

## Letter from the Co-Editors-in-Chief

Dear Readers,

This issue marks the 100th anniversary of J. L. Moreno's literary/philosophical journal *The Daimon*. In the same way that Moreno was breaking new ground, this issue offers an integration of print and media in a way that is new to our *Journal*. We have a song written by Amy Clarkson online as well as accompanying materials for Anna Schaum's incisive theoretical piece on psychodrama and harmonics.

In honor of *The Daimon*'s centennial, René Marineau, psychodrama's preeminent historian, has written "Looking for Leadership: Celebrating the *Daimon* in a Context of Worldwide Urgency for Social Action and Change." In this article that appears in our History Section, René interweaves the social climate within which *The Daimon* emerged and the politically divided world in which we live today. He draws compelling parallels in the two periods. Dr. Marineau also writes about the personality of Moreno and how the creation of *The Daimon* fit the man and his personal, professional, and creative evolution.

Following this compelling article, Michael Wieser shares some photos and commentary on the historical period within which Moreno co-created *The Daimon*. In "Centenary of the Journal *Daimon* in an Austrian Perspective," he shows us coffee houses where *The Daimon* was gestated and photos of the actual magazine. Reprinted is also a photo of a letter to Martin Buber from Moreno.

Jonathan Fox's article, "Playback Theatre's Debt to Moreno" provides a fascinating view of the many ways in which psychodrama and Playback Theatre intersect. The strands of traditional psychodrama, sociodrama, and sociometry are to be found in the history and development of Playback Theatre, a modality created by Fox. The author clearly describes the debt this widespread mode of community storytelling owes to the theory and practice of J. L. Moreno.

Straddling the History and Theory Sections, Rebecca Ridge and Karen Drucker offer "History and Clinical Applications of Moreno's Contribution to Transpersonal Psychology." The authors first lay out when Moreno theorized about transpersonal ideas and what that theory was. They also point out when Moreno put them into practice psychodramatically. They then turn toward the transpersonal and humanistic psychology movements and trace their history. In addition to scanning and noting interfaces between the history of all three, the authors also offer a model for how psychodrama and transpersonal psychology can be integrated in practice.

In the Theory and Research Section, Dr. Daniel Tomasulo offers a fascinating look at the intersection between positive psychology, positive psychotherapy, and psychodrama in his “Beautiful Thinking in Action: Positive Psychology, Psychodrama, and Positive Psychotherapy.” He offers the history of all three and how they have been intertwined over the past 50 years. He also offers an example of how psychodramatists can integrate the three in a Strengths Atom.

In Jacqueline Siroka and Jaye Moyer’s beautiful and clear article, “The Buddha Meets Moreno,” the authors discuss the many interfaces between Buddhist philosophy and practice and Morenean theory and practice. They also provide examples of how specific Buddhist practices can be incorporated into the practice of psychodrama. The article is a gentle call to action for those of us who have a consistent meditation practice, knowledge of Buddhist principles, and are psychodramatists. This offers a path for how we can deepen and broaden the scope of what we do.

In her article, “The Challenge and Promise for Psychodrama and Family and Systemic Constellations,” Karen Carnabucci describes the work of the German phenomenological family psychotherapist, Bert Hellinger, in the 1970s. She explores the family and systemic constellation method as an international movement comparable in some ways to psychodrama. She addresses the questions and concerns that arise when psychodramatists attempt to integrate the two methods and provides a case example.

Anna Schaum’s article “Tune UP!: A Psychodramatic Mindfulness-in-Action Practice” offers us a first-person reflection of her work as a violist, psychodramatist, and world citizen and presents us with a new theory of how harmonics, neuroscience, and psychodrama intertwine. In addition, she suggests a further development to the theory of positive opposites, suggested by Dr. Don Mihaloew. Thanks to links on the *Journal’s* Web site, readers can also view and hear how the theory works in musical practice, and she has coined the term “Band of Creative Tension” to describe the relationship between positive and negative extremes. Ms. Schaum offers a demonstration of how to utilize the theory in practice and, in so doing, moves us toward the next section, Practitioner’s Corner.

Practitioner’s Corner opens with Howard Addison’s “Enacting God’s Dream: An Interconnected World of Peace.” The author has created a sociodramatic exercise in which groups of both clergy and lay people explore the possibilities of world peace through enactment and thoughtful dialogue with chosen cultural leaders. He describes a well-designed exercise that includes a theoretical framework, an enactment, and a sharing. The case study presented helps readers appreciate the depths of imagination that can result in powerful insights about the possibility for world peace.

In “Trauma Survivor’s Inner Role Atom: A Clinical Map for Posttraumatic Growth,” Scott Giacomucci, who has extensive training in the therapeutic spiral, outlines the multilayered steps clients are shepherded through in the TSIRA, an intrapsychic adaptation of the social atom. Drawing upon both psychodramatic theory and recent research in neurobiology, he explores and provides case examples of each level the clients are guided through to move safely from trauma roles to training for more effective, positive roles.

“Psychodramatic Resiliency Timeline,” Julie Wells’s article, describes a timeline activity that identifies a client’s internal and external resources. She incorporates the VIA Institute on Character’s survey of 24 character strengths. She clearly includes what to do as well as what not to do. Her decision to discontinue a written timeline in favor of an action timeline to utilize the power of storytelling and witnessing is a testament to her confidence in the psychodramatic method.

Joshua Lee offers us a moving memoir in “The Use of Psychodrama and Sociodrama in Barbershops.” He offers fascinating examples of how he used both modalities in Baltimore barbershops as a way of helping participants converse freely about social and personal issues facing African-American males living in the inner city. One comes away from reading the article hoping this project continues indefinitely.

In “A Personal Reflection: Psychodrama Training as a Method of Deepening the Actor’s Craft,” Nadine Bernard describes her journey as both an acting student and a psychodrama trainee. She discovered that the immediacy of playing an auxiliary ego in a psychodrama has helped her develop empathy for the protagonist in the drama. This training has empowered her to play roles more authentically in professional roles. Her implicit conclusion is that acting students can benefit from psychodrama training to enhance their acting craft.

Amy Clarkson’s “Psychodramatic Songwriting” opens our Spontaneity/Creativity Corner. She taps into her music therapy training to present a deeply personal song about the intense feeling of growing, changing, and especially belonging to a psychodrama training group. Access the link on the *Journal’s* Web site; listen to it online and rejoice!

In the poem “Tapestry,” Stephen Kopp sends his imagination to Psychodrama Summer Camp and explores poetically the changes that can happen in a group during this annual tradition. As in the strands of a rich cloth, psychodrama can undo and redo the many woven strands of our lives to correct flaws and discover gratitude for ourselves and those we love.

Maryann Frantz’s short poem “Psychodrama” expresses her deep feelings about the personal experience of exploring her “self” without fear, of sharing with others, and of immersing herself in spontaneity and creativity.

The Book Review section starts with Nina Garcia’s review of *American Snakepit* by Dan Tomasulo. This brilliant, funny and deeply moving book is Dr. Tomasulo’s second memoir. At its beginning, he allows us to step into the life he led as he was completing graduate school, ending a marriage and doing an internship as manager of a group home for people with intellectual disabilities and mental illness. Because of his excellent writing, we travel with him, reversing roles easily to feel some of what he must have felt in the months and years following that beginning and ending with his recent life as a psychodramatist.

Jacqueline Fowler praises Karen Carnabucci’s book, *Show and Tell Psychodrama: Skills for Therapists, Coaches, Leaders and Teachers*, as balanced and positive. She admires the “authority and specificity” of the author’s applications for using psychodrama, sociometry, and sociodrama in a variety of settings by both clinicians and leaders in other group modalities.

Ann Hale offers a glowing review of Diana Jones's book, *Leadership Material: How Personal Experience Shapes Executive Presence*. She describes the book's organization and, using psychodramatic terms, praises the author's ability to connect one's life experiences with the development of executive ability.

Cecelia Yocum has written a review of Treadwell, Dartnell, Travaglini, Staats and Devinney's *Group Therapy Workbook: Integrating Cognitive Behavioral Therapy with Psychodramatic Theory and Practice*. Dr. Yocum finds the manual to be chock-full of practical interventions for those experienced in both CBT and psychodrama. She also points out the many useful worksheets that are included in the text.

Paul Lesnik reviews Michael Welp's book *Four Days to Change: 12 Radical Habits to Overcome and Thrive in a Diverse World* from the personal perspective of a gay, white, American man. He praises the inclusion of experiential exercises while, at the same time, wishing for more. Lesnik encourages exploring both our sameness and our differences in the quest for diversity balance.

Sincerely,  
Nina Garcia and Elaine Camerota