

patients, veterans, those who have a history of psychotic decompensation, or anyone who might experience pathological flashbacks, one needs to determine if guided imagery is a safe technique for each client.

One of Joseph Moreno's most important points concerns the use of unfamiliar music. In chapter 7, Moreno states, "[T]he point to keep in mind is how familiar music may sometimes bring about unexpected personal memories for some, associations that may not be useful for a whole group process." That is a great tip. To have a nonthreatening experience with music, one must leave one's memories and biases at the door. The therapist, however, must guard against putting a roomful of people to sleep with bland music. Finding a good balance takes work. Moreno sees music as a powerful tool to be used in a thoughtful and full-hearted fashion.

The contents in chapter 10 are the most practical and delightful of the book. It would seem that any therapist could find a place in his or her sessions for those scenarios, especially with an ongoing group in which it is easier for auxiliaries to follow an initial director with a musical vantage point. The therapist must expect some nervousness in the group when introducing some of Moreno's scenarios, such as the one he calls "Dance to the Spirit of Wisdom" and "A Musical Rebirth." After those, depending on the spontaneity of the group, more challenging scenarios can be approached with confidence.

The next chapter would have fit better at the beginning with the historical framework; nonetheless, I am pleased to report that this chapter adds to the growing body of work reflecting interdisciplinary cooperation. I endorse Moreno's plea for creative arts educators to include a basic grounding in complementary arts disciplines. That is essential to the future of fully actualized creative arts therapists.

While pondering Moreno's work, I was aware of the silent music within myself, waiting to be brought to life. I could see the whole elephant.

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Yablonsky, Lewis. *Gangsters: Fifty Years of Madness, Drugs, and Death on the Streets of America*. New York: New York University Press, 1997.

When Lewis Yablonsky, in his introduction to his book on gangsters and death on American streets, describes his experiences as a youth growing up near a Black ghetto in Newark, New Jersey, we can see that he learned role reversal long before he even heard of J. L. Moreno. He relates that in the ghetto as a minority "ofay" (White boy), he was subjected to shake downs and beatings while at the same time he developed considerable empathy for his

aggressors and their families in their struggle for survival and to move out of their basement hovels. Subsequently, Yablonsky went on as a sociologist with a love of psychodrama and his mentor, J. L. Moreno, to become one of our foremost criminologists.

His book *The Violent Gang* written in 1962, a classic sociological exposition, established the use of action-oriented psychodrama methods to invoke his strong belief in Kurt Lewin's dictum, "If you want to truly understand something, try to change it." It is now more than five decades since Yablonsky began studying and participating in endeavors to "change it."

I first met Dr. Yablonsky in 1965 at a hospital for drug addicts in New York City, when he was on his way to visit prisoners at Rikers Island. He was already making breakthroughs in interviewing criminals, gaining their trust by engaging them in therapeutic settings in which many meaningful changes were brought about in powerful psychodramatic sessions. I regarded him even then as a "social engineer" (a concept set forth by Lester Ward, an eminent sociologist) and as an expert psychodramatist who could break through the facade of resistance and defiance of the gangsters with whom he worked. When I spent some time with him in Los Angeles in the 1960s and in the Synanon program in which he was intimately involved, I was impressed by his courage and risk-taking with drug addicts, many of whom were, to my mind, hardened criminals who I thought could never be resocialized.

In his introduction to this book, Yablonsky writes that the most important part of his book focuses on his treatment approaches. He is searching for a solution that is "not only generated by my intellect but by my heartfelt and sympathetic emotions about the human waste and destruction that violent gangs produce. On a personal and professional level . . . my work with prisoners is the most deeply affecting emotional situation in my life."

Yablonsky takes us back to many of his and other workers' earlier efforts, such as those with the Chicago Schools Gangs, Street Corner Society, the 1950s gangsters, and the New York City Youth Board. He introduces us to many notable criminologists and other workers who have strived to understand and change the rising tide of "madness, drugs, and death on the streets of America." He makes us abundantly aware that the face of crime has dramatically changed with the proliferation of lethal weapons and the vast dangerous drug culture.

Yablonsky's plan for treating gangsters largely revolves around the creation of therapeutic communities to resocialize the offenders. He describes psychodrama sessions and his work with family groups and with educational and job planning groups, in which ex-gangsters are often working as role models and positive change agents.

As valuable as the strategies he depicts will be to the reader, it is Dr. Yablonsky's own creativity and spontaneity—his devotion, loyalty, and good

will toward the individuals “who have passed through the fires of gang life”—that make his book so remarkable. In a dream shortly after reading the book, I saw Kurt Lewin on the stage pointing to Yablonsky and saying “Lew, you have heard me, and you have changed it. I am so proud of you.” After 50 years of being associated with Lew, I share that sentiment and highly recommend that you read this book.

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