therapy student at Montclair State University, I was enjoying an art therapy course where I was learning about the common ground, and unique aspects of different creative arts therapy approaches. One evening a guest speaker, Ingrid Schirrholtz, offered a psychodrama demonstration in class. I was immediately captivated by the process of enactment that unfolded and left that class knowing I wanted to learn more.

A couple of years later, I had the good fortune to be connected with Nina Garcia and join one of her weekly psychodrama training groups. I was immediately hooked. I watched and began to participate in psychodramas that brought people to moments of deep feeling and insight, with the invitation to make a shift in how they viewed or acted toward themselves or others within the safety and spontaneity of that amazing group of people (which included Uneeda Brewer, Scottie Urme, Colleen Baratka, and Sue McMunn).

The writings of Joseph Moreno inspired me. I eagerly sought ways to integrate music into the psychodrama process. Incorporate psychodramatic concepts and techniques into my work as a music therapist. It has taken years of study and practice to understand how to double effectively. In those early days, my best guess was that Nina possessed a magical power where she could look into my soul and know and name what she saw there.

Alongside ongoing membership in Nina's training group, I was fortunate to stumble into an opportunity to experience Bibliodrama with Peter Pitzele. I was blown away by the possibility that the psychodrama process I had begun to embrace could be adapted in different ways to explore stories within communities of faith. I continued, over several years, to train with Peter and to grow in understanding of the amazing possibilities that exist when people collectively step into shared stories.

The power of psychodrama that drew me in was the experience of being seen and known by a caring and gifted trainer and a dynamic group of people. Across different seasons of my life, psychodrama training groups have been a place where I have experienced important moments of healing myself and where I have, over time, learned how to provide opportunities for others to step into the transformative experience of psychodrama. I am so grateful.

## Mimi Moyer

The Power of Psychodrama Mimi Moyer

What appeals to me about psychodrama and sociometry is the immediacy and power of the face-to-face and eye-to-eye contact between the protagonist and chosen auxiliary. The efficacy of the director and group to facilitate healing and learning within the boundaries of a chosen enactment by using the protagonist's choices for action, verbal and non-verbal, in the drama is engaging. In psychodrama, the group has an investment based on free choice and altruism to aid in the healing and growth of other group members. In most cases, the protagonist offers and is chosen by the group to do his enactment based on their own needs and the issue that the group is developmentally ready to support. Moreno believed that each person in a group becomes a therapeutic agent for their peers through interacting and sharing their experience of what it is to be human. It's possible to find the seemingly least likely group member offering wisdom; everyone's life experience provides learning opportunities. While helping others, psychodrama participants share and learn about themselves, too. Through "tele," the process of clear and intuitive knowing, peers are chosen to play a part in another's drama, for which they are ideally suited because of their prior life experience. Though auxiliaries are bound by an agreement to begin an enactment with the protagonist's premise, they may spontaneously offer ideas, verbalizations, and actions that occur as they play the role they are chosen for in service to the protagonist. I like that psychodrama is client driven as the protagonist may freely accept or reject suggestions from the director and peers, which help the protagonist to become more empowered and aware of their needs and true desires.

Dr. Moreno, the originator of psychodrama and sociometry, believed in everyone's ability to be a creative genius in the way that nature, spirit, or God is creative. This notion empowers the protagonist. Moreno said that to survive, an individual must harness their spontaneity and creativity and put it to work on their behalf. I appreciate that since psychodrama is in action, it

is bodily felt and can be experienced within and between people as a group. The process is why clients seem to remember with greater clarity the experience they have or emotions captured when something important was said or done in a drama.

Furthermore, Moreno said all healing must be done in relationship, as we are all born into relationships. Dr. Moreno created psychodrama to explore and study the sociometry connections within groups. Sociometry is about the visible and invisible, the covert and overt connections among group members. Sociometry is important to foster in groups to maintain cohesion. We meet each other in the spirit of allowing and bringing our emotional empathy and "tele," the direct discerning to bear and help the protagonist navigate a situation that needs a corrective response or expanded viewpoint in their life. An individuals can practice doing, re-doing, or creating something entirely new. When doing a psychodrama, it's amazing to witness a person role train for a new role in life, expand their role repertoire, stop harmful behavior, and gain new insights and awareness through catharsis, aided by constructive peer feedback. It gives hope to others to see an uncertain peer find their strength by exploring what they did successfully in the past, bringing it forward to the present, to find the courage to begin a recovery program. Finally, they role train and practice using newly remembered strengths as a resource to stay the course; say no in a future situation.

I like that psychodrama has various applications for different populations and individual needs. Psychodrama also offers the opportunity to create and be playful. Serious issues are handled more efficiently with a light touch. When unproductive behaviors persist, we can use surplus reality, which may decrease a client's resistance by placing them in an altogether novel, unfamiliar, yet safe space. Moreno's philosophy of psychodrama and sociometry offers people hope and transformation. They learn within dramatic enactment problem-solving skills and arrive at a unique solution that works for them.

### **Susan Parcell**

My first experience in psychodrama was in Chicago in 1993; I attended a training and was chosen as an auxiliary. What hooked me was the directive of "who would you like to hear from?" And the director passed around a telephone (yes, the kind that had a cord). Back then, I had other duties to complete, like becoming a registered art therapist and getting my LCPC, so I didn't pursue psychodrama. Then 20 years later, God/Goddess intervened, and my office moved next to Dr. Brittany Lakin-Starr. She said to me one day, "Sue, Psychodrama is for you! You'd be perfect." And the rest is history.

### **Erica Michaels Hollander**

In the early nineties in Reno, Nevada, I was lawyering and doing some community theater to combat stage fright when a friend told me she'd seen psychodrama and that I would love it. There was none in Reno, so I hired Ira Greenberg to come and teach a workshop for about a dozen of us at the local community college one weekend. I had no idea what to expect. (Ira was happy to have an excuse to come to Reno as he liked to gamble.)

When we got together, he said, "Psychodrama is best understood in action rather than talk, so let's just start right in." That first drama was riveting: a scene at a graveside with lots to say about what their relationship had been and failed to be. I was entranced and began to commute once a month to the Bay Area to train with Julia Whitney and Andrew Hughey in Associates for Community Interaction. I have been in love with it ever since.

### **Cristina Schmidt**

What a wonderful world! I was in my first psychodrama workshop and experienced something so deep: the inner world expressed in the "outside world." I could also see myself in so many mirrors and give voice to all my thoughts and be safe at the same time. The other participants' inner world helped me hear and see the people better.

For me, psychodrama opened the door to an infinite world of understanding and options.

Being blocked and stocked in my limited life solutions and roles, I realized how I could creatively use the action to solve my life issues.

The role play experienced during my four years of training led me to a transformational process, not only in my personal life but as a professional as well.

There are some more magic moments I was lucky to be part of, like the workshops with Zerka Moreno. Her living room in Charlottesville was a space to experience the originary psychodrama process and hear stories about psychodrama history.

Meeting Anne Ancelin Schutzenberger later was another inspirational moment in my career and helped me to decide to create the International Center for Psychogenealogy and develop Psychogenealogy Psychodrama.

### Kaya Kade

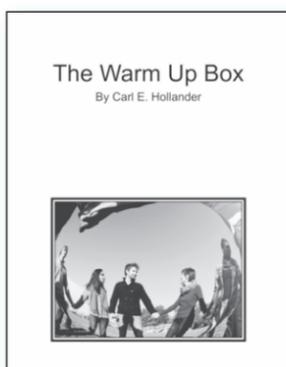
Psychodrama demands honesty. A thorough soul-searching dive into the depths of demons to extract the honesty buried within. It demands the honesty of our own limits and the compassion to extend the same recognition to others. It teaches me that in most cases, as an adult, being open, honest, and genuine is safer through clarity and more beautiful, energizing, and productive than defenses. That being me is better than any concoction I could create to please another. And yet it honors all the varieties of false selves I have created in my need for self-protection. Psychodrama is exhausting and requires ample space for rejuvenation. As a director and a teacher of the method, it demands of me the continuation of my soul searching to keep it fresh and alive otherwise, the dramas become soap opera rehearsals, and the plot becomes confusing. From innocent victims to convicted criminals, everyone who has been brave enough to do a psychodrama on my stage, I have found a loveable place within them. I have fought with psychodrama throughout our relationship. I was embracing it in the beginning to throw it away, only for it to find me once again. Our current argument relates to my proficiency stemming from my PTSD response to hyper-vigilance. At times I forget that it's a process and want the answers now and without any suffering. I know I will continue our current dialogue as the resolution is the dialogue. Psychodrama has given me access to a life filled with substance, elegance, connectedness, and compassion for those who don't live with such privilege.

***The purpose of this PNN is to create our voices and our circle. If you feel moved to reach out to someone who has introduced themselves, we recommend sending an email to the ASGPP office ([asgpp@asgpp.org](mailto:asgpp@asgpp.org)) who will forward your outreach to that person.***

## 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](http://www.asgpp.org/pub/pubindex.html)

## GIVE TO THE ASGPP JOURNAL for our Fundraising Campaign!

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

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

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

## Message From the ASGPP President



Dear Members and Friends of the ASGPP,

It has been 32 months since the first confirmed case of the 2019 Novel Coronavirus in the U.S. During this period, we needed to adjust to a new way of living, working, communicating, and responding to social and political occurrences.

The ASGPP and all of us, members, and leaders, needed to test our spontaneity and creativity to deal with this new situation for the organization. Most of the income for the organization has previously been from in-person conferences. In the new environment we couldn't hold a conference in a physical location in 2020, 2021 and 2022. That could have led to a grim financial situation for ASGPP.

The Executive Council responded by creating an Education Committee and initiating and hosting a series of online educational events: training workshops, and online symposiums in the Fall (2022, 2021 and 2022 is coming up). We also held large 5-day Spring Online Conferences in 2021 and 2022.

Thank you to the Education Committee; to all the presenters, offering their service to ASGPP pro-bono; and to all participants, attending the workshops and the large events, contributing to maintaining the financial stability of the organization during this difficult time! Our collective spontaneity and creativity blossomed into a few new cultural conserves for ASGPP.

We are hopeful that the time for everything to go back to normal is coming up soon. We need to admit that currently we are still operating in uncertainty. We are unsure what will happen with Covid by next Spring. Possible conference venues have increased their service cost tremendously due to the financial losses they have incurred over the past couple of years. Approximately 50% of the ASGPP members currently are hesitating to commit to traveling in the spring. At the same time, we are listening to your responses to our Survey and as a result, at this time we are planning to hold a conference in two parts – both an on-site and an online portion.

We are warming up for meeting face-to-face and wonderful encounters after the long period of communicating only in the virtual space. At the same time, we are grateful for being able to meet at an online conference with those who will not be able to travel. We know that some of us will attend both, the onsite and the online (held a few days later) parts of the conference. Meeting in any way will keep us connected and will bring others to join as well.

Regarding the sustainability of the organization, and financial stability, as always, we need to work together on inviting new members to the organization, and creating various fundraising initiatives to support ASGPP.

As always, I want to thank my colleagues from the Executive Council for their leadership:

Deborah Shaddy (Vice President), Janell Adair (Treasurer), Rhona Case (Secretary); members (alphabetically): Uneeda O. Brewer, Scott Giacomucci, Pamela Goffman, Ed Schreiber, Rebecca Walters, Mark Wentworth, Bill Wysong,

Thank you to all ASGPP Committee chairs and members! Thank you to all ASGPP volunteers!

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

Sincerely,

Daniela Simmons, PhD, TEP

President of ASGPP



## Milestones & News

*We are all in this ASGPP circle together. We asked members to send us milestones and news about our work, our lives, our vision for the ASGPP, etc.*

*Here are our **common** voices:*

### TELE'CAFE NEWS

By Cristina Schmidt

The April International Tele'café was hosted by myself Cristina Schmidt, I co-chair the International Committee with Mark Wentworth.

The late spring was celebrated with the symbolic actions of Renewal. We started our conversation reflecting on what we can leave behind, what we can let it go and release from our lives. Throughout this long period that we all went through and that we had to learn to cope with, similar to a hibernation process some might say, seemed to close to an end. All the habits that helped us to adapt during these 2 years of pandemic, most of them are now defunct.

We shared and showed how we will let go of these habits, behaviors and thoughts that are no longer efficient for us. We enacted and shared ways to help each other create space for new, fresh attitudes, for an entire renewal of ourselves. In the end of our meeting we talked about what is it that we will bring new in our lives, and left it with the



open-ended question of, “How do we project our next period of time in order to ...”

The July Tele'café was such a joy o being together, hosted by Cristina Schmidt. After introducing the new participants to our meetings, we focused our discussion on Burnout vs Self Care.

We all shared about the energy limits that we have reached, not only as professionals but as individuals, as well. We all shared about the thoughts that still feed our attitudes, and which can conduct to burnout.

Before making wishes for the coming vacation we all created a space of healing and support and offered, one by one, to the group participants some of our self-care solutions. Each of us became an inspiration and resource for everybody. We finished with another open ended and open time question, “In the end, be it at the end of this Tele'café meeting, the end of the day, the month, my career, my life, I have experienced the abundance of ...”

Join us on **Thursday 22nd September** for the next Tele'café  
To register please email: [international@asgpp.org](mailto:international@asgpp.org)

### Rebecca Walters

Jenny Salimbene, Regina Sewell, Rebecca Walters, Julie Wells, Jacob Gershoni, Dena Baumgartner, Scott and Maria Giacomucci and Daniela Simmons were among the presenters at the IAGP conference in Pescara, Italy at the end of July. The ASGPP was well represented!



### Regina Sewell

Jen Salimbene and I just presented a workshop at our first international conference! We presented a workshop at the IAGP conference in Pescara, Italy in July. The workshops are an hour and a half so we got to experience the challenge of slowing down for the majority of participants for whom English is not the primary language and speeding up to make sure we were able to wrap up the drama and have sufficient sharing.

### Anath Garber

I am working on a full immersion VR( virtual reality ) experience, dealing with the transfer of intergenerational traumas . We hope to have it produced this year.



### Linda Ciotola

I am happy to report that in addition to being a TEP and a Certified TSM Trainer I completed my certification in Souldrama this summer with Connie Miller. I am continuing to co-lead with Darrill Briggs a monthly in-person Souldrama group, as well as continuing tele-health with clients and supervisees. I am looking forward to co-leading another online workshop with Karen Carnabucci September 23rd 10-1 EST on Stepping into the Role of the Wise Elder. In the year ahead I will be joining Cathy Nugent in our annual 5 day Psychodrama Intensive at the beautiful Blue Mountain Retreat Center in Knoxville, MD. Karen Carnabucci and I have also applied to present at the ASGPP Conference in April. My newest project is combining my roles as Health Educator and Sociometrist in developing a health and wellness program for Queen Anne County, Maryland Department Staff and EMS personnel. My vision for the ASGPP is to follow through on Zerka's request that we "spread the seeds of psychodrama, like Johnny Appleseed all over the world". As a part of that mission I have filmed several online psychodrama courses with Anna Bobikova <https://actionexplorations.education/home>. There are also related interviews on YouTube. Soon to be released is my course on Using Action Methods in Education. For more info visit my website <https://healing-bridges.com/>. I am still continuing to enjoy yummy organic produce from our garden, celebrating 53 years of marriage with my husband Joe and enjoying our family and friends. I am looking forward to celebrating my 75th birthday in September!



**WORDS FOR THE WORLD FROM FRONTLINE UKRAINIAN PSYCHODRAMATISTS**

By Julie Wells LCSW, TEP  
Vice President of ABE

Once a week for 8 weeks I met on Zoom for 90min+ to connect and offer support for a small group of Ukrainian psychologists and psychodramatists who are actively and directly working with those on the frontline of Russia’s war on Ukraine. These are the words that they want to share with the World.

The World is taking a test on humanity. Will we pass?

I am hoping for peace for all!

It is really lonely with so many people lying.

Love will help us find peace.

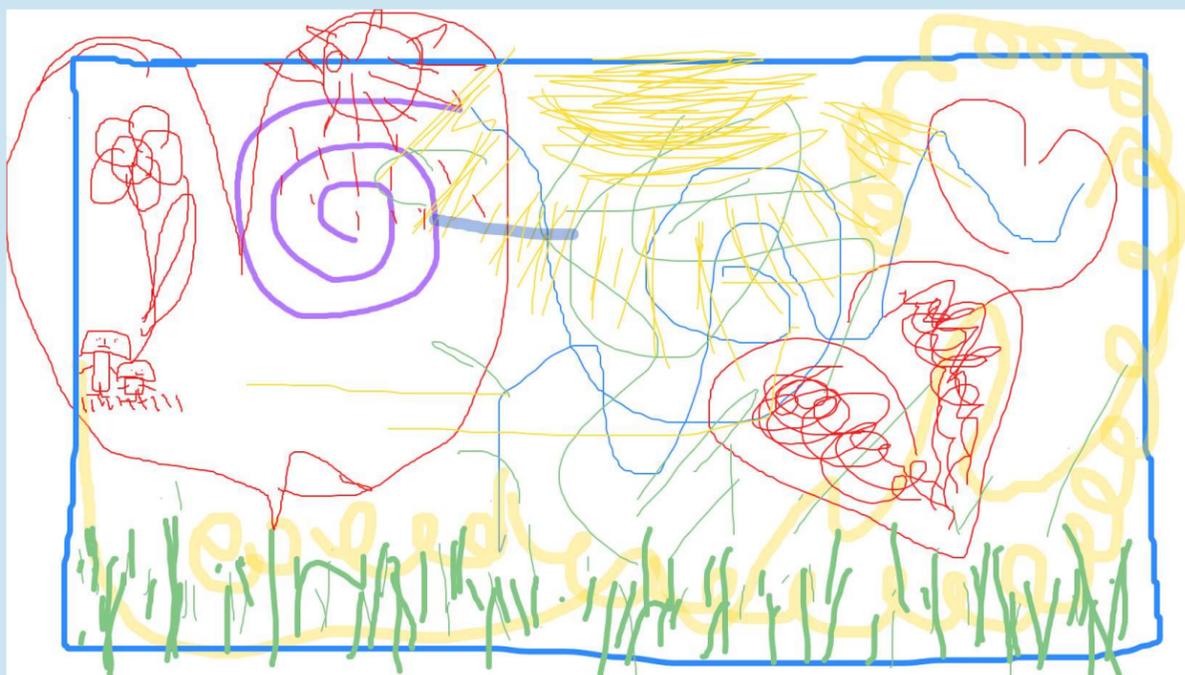
We will survive!

If you want to help but are uncertain if you can, please hear JL Moreno reply, “Yes, Yes, Yes”.

Participants shared how having this space to be together at a routine time, each week, was important to them and it was something that they could look forward to. Once together we could create any scene or setting that we wish, let time collapse, suspend reality, and play. Through the virtual reality of ZOOM, we could leave the trauma of the day and focus on the *Here and Now*, enacting exercises including movement, mirroring, and strength-building. Since group members were acutely dealing with their own trauma and that of their clients, neighbors, family, and friends, we celebrated our connection to the cosmos. Knowing that professionals from outside their country value them and their struggle was also helpful in fostering hope and connection. We are more alike than different and we acknowledged our similarities. Focus on nature, creativity, hope, internal and external strengths, and connection with something larger than ourselves guided us and bonded us together.

So, if you are thinking about helping, please know that as a psychodramatist, we come equipped and prepared. The cornerstones of psychodrama give us direction: We just need to provide the Zoom space and time to gather in the *Here and Now*; to suspend disbelief and connect with the cosmos. We can create a new reality, one group at a time.

Don’t second guess yourself. Every contribution matters. If you feel like helping and assist the fight against the injustice of this Russian War on Ukraine, the International Association of Group Psychotherapy (IAGP) will match volunteer psychodramatists with these brave professionals via ZOOM. Contact Oleksandra Voronina with the Ukrainian Psy Crisis Team at [psycrisisukraine@gmail.com](mailto:psycrisisukraine@gmail.com) and let them know what your availability is and that you are with ASGPP.



Zoom White Board art from group members at first meeting with prompt: “How you hope to feel after the 8-week support group has finished”.



### **Cathy Nugent**

Laurel Psychodrama Training Institute (LPTI) is planning a formal evaluation of our closed, ongoing training program (October 2022 through June 2023). The three cohorts (foundational and intermediate/advanced) will complete a pre/post-test evaluation of the 8-month training experience. To date, evaluation of programs and workshops has been primary satisfaction surveys with a few objective questions. We are now interested in exploring more fully and in a more systematic way the impact our training on participants.

LPTI is conducting focus groups with cohort members to elicit their ideas for the study. We are planning to administer the Spontaneity Assessment Inventory (Kipper), Self-Compassion Scale (Neff) and Posttraumatic Growth Inventory (Tedeschi & Calhoun). We are also exploring the possibility of developing our own instrument based specifically on participants' interests.

LPTI will also do a brief pre/post assessment to measure participants' attitudes toward psychodrama research and sense of self-efficacy related to research—before and after experiencing a 3-hour learning module on research and evaluation based on the work of Scott Giacomucci (with his permission). We hypothesize that participants' scores on attitudes toward research and self-efficacy related to psychodrama research and evaluation will change in a positive direction after participating in the training. Special thanks to Scott for giving us permission to use his training design, and to LPTI Research Assistant, Thomas Northrup, for help with the design and implementation of the study. Submitted by: Catherine D. (Cathy) Nugent, LCPC, TEP, Executive Director & Principal Trainer, Laurel Psychodrama Training Institute.

### **Edward Schreiber**

Glad to announce the formation of the ZERKA FOUNDATION, Inc. Now a legal entity set to provide education about social microscopy and the autonomous healing center!



### **Karen Carnabucci**

Karen Carnabucci, LCSW, TEP, presented "Writing about Trauma" in August 2022 at the HippoCamp22, the annual national conference for creative non-fiction and memoir writers in Lancaster, Pa.

In addition, Karen's article, "Reflections: LBGQTQIA" was published in the summer 2022 issue of The Knowing Field, the English-language journal for Family and Systemic Constellations. The article focused on her recent presentation on psychodrama and Family and Systemic Constellations where issues of heteronormative discussion arose as part of the presentation.



### **Dena Baumgartner**

Elected as Senior Board member of IAGP 2022 till 2025, Presented in person at the 2022 IAGP conference in Pescara, Italy, On the Scientific committee for the 2022 IAGP conference.

## ANN E. HALE MEMORIAL

By Martica Bacallao and Rebecca Walters



A Memorial for Ann E. Hale was held on July 26. Hosted by Martica Bacallao and Rebecca Walters, fifty of Ann's friends, family, colleagues and students gathered together to share stories of this remarkable woman who impacted many people, both personally and professionally. People from the US, Canada, Switzerland, Israel, New Zealand and Korea all shared stories and memories in Ann's honor. This was recorded so that those who are not able to join will have the opportunity to watch it later. This recording will be archived with the ASGPP for future generations to hear the stories and contributions Ann has made to psychodrama and sociometry. The Memorial began with a series of photographs of Ann's original artwork. Donna Little shared Ann's poetry and music. The memorial covered her illustrious career and highlighted its impact on the fields of Psychodrama, Sociometry and Group Psychotherapy.

Ann was a well-respected, international psychodrama international trainer for close to 50 years. She was the internationally acknowledged grand master of sociometry and was the author of *Conducting Clinical Sociometric Explorations*, the main manual that is still used today by trainers all over the world, as well as other writings on sociometry.

Ann E. Hale was born on Sept. 24, 1942 in Bluefield, West Virginia. She was the 2nd oldest of 6 siblings. Her father worked for the railroad and the family moved 27 times. However, Ann lived the majority of her childhood in Roanoke, VA, with her 5 siblings and parents. After graduating from Jefferson High School in the mid-60's, Ann attended Marion College and Greensboro College in NC, where she graduated with a degree in music. Ann loved to sing, listen to music, and create songs. By the late 1960's, she continued her studies as a vocalist at the Oberlin Conservatory of Music in Ohio. Ann kept studying. She loved learning. She went on to earn a graduate degree in Library and Information Science and after that, she launched off to Frankfurt, Germany, where she worked as a librarian, categorizing book titles and search words through their connections. Ann was introduced to Psychodrama, Sociometry, and Group Psychotherapy by John Nolte. A short time later she arrived in Beacon where Ann completed her psychodrama training with J.L. and Zerka Moreno at the Moreno Institute in Beacon, NY. During the memorial John Nolte shared a history of Ann at the Moreno Institute where she was the first Director of Training after JL Moreno died.

Ann trained many, many psychodramatists all over the world after she left Beacon. She helped form the Toronto Psychodrama Center. She started a playback theater group in Seattle and several training groups in Virginia. During the memorial, people shared stories and memories from her years in Beacon, Toronto, Seattle, Roanoke, her decades of collaboration with Donna Little, her teaching as guest faculty at psychodrama institutes in the US including Hudson Valley Psychodrama Institute and Bridging Harts, her presence at international conferences and trainings in Australia, New Zealand, Switzerland, Mexico, Canada, Korea, Norway, Sweden, the Netherlands and of course, at ASGPP conferences.

Ann was an active member and Fellow of the ASGPP. She was its 27th President, a frequent Plenary and Keynote Speaker as well as a workshop presenter at ASGPP conferences until she was no longer able to travel. In 2022 Ann received the ASGPP's J.L Moreno Award for Lifetime Achievement.

Her enormous presence and gifts will be missed.



### **Scott Giacomucci**

Scott Giacomucci, DSW, LCSW, BCD, CGP, FAAETS, TEP's book, *Social Work, Sociometry, & Psychodrama*, reached over 175,000 downloads and received the Independent Press Award and Counselors' Choice Awards in early 2022. Scott has been actively teaching psychodrama to social workers including an online guest lecture for the China University of Labor Relations School of Social Work in Beijing; presenting as a panelist of the opening plenary at NASW's national conference in Washington DC; and as a panelist in NASW/CSWE's jointly sponsored leadership roundtable event online. Furthermore Scott recently co-presented at IAGP in Italy, with Maria Sotomayor-Giacomucci, on content from his forthcoming book (2023) on trauma-informed principles.

### **Soozi Bolte**

After 22 years of directing Psychodrama, I continue to be amazed by its power. Introduced to Psychodrama as a student, I learned quickly that "trusting the process" produced much better results and longer lasting change than my analysis and insight. I want to see ASGPP continue to attract younger members who "catch the bug" to change the world and are willing to invest the time to develop the skills of Sociometry, Psychodrama and Sociodrama in order to implement the change they envision.

### **Erica Hollander**

The Denver Psychodrama Collective meets on Zoom once a month to do a bit of psychodrama, share our news, and talk over issues. It's a good way to try out new ideas in action in a small group. You are welcome to participate from a distance. We have been meeting for about 20 years now, and we trade off on directing. Usually we meet on Monday afternoons. Contact [ericahollander@comcast.net](mailto:ericahollander@comcast.net) if you want to try this out. Each time we meet, we decide on the next date for our meeting

### **Herb Propper**

A milestone of Oct. 2021 marked the advent of a new digital publication: <https://letsgoamazing.com>. variously titled as "herb propper's psychodrama training resource guide" and "a-MAZE-ing Unicorn" this is a collection of training documents produced by herb 2006–present. Most documents are of the "how to do it" variety. The site includes as well a collection of Herb's detailed "director process notes" of actual psychodramas and sociodramas, in addition to process reports by advanced trainees of group and individual sessions. The documents are arranged in broad topic folders consistent with the ABE exam categories. The publication is in process, with new documents being added or older documents revised. The site is open to the public.

In November, 2022, in a project of the Oklahoma Psychodrama Institute's Unicorn Project, herb will be in Mumbai, India for a 3-week festival of live psychodrama trainings. The festival title is "A Psychodrama Deepavali Festival of Illuminations." Logistics and organization will be the responsibility of a collective of advanced psychodrama trainees in Mumbai, Dehli and Chennai. The festival program will be offered in 3-day segments, 6 hr. each day, with a different specific topic focus, such as sociodrama, spiritual roles, healer/therapist roles, creative artist roles and sociometry. Between the 3-day segments will be 4 free days, which will include a 2 1/2 hr. processing and directing tutorial for advanced trainees.

### **Tzivia Stein-Barrett**

DrawDanceNow is a 1x per month, Experiential Expressive Arts Personal Growth Workshop of Tzivia Stein-Barrett, LCSW, CP, TITY. Via ZOOM ~Third Thursdays of the Month - 6:30-8:30 pm Central time. For more information, please e-mail: [InnerBeingHealingArts@gmail.com](mailto:InnerBeingHealingArts@gmail.com). Through movement and dance, we connect to our bodies and explore stories via sensations, gestures, and sound. We also explore personal reactions to witnessed stories through art making. These techniques were developed based on an amalgam of personal experience and training areas of

sound. We also explore personal reactions to witnessed stories through art making. These techniques were developed based on an amalgam of personal experience and training areas of Psolodrama, Movement Rituals, Dancing Mindfulness, and Psychodrama. Tzivia has a BFA and MSW; combining therapeutic art in her 30-year career as a clinician and Psychodramatist.

**Eve Brownstone**

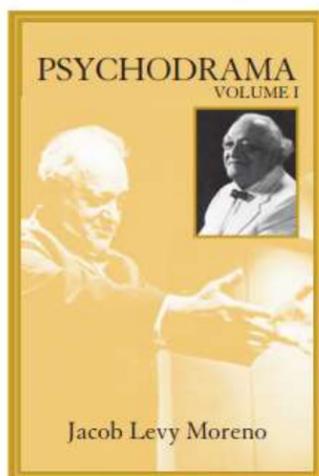
A Different Kind of Birth

By Eve Brownstone, LCPC, CP

I am a twin. My twin and I were born 7 weeks early. We were both under 4 pounds and stayed in the NICU for a month in separate incubators. Our parents weren't allowed to hold us and gave up visiting. This was in 1967. Years later in 1989, early on in training, I received one of the best presents for my birthday. My twin, our mom and I were able to redo that traumatic birth experience. Our mother and twin joined me for a psychodrama session with Dr. Elaine Ades Sachnoff. My sister, our mother and I wanted to experience the birth differently. My twin got to experience being born alone. Our mother got to experience holding both of her twins and bonding with us. I got to experience being welcomed into the world with my twin sister and kept together and held by our Mother. All three vignettes were gifts and profound experiences for our family. Thank you so much, Dr. Elaine! Lots of Love.

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*We gladly receive what is freely offered.*

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Jenny Salimbene and Regina Sewell

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Dan Tomasulo

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Rebecca Walters and Sharmini Winsolow

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## Jacob Levy Moreno 1889-1974

By René Marineau

René Marineau's book  
*Jacob Levy Moreno 1889-1974*  
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