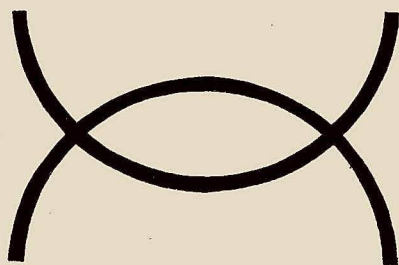


**GROUP PSYCHOTHERAPY
PSYCHODRAMA
SOCIOMETRY
1910-1970**



**Honoring Dr. J. L. Moreno
University of Vienna and Bad Vöslau**

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MORENEANS*, THE HERETICS OF YESTERDAY ARE THE ORTHODOXY OF TODAY

ZERKA T. MORENO

Moreno Institute, Beacon, N.Y.

We, the Moreneans, were the heretics between 1910 and 1950. Today, on the eve of 1970, the picture has changed. We are now respectable, almost orthodox; everybody under many flags, is doing what we started. Many of the concepts which we have introduced have become the "Mardi Gras" of psychiatrists, psychologists, educators, religionists and philosophers. We must protest therefore against uncritical use of our methods and techniques.

Freudianism

It is not so long ago that Freudian concepts and methods were sacrosanct. "Id, ego, super-ego, subconscious and unconscious, cathexis, the couch and free association," were on all lips. Today, these terms and processes are used more and more critically or disregarded. For id, ego and super-ego, we have substituted creativity, spontaneity and the cultural conserves; for psychoanalysis, group psychotherapy; for free association, the role, for the couch, the stage or open action space; for interpretation, the warming up process and psychodrama and for verbal communication, the act.

Behaviorism and Behavior Therapy

It is not so long ago that behavioristic concepts, borrowing their ideas from various schools of thought and diluting them, from Pavlov, Watson, Thorndike, Dollard, and others, were overhauled in the name of behavior therapy but the vogue for it is also beginning to lose in appeal, because behavior itself is only a symptom, which must be grounded in a meaningful philosophy of life.

Existentialism and Existence Therapy

The third and more recent step in this evolution of programs is academic existentialism. But what is existence? Where is the existentialist? Where are the "Christs of our time?"

* Moreneans, practitioners following Moreno's principles. Morenism, related to J. L. Moreno's work and related developments.

Super Eclecticism and the "Lingua Psychiatrica"

At the end of a long chain emerged the present condition of psychology, psychiatry and sociology, unlimited numbers of pseudomodifications, hundreds of so-called "new" techniques, thousands of "new" terms and prescriptions, a super-anomia, an anomia "without end". A new lingua franca of mental hygiene has developed, a mixture of terms borrowed from all schools, the *lingua psychiatrica*.

Morenean Position

Moreno did not invent the methods and techniques as encounter groups, sensitivity training, role reversal and others, for their own sake. They are based on a theory of life; without their comprehension they are meaningless, even harmful. According to Moreno, the roots of life are simple. Let us quote from his oldest book, *The Words of the Father*, and other books which followed.

"The universe is infinite creativity.¹ It is not sufficient to define creativity by its semantics, as for instance: 'Cause to be or to come into existence; or to make a new form out of preexisting substance.' Creativity can only be defined by its inner dynamics. It requires that we enter into its dialectic opposites so as to make clear what it means. One way of defining creativity is by its maximum condition, maximum creativity—the fullest penetration of the universe by creativity, a world that has been creative from beginning to end and that never ceases to be creative. The opposite condition of creativity would be then zero creativity—a world that is entirely uncreative, automatic, that has no past or future, no evolution or purpose, absolutely changeless and meaningless."

"Spontaneity-creativity is the problem of psychology; indeed, it is *the* problem of the universe."² "Creativity is *the* problem of the universe; it is therefore, the problem of all existence, *the* problem of every religion, science, the problem of psychology, sociometry, and human relations. But creativity is not a '*separate*' mystic, aristocratic, aesthetic or theological category; if it is on top, it is also on the bottom; it is everywhere; if it is in the macrocosmos, it is also in the microcosmos; if it is in the largest, it is also in the smallest; it is in the eternal and the most transitory forms of existence; it operates in the here-and-now, in this pencil and in this paper, as I am writing these words to the reader."

"When the nineteenth century came to an end and the final accounting

¹ *The Words of the Father*, 1920 and 1922, 1941.

² *Op. cit.* page 126.

was made, what emerged as its greatest contribution to the mental and social sciences was to many minds the idea of the unconscious and its cathexes. When the twentieth century will close its doors that which I believe will come out as the greatest achievement is the idea of spontaneity and creativity, and the significant, indelible link between them. It may be said that the efforts of the two centuries complement one another. *If the nineteenth century looked for the 'lowest' common denominator of mankind, the unconscious, the twentieth century discovered, or rediscovered its 'highest' common denominator—spontaneity and creativity.*"³

Moreno's Ideas of a Science of Human Relations

An adequate science of human relations did not exist before the advent of sociometry.⁴

"Comte's Hierarchy of the Sciences, 1) mathematics, 2) astronomy, 3) physics, 4) chemistry, 5) biology, and 6) sociology, has become obsolete. His assumption that all sciences can be treated by the same basic methodology is an error. The social sciences need—at least in their crucial dimension—different methods of approach. The crux of the ontology of science is *the status of the 'research objects.'* Their status is not uniform in all sciences. There is a group of sciences like astronomy, physics, chemistry and biology in which the research objects are always mere 'objects'. Their actions speak for themselves and the generalizations concluded from them are not threatened by any metaphysical protest or social revolution of their kind.

Then there is another group of sciences, the social sciences. It is because of a chronic inertia in their development that sociometry has raised the question: *how are social sciences possible?* It has found that the social sciences like psychology, sociology, and anthropology require that its objects be given 'research status' and a certain degree of scientific authority in order to raise their level from a pseudo objective discipline to a science which operates on the highest level of its material dynamics. It accomplishes this aim by considering the research objects not only as objects but also as *research actors*, not only as objects of observation and manipulation but as *co-scientists* and *co-producers* in the experimental design they are going to set up." Our two chief experimental designs are sociometry and psychodrama.

Diffusion, Lack of Unity

A large number of derivatives and outgrowths of Moreno's work have sprung up, as: body therapy, contact therapy, joy therapy, behavior therapy,

³ J.L. Moreno, *Who Shall Survive?*, 1934 and 1953, p. 49.

⁴ Op. cit., p. 63-64.

sensitivity training, encounter groups, etc. It may be to the point, therefore, to bring some historic facts to the attention of the reader, dealing with their origins.

A long list of these ideas were originated, initiated and disseminated long before the birth of the present generation; the concept of the encounter and encounter groups, 1914; group therapy and group psychotherapy with its natural extensions as family therapy, conjoint therapy and community psychiatry, 1913, 1932 and 1934; the interaction diagram and sociogram, 1923; the concept of interpersonal sensitivity and sensitivity training, 1937; the concept of acting out and psychodrama, 1937; the permanently ongoing psychodrama, marathon, 1950's.

That psychologists are not entirely unaware of these roots is borne out by a letter from Dr. Abraham Maslow to the Editors of Life Magazine, issue for August 2, 1968: "Sirs: Jane Howard's article on Esalen and other new developments in education and psychology was excellent. I would however like to add one 'credit where credit is due' footnote. Many of the techniques set forth in the article were originally invented by Dr. Jacob Moreno, who is still functioning vigorously and probably still inventing new techniques and ideas."

Behind many breakthroughs in sociology, psychology, psychiatry, education, and theater, peers the cryptic image of Moreno. Think of the inspiration and influence of Moreno upon Buber's concepts of "encounter" and "I and Thou" (1914). Think of the influence and inspiration of Role Theory in the writings of T. Parsons and E. Goffman (1934). Think of the pervasive influence of the role concept and of spontaneity and creativity in the entire literature of modern education; the beginnings of play therapy in the early work of Moreno, directly or indirectly influencing Anna Freud and Melanie Klein (*Die Gottheit als Komödiant*, 1919; *Das Stegreiftheater*, 1923). Think of the concept of "playing for adults," or "Kindergarten for adults" which he postulated and now exemplified in the game theories and the games—formal or informal—people play.

The Living Theater and Open Theater

Think of Moreno's influence upon the so-called Living Theater and Open Theater, participation of the audience, removal of barriers and differences between actors and audience members, the stress upon here-and-now which is neither here or now in these theaters. Think of the frequent misrepresentations of Shakespeare as a psychodramatist. True, Shakespeare described role-playing techniques within the context of a number of his plays. But it is one thing to use role-playing techniques as part of a finished script for a

theatrical play, it is something very different to use role-playing in the here-and-now with real people. The role-playing of Hamlet or Fallstaff as part of the script is a different phenomenon from a "live" psychodrama. Moreno has been the mighty exponent of the "Age of Ad Libbing," which is now current on radio, television, in theater and films. Around 1920, f.i., improvisation and spontaneity were taboo, and even today many actors state: "Security is knowing every word in the script." Many great theater and motion picture producers abjure the destruction of the script, plead for the restoration of classic structure and the complete submission of the actor to its directives; everything else stands for death to the theater in their opinion.

It is not so important that Moreno's school did these things first. That is merely one aspect of the problem. But we want to pierce the vanity and outrageous bravado of our many good friends and enemies who, under the broad mantle of science, have disowned and absorbed these ideas and are brazenly trying to get away with it. The problem is not "getting a bigger bag of better working tricks." The problem is far more serious; the dis-owners undermine a system of thought, a view, a philosophy of the world, a synthesis of methods which hang together and whose break-up produces confusion instead of enlightenment, invite disaster instead of producing cohesion.

Freud's dilemma was holding his ideas tight to himself, therefore his rejection of everyone who did not recognize his priority and adhere to the dogma: Jung, Adler, Rank, Stekel, Ferenczi, among others.

Moreno did the opposite. He is tolerant and devoted to his students. His secret weapon was "giving away" his ideas; his strength lay in letting people use his ideas, encouraging them to try them out, making them their own. There was considerable risk in this; losing the priority claim was only one small part, the deeper conflict arose out of separating the methods from the philosophy. Substitute theories and philosophies are false and misleading, as they abrogate or abort the complete execution of the methods. Moreno's position was therefore: "Take my ideas, my concepts, but do not separate them from their parent, the philosophy; do not split my children in half, like a Solomonic judgement. Love them in toto, support and respect the entire structure upon which they rest. Make them your own as completely as I do. Role reverse with me and put yourself entirely into my position."

Many have not done this; they have split the children and separated them from their true parent, like the false mother before Solomon interceded. But an ever-growing number are becoming aware and the recognition gap is slowly narrowing. If Moreno continues to make his students aware of this gap, his way may yet prove to be the winner.

All the above listed concepts and ideas have a serious purpose, leading up to the philosophy of a world system, to the ethical prospect of a "therapeutic world order," a unity of mankind, as foreshadowed in 1934 in the opening sentence of *Who Shall Survive?*: "A truly therapeutic procedure can not have less an objective than the whole of mankind." A therapeutic world order is mandatory, it is the next cosmic imperative if our world is to survive.

In view of the escalating anarchy of all values and ideas, it is paradoxical that Moreno is now beginning to be honored in many places, all over the world, but the most astonishing is that he has been honored in an unusual manner in Austria, his spiritual soil.

Moreno has been in contact with many of the great men of his time, shared and exchanged ideas with them: Trotzky, Freud, Adler, Buber, Stekel, John Dewey, William Alanson White, Gardner Murphy, Pitirim A. Sorokin, Henry A. Murray, among them. But academia was rarely approving of men of the caliber of Freud and in this respect the University of Vienna was no exception.

This can, however, no longer be said in connection with Moreno, who saw a great change of attitude take place in his own lifetime. 1. Laboratoire d'Experimentation, Sociometrique et Psychologique, Sorbonne, Paris, 1951. 2. International Committee of Group Psychotherapy, 1950, Paris. 3. Sociometry becomes an official journal of the American Sociological Association, 1956. In 1964, the Faculty of Medicine of the University of Paris saw fit to sponsor the First International Congress of Psychodrama; the same occurred in 1968 when the Fourth International Congress of Group Psychotherapy took place under the sponsorship of the Medical Faculty of the University of Vienna; in 1968 the Faculty of Medicine of the University of Barcelona extended a Doctor Honoris Causa to him; the Medical Society of the State of New York awarded him in 1967 a Citation for Fifty Years of Medical Service. In 1969, the Faculty of Medicine of the University of Buenos Aires made him their Guest of Honor and sponsored the Fourth International Congress of Psychodrama and Sociodrama; in 1970, the Medical Faculty of the University of Sao Paulo is doing the same thing in behalf of the Fifth International Congress of Psychodrama.

In May 1969, we undertook a pilgrimage to Austria which had as its primary purpose two events. The ceremony at the Medical Faculty of the University of Vienna. Moreno receiving the Golden Doctor Diploma. The ceremony in Voslau, the unveiling of the Plaque in Dr. Moreno's honor. Though modest in themselves, they may yet prove to be of considerable historic consequence.⁵

⁵ See p. 21 of this issue.

THE VIENNESE ORIGINS OF THE ENCOUNTER MOVEMENT, PAVING THE WAY FOR EXISTENTIALISM, GROUP PSYCHOTHERAPY AND PSYCHODRAMA

J. L. MORENO, M.D.

Moreno Institute, Beacon, N.Y.

I. The Forerunner of Austrian Existentialism

There are thousands of little groups today, spread over the American continent, especially in the U.S.A., practicing what is called "encounter groups," frequently not conducted by professionally trained leaders, but rather by laymen or "hippiephrenic" individuals. They have become part of our therapeutic culture in transition.

The question is: how did this happen? For the backward looking historian the answer is simple. Existentialism, group therapy, group dynamics, psychodrama and sociometry have at least one common origin, in the Austrian encounter group. It has taken almost sixty years to bring the original form to a vivid renewal. It was then, as it is now, a hodge-podge of discussion, analysis, evaluation, group and role-playing, role-testing and role-training, physical tenderness, joy of being and joy of life. There have been many efforts at formalizing under various names, different aspects of it, but in our time it has come back to the meeting of people, eye to eye, the *encounter*, in the Here and Now. I have defined "encounter" numerous times, but the clearest definition is *Begegnung* (1) (1914). Professor Paul Johnson* described my effort in his book *Psychology of Religion* (2) (p. 42-43), Abingdon Press, 1959, as follows:

"In the spring of 1914 Moreno published in Vienna the first of a series of poetic writings entitled *Einladung zu einer Begegnung (Invitation to an Encounter)*, which is evidently the first literary definition of encounter, the concept which has become central in the existentialist movement. To describe the encounter, he portrays two persons exchanging eyes to comprehend and know each other:

'A meeting of two: eye to eye, face to face. And when you are near I will tear your eyes out and place them instead of mine, and you will tear my eyes out and will place them instead of yours, then I will look at you with your eyes and you will look at me with mine.'

* Dr. Paul Johnson, Professor Emeritus, Boston University and Visiting Professor at Christian Theological Seminary, Indianapolis, Ind.

The literary magazine *Daimon*, (3) of which he was the editor, carried in the February issue, 1918, a dramatic dialogue by Moreno entitled 'Einladung zu einer Begegnung: Die Gottheit als Autor' (Invitation to an Encounter: The Godhead as Author). In this article (page 6) appears the term 'interpersonal communication' (zwischenmenschlicher Verkehr). The term 'interpersonal relations', which Robert MacDougall used in 1912, came to prominence in his book *Who Shall Survive?* (1934) (4) and in the journal he founded in 1937, *Sociometry*:

A Journal of Interpersonal Relations.* (5) During the years 1918-20, Martin Buber was a contributing editor of *Daimon*, and his articles appeared side by side with Moreno's, prophetic of the role each would have in the history of interpersonal theory. The I-Thou concept of God was the keystone of the interpersonal arch as documented in their publications, 1920-23. *Das Testament des Vaters*, 1920** (*The Words of the Father*), (6) contains dialogues of direct address in the form of Ich und Du."

It was the forerunner of Austrian existentialism, but also the creative moment of group psychotherapy and psychodrama. The meaning of the encounter definition indicates confrontation, a positive correlation between encounter and sensitivity; sociometry, psychodrama and group psychotherapy have served as instruments to facilitate them. Professor Hoff pointed to the crucial importance of the encounter concept in his opening address at the Fourth International Congress of Group Psychotherapy, Vienna, 1968: (7) "The theme of the encounter will occupy us not only in relation to the emergence of this phenomenon in psychodrama but we will have to discuss the basic rules of the encounter in the group altogether."***

A more comprehensive definition of encounter is contained in *Progress in Psychotherapy*, Vol. I.* "Encounter, which derives from the French *rencontre*, is the nearest translation of *Begegnung*. The German *zwischenmenschlich* and the English 'interpersonal' or 'interactional' are anemic notions compared to the living concept of encounter. *Begegnung* conveys that two or more persons meet not only to face one another, but to live and

* The first journal which has the phrase "interpersonal relations" in its title.

** By J.L. Moreno, anonymously published.

*** Group Psychotherapy, Vol. 21 No. 2-3, 1968, pg. 93, Opening Address by the President of the Fourth International Congress of Group Psychotherapy, Vienna, Austria, September, 16, 1968.

* J. L. Moreno, *Philosophy of the Third Psychiatric Revolution, with Special Emphasis on Group Psychotherapy and Psychodrama*, edited by Frieda Fromm-Reichmann and J. L. Moreno, Grune & Stratton, 1956.

experience one another—as actors, each in his own right. It is not only an emotional rapport, like the professional meeting of a physician or therapist and patient or, an intellectual rapport, like teacher and student, or a scientific rapport, like a participant observer with his subject. It is a meeting on the most intensive level of communication. The participants are not put there by any external authority; they are there because they want to be—representing the supreme authority of the self-chosen path. The persons are there in space; they may meet for the first time, with all their strengths and weaknesses—human actors seething with spontaneity and zest. It is not *Einfühlung*; it is *Zweifühlung*—togetherness, sharing life. It is an intuitive reversal of roles, a realization of the self through the other; it is identity, the rare, unforgotten experience of total reciprocity. The encounter is extemporaneous, unstructured, unplanned, unrehearsed—it occurs on the spur of the moment. It is ‘in the moment’ and ‘in the here’, ‘in the now’. It can be thought of as the preamble, the universal frame of all forms of structured meeting, the common matrix of all the psychotherapies, from the total subordination of the patient (as in the hypnotic situation) to the superiority and autonomy of the protagonist (as in psychodrama).”

“Summing up, *Begegnung* is the sum total of interaction, a meeting of two or more persons, not in the dead past or imagined future, but in the here and now, *hic et nunc*, in the fullness of time—the real, concrete and complete situation for experience; it involves physical and psychic contact. It is the convergence of emotional, social and cosmic factors which occur in all age groups, but particularly in adolescence (*Begegnung syndrome*); it is the experience of identity and total reciprocity; but above all, psychodrama is the essence of the encounter.”

II. Forerunners of Encounter and Sensitivity Groups and Their Development in the USA

Early formulations of the phenomenon of sensitivity and their consequences upon behavior have been published in my European writings.

“There are actors who are connected with one another by an invisible correspondence of feelings, who have a sort of heightened sensitivity for their mutual inner processes, one gesture is sufficient and often they do not look at one another, they communicate through a new sense as if by a ‘medial understanding.’ ”****

“Some real process in one person’s life situation is sensitive and corre-

**** See *Das Stegreiftheater*, J.L. Moreno, 1923; translated into *The Theater of Spontaneity*, J.L. Moreno, Beacon House, p. 68, 1947.

sponds to some real process in another person's life situation and there are numerous degrees, positive and negative, of these 'interpersonal sensitivities.' *****

"The relation between therapist and patient, whether in individual or group psychotherapy, requires telic sensitivity. Telic sensitivity is "trainable". It is tele which establishes natural "correspondence" between therapist and patient. It is an absence of this factor in professional therapeutic relations which is responsible for therapeutic failures; it must be regained in order to make any technology work. Transference of the patient may relate him to a person who is not there; transference of the therapist may relate him to a patient who is not there. The result is that patient and therapist talk past each other, instead of to each other. Similarly, empathy and counterempathy do not add up to tele; they may run parallel, and never mix, that is, never become a telic relationship."*****

In the USA in the thirties and forties, two agencies were engaged in disseminating sensitivity and encounter groups' potentials and in training leaders to conduct them: Sociometric—Psychodramatic Institutes, Beacon and New York, 1937-, and the Bethel Laboratories, Maine, 1946-. In the December, 1969, issue of *The American Journal of Psychiatry*, Vol. 126:6. p. 183, an overview is presented by Gotschalk and Pattison,* with their assets and liabilities. The authors point out the seniority of the Moreno methods which influenced the Bethel organization:

"The direct development of the training laboratory came from the collaboration of three men: Leland Bradford, Ronald Lippitt and Kenneth Benne. All three had an educational background in psychology, experience in working with community educational projects, and involvement in numerous national projects dealing with major social problems related to human relations. They had been exposed to and influenced by J.L. Moreno's methods of psychodrama and had experimented with various role-playing procedures in community educational projects directed toward effecting social change."

The Bethel leaders published most of their early writings (8-20) between 1938 and 1953 in the publications of the Moreno Institute, *Sociometry*, *Sociatry* and *Group Psychotherapy*, and were obviously influenced by its teachings. The dependence of the Bethel group upon my work or upon the practices of the Moreno Institute is dramatically espoused and acknowledged

***** "Statistics of Social Configurations," *Sociometry*, Volume I, 1937-38.

***** Opus cited.

* Psychiatric Perspectives on T-Groups and the Laboratory Movement: An Overview, Louis A. Gotschalk, M.D. and E. Mansell Pattison, M.D., *The American Journal of Psychiatry*, 126:6, December 1969, pg. 823-839.

in the Foreword to Kenneth Benne's book *Human Relations in Christian Change*, Dryden Press, 1951. As the training in groups and by action methods today involves millions of people in the USA and also abroad, and has had extraordinary effects upon the morals, conduct and health of individuals, not only professionals and semi-professionals but also upon laymen, housewives, young adults and teenagers as well as children, the threat of further disintegration of our American culture is alarming, and the time has come not only to evaluate the victims but also the "healers," in this case the leaders behind the Bethel movement and the Moreno Institute groups. If what they preach and practice is of lasting value, they have to be carefully examined before their influence, which has spread to epidemic proportions becomes uncontrollable. These conditions have been observed by numerous enlightened specialists in the field of human relations but the one which is perhaps the 'classic' formulation should be here referred to. It is by Charles Loomis, (21)* formerly President of the American Sociological Association, and Zona Loomis, his wife, published in *Sociometry and the Science of Man*, Beacon House, 1956:

"The group being analyzed was one of the six 'Action Groups' or 'A' Groups initiated during the 1950 summer session of the National Training Laboratory for Group Development at Bethel, Maine. Many of the conditions contributing to failure of the action groups during that first trial have been rectified. This and other similar analyses, however, may help to prevent other groups from making the same mistakes. The application of Sociometry as applied in this article and as applied in the National Training Laboratory for Group Development generally will give concrete evidence of the very great contribution of Sociometry and the work of J.L. Moreno, founder of Sociometry, to the field of Group Dynamics. . . ."

"The central problem of the A Group leaders to be described in this article was that of bringing to the Laboratory training experience in what was called human relations skills in organizational activity. All of the A Group leaders had been chosen because of experiences which seemed to fit them for this task; none foresaw difficulties: yet almost none—certainly least of all the senior author of this article—achieved in any appreciable degree the goal set for A Group leaders. An explanation of why this failure resulted is the purpose of this article. The explanation should also account for such events and conditions as the following which accompanied the failure: All but one of the six A Group

* Sociometry in Community Organization, A Case of Failure in the Achievement of Goals, *Sociometry and the Science of Man*, Charles and Zona Loomis, p. 302.

* See my letter An das Osterreichische-ungarische Ministerium des Innern, Wien, I, Am Ballhausplatz, 6.II, 1916, contained in *Who Shall Survive?*, 1953.

leaders were discharged as leaders by their groups; a considerable number of delegates manifested various symptoms of stress, some so serious as to require medical and psychiatric care; the group described became torn by a rift which as measured by sociometric indices establishes somewhat of a record."

The Moreno Institute branches have also been criticized, f.i., for over-exposing their trainees by action methods and stimulating them to violence in its many forms. The time has come therefore to confront the assets and liabilities of both centers in order to establish valid standards of teaching and training. The case of the Bethel groups is perhaps particularly damaging because its trainers apparently do not have the benefit of clinical psychiatric experience thus underplaying the "private" problems of their candidates.

Ex post facto it could be said that paving the way for training and action methods on two separate tracks using different methods has had its advantages. The Bethel people have a larger number of students who come from industrial and government agencies so that underemphasis of private experience is not too noticeable, whereas the Moreno Centers have a larger number from clinical, hospital, educational and mental hygiene establishments.

Trainees from the Bethel Laboratories frequently come to the Moreno Institutes to study with us so that we are able to compare the two models of approach. On the other hand, dozens of our students go to Bethel and report their experiences to us. In the course of the last ten years, from 1960-70, the Bethel group are employing more and more our ideas of approach increasingly using concrete warm-up in the here and now, sociometric methods and roleplaying and we have profited from their industrial counseling studies, so that there is a noticeable rapprochement.

Table of Similarities and Differences between the Moreno Institute Centers and the Bethel Laboratories

MORENO INSTITUTE	BETHEL LABORATORIES
1. The setting for training is modeled after life. For instance, the setting is so structured that the trainees can act out and move around as in life itself.	1. The setting itself limits concrete action. It is more like a roundtable, set for discussion.
2. Procedure is realistic. It presents as much as possible actual episodes and not constructed ones.	2. Unrealistic.
3. Concretization of events.	3. Tendency towards symbolization and evading actualities.
4. Total involvement.	4. Partial involvement.
5. Risk of overexposure is often threatening.	5. Superficiality and lack of real communication.

- | | |
|---|--|
| 6. Risk of traumatizing the participants. | 6. Risk of underexposure not leading to real learning. |
| 7. Actual learning versus phantasy learning. | 7. Lack of concentration upon real life circumstances of the trainee. |
| 8. Training is adequate to meet the students real life circumstances. | 8. The students are not made aware in actu and in situ how the group in which they operate actually functions. |
| 9. The trainee learns how groups actually function thanks to careful sociometric assessment by means of sociograms and role diagrams. | 9. There is a split between what they learn in the training group and what they confront in life. |
| 10. Learning in the training groups is continuously related to the situation in the job and life settings. | 10. The training groups do not prepare the students for the life situations. |
| 11. Charting of the "sociometric network" of the community of trainees and evaluation of their comparative rankings within it. | 11. Knowledge of the "sociometric networks" will prevent therapeutic breakdowns. |

III. The Forerunner of Group Psychotherapy and Psychodrama in the Viennese Gardens

Group psychotherapy, psychodrama and sociometry developed between 1908-25 in Vienna and its surroundings. The place of origin were the gardens of Vienna. In addition to the gardens of Vienna the most prominent places where the new experiments were carried out were: 1) Mittendorf, a suburb of Vienna, in a refugee camp of Italian peasants (1915-1916) where I constructed the first sociogram. It portrayed the structure of small groups, the dynamic status and rank of every individual within them.*

2) Am Spittelberg, the red light district of Vienna.

3) Bad Voslau where I was between 1918 and 1925 Officer of Health and Director of the Medical Department of the Kammgarnspinnerei, Voslau, a textile factory where 1,000 to 2,000 workers were employed and,

4) das Stegreiftheater in Vienna, 1922-25, at the Maysedergasse, two blocks from the Viennese Opera.

My most important beginning was however in the gardens of Vienna. After the regular hours in the public schools, the children gathered daily. There classes were held. They consisted of small groups of from fifteen to twenty children, each under a leader chosen by the children themselves. The forming principle of the class was an Impromptu Test which ascertained the creative denominator of the child. Age differences were minimized. Children of four and ten were frequently found in the same group. The general aim of the classes was on one hand to train the whole organism of the child and not

* See my letter An das Österreichische-ungarische Ministerium des Innern, Wien, I, Am Ballhausplatz, 6.II, 1916, contained in *Who Shall Survive?*, 1953.

merely one of its functions; on the other hand, to lead them into the experience of "wholes". For example, in the botany class, the child was brought into active contact with the thing-in-itself, a direct response to a direct contact was desired. The child experienced the *Tree*. This tree became a center of attention: about the tree the child's imagination and fantasy were let loose. The child learned to love the tree before he analyzed it. Our traditional schools reverse this order."

"One of the outstanding events or happenings in the gardens was the choice of parents. Hundreds of children and hundreds of parents gathered to settle their relationships on a more cosmic level than heretofore. This was done by a play in which the children had an opportunity to reject their present parents and choose new ones. After the choice process had been carried out, each child returned with their new parents."

"The first time that the parent test was given, however, to the deep satisfaction of their parents, every child had chosen the same parents. But at another period, when another similar opportunity was given, some of the children rejected their own and chose new parents. This produced quite a revolution." All of this has had a parallel in the U.S.A. Recently, McCall's Magazine sent out a questionnaire which children were asked to fill out as to how they feel towards their parents.

Reports of these experiments can be found in my first book, *Einladung zu einer Begegnung*, Anzengruber Verlag, Vienna, 1914, my autobiographic novel, *Der Königsroman*, Kiepenheuer Verlag, Berlin, 1923, Chapter, Das Königreich der Kinder, pg. 21, *Das Stegreiftheater*, Gustav Kiepenheuer Verlag, Berlin, 1923, and in my ten other German publications by the same publisher. Because of the scarcity of my German books in regular libraries the reader may find them in the Library of Congress, Washington, D.C., in the library of Beacon House, Beacon, N.Y. and in the forthcoming Moreneum Library set up in Bad Vöslau.

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GLOSSARY AND NOTES

The terms "group therapy" and "group psychotherapy" were coined and defined by J. L. Moreno between 1913 (*Group Method*) and 1934 (*Who Shall Survive?*) in his American writings, but he used the phrase "Gruppen-therapie" already in 1913, during his Viennese period, as well as synonymous terms describing the processes taking place in groups: Begegnungsgruppe (1914), Arbeitergruppe (1919), Elterngruppe and Kindergruppe (1923).

The term "psychodrama" he coined in 1919 and described in German and in his American publications since 1937. Related terms as "Rollen-spieler" appeared in *Das Stegreiftheater*, 1923, as well "Teilnahme des Publikums", "Theater ohne Zuschauer", "Weihetheater", "Therapeutische Theater", "Mediale Verständigung", and "Sensitivity Training".

The term "sociometry" he began to use in 1916, the interaction diagram, the forerunner of the sociogram, in 1923.

The term "act out" or "acting out" Moreno coined in 1928 (*Impromptu*

School, Plymouth Institute, p. 5, and in *Who Shall Survive?*, 1934, p. 325). It is not a Freudian term. Psychoanalytic writers in America have monopolized this English phrase but it is classified by them as pathological behavior; it is noteworthy that in recent years the term acting out is used also by them more and more frequently in the Morenian positive sense and has crept into German psychoanalytic literature in English, without being translated into German.

CEREMONY IN VIENNA, MAY 14, 1969

The weather in Vienna on May 14th, 1969, was unusually warm and seemed to conspire with humanity in making this a memorable trip in every respect. Warm as it was, it could not compare with the very warm reception prepared for us by the Faculty of Medicine at the University, and especially the staff of the Neuropsychiatric Clinic. Unfortunately, the person most responsible for the awarding of the Golden Doctor Diploma which was about to be bestowed upon J. L. Moreno, Professor Dr. Hans Hoff, Chairman of the Department of Neuropsychiatry and Chief of the Neuropsychiatric Clinic, was seriously ill upon our arrival and could not personally attend. But he designated two of his assistants, Professor Dr. Peter Berner and Dr. Monika Christian, to be his representatives at the ceremony. Also present were, among others: Primarius Dr. Raoul Schindler, Professor Dr. Ramon Sarro, Chairman of the Department of Psychiatry of the University of Barcelona whose own University had honored Moreno in 1968 by awarding him a Doctor Honoris Causa in the Faculty of Medicine in October, Mrs. Ann Ancelin Schutzenberger of Paris, Mr. and Mrs. Paul Pörtner from Zürich, Mr. Rudolf Kadanka of Baden, and last not least, the Dean of the Faculty of Medicine of the Vienna University, Professor Dr. Mainex, who graciously received us in his personal office, at noon of that fine day. After declaring his pleasure at being able to welcome Moreno and at presiding over this unusual occasion, Professor Mainex passed the word to Dr. Berner, who gave a brief overview of Moreno's work. He declared Moreno's accomplishments of such stature as to have given him a permanent place in the ranks of the great medical innovators of our time through his creations, sociometry, group psychotherapy and psychodrama, and briefly outlined some of the ways in which these methods were being applied in Austria, not only in medicine or psychiatry, but in sociology, industry, education, criminology, professional education, etc. Then Professor Mainex handed Moreno a long red tube, containing the huge rolled up diploma. It was taken out, a very impressive document, and spread on the desk. Dr. Mainex pointed out that Moreno had graduated in 1917 from the University, a year fraught with political upheaval and one of the last in which the emperor Karl I was still on the throne of that once mighty empire, the Austro-Hungarian monarchy. Soon afterwards this empire collapsed. Dr. Mainex said that there were very few diplomas handed out in 1917 and 1918, and that this diploma represented, therefore, a true end of an era, and marked also the deep break with the pre-war world, a rare document in itself. He then requested Moreno to address a few words of his own and Moreno took

this opportunity to reminisce upon some personal remembrances concerning his teachers: Professor Wagner von Jauregg, Professor Otto Pötzl, and to the delight of those present, told of a well kept secret event which involved Professor Wagner von Jauregg. Apparently he was a very powerful amateur wrestler and had defeated the then world champion of wrestling, the Russian Lurich, by taking up the champion's challenge, made the night of his last victory in the ring, appearing in a rubber mask, incognito, and defeating him gloriously, right there, at the site of Lurich's former victory, then slinking away, as incognito as before. If it had not been for Dr. Pötzl, who told Moreno about this the next morning, his anonymity would have been preserved forever. Moreno had now, after more than fifty years had passed, lifted the veil on this little known side of the Nobel Prize winner for Malaria Therapy, and the effect upon his listeners was delightful to observe.

He ended by saying that, in accepting this Golden Doctor Diploma, he felt it to be extended not only to himself, but also to Freud and Adler and so to rectify, to an extent, the overlooking of their accomplishments in their lifetime and that, therefore, he felt this inequity had now been somewhat corrected.

This quiet, but intense interlude was giving the proper finish by going to the famous Vienna Rathauskeller. There we had lunch in one of the large halls, joined by Dr. Otto Beer, who took this opportunity to interview Moreno for a television news broadcast. The repast itself did justice to the company, and to the event it celebrated.



DR. J. L. MORENO
Photo: 1969

CEREMONY OF UNVEILING OF THE PLAQUE
DEDICATED TO J.L. MORENO, M.D.

VÖSLAU, AUSTRIA*

May 15, 1969

The ceremony commenced with the singing by the Vöslau Choir of the Austrian National Anthem. As the ceremony was an outdoor one, the voices of the all-male choir mingled delightfully with the singing and chirping of the birds, who were in distinct competition with the human voices. We were seated in the center of the old cobbled street on the top of the valley which takes the traveler from Vöslau to Gainfarn.

Director Schön, Mayor of Vöslau, and Principal of the Highschool approached the podium standing before No. 4 of the Maital, the house in which J.L. Moreno lived and practiced while Public Health Officer of the City of Vöslau between 1918 and 1925. To the right of the entrance door of the house facing us a drapery was hung over the plaque whose placement and commemoration we were just witnessing. To the left of this door a flag displayed the heraldic symbol of the region of Austria in which Vöslau is located, consisting of a vine branch and a wine vat, as the region is especially noted for white wine. Direktor Schön addressed the group of visitors and citizens of Vöslau, a large number of whom, representing all walks of life, were present.

DIRECTOR SCHÖN (English translation)

"Ladies and Gentlemen: I feel greatly honored at being able to greet you warmly, as guests of this ceremony, the unveiling of a plaque, dedicated to Prof. Dr. Moreno. I beg you to join me in welcoming also the following guest speakers: Professor Ramon Sarro, Chairman of the Department of Psychiatry, University of Barcelona; Primarius Dr. Raoul Schindler; Dr. Meyer Gunthoff, Dr. Jährer, Representative of the Hoffman establishment; Director Hitschner Gumpert and Director Dayscher as Representatives of this house. It is with special respect and great joy that we want to greet Professor Dr. Moreno and welcome him here in our midst in Bad Vöslau. We are gathered here today in front of a house with a distinguished heritage. In this house, in this modest house, Professor Dr. Moreno was active as Public Health Officer of Bad Vöslau from 1918 to 1925. From this place Professor Dr. Moreno had the medical responsibility and supervision for the

* The speeches reported here were recorded on tape and transcribed.



MAYOR RUDOLF SCHÖN OPENS THE CEREMONY



UNVEILING OF THE PLAQUE



THE PLAQUE DEDICATED TO DR. J.L. MORENO

large textile factory. But it is not only to commemorate these two tasks which he guided with such eminent success that we have gathered here. In this house the spirit and medical talents of Dr. Moreno gave birth to a new science. He developed here the foundations for sociometry, group psychotherapy, and psychodrama. With the creation of these sciences in this place, and their later, further development Professor Dr. Moreno attained a great name in the medical world; these sciences have become famous and recognized in the laboratories of universities all over the world. This city and resort town of Vöslau has, therefore, good reason to be especially proud of its former public health officer, Dr. Moreno. It is also an inexplicably great honor to unveil the plaque here, in the place where Professor Dr. Moreno was at one time active."

At this point the Mayor nods and one of his associates removes the drape over the plaque which is clearly visible. The Mayor now turns to Dr. Moreno and addresses him more directly:

"Honorable Professor, in the name of the City Council of Bad Vöslau, and of the entire population of Vöslau, which cherishes fond memories of you, we congratulate you on the many simultaneous honors of recognition which you have been receiving and we wish you further success. Here, in front of this house, Professor, I am able to promise you, as the Mayor of the City, that your name and your person will never be forgotten by our community and by the entire population of Vöslau. For the future we wish you still more and continued scientific success and many more years in excellent health."

DIRECTOR SCHÖN (deutsches Original)

"Meine sehr verehrten Damen und Herren, es ehrt mich ausserordentlich dass ich Sie als Gäste dieser Feierstunde, der Enthüllung einer Gedenktafel für Herrn Professor Dr. Moreno, mit aller Herzlichkeit begrüßen kann. Ich bitte Sie zugleich mit mir die folgenden Teilnehmer willkommen zu heissen. Die Gastredner, Herr Professor Ramon Sarro, Vorsitzender der Psychiatrischen Abteilung der Universität Barcelona, Herrn Primarius Dr. Raoul Schindler, Herrn Dr. Meier Gunthoff, Dr. Jährer, der Vertreter vom Herrenbesitz Hoffmannes, Herrn Hofratdiplom Hitschner Gumpert und Herun Direktor Dauscher als Vertreter des Brauchherren dieses Hauses. Mit besonderem Respekt, Achtung und grosser Freude wollen wir Alle Herrn Professor Doktor Moreno begrüßen und ihm dankend in Bad Vöslau, und in unserer Mitte, Willkommen heissen. Wir haben uns heute vor einem dem Bade zugehörenden Hause zusammen gefunden das gewöhnlich durchaus



MAYOR DIRECTOR SCHÖN PRESENTS A BOUQUET OF FLOWERS TO MRS. ZERKA MORENO
Visible in the Background are Professor Dr. K. H. Spitz of the Wiener Medizinische
Akademie and Mr. Rudolf Kadanka, Director of the Reisebüro Mondial, Baden

nicht diese Bedeutung repräsentiert. In diesem Haus, diesem bescheidenen Haus hat Herr Professor Dr. Moreno im Jahre 1918 bis zum Jahre 1925 als Gemeindefarzt vom Bad Vöslau gewirkt. Von hieraus hat auch Herr Professor Doktor Moreno die schon damals bedeutende Kammgarafabrik ärztlich getreut. Diese beiden Aufgaben, die von dieser Stätte aus mit grösster Umsicht und Fleiss bewältigt wurden, sind es allein nicht, die uns heute zusammengeführt haben. In diesem Haus hat der Geist und der medizinische Spürsinn des Herrn Dr. Moreno eine Wissenschaft geboren. Er hat die Grundlagen der Soziometrie, Gruppenpsychotherapie und Psychodrama entwickelt. Mit dem hiergeschaffenen Grundlagen dieser Wissenschaften und der späteren Weiterentwicklung hat Professor Dr. Moreno, einen bedeutenden Namen auf dem medizinischen Gebiet erworben, die auf den Laboratorien der Universitäten der ganzen Welt bekannt und anerkannt wurde. Die Stadtgemeinde Bad Vöslau hat daher guten Grund auf ihren ehemaligen Gemeindefarzt Dr. Moreno, besonders stolz zu sein. Es ist auch daher für uns eine unsagbar grosse Ehre, eine Gedenktafel auf der ehemaligen Wirkenstatte des Herrn Professor Dr. Moreno enthüllen zu dürfen. Sehr verehrter Herr Professor, im Namen des Gemeinderates der Stadtgemeinde Bad Vöslau under der Vöslauer Bevölkerung, die Sie noch in bester Erinnerung hat, wünschen wir Ihnen, beglückwünschen wir Sie, für ihre bedeutenden wissenschaftliche Erfolge das Allerbeste und gratulieren Ihnen auch zur verleihung der ihnen zugleich gewordenen Ehrungen. Hier vor diesem Hause, Herr Professor, darf ich als Bürgermeister versprechen, dass Ihr Namen und Ihre Persönlichkeit in der Stadtgemeinde Bad Vöslau und in der Bevölkerung, in der Vöslauer Bevölkerung niemals vergessen wird. Für die Zukunft, Herr Professor, wünschen wir Ihnen weiteren wissenschaftlichen Erfolg und noch viele Lebensjahre in voller Gesundheit."

Here Direktor Schön left the lectern, approached us, shook the hands of Dr. and Mrs. Moreno, handed a bouquet of pink carnations to Mrs. Moreno, wished both well and ushered the next speaker to the lectern, Professor Dr. Ramon Sarro.

DR. SARRO

"Mr. Mayor, Members of the City Council of Bad Vöslau, Ladies and Gentlemen: I studied in Vienna in the years 1925, 1926 and 1927. I trained there as psychiatrist and psychotherapist. Even at that time I spoke very poor German, but now, after so many years, I am afraid that I will not be able to express myself adequately at all in German; however, I will try. I have come here to participate in this ceremony, not only in the name of Spain, but also of France and of South America. I speak also in behalf of



PROFESSOR RAMON SARRO ADDRESSES THE GATHERING

Dr. Rojas Bermudez of Buenos Aires. I speak in the name of the numerous students of Dr. Moreno who are spread all over the world. I have had the privilege to know all the great leaders of psychotherapy in Vienna. I studied with Freud, I knew Freud personally. I used to go to Berggasse 9, to attend his lectures and to participate in the discussions. He was already very ill then but I visited him in his home. He had meetings there once a month. I knew Adler, Stekel, Jung, all adherents of the psychoanalytic circle. I learned psychotherapy from all of these important men, individual psychotherapy, which involves the relationship between two persons, but this was not the entire range of psychotherapy. There are other forms. In psychotherapy there are two great dimensions. One is under the leadership of Freud, the other dimension is under the leadership of Moreno, the world of the group. This world of the group, this transformation of men in the group has been created by Moreno and he created that here, in Vöslau, not in America. Moreno expounded his great ideas several years before 1925. These ideas were first expressed in the German language and here he wrote twelve books or more, but these books are unknown in the world or not sufficiently known. It is high time that the scientists, psychotherapists, and philosophers of the whole world translate these books from German into all civilized languages. Vienna is also the birthplace of existentialism, the great religious-philosophical idea of which Americans know only the psychological aspects. But the ideas of Moreno were richer. He was a genius of the highest creativity and he has preserved that power. He still has it. But in those moments of inspiration, of God-likeness, if I may be permitted to express myself in his metaphors, he was at his highest point. I am convinced that, as time goes on, Vöslau will become a place of pilgrimage for psychiatrists, psychotherapists, sociologists, psychologists of the entire world. I believe that this is a great day for psychotherapists and that in the future Vienna and Austria will be known not only as the birthplace of Freud's work, but that it will also be memorable as that of Moreno. In his first childhood he did not live in Vienna but in Bucarest. He spoke first Rumanian, later Spanish; now he has forgotten Spanish, not entirely, but just the same he does not speak Spanish anymore. He came to Vienna when he was five years old and became Viennese. So now also for myself Vienna has become my second fatherland. I am sorry that I speak this beautiful language so poorly. Thank you."

DR. SARRO (deutsches Original)

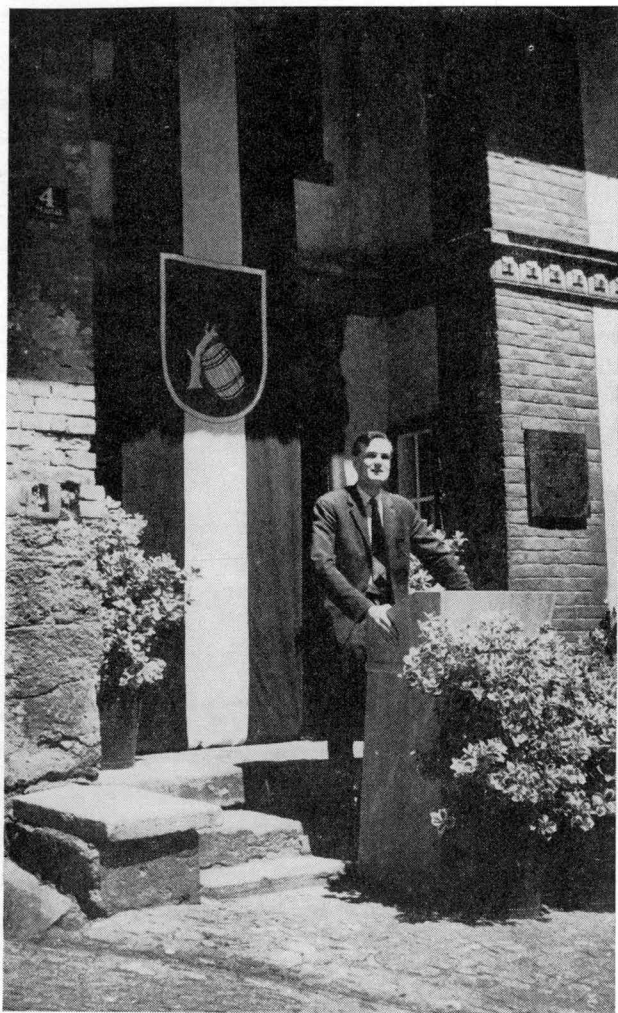
"Herr Bürgermeister, Gemeinderat der Stadt Vöslau, sehr geehrte Damen und Herren. Ich habe in Wien studiert im Jahre 1925, 1926, 1927, zur Aus-

bildung. Ich habe mich hier ausgebildet als Psychiater, als Psychotherapeut. Damals habe ich immer schlecht Deutsch gesprochen, aber damals war es nicht so arg, aber jetzt, nach so vielen Jahren, fürchte ich dass ich mich nicht gut ausdrücken können werde, aber ich werde es versuchen. Ich bin hier gekommen um an dieser Zeremonie teilzunehmen. Ich bin hier nicht nur im Namen Spaniens, auch Frankreich hat mir seine Vertretung gegeben, auch die Argentinier, Dr. Rojas Bermudez. Ich spreche im Namen so vieler Schüler von Dr. Moreno die in der ganzen Welt verbreitet sind. Ich habe das Privilegium gehabt in Wien alle grosse Männer der Psychotherapie zu kennen, ich habe mit Freud studiert, ich habe Freud persönlich gekannt. Ich ging in die Berggasse 9, um seine Vorträge und seine Diskussionen anzuhören. Damals war er schon krank, aber ich war in seinem Haus, es war dort jeden Monat eine Sitzung. Ich habe Adler, Stekel, Jung, alle Schüler der Psychoanalytischen Kreise gekannt, und von allen diesen bedeutenden Männern habe ich Psychotherapie gelernt, individuelle Psychotherapie, eine Beziehung zwischen zwei Personen. Aber es war nicht das Ganze der Psychotherapie, es gibt ein anderes Werk. In der Psychotherapie gibt es zwei grosse Richtungen, die eine Richtung ist under der Führung Freuds, die andere Richtung ist unter der Fuhrer Morenos, die Welt der Gruppe. Und diese Welt der Gruppe, diese Umwandlung der Menschen in der Gruppe, das hat Moreno geschaffen. Und das hat er hier geschaffen, nicht in Amerika. Lange vor dem Jahr fünfundzwanzig waren die grossen Ideen Morenos schon ausgedrückt, waren schon gedacht, in deutscher Sprache. Und er hatte schon zwölf Bücher geschrieben, oder mehr, aber diese Bücher sind in der ganzen Welt unbekannt oder nicht genug bekannt. Es ist höchste Zeit dass die Wissenschaftler, die Psychotherapeuten und die Philosophen der ganzen Welt diese Bücher aus dem deutschen in alle Sprachen übersetzen. Es ist hier auch eine Geburtsstätte des Existentialismus, die grossen religiös-philosophischen Gedanken welche in Amerika nur die psychologische Aspekte hat, aber die Gedanken von Moreno waren reicher. Es war ein Genie in seiner höchsten Schöpferkraft und er behält es noch immer, er ist es noch immer. Aber in jenen Momenten war seine Inspiration, der Gottähnlichkeit, wenn ich mich in seinen Metaphoren ausdrücken kann, am höchsten. Also, ich glaube, ich bin überzeugt, dass mit der Zeit Vöslau eine Pilgerstätte der Psychiater, der Psychotherapeuten, der Psychologen und Soziologen der ganzen Welt sein wird. Ich glaube dass heute einen grosser Tag ist für die Psychotherapie, und dass in Zukunft Wien und Österreich nicht nur die Stätte von Freud, der Geburtsplatz von Freud, sondern es wird auch sein die Stadt von Moreno. In seiner ersten Kindheit war er nicht in Wien. Er lebte in Bucharest. Er sprach damals Rumanisch und Spanisch. Jetzt hat er es ganz vergessen, oh, nicht ganz vergessen, aber,

doch, er spricht nicht mehr Spanisch. Und dann ist er nach Wien gekommen, fünf Jahre alt und ist ein Wiener geworden. So auch für mich ist Wien mein zweites Vaterland, es tut mir leid das ich diese schöne Sprache so schlecht spreche. Danke vielmals."

DR. RAOUL SCHINDLER

"My dear Mr. Mayor, my dear Dr. Moreno, and most honorable guests at this ceremony. As representative of the Österreichischer Arbeitskreis für Gruppentherapie und Gruppendynamik, I am glad to say a few special words on this festive occasion to our dear guest of honor, who is able to be with us personally, in this circle. Dr. Moreno, who participates in this ceremony today with us, is one of the most universal thinkers and innovators of our time, and in this house which you see before you, really the entire wealth of his ideas developed, although they came to their fullest unfoldment abroad. Here he had the first discussions, the thoughts and experiences which Moreno has formulated and presented to the entire world. I believe it is in this extraordinary idyllic place with its memories of the past, of a great past and yet of an humble one, so modest in its external appearance and in its compact construction, here in this humble place, that surely much of what preoccupied Moreno at that time, was expressed, and that, at a time when an empire went to pieces. Yesterday I had the pleasure of being present during the ceremony in which Dr. Moreno received from the Dean of the Medical Faculty of the Vienna University, Dr. Mainex, the "Golden Doctor Diploma", and the Dean was able to point out that some fifty years ago Dr. Moreno received the degree of Doctor of Medicine under the auspices of the emperor. It was still at the time of the emperors and of the empire which just then came to an end. And Moreno brought into the world a peculiarly revolutionary idea." (Throughout the speechmaking Moreno has become more and more moved, but at this point he is so touched by the genuine, spontaneous expression of appreciation of the intense and important phase of his life spent in Vöslau, a half century ago, by the various speakers, as climaxed by Dr. Schindler's speech, that the tape recording the proceedings clearly evidences his state of emotion. He is producing strange sounds, somewhere between whimpering and internal sobbing, at times mounting to coughing, which shakes his entire body.) "the idea of a pure human society, consisting of the choice of every man for every other. Out of this inspiration a science was born, sociometry, a science which measures these relations of man to man and makes it possible to place all human beings into a metric system, showing a way by means of which a new freedom of being together can be realized. This idea has become productive in a broad world of ideas. But it is



PRIMARIUS DR. RAOUL SCHINDLER ADDRESSING THE GATHERING

not only sociometry which is connected with the name Moreno, from this source sprang also the group psychotherapy movement, which represents in our time the most advanced form of psychotherapy. I believe we can say this with confidence, as it almost completely controls and encompasses the broad movements of psychohygiene and the idea of rehabilitation in psychiatry and in medicine. It is that instrument which enables us today to bring many of these human beings back into the main stream of society, into our midst in life, and without which they might otherwise not be able to develop freely and completely among us.

It is also a great honor to have present in our circle here representatives and guests of the international movement of group psychotherapy, and that Professor Sarro took the word here in the name of the foreign colleagues. It is, I believe, also a great joy that the City of Vöslau has the consciousness to have had here a great Austrian among its citizens, and that it did not fail to unveil a placard here to an Austrian citizen during his own lifetime. It is a great experience that we have been aware of his importance during his lifetime. It is, therefore, a particular pleasure for us to be able to celebrate this moment with him together who has now become a citizen of the great world, and who travels from country to country, to present his ideas and make them available everywhere, and that he did not fail to accept our invitation to be in our midst and to participate in this simple celebration which we were able to prepare. For this we thank him most especially." (Applause.)

DR. RAOUL SCHINDLER (deutsches Original)

"Sehr geehrter Herr Bürgermeister, lieber Dr. Moreno, sehr geehrte Festgäste. Als Vertreter des Österreichischen Arbeitskreises für Gruppentherapie und Gruppen Dynamik möchte ich zu diesem feierlichen Anlass gerne ein Paar festliche Worte zu unserem lieben Ehrengast sagen der sich in unserem Kreise nun eingefunden hat. Dr. Moreno, der heute ein ganz besonderes trautes Fest hier mit uns verehrt, ist einer der universellsten und Ideenreichsten Geister unserer Zeit, und in diesem Haus das sie hier vor sich sehen, ist eigentlich der ganze Reichtum seiner Gedankenwelt entwickelt worden, die aber in voller Entfaltung erst im Ausland kam. Hier sind die ersten Auseinandersetzungen gewesen, die Gedanken und Diskussionen und die Erlebnisse die Dr. Moreno geprägt und in die weite Welt hinaus gesandt hat. Ich glaube, es ist in diesem eigentümlich idyllischen Platz here, mit seiner Erinnerung an Vergangenes, an grosses Vergangenes, und doch auch an Bescheidenes, in seiner Aufmachung und seiner irgendwo kleinen, in einen

kleinen Raum gepackte Situation, gewiss vielleicht, viel ausgedrückt was damals in Doktor Moreno gewirkt hat und, zu einer Zeit in der ein Kaiserreich unterging. Ich habe gestern das Vergnügen gehabt, der hohen Auszeichnung von Dr. Moreno beizuwohnen in der Dr. Mainex, Dekan unserer medizinischen Fakultät, das "Goldene Doktor Diplom" überreicht hat und er konnte dann erwähnen das Dr. Moreno vor fünfzig Jahren 'sub auspiciis imperatoris' promoviert hat. Es stand noch unter der Zeit periode des Kaisers und des Kaiserreiches das damals unterging. Und er hat eine Idee in die Welt gesetzt die eine eigentümliche revolutionäre Idee ist. Die Idee, einer, ich möchte es sagen, rein gewählten Vergesellschaftung, jeder mit jedem. Daraus ist eine Wissenschaft geworden, die Soziometrie, eine Wissenschaft die es möglich macht diese Züge der Menschen unter einander in ein metrisches System zu bringen, messbar zu machen und einen Weg zeigt der tatsächlich diese Gedanken einer neuen Freiheit, die Freiheit des Miteinanderseins verwicklichen kann. Diese Idee hat sich in einer breiten Gedankenwelt fruchtbar gemacht. Aber es ist nicht nur die Soziometrie, die sich mit dem Namen Moreno verbindet, sondern aus dieser Quelle ist die Bewegung der Gruppenpsychotherapie entsprungen die Heute die neueste Entwicklung der psychotherapeutischen Bewegung darstellt. Man kann das, glaub ich ruhig sagen, da es die breiten Bewegungen der Psychohygiene und der Rehabilitation in der Psychiatrie, und in der Medizin fast vollkommen beherrscht und umfasst. Es ist das Instrument dass uns heute in die Lage versetzt dieser Menschen wiederum voll in unsere Gesellschaftsmittle des Lebens einzubequemen, da es ihnen sonst nicht möglich wäre, frei und voll unter uns jetzt entfalten zu können.

Nun, es ist eine grosse Ehre, dass in unserem Kreis Vertreter, ich möchte sagen, der internationalen Gäste der Gruppenpsychotherapie, gekommen sind, und das Professor Sarro hier in ihrem Namen das Wort ergriffen hat. Es ist uns aber, glaube ich auch, eine grosse Freude, dass die Gemeinde Vöslau dieses Bewusstsein hier einem grossem Österreicher unter seinem Bürgern zu haben, nicht versäumt hat, und das wir hier eine Plakette heute enthüllen können, die einem Österreicher bei Lebzeiten angeboten und enthüllt wurde. Es ist ein grosses Erlebnis dass seine Bedeutung bei seinen Lebzeiten uns bewusst wurde. Und deswegen gibt es mir ganz besonderes Freude, dass Dr. Moreno, der jetzt ein Bürger der grossen Welt geworden ist und überall, in allen Ländern herumreist und seine Gedankenwelt zu Verfügung stellt, dass er es nicht versäumt hat, unserer Einladung Folge zu leisten und am diesem kleinen Fest das wir ihm nun hier in unserem

Kreise bereiten können, teilzunehmen. Wir danken ihm ganz besonders dafür." (Applaus.)

Now Dr. Meyer Gunthoff comes to the lectern.

DR. MEYER GUNTHOFF

"Mr. Mayor, Venerable Father and Honored Guests, much admired, deeply respected, greatly honored Professor and gracious Mrs. Moreno. I was not included in the list of guest speakers because I did not think it likely for me to be present today; I am professionally frequently out of the country. But I consider it a special honor, as the present General Director of the textile factory of Vöslau, to be here. Soon I shall have been working in this position 25 years, and it gives me great pleasure, may I admit it openly, a special joy and happiness to be here personally to extend to you the warm greetings of the old textile factory of Vöslau today, on the day of your great honor. The name Moreno is permanently connected with the history of Austrian culture, but the name Moreno lives also in deepest memory in a small circle of workers of the textile factory in Vöslau in most beautiful and manly remembrance. Therefore, I have the pleasure also to greet you from the bottom of my heart before this gathering, and to assure you that also we, after that terrible, torturous time of a past, dreadful regime, we tried to work here with methods of psychohygiene. We were stimulated by the late Professor Kauders, former Chairman of the Psychiatric Clinic of the University of Vienna, to establish in Vöslau a mental health clinic which has found general approval. Several years ago, the Congress of Psychohygiene took place in Vienna and I had the great honor to receive representatives of this important movement in Vöslau, as well as in my Viennese home. After you left, there was no successor here in Vöslau to continue your work and we tried, perhaps with too limited means, but we honestly attempted to attend to and treat effectively the psychological needs of our workers. We introduced the position of industrial social worker, especially for the women. In our factory there are over 80% women, more than 1,000 workers are women. Working women, hard working women, naturally, what with not only their work situation but also in their family with their children, etc., they often have great need to relieve themselves of their burdens. The social workers in our factory are therefore of real assistance, helping our workers to rise above the grim problems of everyday life.

My dear Professor, there is also for myself, as southern Austrian, as citizen of Guntramsdorf, a great pleasure in knowing that we had here



DR. MEYER GUNTHOFF, DIRECTOR OF THE KAMMGARNSPINNEREI,
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in Vöslau such a great man. I am proud to belong to this community as an honorary citizen, and henceforth, always, when we will pass by here, through the valley and beyond it, we will remember you, the great creative physician who, with his heart and soul, produced such creative ideas which have been useful, not only for his onetime Vöslauer citizens, but far beyond them, for mankind. Please accept in all warmth the salute of the textile workers and let me tell you that I was particularly happy that our distinguished Vöslau Choir opened this festive ceremony so warmly and beautifully. God bless you, and protect you, and keep you well. Do come back often to Vöslau. You will always be welcomed with open arms. Come and visit then also our medical and therapeutic establishments. We are doing much psychological testing. The director has not yet submitted to a psychological test, he does not dare! Once again, my heartiest, warmest greetings."

DR. MEYER GUNTHOFF (deutsches Original)

"Herr Bürgermeister, Hochwürdiger Herr Pfarrer, Sehr geehrter Ehrengäste, Hochverehrter, Altverehrter, Höchstweitverehrter Herr Professor, und Sehr Verehrte Gnädige Frau: Ich war nicht eingetragen unter der Liste der Festgäste. Ich glaubte gar nicht ob es ja möglich sein würde im Land zu sein, weil ich beruflich oft ausserhalb des Landes zu tun habe. Aber es gibt mir, als gegenwärtiger General Direktor des Vöslauer Kammgarn, der bald fünfundzwanzig Jahre an dieser Stelle arbeite, eine besondere Ehre Freude, und ich sage offen ein beglückendes Gefühl, hier persönlich Ihnen den wärmsten Gruss der alten Vösslauer Kammgarn an Tage ihrer grossen Ehrung entgegenbringen zu können. Der Name Moreno ist mit der Österreichischen Geistesgeschichte dauernd verankert. Der Name Moreno ist aber besonders auch in einen kleinen Kreis der Mitarbeiter der Vöslauer Kammgarn im allerfester, im schönsten und männlichster Erinnerung. Daher darf ich Sie in dieser Szene auch auf das allerherzigste begrüßen, und Ihnen sagen, dass wir nach dem Kriege, nach dieser schauderhaften Zeit eines abgetretenen, fürchterlichen Regimes, versucht haben auch psychohygienisch immer wenn wir hier vorbeigehen werden, und darüber hinaus, sich erinnern bei uns zu arbeiten. Wir haben, angeregt von dem verewigten Arzt der Wiener Universität, Professor Kauders, eine Klinik in Vöslau aufgestellt, die allgemeine Anerkennung gefunden hat. Der Kongress der Psychohygiene wurde in Wien abgehalten. Ich hatte die Ehre, die Vertreter dieser geistigen Welt auch in Vöslau und meinem Wiener Haus, begrüßen zu können. Es ist aber nirgendwo ihre Nachfolger gewesen in Vöslau, und wir haben uns bemüht, vielleicht mit sehr unzulänglichen Mittel, aber wir haben

uns ehrlich bemüht, alles zu tun um auch die seelische Seite unserer Mitarbeiter entsprechend zu pflegen. Wir haben die Institution einer Betriebs-helferin eingeführt, vor allem für die Frauen. In unserem Betrieb sind über 80% Frauen, ein Tausend Mitarbeiter sind Frauen. Frauen, arbeitender Frauen, hart arbeitende Frauen haben begreiflicherweise nicht nur im Werk, sondern auch in der Familie, bei den Kindern, undsoweiter, oft das Bedürfnis sich auszureden. Die Betriebsshelferinnen sind eine wichtige Hilfe, um sie über die Nöte des Lebens, des Alltags hinauszuhoben. Sehr verehrter Professor, es ist auch für mich, als geborener Nieder-Österreicher, als Guntramsdorfer, eine grosse Freude, dass wir einen so grossen Mann hier in Vöslau, ich gehöre dieser Gemeinde zu meinen Stolz als Ehrenbürger an, werden an den grossen, schöpferischen Arzt der mit Herz und Sinn in die Mitwelt mit seinen damaligen Vöslauer und weithinüber hinaus in die Menschheit, so schöpferisches geleistet hat. Nehmen Sie also unserem, dem Vöslauer Kammgarngruss, in aller Wärme entgegen und lassen Sie mich sagen dass ich mich ganz besonders gefreut habe, und wir alle, dass unser ausgezeichnete Vöslauer chor heute diese Festesstunde so warm und schön eingeleitet hat. Gott beschütze Sie, erhalte Sie gesund, kommen Sie oft wieder nach Vöslau. Sie werden immer, mit offenen Armen willkommen sein. Besuchen Sie dann unsere gesundheitlichen Einrichtungen, Es wird viel getestet. Der Vorstand hat sich nicht getraut, er ist noch nicht getestet worden. Noch einmal herzlichste, wärmste Grüsse."

Now Moreno is invited to the lectern.

DR. J. L. MORENO

"For a man who has spoken and written so many words in his life, there comes once the moment when he is silent, unable to say anything. You know, my friends, this is really like a dream, it is like a dream. I never imagined that anything of this kind will ever happen to me! I never thought that after so many years people will remember me. That is, of course, an enormously good feeling for an old heart, to see that so many people, young people, old people, men and women, have come here to greet me.

As I am trying to recollect these days, soon after I received my diploma as doctor of medicine from the University of Vienna, I recall that I had made up my mind not to practice and not to live in a large city like Vienna, but to go into the country and practice there, among plain people. And that is how it happened. But you should know that I first landed in Kottlingbrunn. When I took the railroad, my first stop was Kottlingbrunn and I was the Public Health Officer of Kottlingbrunn for nearly two months.



DR. J.L. MORENO ADDRESSING THE GATHERING

It is hardly more than a few kilometers from one township to the other, from Kottingbrunn to Vöslau. One day I hiked to Vöslau, to become better acquainted with the countryside and there, on the main street of Vöslau I saw a man of between forty and fifty years of age. He stopped me and spoke to me in a friendly way. Apparently I made an impression upon him, I probably looked like a stranger. He said: "I am the Mayor of Vöslau, I am Mayor Peksa." I was astonished at this incident. "My God, isn't that wonderful? I am very lucky to meet so many Mayors, so many important people. Well, it gives me great pleasure to become acquainted with you, Mr. Peksa." He asked: "And who are you?" I said: "I am a physician. I am the Officer of Health of Kottingbrunn." "What is your name?" "Moreno." Well, Mayor Peksa became excited. He said: "Well, I'll tell you, Dr. Moreno, why don't you come to us? We need a Health Officer very badly. Dr. Fuchs just died. We need a new man." I said: "Well, I would be only too glad to come to Vöslau. I could be Health Officer of both cities, Kottingbrunn *and* Vöslau." "No," he said. "We want to have you just for us alone." Peksa was a simple working man. It was the first time in the history of Vöslau that a working man had become Mayor. All the other mayors before him were people of means, bankers, businessmen, lawyers. Peksa wanted to do something for the working class, and was proud to find a doctor for the working people. He said: "Next week the City Council of Vöslau meets and I will propose that we nominate you as our Public Health Officer, as our Doctor." "Oh God", I said, "that is almost like a miracle. Let us drink a glass of wine to celebrate the occasion." But Mayor Peksa wanted to drink beer. Beer is just as good. Many other things happened. but I do not recall every detail. It is a dream. Everything happened like in a dream. That is how I became, suddenly, almost overnight, the doctor, Public Health Officer of this beautiful city. And as I look around, it is real! I am back here, where I started from. The forty-five years have passed very rapidly. Nothing has changed. I still feel like a young man. These years since 1925 when I left Europe for America have flown like a dream, and I am still alive and living, ready and vigorous enough to work.

Now I have had the enormous pleasure to hear my old friend and colleague, Professor Sarro. You know, Sarro is a famous psychiatrist and a great friend. It was not so easy for him to make this long trip, to leave his family and the University in Barcelona and to come here. That is wonderful of him. Then I see here to my great satisfaction this younger man, Primarius Dr. Raoul Schindler. I would rather almost say Professor, because that is what he really is. This man has created many things himself. Perhaps some day he will be similarly honored. But the greatest surprise of

all is that I have the pleasure to meet the Chief of the textile factory, Dr. Gunthoff. I have heard of the great contribution he has made in behalf of the workers but I never met him in person. To come back to my first meeting with Mayor Peksa, he said, trying to encourage me to come to Vöslau: "Moreno, if you come to us you will get a house, a house in which you can live comfortably. There you can establish your practice. We can not give you a salary, but we can give you the house. We have a special offer for you in Vöslau. You have the opportunity to become the chief physician of the textile factory, which is very large. From them you would receive a good salary, from which you could live." When he made me this offer I had no clear picture of what the position would imply but, I began to work daily in this house and in the textile factory, with all its workers, men and women. Indeed, that was a great and productive time, I will never forget it. Everything is still so vivid before my eyes. In the factory I had an assistant. He may not live anymore, or is he still living?" (The people shake their heads: No.) "Well, I must thank him nevertheless for what he did to make it possible for me to do the work. He arranged everything. He knew everybody, he brought all the people who needed medical care to me and prepared their case histories.

But there are many extraordinary things which happened to me in Vöslau, which explains, perhaps, how it happened that they began to call me the people's doctor. I had then a fixed idea that it is not fair to take money from patients and so I never took any money from the patients who came to me. That, I believe, may account for my popularity. I had more patients than I could treat. The result was that people came from all the villages around Vöslau and even from far away, peasants, men, women, children. When they came they did not come emptyhanded. They brought all kinds of gifts. They brought eggs and hens and small and big geese and once in a while even a pig. I had a wonderful housekeeper then, Frau Frank, a widow from Kottingbrunn. She argued with me. "Doctor, she said, why don't you take money?" I answered: "Why?" I have a salary. I have a house. I am not married." She answered, "No, no, it isn't right. People expect to pay you for your work. You should accept fees." But I did not and the gratitude of the people was limitless. And so they brought and gave to Mrs. Frank all kinds of other gifts besides food, clothing, shoes, socks, underwear. I paid little attention to the gifts but in the course of time the house and the wine cellar became crowded like a department store. Often it was embarrassing when important, wealthy people, and people in high positions came to see me with their maladies, the Mayor of Wiener Neustadt and Sankt Pölten, they all came to see me, but I never accepted money.

One day, an old peasant came with a young girl. He told me: "Dear Doctor, a number of years ago you cured me of cancer of the stomach. You saved my life. As a token of gratitude, I bring my little daughter to you, as a gift. Here she is." I looked at her. She was about 16 or 17 years old and apparently her father thought that, knowing me to be single, I might consider marrying his daughter. I replied to him: "I thank you, but I cannot accept your gift. I am deeply moved by your enormous gratitude, so great that you offer me your only daughter to be my wife. I believe the best thing for you to do is to take your daughter back home and wait until she is of age." "I understand", said the man, and left.

One night I heard some noise coming from above. Mrs. Frank lived on the second floor of this house. I went upstairs and listened at the door of her room, wondering what the noise was. I opened the door and saw huge piles of Gulden, Gulden, Gulden, money, money, money. I asked her: "What is going on here?" She answered: "Dear Doctor", and I noticed she was in tears, "when I saw how hard you work but you would not accept any money, and when at the same time I saw all these wonderful gifts coming in, I decided to barter them for money, so that in your old age, when you can't work anymore, you would have a nest egg. All this money is yours." I was astounded but could not do anything except appreciate her kindness and thoughtfulness. When I left for America I was by no means poor.

When I came to America, I had to change my ways. In America I had to take money. In America, if one does not take money, he is considered a fool, and so I accepted money. Thanks to hard work I became a wealthy man. But I have never forgotten the small city of Vöslau and the grateful thanks of people whom I had met here. Maybe not taking money was still the right thing to do.

I see that there are still people here today who know me and whom I know. People have come here today from all corners of this part of the country; many of them I treated and cured and, apparently, they have not forgotten.

I never had any intention to leave Vöslau and I often yearned to return and to stay here for good. But my life has taken a different turn. I have other responsibilities now. I am married and have a family, I have a big house in America and a growing establishment. But today I came here and I have rediscovered my original home.

I am here again and I will come again and again, my friends! I will return again!"

There is appreciative applause and murmuring; the choir once more

raises its voice in a paeon of joy. This happens to be the Day of Christ's Ascension, which is the national holy day in Austria, and as it has just struck midday from the towers, the carillons begin to ring all around us, a veritable stereo-concert of carillon, mingling with the superb birdsong and the gay voices of happy bathers in the mineral pool down the road a quarter of a mile. We could not have ended on a more grandiose note.

When the official part of the ceremony is over, people stream towards Moreno to greet him, embrace him, congratulate him, reminisce over this and that event shared in the past, remind him of this family member or that one, whom he treated, helped to be born, operated, pulled teeth of, and all the multitudinous tasks he then bore. That day will live long in our memories, with a special, golden glow.

DR. MORENO (deutsches Original)

“Für einen Mann der so viele Worte gresprochen hat in seinem Leben, kommt einmal der Augenblick wo er selbst verstummt. Wissen Sie, es ist ja wie ein Traum, es ist wirklich wie ein Traum. Ich habe es mir nie so vorgestellt. Ich habe nie geglaubt dass man sich an mich erinnere, und es ist natürlich eine ungeheure Wohltat für ein altes Herz, zu sehen dass so viele Leute, alte Leute, Junge Leute, Männer und Frauen, da sind um mich zu grüssen!

Ich erinnere mich an die Tage bald nachdem Ich mein Diploma erhielt von der Vienna Universität. Ich war entschlossen nicht in einer grossen Stadt wie Wien zu leben sondern auf's Land zu gehen und unter einfachen Leute zu praktizieren. Und so ist es geschehen.

Es wird Sie wundern zu wissen, dass ich zuerst Gemeindearzt von Köttingbrunn war, ja ich war Gemeindearzt in Köttingbrunn etwa zwei Monate. Der Weg von Köttingbrunn nach Vöslau ist kurz, kaum mehr als zwei Kilometer. Eines Tages war ich auf dem Weg nach Vöslau. Auf der Strasse, sah ich einen Mann von etwa vierzig, fünfzig Jahren, und der sagte: “Ich bin der Bürgermeister Peksa von Vöslau.” Da sagte ich: “Um Gotteswillen, (Here the group breaks into speech of amazement, with all sort of delighted and surprised comment) es freut mich Sie kennen zu lernen, Herr Peksa.” Sagte er: “Wer sind denn Sie?” “Ich bin ein Arzt, ich bin der Gemeindearzt von Köttingbrunn.” “Wie heissen Sie?” “Moreno.” “Nun, ich werden Ihnen was sagen, Dr. Moreno, warum kommen Sie nicht zu uns? Wir brauchen einen Gemeindearzt, der Dr. Fuchs ist gerade gestorben. Wir brauchen einen neuen Mann.” Sagte ich, “Ich ware gern bereit, der Gemeindearzt von Köttingbrunn *und* von Vöslau zu sein.” Sagte er: “Nein, wir wollen Sie für uns

haben!" Der Peksa war ein einfacher Arbeiter. Er sagte: "Ich werde nächste Woche dem Gemeinderat von Bad Vöslau den Vorschlag machen Sie zum Gemeindearzt zu wählen." "Um Gotteswillen, dass ist ja wie ein Wunder. Trinken wir ein Glas Wein." Der Herr Peksa wollte Bier trinken; Bier ist ja auch gut. Nun, wie ein Traum, ich sagte ja, wie in einen Traum. So wurde ich plötzlich, geradezu übernacht der Gemeindearzt dieser schönen Stadt. Und da bin ich wieder da. Die 45 Jahre sind rasch vergangen. Es hat sich nichts geändert! Ich bin noch immer ein junger Mann!" (Loud applause and laughter.) Diese Jahre, seit hundert fünfundzwanzig sind wie ein Traum verflossen und ich bin noch immer am Leben und lebendig, frisch und froh zu arbeiten.

Nun, ich hab mich natürlich ungeheuer gefreut meinen alten Freund und Kollegen Professor Sarro zu hören. Wissen Sie, er ist ein genialer Psychiater und ein grosser Freund, und es ist nicht so leicht für ihm gewesen, seine Familie und Universität in Barcelona zu verlassen, und herzukommen, nun das ist ja schön. Und natürlich, dann kommen wir zu diesem jüngeren Primarius Herr Dr. Raoul Schindler; ich möchte so eigentlich Professor sagen, das ist er ja wirklich. Der Mann hat ja auch ungeheuer viel geschaffen, vielleicht kommen ihm eines Tages ähnliche Ehren zu. Nun, natürlich, da ist der Chef der Kammgarnspinnerei, Dr. Gunthoff, welche Genugtuung es ist, ihn kennen zu lernen.

Wissen Sie, der Peksa hat mir gesagt: "Moreno, wenn Sie mit uns gehen, haben Sie ein Haus, dort können Sie leben, dort können Sie praktizieren, wir können Ihnen keinen Gehalt geben, aber wir geben Ihnen das Haus. Aber Sie haben die Möglichkeit als Chef-Arzt der Kammgarnspinnerei zu wirken, da bekommen Sie einen guten Gehalt, davon können Sie leben." Nun, ich hatte ja keine Ahnung was das bedeutet. Da arbeitete ich jeden Tag in der Kammgarnspinnerei, mit diesen Frauen, und Männern, die Arbeiter. Mein Gott, das war ja eine herrliche Zeit, das werde ich nie vergessen. Es ist noch immer so lebendig vor mir. Ich habe einen Assistenten gehabt; der lebt wohl nicht mehr, oder lebt er?" Heads shake "No". "Der hat alles arrangiert. Der hat alle möglichen Leute, die Kranken, zu mir gebracht, hat sie bereit gemacht.

Aber das Allerauserordentlichste was ich in dieser Stadt erlebt habe ist vielleicht doch das grösste Wunder. Wissen Sie, ich habe niemals Geld genommen von den Patienten. Das war meine Fixe Idee, dass man Geld nicht von Kranken nehmen soll. Das Resultat war dass die Leute, die Bauern, die Bäuerinnen von allen möglichen Orten, mit allen möglichen Geschenken kamen. Sie kamen mit Eiern und Hennen, kleine und grösse Gänse, und manchmal sogar ein Schwein." (Laughter.) "Nun, ich habe ein wunderbare Haush-

älterin gehabt, die Frau Frank, eine Witwe von Köttingbrunn, und die hat mir gesagt: "Doktor, warum nehmen Sie nicht Geld?" Und ich antwortete: "Wozu? Ich habe ja einen Gehalt. Ich habe ja keine Frau." Hat sie gesagt: "Nein, das ist nicht richtig. Sie müssen doch Geld nehmen von Kranken." Aber die Dankbarkeit der guten Leute war unerschöpflich. Nun, anstatt Geld hat Frau Frank allerhand Sachen bekommen, Kleider, Schuhe, und Strümpfe und Hosen und Hemden, alle möglich Geschenke sind angekommen. Und das Haus wurde voll wie ein Warenlager. Da kamen der Bürgermeister von Wiener Neustadt und von Pölten, die kamen alle zu mir, aber ich habe niemals Geld genommen.

Eines Abends kam zu meinem grossen Erstaunen ein alter Bauer mit einen jungen Mädchen. Sagte er: "Lieber Herr Doktor, vor vielen Jahren haben Sie mich von einem Magenkrebs geheilt. Sie haben mein Leben gerettet. Zum Dank bringe ich Ihnen meine kleine Tochter als Geschenk. Hier ist Sie." "Ich danke Ihnen aber es tut mir leid dass Ich das grosse Geschenk nicht annehmen kann. Ich bin gerührt dass Ihre Dankbarkeit so gross ist dass Sie mir Ihrer einzige liebe Tochter bringen. Aber Ich glaube dass es am besten ist wenn Sie Ihre Tochter zurück zu Ihrer Mutter bringen." "Ich verstehe" sagt der Bauer und ging mit seiner Tochter zurück in das Dorf.

Eines Tages, da hörte ich eine Geräusch von oben. Die Frau Frank hat auf den zweiten Stock gelebt." (Here the churchbells begin to ring out loud. It is Assumption of Christ Day and at midday the churchbells play beautiful carillon concert, very well timed to chime in with the festive mood of this ceremony). "Da ging ich auf den zweiten Stock, und horchte an die Tür ihres Zimmer. Ich öffnete die Tür, da sehe ich einen Haufen von Gulden, Gulden, Gulden, Gulden, Geld, Geld, Geld! Ich fragte: "Was ist da los?" Das sagte sie: "Lieber Doktor, wenn ich gesehen habe wie schwer Sie arbeiten, und Sie bekamen diese wunderbaren Sachen, habe ich sie einfach für Geld verkauft damit Sie in ihren alten Jahren versorgt sind, wenn Sie nicht mehr arbeiten können. Dieses Geld gehört alles Ihnen." Und so, wie ich nach Amerika kam wurde ich ein reicher Mann. Da nimmt man Geld! (Laughter). In Amerika wenn man keit Gold nimmt wird man einfach für toll gehalten. Dort habe ich einen Namen erworben und Geld genommen. Aber ich habe häufig über diese kleine Stadt Vöslau gedacht, und die wunderbaren tausenden Leute die ich hier gekannt habe. Vielleicht sind es sogar noch manche Leute da heute, die mich kennen, und die ich kenne. Von allen Seiten kamen Leute auf mich zu, die ich kuriert hatte.

Ich hatte eigentlich nie die Absicht von hier wegzugehen, und ich wollte immer zurück herkommen, ich möchte immer hierbleiben. Aber ich hab jetzt

dort in Amerika ein Haus, und eine junge Frau und Familie, ich habe eine grosse Einrichtung in Amerika. Aber, nun habe ich die Heimat hier wieder gefunden, ich bin wieder da! Und ich werde wieder kommen, Kollegen! Ich werde wieder kommen!"

(Tremendous applause). The churchbells ring out gloriously, the birds sing at the top of their voices, and again the gentlemen of the choir lift up their voices in the national anthem. It is as if, inspired by Moreno's moving last words, their singing is even more tender and beautiful and pure.

THE THEATER OF SPONTANEOUS MAN*

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The most intriguing dramatic presentation of all, everyday life, unfolds before us continually. As we respond to the situations of everyday life, we cast ourselves as the *dramatis personae* of this epic. We mask and costume ourselves, piece together our roles, and influence plot development. We become so involved in acting out our part that we seldom, if ever, take time to visualize the performance with detachment and see if our trappings and our actions really fit us.

Communication workshops provide an opportunity for us to do exactly that. Techniques especially useful in coming to grips with daily life and our response to it are provided by the Theater of Spontaneous Man. The name "Theater of Spontaneous Man" derives from its goal: an attempt to help man develop communication patterns and life styles that receive their impetus from personal spontaneity rather than from eternal conformity.

This chapter examines the methods which comprise the Theater of Spontaneous Man, the processes involved in the methods, and the Theater's underlying philosophy and objectives. It also suggests approaches to evaluating change associated with use of the Theater in communication workshops and offers possible directions in which the Theater of Spontaneous Man might contribute to contemporary mass media. Finally, it presents a bibliography of related readings for further and more specific studies in this area.

METHODS

The Theater of Spontaneous Man consists of three related method types: psychodrama, sociodrama, and role playing. The distinctions made here between them are based more upon the desire to clarify various dimensions involved in these techniques than upon clear-cut, universally accepted definitions of the terms. Overlapping of meanings occurs in the literature so that there is reason for specifying precise reference here.

Common to each of these methods is the dramatic form. That is, each involves definite roles to be acted out by the participants in constructed situations. And each aims at encouraging a person to awareness of self as

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both actual and possible communicator through the dramatic enactment of problems. Certain features, however, characterize these methods as three distinct approaches.

In psychodrama, the individual working out a problem retains his personal identity—John Doe plays John Doe. The problem he acts out is a real one of his own, for example, inability to communicate with employer. He dramatizes the problem either by reliving an actual situation in which that problem manifested itself or by acting out a situation posed by the psychodramatic director likewise aimed at portraying the difficulty. Psychodrama, then, seeks to give a person insight into his own life as he does or could live it. In the context of a communication workshop, this means directing attention to his personal strengths and weaknesses in communication.

In sociodrama, the problem-solver assumes the identity of a generalized social class personified in a particular role—John Doe plays “Mr. Smith, a typical, middle class, white suburbanite.” The problem acted out is one that characterizes the society to which the individual belongs, for example, racial discrimination in contemporary America. The role which the individual assumes may be either one he plays in his own daily life in relation to the problem or one that is characteristic of the problem but of persons affected by it in a way other than the way in which the individual himself is affected. The individual then confronts a concrete situation fabricated by the sociodramatic director to demonstrate the problem. In the context of a communication workshop, sociodrama aims at showing a person how social standing and reference groups affect communication with others.

In role playing, an individual assumes the role of another person—John Doe plays “Mr. Jones.” The problem he acts out is a constructed one, even though it might well resemble similar problems in his personal life, for example, a family conflict. Since the problem is constructed, role playing utilizes a make-believe dimension enabling the individual to try out new types of behavior with impunity. The experimental atmosphere facilitates the achievement of role playing’s chief goal in a communication workshop: providing a person with the chance to examine his communication patterns in a relatively non-threatening situation or to try out new communication patterns that might prove more effective or satisfying.¹

¹ Allan F. Klein, *How to Use Role Playing Effectively* (New York: Associated Press, 1959), p. 9.

Origin of the Theater of Spontaneous Man and its Processes

Historically, the Theater of Spontaneous Man evolved from the insights of a perceived psychotherapist, J.L. Moreno, dissatisfied with Freudian theory and practice.²

Moreno coined the term psychodrama, a transliteration of "a thing done to and with the psyche, the psyche in action," to express how he intended to conduct his therapeutic sessions—in action.³ That action was not limited to the mental activity of Freudian psychotherapy, based upon the assumption that the individual organism is the locus of psychic ailment.⁴ It involved total mobilization of the person—mentally and somatically—in a social (the psychodramatic stage) rather than an individualized (the psychotherapeutic couch) setting.

The change in the locus of therapy which the latter sociometric and psychodramatic methodology] initiated means literally a revolution in what was always considered appropriate medical practice. Husband and wife, mother and child, are treated as a combine, often facing one another and not separate (because separate from one another they may not have any tangible mental ailment.)⁵

That change in the locus of therapy has been instrumental in the evolution of the very concept of therapy. With the shift in frame of reference from personal pathology to problems of social interaction came the realization that every person who engages in social interaction is likely to face some areas in which he fails to maximize his potential. Thus, therapeutic techniques such as the dramatic form would be of definite benefit more broadly than only in the treatment of distinct pathology. Most any person would have something to gain by working through personal weaknesses in social interaction. However, there is a sacrifice that must be made in the process, a sacrifice individuals are not always willing to acknowledge as warranted. As Moreno saw it:

Psychodrama has come forth in our time as an answer to its axiological crisis. Two value systems are in conflict, a conflict such as the transition from an older order of human relations to a new order, is bound to produce. When psychoanalysis began to become a social force, the resistance against it was explained as due to resentment against a theory which ascribes sexual motives even to the loftiest aspirations. The resistance against psychodrama has different connotations. It arises because private

² J.L. Moreno, *Psychodrama*, Vol. I (New York: Beacon House, 1946), pp. 5-6.

³ *Ibid.*, p. 12.

⁴ *Ibid.*, p. 315.

⁵ *Ibid.*, p. 316.

problems are treated in public, private psychological properties, experiences of the most intimate kind which have always been considered as the last anchorage of individual identity, are urged to be relinquished to the group. The individual is urged to face the truth that these experiences are not really "his," but public psychological property. This loss of all that individuality purported to be cannot be given up without a fight. The individual is told to sacrifice his splendid isolation, but he is not certain whether psychodrama will be able to replace his investment.⁶

Moreno and the psychodramatic practioners that followed his leadings showed through the results they achieved that psychodrama not only replaces the investment but also compounds dividends in improved patterns of behavior.

The Theater of Spontaneous Man has value as a catalyst in changing patterns of behavior by virtue of four characteristics. These characteristics are the vital processes which take place in the psychodramatic, sociodramatic, and the role playing situations. Their occurrence underlies and validates the Theater of Spontaneous Man's methodology.⁷

OBJECTIFICATION

In the Theater of Spontaneous Man, the medium through which individuals come to grips with their problems is not solely verbal, it is physical as well. Situations and difficulties are not only discussed, they are objectified. Individuals give their problems flesh-and-blood reality, they make their problems observable objects, by acting them out.

This process of creating an action situation in which the problem can be witnessed as an existential event is called objectification. By acting out their problems as they would occur in life—with the involvement of the whole person—individuals crystalize those problems so they can face them, struggle with them, and get experience helpful in overcoming them.

CATHARSIS

This concept originated with Aristotle who described it as follows in his *Poetics*: "The task of the tragedy is to produce through the exercise of fear and pity liberation from such emotions."⁸ Aristotle proposed that this process of catharsis took place in the spectators at a drama. As they identified

⁶ *Ibid.*, pp. 10-11.

⁷ The basic content of this section on the four characteristics has been adapted from Ernst Fantel, "Psychodrama in an Evaluation Hospital," *Group Psychotherapy: A Symposium*, ed. J.L. Moreno (New York: Beacon House, 1946), p. 367.

⁸ Moreno, *Psychodrama*, Vol. I, p. 179.

with the emotions portrayed on the stage, they themselves were purged, liberated from the necessity of expressing those emotions in their own lives.

Moreno extended the concept beyond the spectators to include the playwright who is purged in creating the drama and the actors who are likewise liberated through their acting. In the Theater of Spontaneous Man, each participant shares in the roles of playwright, actor and spectator, thus being able to derive maximum catharsis from the experience.⁹

INSIGHT

By objectifying problem situations and by discussing how they acted in those situations, individuals are able to gain some understanding of their difficulty. The process of insight is of special importance in changing patterns of behavior since it provides a conceptual as well as an experiential guideline for carrying out any desired changes.

TRAINING AND ADAPTATION

The fact that the Theater of Spontaneous Man enacts life in a constructed rather than in an everyday milieu facilitates behavior training. The threats of failure and hurt that plague us in daily living are absent from this Theater's stage. Consequently, an individual can receive experience in working through problems in the Theater of Spontaneous Man and can make adaptations in his patterns of behavior which are transferable into real life.

*Philosophy and Objectives*¹⁰

While it is true that psychodrama, sociodrama and role playing serve to open a person's eyes to his or her actual and possible patterns of behavior, to remain with that frame of reference would be to miss the richer part. What J.L. Moreno visualized when he theorized about the psychodramatic theater was something with more the proportions of an entire revolution in human action and interaction. The revolution: toward the emergence of spontaneous man.

⁹ For an interesting, in-depth discussion of this process, see J.L. Moreno, *Mental Catharsis and the Psychodrama* ("Psychodrama Monographs No. 6"; Beacon, N.Y.: Beacon House, Inc., 1940).

¹⁰ The ideas in this section are drawn essentially from the writings of Moreno but with some modification and adaptation. For the core of Moreno's own theoretical presentation, the reader would do well to examine the following works by that author:

Psychodrama, Two Volumes (New York: Beacon House, 1946).

Who Shall Survive? (Beacon, N.Y.: Beacon House, Inc., 1953).

Mental Catharsis and the Psychodrama.

This section will delve into the concepts that underlie the philosophy and mould the objectives of the Theater of Spontaneous Man.

SPONTANEITY AND CULTURAL CONSERVE DEFINED

Spontaneity, the concept most fundamental and important in Moreno's perspective, takes on two dimensions of meaning.

The root of the word "spontaneous" and its derivatives is the Latin *sponte* meaning of *free will*. Spontaneity has the inherent tendency to be experienced by the subject as his own stage, autonomous and free—free, that is, from any external influence, and free from any internal influence which he cannot control. It has, for the subject at least, all the markings of a freely produced experience.¹¹

Spontaneity is, as defined, the adequate response to a present situation.¹²

These two definitions express the salient characteristics of spontaneity: freedom (the way in which an event is experienced) and adequacy (the content of the experience).

Moreno contrasts spontaneity with the concept of the cultural conserve.

"Conserve," says Webster, "means to keep in a safe or sound state: to preserve it." It is derived from the Latin *con servare*, meaning *to guard*. I use the word "conserve" as a noun preceded by the adjective "cultural." Thus, a "cultural conserve" is the matrix, technological or otherwise, into which a creative idea is placed for preservation and repetition.¹³

A cultural conserve is the institutionalization by society of an individual's spontaneous response to a situation, the acceptance by a social group of a normal mode of acting in contrast to spontaneous modes of future response to that situation.

To make these two concepts concrete, let us consider an example in terms of the imagery of *2001: A Space Odyssey*.¹⁴

A hominid meandering through a section of familiar terrain picked up a bone from the remains of a long-since cleaned carcass. He toyed with it . . . until with one motion he shattered another of the bones. He stopped. Freedom: a real alternative. Adequacy: his own selection. In an instant, in selection of the tool, a hominid became proto-man, and the process which

¹¹ Moreno, *Psychodrama*, Vol. I, p. 81.

¹² Moreno, *Who Shall Survive?*, p. 336.

¹³ J.L. Moreno, *Spontaneity Test and Spontaneity Training* ("Psychodrama Monographs No. 4"; New York: Beacon House, 1944), p. 4.

¹⁴ A Stanley Kubrick Production (Metro-Goldwyn-Mayer, Inc., 1968).

would in time thrust man toward the stars, the process of conquest through spontaneity, began.

But another event of equal importance followed at its heels. Proto-man's discovery harvested fresh flesh for the herd. Soon each member of the herd brandished one of those marvelous new food-getters, and in that event the herd became proto-tribe. For when the spontaneous response of one of its members became a convention for all, there was generated the first cultural conserve of human society.

SPONTANEITY AND CULTURAL CONSERVE IN PERSPECTIVE

When we use the terms "spontaneity" and "cultural conserve," we are talking about sources of human response to situations involving alternatives. Sources of response can be looked at as occurring on two levels. The first is the personal level, that is, the source of an individual's response to a given situation. The second is the social level, that is, the source of response to situations accepted by the society to which an individual belongs.

Each of these two levels embraces a continuum of possible sources ranging from the completely free to the completely predetermined.

We have already distinguished between two elements present in a situation involving spontaneity as the source of response: freedom, the personal experience of in some way being source of selecting an alternative; and adequacy, the selected alternative itself, which finds expression in behavior.¹⁵ Our immediate concern is not so much with adequacy, with the particular content of the selected behavior, as with freedom, with the source in light of which an individual selects a given response as the adequate one; for the same overt behavior could conceivably result from a source located anywhere on the continuum of personal response sources.

To visualize a response that could be placed on the left hand extreme of the personal continuum we need an example like that of the hominid making the leap to humanity—a situation that was unprecedented and unparalleled, and thus free from any control by external influences. Examples of responses characteristic of the right hand extreme are more common—most any response to which we have become so habituated that we do not usually even experience an alternative, as in swallowing a mouthful of dinner. We are interested here in the situations in which the average socialized adult

¹⁵ Note that the term "adequacy" does not here suppose a value judgment, a statement that the selected alternative "adequately" meets the needs of a situation as that situation might be evaluated by an impartial observer. The term in this context simply denotes that the selected behavior "adequately" expresses the alternative which the person selected.

would normally experience an alternative. That is, we are interested in responses whose source would lie in the mid-range of the continuum.

A present response cannot be divorced from the influence of the past. But a distinction must be made between influence and predetermination. Influences provide the materials out of which we construct an adequate response. Predetermination results when those factors which should only be influences control us and dictate a response. For example, if a man were to find himself in a situation where he caught a mistake accidentally made by his employer and fear of the consequences of pointing out the mistake so forced him to keep quiet that he could not even see speaking out as a possible alternative, then we would say his response was predetermined. If, on the other hand, he realized his fear and allowed it to enter into his selection of behavior only as one of his influencing factors, all of which contributed to formulating his various possible alternatives, then we could say he was able to respond with some degree of spontaneity.

There is a sort of anomaly involved, however. Once we have responded to a situation with spontaneity and have selected an alternative, we tend to cling to that selection and make it normative for subsequent selections. If it works, we will use it again. And so we build up a personal conserve, a set of behaviors that serves to predetermine our responses and to make us less likely to again respond spontaneously in similar situations. If the spontaneous man of our example above were to find that his employer appreciated the correction, he would most likely point out future errors. If he were to lose his job, he would likely respond in the future just as did the predetermined man of the example. Indeed, if he were to use this experience either way to develop a personal conserve, he would become less spontaneous and more predetermined.

This process has had its parallel on the social level. In the initial stages of society, anomie reigned because social units had not accumulated enough collective experience to provide norms for behavior. In this anomic state any individual response could be freely accepted by society. But man sought a social organization that would benefit him through the cooperation of individuals, and this involved the development of collective norms, of a viable cultural conserve acting as the main source influencing selection of situational responses. That is, if the spontaneous response of an individual worked well, the social unit institutionalized and used it again until a body of norms evolved and replaced dependence upon individual spontaneity.

It must have appeared to our ancestors much more useful and valuable to put all their energy into the development of cultural conserves and not

rely upon momentary improvisations in individual and social emergencies. . . . But the more developed the cultural conserves became—the more widely they were distributed, the greater their influence became and the more attention there was given to their completion and perfection—the more rarely did the people feel the need for momentary inspiration. Thus the spontaneous components of the cultural conserves, themselves, were weakened at the core and the development of the cultural conserves—although it owed its very birth to the operation of spontaneous processes—began to threaten and extinguish the spark which lay at its origin.¹⁶

A cultural conserve is not an empty abstraction or a description of some vague phenomenon. It is a vital reality that influences the source of an individual's response in the form of social values and expectations. The cultural conserve more than any other factor contributes to the shaping of an individual's personal conserve and to the minimizing of personal spontaneity. It would seem, then, that at the social level the natural thrust of sources of response is toward the establishment of cultural conserves, and that at the personal level the process similarly leads to the natural development of personal conserves.

SPONTANEITY: ITS OWN UNDERTAKER?

Are we to conclude, then, that spontaneity was simply a characteristic necessary for the survival of primitive man, a characteristic that buried itself by providing man with developed cultural conserves? We would, if ours were a closed-ended universe in which an ultimate social form could be reached. But ours is not such a universe; it is rather a universe of constant change in which "You cannot step twice into the same river, for fresh waters are ever flowing in upon you."¹⁷

Moreno's vision that we must seek the emergence of spontaneous man was founded in the realizations that there is a uniqueness to each moment of existence and that the most well adjusted man is the one who embraces that uniqueness with spontaneous response to it.

It is here that a consideration of the content, the adequacy, of a spontaneous response is important. Spontaneity's adequate response may be either creative or reaffirmative. That is, the alternative which an individual selects spontaneously may be either new for him or already part of a conserve. Primitive spontaneity was mostly creative when the many alternatives of human

¹⁶ Moreno, *Psychodrama*, Vol. II, p. 108.

¹⁷ Heraclitus as quoted in Frederick Copleston, *A History of Philosophy*, Vol. 1, *Greece and Rome*, Part 1 ("Image Books"; Garden City, N.Y.: Doubleday & Co., Inc., 1946), p. 55.

responses were as yet unexplored. Today many of these avenues have already been opened to us by others so that our own creative response is not always feasible. Similarly, primitive man continually bumped into unprecedented situations for which neither personal nor cultural conserve offered any response. Today the uniqueness of situations may be blurred by the fact that they often have precedents either in our personal experience or in the storehouse of experience recorded by the institutions of our cultural conserve, such as books. Despite these limitations on our creative spontaneity, the man who freely selects to reaffirm the content of his personal or cultural conserve as an adequate response to a particular situation facing him in no less a manner responds with spontaneity.

The problem which Moreno encountered in his therapeutic work was the inability of individuals to exert spontaneity in their responses. Instead of either being creative or freely selecting from a personal or cultural conserve, they allowed themselves to be controlled blindly by those conserves. Where the conserves should have been exerting valid influences on response selections, they were instead predetermining selections.

Once again, if our universe were such that ultimate and univocally adequate responses could be found for all situations, then such predetermination would be a blessing. But ours is not such a universe—and contemporary man is coming to an acute awareness of that fact because of the revolutionary changes that are taking place in the fabric of his society. If medieval man could feel secure in his cultural conserves, contemporary man cannot. The absolutes of old have given way to the relativities of today, and we have little reason to suspect an end to the current process of change which demands continued renewal of our responses to old situations and the development of new responses to specifically contemporary situations.

The challenge facing us, then, is to educate each individual in the ability to act as spontaneous source of his responses. At some time in his life a contemporary man is likely to face new situations or to face the realization that his former responses to old situations are no longer adequate or satisfying. Unless we can develop the individual so that he validates his responses in his own spontaneity rather than in the conformity to the controlling influences of predetermining conserves, then man of our time will not be able to cope successfully with the hard fact that in this age conserves can crumble overnight before the onslaught of change.

The problem is expressed by Moreno in this way:

A change may take place at any time in the life-situation of an individual. A person may leave or a new person may enter his social atom,

or he may be compelled to leave all members of his social atom behind and develop new relationships because he has migrated to a new country. A change may take place in his life-situation because of certain developments in his cultural atom. He may, for instance, aspire to a new role—that of an aviator—which brings him, among other things, face to face with the problem of mastering a new machine. Or he is taken by surprise by new roles in his son or his wife which did not seem to exist in them before. Illustrations of changes which might press upon him could easily be multiplied. Influences might threaten him from the economic, psychological and social networks around him. It can well be said that, with the magnitude of change, the magnitude of spontaneity which an individual must summon in order to meet the change must increase in proportion. If the supply (the amount of spontaneity) can meet the demand (the amount of change) the individual's own relative equilibrium within his social and cultural atoms will be maintained. As long, however, as he is unable to summon the spontaneity necessary to meet the change, a disequilibrium will manifest itself which will find its greatest expression in his inter-personal and inter-role relationships.¹⁸

Spontaneity, then, must not be allowed to die in face of the cultural conserves it produces. Spontaneity is a necessary ingredient in each individual's ongoing adaptation to the contingencies of life—without it, a person cannot escape disequilibrium. The Theater of Spontaneous Man aims at contributing to the development of spontaneity as a vital dimension of an individual's response to his life situations.

SPONTANEOUS MAN RENEWED

... theoretical preparation led to several experimental methods in spontaneity. In one, the subject throws himself into a state—into an emotion, a role or a relationship with another subject, any of these operating as a stimulus—or, as we say, he “warms up” to it in a fashion as free as possible from previous patterns. This does not mean that the units comprising the state are expected to be absolutely new and without precedent for the subject; it means that the experiment is so intended as to bring the subject, as a totality, to bear upon his act, to increase the number of possible combinations and variations, and—last but not least—to bring about such a flexibility of the subject that he can summon any amount of spontaneity necessary for any situation with which he can be faced. It is clear, therefore, that the factor (spontaneity) which enables the subject to respond as required. It is a condition—a conditioning—of the a thought or an act which attached itself to a chain of improvisations as the warming-up process proceeds. Spontaneity is a readiness of the subject to respond as required. It is a condition—a conditioning—of the subject; a preparation of the subject for free action. Thus, freedom of a

¹⁸ Moreno, *Mental Catharsis and the Psychodrama*, pp. 223-34.

subject cannot be attained by an act of will. It grows by degrees as the result of training in spontaneity. It seems certain, therefore, that through spontaneity training a subject becomes relatively freer from conserves—past or future—than he was previous to the training, which demonstrates that spontaneity is a biological value as well as a social value.¹⁹

This quotation offers a crisp description of the process involved in the Theater of Spontaneous Man as it directly relates to the achievement of its objectives. The three methods—psychodrama, sociodrama, and role playing—draw an individual away from dependence upon conserves and toward spontaneous self-reliance.

Our challenge: to reverse the direction in which response sources have historically headed, to turn the individual from conserves to spontaneity. We are not advocating a return to primitive spontaneous man, who had to channel his spontaneity toward conserves for the sake of his very survival. Our call is for a renewal of spontaneous man, for the emergence of contemporary spontaneous man who can draw upon his own creativity or upon conserves without becoming predetermined or dehumanized by them.

When the nineteenth century came to an end and the final accounting was made, what emerged as its greatest contribution to the mental and social sciences was to many minds the idea of the unconscious and its cathexes. When the twentieth century will close its doors that which I believe will come out as the greatest achievement is the idea of spontaneity and creativity. . . . It may be said that the efforts of the two centuries complement one another. *If the nineteenth century looked for the "lowest" common denominator of mankind, the unconscious, the twentieth century discovered, or rediscovered its "highest" common denominator—spontaneity and creativity.*²⁰

Evaluation

The most basic method of evaluating the change associated with use of the Theater of Spontaneous Man is, of course, simple observation. The Theater's objective is to develop the self rather than external controls as the source of response to situations. Unless an individual can report that effect in his life, unless he experiences greater freedom in his behavior, then the Theater missed the mark for him.

Simple observation works most effectively when the problem involves not only a lack of freedom but also some clear external manifestation of personal deficiency. For this reason observation alone proved an adequate evaluative base when the subjects experiencing the Theater had obvious and seri-

¹⁹ *Ibid.*, pp. 217-18.

²⁰ Moreno, *Who Shall Survive?*, p. 48.

ous handicaps to overcome.²¹ However, when problems are less overt or when it's a question of simply providing an opportunity for expanding already existing ability, as is usually the case in communication workshops, more direct and systematic approaches are necessary if any serious evaluation is to take place.²²

The extent to which a given workshop director wishes to utilize the methods of the Theater of Spontaneous Man determines the practicality of various methods of evaluation. That is, a workshop that will rely heavily upon this technique, that will seek primarily to develop the spontaneity of the workshop members, can afford to utilize more detailed and specific testing than can a workshop in which this technique simply provides occasional assistance in working out specific communication problems.

For the workshop concerned primarily with the use of the Theater, two approaches afford worthwhile evaluative information. The first is described by Moreno in the monograph *Spontaneity Test and Spontaneity Training*. In this test standardized situations are presented by the director to each of the group members independently and in isolation from each other. Various aspects of each individual's response, e.g., the length of time it takes to "warm up" to a role and begin to act out a response, the length of the response, and the intensity of involvement in the response, are recorded by observers. From comparisons of the data between members of the group spontaneity scales can be constructed showing the degree with which an individual deviates from the relative norm. On the basis of this information the workshop director can structure the remainder of the sessions in such a way that individuals receive experience in the areas in which they show at least spontaneity. Repetition of the test at the end of the workshop then provides data for evaluating the changes encouraged by the Theater techniques.

A second method is described in the first volume of *Psychodrama*.²³ This one relies upon the interaction of specific individuals in a number of different situations and roles to discover in what capacities a given person can relate to other given persons.

This test discloses to the workshop director in what specific roles a person is able to relate to other given persons, that is, how an interpersonal attraction or repulsion serves to limit an individual's ability to relate and com-

²¹ This is exemplified in the clinical work described in: Fantel, *op. cit.*

²² It goes without saying that any real experimental work in the area must proceed with careful methodology. Our main concern here, however, is not with experimentation but with practical field evaluation of regular workshops.

²³ Moreno, pp. 211-15. Figure 4 adapted from this source.

municate spontaneously. Once again, this information can serve as the basis for structuring the workshop for the maximum benefit of the participants with the specific needs, and repetition of the test can provide evaluative data.

When the Theater of Spontaneous Man is to be used as one of many techniques, it is unlikely that a workshop director would wish to devote the time necessary for the specialized testing already described. In that case tests with broader areas of applicability could be used to provide evaluative information for the range of techniques employed. Timothy Leary and Hubert Coffey described the application of the Minnesota Multiphasic Personality Inventory to the prediction of interpersonal behavior.²⁴ While they indicate that their method has greater significance when used with persons having severe problems than with average individuals, their approach suggests that similar avenues of test interpretation might be developed for situations such as the communication workshop.

The repertory grid is especially suited to evaluation of spontaneity development as of other dimensions of communication growth.²⁵ The grid yields a graphic picture of how an individual relates certain word meanings or constructs to one another and to his self perception. Inclusion in the test of such constructs as "spontaneous . . . constrained," "free . . . inhibited," or "quick to respond . . . reticent" when correlated with self image and with ideal self both at the beginning and at the end of the workshop would show clearly the magnitude and direction of any change in a person's perception of his spontaneity.

Extension to Television

Before anything significant can be done to bring spontaneity training to the public audience through the medium of television, spontaneity has to be recognized as a value by the persons responsible for the content of the air-waves. Where this is not presently the case, the first step must be the development of spontaneity in the broadcasters through the Theater of Spontaneous Man as it is used in the workshop milieu. Once this is accomplished, attention can be focused upon relating those experiences to the public through creative programming.

²⁴ *The Prediction of Interpersonal Behavior in Group Psychotherapy* ("Psychodrama and Group Psychotherapy Monographs No. 28"; Beacon, N.Y.: Beacon House, 1955).

²⁵ Robert R. Monaghan, *Repertory Grid Method for Communication Research*, Delivered at annual conference of the Speech Association of America, Chicago, Ill., December 29, 1966.

Moreno had high hopes for the development of television as a vehicle of spontaneity when that medium was in its infancy, hopes that he contrasted with his disappointment with the development of radio.

As we know today, the strategic moment which was offered to the radio was lost to the modern idea of spontaneous culture: it fell prey to old, established, habit-ridden conserves in man, himself. Surveying the last twenty years of radio work, we can see the whole field being with few exceptions practically controlled by the conserve. The psychological reasons for this decision are many. First of all, it could copy cultural models already established by other enterprises: the book, the theatre, the opera, etc. It could be bought and sold only after it had been carefully evaluated according to its commercial merits. The contents of the broadcast program could easily be controlled by any agency which wished to influence the minds of the people in accord with a given program of culture.

. . .

In television, however, the situation is entirely changed: The main appeal is here to the optic sense, and the acoustic is integrated into the optic—and both are again integrated into action-patterns. The dilemma with television is thereafter either that it will try to compete with the perfectionism of the motion picture film—radio broadcasting has no such competition—or that it will have to search for other standards of presentation which are of a different character from the motion picture film and the radio conserve. The perfectionism in motion picture production pays because a motion picture film is repeatable and can be shown in many places at the same time or at different times. But television production is not repeatable. It is instantaneous and extemporaneous—transitory—and that is its full meaning. As soon as one tries to make it repeatable it becomes like a film and loses its central characteristic. But if it is to be momentary, the production end must keep pace with it and must reach a high degree of spontaneous flexibility.²⁶

As we survey the last twenty years of television from our vantage point, our reaction would be one of mixed emotions from the point of view of spontaneity. While, by and large, television fell prey to the same traps as did radio, it does show definite spots of promise for spontaneous man.

We should distinguish between three types of spontaneity training that might be brought into the lives of viewers through television. The first is related to the process of catharsis and of insight in the Theater of Spontaneous Man. If a television program can dramatize everyday problems in such a way that individual viewers might identify with them and use them as catalysts for their own behavior, then they are at least opening those viewers to the

²⁶ Moreno, *Psychodrama*, Vol. 1, pp. 404-05.

realization that alternatives are available for their selection. The soap operas²⁷ and situational comedies about family life have provided these functions for years.

The second type of training comes through watching performers themselves acting with spontaneity and not in accord with predetermined scripts. The informal interview programs that liven up the closing hours of our evening viewing exemplify this type. Here spontaneity is seen as a value though the freedom exhibited by the format and by the participants in these programs.

The third type of training comes through televising actual techniques of spontaneity development in action. It is here that the creative thinking is yet to be done—how do we introduce people to a vital awareness of spontaneity and of spontaneity techniques as they might directly introduce them into their own lives?

We might begin by using the avenues already functioning, but at a more stepped-up pitch. For example, introduce a workshop into the plot of a televised drama, or have the dramatic characters use other spontaneity techniques in making their adaptations to everyday life problems. Presuming that spontaneity techniques are foreign to most of the public, this type of approach would serve to give them initial understandings of what spontaneity is all about.

Then, encourage truly spontaneous programs such as unscripted plays which the participating actors compose impromptu at the moment of televising, showing the tremendous creative reserves we men have if we only train ourselves to respond with them. The televising of workshops similarly would show spontaneity in action in the lives of others and would, hopefully, also show the increased effectiveness and satisfaction that comes with personal spontaneity.

Where spontaneity training on the airwaves goes from there depends in large measure upon the direction in which the technology of television moves in the near future. With the development of CATV or similar multichannel systems, intercommunication between performer and viewer may well be made possible en masse. Then the full dynamics of interpersonal communication which have been used to make the Theater of Spontaneous Man effective in communication workshops will be at our disposal for public spontaneity training.

But our speculations about the future, about the next twenty years of broadcasting, are likely to meet with the same disappointments as did Mo-

²⁷ "New Sins in Soapland," *Newsweek*, December 9, 1968, pp. 100-103.

reno's about the future of television unless that most important variable, the attitudes of broadcasters, is changed. If broadcasters continue to perpetrate cultural conserves across the board of television programs, if they do not see spontaneity as a value worth changes in some basic orientations of television programming, then there is no chance that television will become the popular champion of spontaneity in the final quarter of this century. Make that change in attitudes, however, and that revolution in human behavior visualized by Moreno early in our century—the emergence of spontaneous man—can indeed become the hallmark of our age.

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SPIRITUALISM AND PSYCHODRAMA

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J.L. Moreno has acknowledged the affinity of psychodrama with religion in the following words:

Long before scientific medicine in our sense emerged, the purging of mental as well as of physical ailments with a quasi psychodramatic shock was practiced. A few years ago, this view was confirmed by a noted anthropologist. After attending a psychodramatic session, he informed me that he had just returned from a scientific expedition which took him into a village of Pomo Indians near the California coast. There he had an opportunity to witness a transaction quite similar in atmosphere to psychodrama.¹

The patterns of psychodrama seem quite similar to those of a spiritualist session. A psychodrama consists, according to Moreno, of a protagonist or subject (patient), the director or chief therapist, the auxiliary egos and the group. The spiritualist session consists of a patient or spiritually disturbed person (protagonist), chairman or president (director or chief therapist), the mediums (auxiliary egos) and the audience or congregation.

The protagonist in psychodrama presents a problem which the auxiliary ego helps to translate into a dramatic role-playing performance. In this way, according to Moreno, "Meaningful psychological experiences of the protagonist are given shape, more thoroughly and more completely than life would permit under normal circumstances."

In the spiritualist session, role-playing is performed in the guise of the spirits which possess the protagonist and the mediums (auxiliary egos). This has affinity to the technique Moreno calls "soliloquy—double technique." He describes this technique:

"In order to overcome resistance, the auxiliary ego plays the double of the protagonist. He gets the protagonist to participate in a soliloquy and perhaps to admit the hidden reasons he has for refusing" (to counter-play in the drama).

Conceived as a psychodramatic performance, the spiritualist session enacts the intrapsychic conflict of the patient in a drama in which the spirit demands reparation for unfulfilled promises. In luring him to the Earth with false promises his evolution is retarded, and he thus becomes vindictive.

¹ J. L. Moreno, "Psychodrama" in S. Arieti, *American Handbook of Psychiatry*, New York, Basic Book, 1959, p. 1376.

The techniques of sorcery presuppose that upon death, the spirit loses its "capacidad," becomes naive, and enters into a state of infantile ignorance. The sorcerer takes advantage of such ignorance and he "sways it over with any little trick." The "swaying" seems to have the characteristics of magical coercion when it involves:

- (1) the use of water in which the body of the dead person was bathed; (custom demands that the deceased be bathed before having a shroud put on);
- (2) a prayer delivered in reverse;
- (3) candles being lighted;
- (4) the taking of a fistful of earth from the grave to sprinkle on the porch of a victim's house, while ordering the spirit to inflict on that victim the condition that caused his own death.

Spiritualist "faculties" do not belong to the domain of routine experiences or common knowledge. It is rather a faculty that few possess, and it is independent of its possessor's volition. In fact, some sicknesses, according to spiritualist interpretation, present a warning or an admonition to a person who possesses potential spiritist faculties and has not put them into practice. The person gifted with such faculties acquires, in his role as a medium, an interpersonal image distinct from that of his routine life. In a trance, the person acquires extraordinary "strengths," "powers," "fluids," "currents," and "faculties" that enable him to impose his beneficent will upon his clients.

Tulio Gerena's² powers of suggestion in his role as a spiritual psychotherapist are quite impressive. We had the opportunity of observing him dispense treatment of this type to a patient who had been in a catatonic-like state for a period of about three days. The following is a complete transcription of the treatment accorded to this patient:

A. Spiritualist Curing

One Sunday, a neighbor, Gavino Valedón, came to Tulio's house to ask for aid. Casilda, his wife, had been in her bed for three days, without so much as moving. Casilda remained, he went on, with fixed glance, without twinkling of the eyes, and having taken no food or drink whatsoever. She had responded to none of his inquiries about her health, nor to his attempts to move her. Her body was rigid, in a position like a "corpse."

² A complete life history of Tulio Gerena is published in *Social Change and Personality in a Puerto Rican Agrarian Reform Community* in press. The personal names in this study is fictitious.

As if to acquaint me with the situation, Tulio told me, as soon as Gavino had departed, that, "these people are always making vows to the dead and then not living up to them. They say prayers backwards and call up those infernal creatures and then they don't give them what they had offered; then, when they least expect it, they're struck down with some retribution. They'll go to the Center and get well but as soon as they stop going, the causes they have come back to torment them."

After a short walk, we arrived at the house of the afflicted woman. Mrs. Ursula Echeverría arrived along with Gavino. She was to serve as an auxiliary medium to Tulio. The doors and windows of the house were carefully closed before Tulio took a chair at the head of the patient's bed. He asked for a glass of water and placed it on a small table lying between himself and Ursula Echeverría, the auxiliary medium, who was seated by the foot of the bed. With a very circumspect gesture, Tulio invited me to sit on the stool that had been placed beside him. There was absolute silence and Tulio began an invocation to the protective spirits:

We have gathered here in order to help this sister who is lying here, perturbed by a confused brother of her spirit. We ask our protective spirits and the Guardian Angel to come to our aid, with the leave and good will of God the Father. Let us concentrate our minds then so we'll receive their message. Our Father who art in heaven, hallowed be thy name

At this time, Ursula's (the auxiliary medium) facial expression began to tighten, and she shook from head to foot. She closed her eyes and lifted her arms to the level of her face, and, with forced breath, started speaking:

Peace and justice brothers of my spirit. I come with God's help . . . to aid this sister of the spirit . . . so that the spirit that, out of ignorance, has come to this valley of tears, responding to false promises, may now depart from her.

For a moment, the auxiliary medium seems confused, unable to continue or to find something to say and she turns to Tulio to ask for "words to speak," because, "we spirits that are suffering all the anguish . . . and the material beings . . ." Apparently, Ursula has reached the limit of her verbal resources and again asked Tulio for "words." Tulio comes to her aid:

If the spirits are suffering, what I want is that, through this medium, they tell me what is wrong with this sister.

Ursula's breathing has become increasingly difficult and her voice is choked.

Ursula: We Spirits can't be brothers with mortals. And we do suffer. We suffer for all of you. These people are very proud and have forgotten the spirits and just because she has forgotten us we are coming back to punish her. Vengeance!

The standard diagnosis already mentioned by Tulio in his house has been applied. It may be described as follows: the patient established "communication" with the "spirits" but lacking in sufficient psychological skills and in strength to "resist," or direct their forces, has been overwhelmed by these unleashed demoniacal forces. Upon the breaking of her resistance or "faculties," the patient's body (ego) has been possessed by the power of the spirit.

Tulio asks the medium to aid him in exorcising the spirit who has possessed Casilda.

For a moment Ursula remains calm, then goes into another trance. "Peace and Justice brother of my spirit." (She now retells the suffering of the spirits as they bear their chains for suppliants and begins to indict the patient for having failed to offer aid.)

Tulio replies, haltingly:

You're right, brother, there are ignorant people who don't know what they're doing when they offer the spirits everything under the sun, and this is the result.

At this point the patient seems to relax from her rigid state. Her glassy eyes take on an expression of bitterness and she utters: "Oh, God."

The therapist has begun to break through the conflicting forces by taking a surrogate role externalizing the super ego functions. In a commanding tone, Tulio now addresses her:

You're a spirit and you have to realize it. Recognize yourself, brother, now that you have abandoned this earth and have to go back to where you can advance in your appropriate and corresponding place. You have to leave your yearning for the things of this world. Every minute more that you spend on earth prolongs your suffering and delays your advance. What you're doing is against your own good because you left the valley of tears long ago but you have been disturbed and bothered in those realms of God, searching for a material wrapping.

Casilda begins to respond. Tulio grasps her hands and she begins kicking her feet while moaning, "Oh God." All the while, Tulio is pleading with the spirit to leave her body, warning him that he³ is making a mistake and

³ The Spanish language does not have the impersonal pronoun *it*. All spirits are addressed by the masculine personal pronoun.

is also harming her. Slowly but surely Casilda calms down. There is a noticeable pallor on her feet, hands and face. Tulio continues telling the spirit that with each moment he spends on mother earth, he slows his advance. Ursula as interpreter of Casilda's spirit now answers by thanking Tulio for the advice because she, or he, has worked with Tulio before and knows that he is a good man.

Now Tulio tells the spirit that he is going to send him off with two other brothers who are preparing to take him to God the Father. He makes a gesture symbolic of impulsion upwards into the sky. Ursula exhales and groans, and Tulio begins the next step, which consists of taking Casilda's hands and transferring the spirit to Ursula. Tulio now states that he is about to pass the spirit to Ursula. He takes Ursula's hands and joins them with Casilda's; the latter continues resisting. Now Tulio gestures as if he were pushing a substance—fluids—from the patient's head toward her hands and across into Ursula's hands. Ursula writhes slightly. For some moments Tulio winces and flinches while exhaling sighs as if he had touched an electrified object, but, nonetheless, he continues to cleanse the "substance" in toward Ursula. Casilda cries out, "You're tearing out my soul." Momentarily, Casilda regains composure. Ursula releases her hands and begins to tremble more intensely. This indicates that the "spirit" now lies within Ursula. The recrimination of Ursula to Casilda now becomes more bitter. Tulio does not allow Casilda to lie back on her bed: "Sit up—you don't have any more electricity," (or fluid charges). Ursula reiterates that the spirits live so badly in the realms of God, whereas mortals live so well (the theme of envy in the community). Casilda, now impulsed or possessed by her own spirit, undertakes a dialogue with Ursula, who speaks for the spirit that had possessed Casilda. Ursula warns that when Casilda dies and her spirit abandons her body, he will be waiting in space "to square accounts." Casilda replies that only God has the power to do that. The dialogue continues until Tulio intervenes, once again explaining to the misplaced spirit of Ursula that his actions are harmful. "The spirit" thanks Tulio and admits that he now recognizes his error and wants to depart. He apologizes to all the people present. Tulio says that he will aid him not only with advice, but also, "just to show you," and makes a gesture to take Ursula's hands, who now flinches and exhales as if establishing electric contact. Tulio says, "you can go with these two protectors to God the Father; they're going to help you out." The "spirit" begs pardon and Tulio answers that he forgives him and that he hopes God will also pardon him for what he has done. Meanwhile, Casilda's own spirit had taken leave.

Without having returned to consciousness, Ursula becomes possessed,

once again, by one of her helpers or protectors. This spirit gives advice to Casilda, through Ursula. Tulio asks that she extract the fluids and Ursula immediately begins to rub and massage Casilda. She rubs the patient's stomach and runs her hands over Casilda's face as if washing an infant's face. Ursula makes nonvocalized sounds of exhalation and trembles periodically. She then asks Gavino for rubbing alcohol and returns to her normal state, while still rubbing Casilda with alcohol. Casilda remains in light contact. Tulio recites a catholic rosary and declares the session at an end. He had used a water "fountain" (glass of water) twice during the departure of the spirits, once by placing Ursula's hands in the glass and asking her to put the "currents," or something similar into the water. Ursula shook her hands in the water as if trying to cleanse them of a powder. Tulio asked for another glass of water and proceeded to make gestures around it as if to transfer something from his hands into the glass, and then gave it to the patient to drink. The water helped Casilda to calm down and to begin relating at a still higher level of contact.

The session having ended, Casilda rose and walked into an adjoining room, where she sat down on the floor. She had eaten nothing in three days and was very weak. Tulio asked Gavino if there was something they could give her to eat. Gavino answered, "if I had married another woman, I'd be rich today." He said he could tell when the spirit approached but he didn't know what to do. Last Friday, when he came in the afternoon, he felt its presence because his head became drowsy. Then he said his wife did not speak to him when she was possessed.

Translated into a psychoanalytic frame of reference, the allegorical drama represents the patient's exacerbated forbidden impulses or deeply repressed feelings, his inability to cope with these unleashed "demoniacal" forces, his overwhelmed ego by the "return of the repressed from the repressed."

The medium verbalizes the patient's unconscious conflicts and in this way creates the condition for awareness, working through tolerance, and transference toward objects necessary to break through the narcissistic miasma.

The chairman operates as a tolerant rational parental surrogate while the medium goes on personifying the "disturbing spirits," repeating his re-criminations. The chairman pleads with them to leave the patient alone and promises to help them re-enter the sphere of "divine" control, or perhaps super-ego control back into repression. This promise is followed by gestural symbols which represent, within the consensus of the participants, a legitimate expression of concern and support for the patient's failing effort of

repression. The patient responds and lets her "fluids" (symbolic of libidinal drives) be transmitted to the auxiliary medium, whose ego symbolically neutralizes the power of the drives.

The therapist's acceptance of the patient's awe inspiring operations and his direct involvement in "neutralizing" the currents communicate effective support strengthening the patient's ego.

Validation by inter-subjective consensus about the legitimacy of the "neutralizing" procedures presents an additional supporting factor. The results are effective. Electric shock would have perhaps attained the same results. Yet shock therapy seems brutal and inhuman compared with the affective reinforcement and gradual integration of the patient into the interpersonal reality aided by the direct participation of the therapist, portrayed in the spiritualist treatment of Casilda. Although both the spiritualist and shock treatment are symptomatic in character, the long range consequences of shock treatment might be quite different from those attained by the "psychodramatic" method, portrayed in a spiritualist session.

There are striking similarities between psychoanalysis and spiritualism in the conceptualization (not in the terminology) employed to describe psycho-spiritual disturbances. The concept of "fluids" in spiritism and that of libido in psychoanalysis do not seem too distant. An explanation of emotional collapse in terms of an overwhelming of the ego by the return of the repressed, does not differ greatly from a metaphorical explanation of the same phenomenon in terms of possession of the person by tormenting spirits with whom the patient has had affective relation in this or in another "existence" (existential situation). Translated to a therapeutic technique, both methods attempt to work through the patient's "resistance," facilitating the transference of the anxiety producing conflicts into the session within a climate of tolerance and effective emotional reinforcement and meaningful communication conducive to abreaction.

PSYCHEDELIC PSYCHODRAMA
AN ANALYSIS OF HIPPIE CULTURE AND A REPORT
OF TWENTY EXPERIMENTAL PSYCHODRAMA
SESSIONS WITH COMMUNAL DRUG HIPPIES*

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In 1968, as a criminologist at Indiana State University, and as a student of the Moreno Academy, I organized a small psychodrama group for interested students or faculty. We met weekly in a small auditorium. Half the group of twenty were assorted Hippie and S.D.S. types, and the others more straight science and humanities majors. These sessions dealt with problems related to dating, parental relations, dormitory problems, fights and drinking, petty crime, etc. Other sessions dealt with more social themes such as: race problems, indecision on whether to march against Dow Chemical recruiters, anger against the University administration, the boyfriend who blows Grass, etc.

Inadvertantly, the group began to acquire a mildly deviant reputation whereafter some conservative sociological colleagues and university administrators pressured for the termination of the group. The S.D.S. were infuriated. After Xmas vacation, a Hippie couple invited me to continue the sessions in the large living room of their commune, consisting of two large adjoining slum houses, with about twenty couples and ten singles. They claimed they liked psychodrama techniques, and that they had a few problems which they wanted to explore. They felt responsible for getting me into trouble with the administration in this conservative teacher's college, and anyone who was "out" with the Squares was "in" with them.

We agreed the sessions were to be held Monday evenings, a time when weekend drugs were wearing off, but close enough for some recall of significant events. About twelve Heads volunteered. Although I insisted that the Director cannot get stoned, they felt I should blow some Grass and drop some Acid before they would trust me or would agree to volunteer as protagonists. They felt this would help me better understand their problems. The sessions began in the large living room furnished with rugs, pillows, stereo, cutdown Salvation Army furniture, bookcases and walls full of colorful posters. Colored lights and party paper adorned the ceiling, a stobe light

* Presented at the annual meeting of the American Society of Group Psychotherapy and Psychodrama, 1969.

hung in every corner. On one wall hung a huge picture poster of Timothy Leary, and on another a Marine Corps poster serving as a dart-board for one Marine veteran. About a dozen assorted pussycats roamed through the house, they themselves having been fed LSD.

After familiarizing myself with Grass and Acid behavior, the group felt they were ready for my "Bag." Five had been in my campus group. I further familiarized myself with drug literature and researched into other drugs, such as Hash, Mescalene, Psilocybin, and S.T.P., thoroughly impressing the commune with my dedication and interest. Since one of the residents was a dealer, the drugs were plentiful.

REACTIONS TO PSYCHEDELIC DRUGS

Preparatory to these drug trips, I read in Huxley, Evans-Wentz, and others. I saw the movie, "The Trip," and listened to numerous acid-rock records allegedly recorded by stoned groups. The Acid Trip finds one traveling up the channels of the mind in helpless, impressionable, child-like dependency, completely susceptible to any form of indoctrination or brainwashing, much of which is on the stereo records. One's associates must be trustworthy friends in a totally secure environment. They help you over rough spots with positive suggestions, mutual positive regard, and they don't play with your mind. The first trip brought unforgettable, intense religious experiences. As someone played "*Mass in F Minor*," by the Electric Prunes, the head suddenly became a huge dome-shaped church, with pews and pillars. Looking up, one could see the underside of the brain—in place of the church roof. It was functioning independently complete with pulsating cells, gray matter, neurons, and blood vessels. The "I" was in the center of this church—a solid black dot in the midst of molecular motion. It felt that this "I" was the center of all the molecular universe, the center of creation, the God of all religion, and the "I" was at this center—I *was* the center. Naturally, the thought of Moreno's religious insights came to mind from "*Who Shall Survive*,"¹ and from his recording. It seemed, indeed, that Moreno himself was in the pulpit directing a sermon. My non-tripping Hippie friends carefully played religious and classical music all evening. The trip was hallucinogenically beautiful, and successful, with occasional religious discussions and food snacks, including T-bone steaks and iced tea.

Another trip brought some paranoid delusions which the group carefully

¹ Moreno, J. L. *Who Shall Survive?* N.Y. Beacon House, 1954.

Recording—*The Words of the Father*, based on Moreno monograph of same title, N.Y. Beacon House, 1961.

handled. One of the group members was either a spy from the university faculty, a homosexual aggressor, or a student narcotics agent. But, at the suggestion of the group, he suddenly became just another tripper. We all laughed, and the delusion became calm and colorful.

It seems sociologically relevant to mention that there definitely exist different levels of psychedelic affect:

- 1) The Chemical (or Physiological)
- 2) The Psychological (or Conceptual)
- 3) The Social Identify (or Self-Concept)

It seems that the social-self definition as an "Acid-Head," or as "One who has blown his mind" is perhaps much more significant to the development of a Hippie self-concept than is the psycho-chemical reaction, as Hippies generally assume. As Becker pointed out, in learning to be a marihuana smoker, the social role must be learned before physiological status is recognized.² Likewise, with LSD one sees himself as having gone beyond the point of even *being able* to conform again to Bourgeois Society,—even if one wanted to, one cannot. One defines himself as having a cleaned-out mind, now free of societal or materialistic hang-ups, and believes it. Likewise, one believes Acid to be healthy medicine for the clearness of thought,—sort-of like a liquid mind tune-up (the initials S.T.P. came from this concept). People who don't drop Acid are seen as sick and unable to see society for what it is,—a whole series of mindgames; political, economic, religious, sexual, etc.

Hippies seem to be very adept at using psychodramatic methods. They recognize the socio-psychological implications of human game-consciousness, which seems to coincide with Interactionist Role Theory. Once a person plays a role long enough, he changes his self-concept. A Hippie will act as if his mind is totally open and free, because he wants to believe it. Under the influence of LSD, a type of group-attitude reinforcement brings on a brain-washing condition in which values are internalized. Often this occurs while acid-rock music similarly extols Hippie values to trippers.

THE PSYCHODRAMATIC SESSIONS

No drugs were used by the Director during the sessions. Occasionally, the protagonist would be high on Grass, and several sessions were conducted while the protagonist was tripping on Acid. Due to the extreme ego-loss and dependent suggestibility great care must be taken in the openness of the

² Becker, Howard S., "Becoming a Marihuana Smoker," *American Journal of Sociology*, 1959, pp. 235-242.

direction style. When the protagonist is on Acid, occasionally the Auxillary Ego becomes the actual person. Often acidtripping protagonists have difficulty in role-reversal, and any other technique which takes effort and movement. Often he becomes extremely paranoid at the Director. It is important that the whole group then launch into an informal sharing session to get the protagonist to reveal why he is unable to reverse. Often this brought significant insight, after which some role-reversal could be managed. The difficulties of LSD in psychodrama are numerous. However, in the setting of the home commune, with an extremely non-directive technique, carefully relating to the protagonist can have interesting results, but with a greater expenditure of time and energy. With an intense authoritarian Director, it is conceivable to me that complete personality conversion could be accomplished, where a Hippie could probably be conditioned to quit the commune and drugs, or else be reduced to a babbling psychotic.

The use of marihuana, on the other hand, seemed to be extremely helpful, especially with some of the more introverted protagonists. Marihuana does seem to increase tele. Often the session would begin with six to ten house members, and the Director sitting in a circle on the floor, passing around a Joint while listening to the stereo. They agreed to limit this to one Joint, after which the group would focus on a protagonist or problem. The problem areas seemed to concentrate on several main issues:

- 1) Power Relations Between Couples
- 2) Female Jealousy Problems
- 3) The Fantasy Contents of Psychedelic Trips
- 4) Fear of a Police Bust and Imprisonment
- 5) Failure to pay the share of living expenses by a member.
- 6) Property Disputes and Fights over Study Hours.
- 7) Security Problems Related To Drugs
 - a. Someone bringing unknown visitors to blow Grass.
 - b. Buying drugs from Questionable Sources.
- 8) Someone playing with a Tripper's mind, giving him a Bad Trip.

Fortunately, the psychodramatic techniques had been thoroughly assimilated during the campus sessions by five of the members. It is rather doubtful, at least to this researcher, if it would have been possible to teach auxilliary or double technique in the Hippie commune, due to the complete informality, loss of attention, and use of drugs. I had to constantly return the group to re-center on the protagonist. The group resented my insistence that once the session had begun, the doors would remain locked for one

hour, but reluctantly agreed, because I had met their strict requirements of involvement and participation with their culture.

During extremely emotional confrontation the drug seemed to increase emotional intensity. Role reversal with Grass, contrary to LSD, seemed to be especially easy, with other group members immediately mirroring the reversal.

Spontaneity and cuss words were used freely in all sessions. When a high protagonist reached catharsis, it was usually precipitated by a stream of cuss words as others would giggle in euphoric ecstasy. Of special relevance were the sessions dealing with Acid fantasies, police busts, jail confinement, the trial, and Dealer paranoia. It almost seemed that paranoia was a Hippie luxury latently increasing in-group solidarity.

FANTASY IN PSYCHEDELIC TRIPS

In numerous discussions and post-action sharing sessions, all of the members did indicate that psychodrama made future drug trips more meaningful because they would often recognize the meaning of the symbolic fantasies, and interpret them psychodramatically, instead of becoming anxious and terrified. They felt psychodrama made tripping more enlightening. My fantasy-analysis technique was very similar to the psychodrama technique of dream analysis. Auxiliaries would play the role of fantasy figures leading to insight and meaningful identification of their significance. The group seemed to feel there were reasons for fantasy phenomenon and psychodrama techniques aided in identifying the meaning of hallucinogenic or delusional signs. For instance, the protagonist relating his experience of becoming a tree, might psychodramatically again become a tree, and discover that trees have roots and stability which the Hippie Colony provided. Or the molecular decomposition might be related to alienation or lack of identity. Frequently, the sessions got off into philosophical jags which lasted into early morning hours.

CONCLUSIONS

Both psychedelic trips and psychodrama sessions explore the human consciousness with a high degree of confrontation and social awareness. Both reveal the game-like nature of human activity, the relativity of the social fabric, and Ego-less state. With psychodrama, the subject leaves his Ego in role-reversal. With psychedelics, the Ego becomes a force-field peripheral to the body. Perhaps you might say that with psychedelics one becomes first a role-less self in order to see his self, whereas with psychodrama, one becomes a self-less role in order to see his self.

The psychodramatic trip, however, is infinitely more meaningful to this researcher. Having lived in the Commune for a few months after these sessions, (which included a Bust) I can attest that without the valuable insights of psychodrama, the Moreno Academy, and social psychology, this researcher may have gone further into communal living with Drug Hippies and the more totally involving features of the psychedelic culture.

Both psychedelic drug sessions and psychodrama sessions expand consciousness and heighten suggestibility in the subject to facilitate attitude formation and change. One method is a chemical in the hands of unprofessional kids. The other is non-chemical in the hands of adult professional therapists. Obviously, the implication of this fact become quite apparent when, for instance, a psychopathic leader enters a Drug Commune, and quickly converts it into an animal farm, an extension of his own Ego. Unfortunately, LSD has great implications for both consciousness-expansion, and totalitarian mind-control.

Who shall survive in the future Drug Hippie Communes is thus an open question (if not accident). The difference in role-playing ability between the organic and the synthetic drug user, namely Marihuana and LSD, may decide the answer. Both drugs and psychodrama reveal the immanence of God, as opposed to the conventional churchy ideas of transcendence.

It is indeed interesting to note that both Moreno and Leary hold a belief in the immanence of God—that ultimately man is God. This research with Drug Hippies, plus my personal experience with both psychedelics and psychodrama, seems to substantiate this religious viewpoint.

The psychedelic experience and psychodramatic theory have interesting theoretical relationships, though they are difficult to research because of the many methodological problems and dangers suggested in this paper.

THE PSYCHODRAMATIC DOUBLE OF A MAGICIAN*

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The great magic jump did not come about by happenstance. Already in Nice, when I was lonely and when I trained quietly by myself, hoping that I might, sometime, win Diana for myself—I had felt as though another person were inside me who would step out of my body right now. But that other still remained where he had been; I did not achieve more than this foreknowing feeling, the foreboding of being near a miraculous bringing-forth. Now, however, in the supranatural intoxication of the honeymoon with Diana in New York, to be exact: on an afternoon (when she went out to bring home the loot from the Fifth Avenue fashion stores)—on a sudden there occurred to me that strange encounter. I sat in my armchair. I had relaxed my arms, my breathing. I had emptied my mind of any images. I thought of nothing—I thought *the* Naught and I thus was sinking more and more into the deeper regions of my self. Suddenly I felt pervaded by an unwonted lightness, together with a rare refreshing coolness. I cannot tell it in any other way: something strode out of me, lifted itself, took a burden off me. It made itself independent yet it remained tied to me and my will. I opened my eyes and I saw in uncomprehending amazement how my other body separated itself from me, stood upright before me.

I could not avert my eyes from the apparition. I wanted it to take a few steps toward the door—it obeyed. Meanwhile I sat motionless in my chair; but I felt rather fatigued and had no desire to move. I only wanted him, the double, to act. There I stood before myself, the way I used to see myself in a mirror: not too tall, with bushy eyebrows, the slightly graying brush-like hair, the careful and still quick movements of the hands as I had acquired them in the many years as a stage artist. You may believe me: it is a great moment when, for the first time in life, one stands face to face with oneself. I caught myself asking myself: is that man to my liking? To tell the truth—I could not escape his charm. His eyes were turned on me—dark, conjuring eyes that wanted to read my depths; although that Other surely would know well enough what went on in me. Many seconds, perhaps minutes we thus stood facing each other; sinking our gaze into one another. Then I felt the desire: he should do something, may give me, on his own, a signal of his

* Translated from the German by Joseph I. Meiers, M.D. from the German original *Ich-Rodolfo-Magier*, Albert Langen-Georg Mueller, Muenchen-Wien, 1965, Publisher.

separate existence, through a bodily action—perhaps by turning the door knob—to confirm his material presence unequivocally. He lifted his hand, slowly moved toward the door; but trembling befell him. He made a visible effort but was unable to reach the door knob. Now, however, his frame appeared to me as getting strangely gray and transparent; as though life ran out of him. “Halt!” I now called loudly. “Stay on, for a while!” I did not want to lose my counterpart (which I had just met) so soon again. Who could guarantee me that I ever would achieve such bi-partition of my person again? The pleasure of encountering oneself surely is by far greater than that of meeting other persons; indeed, I might call it the ideal form of sociability. However, the other one, the shadow—I must call him thus, gray and worn as he now presented himself to me—, this shadow now made a visible start, as though he compelled himself to obey a command, as though he needed all his power for so much obedience. With an effort he kept erect, gazed at me, with dog-like loyalty—his was not anymore my penetrating eye (which radiating power I could trust when standing on stage and commanding the unruly audience). That man, altogether, who stood there pale and with visible effort managed to keep his boundary lines—he was a mere caricature of myself. Away with him! He was to flow apart, was to dissolve, to lose his contour! This wish of mine he now obeyed much more willingly than my earlier command to stand fast. He moved toward me, an airy wraith, becoming more transparent from one second to the other. I now could make out behind him—through him!—the outlines of my writing desk and cupboard. It was as though he tumbled into me with the last strength left to him. Again I felt, as before, a cool wafting: his penetrating into me, his merging into my body. New strength flowed in me; only now I became aware that, during all of this encounter, I was sitting here motionless; probably because the apparition had fed on my lifepower. Now I clenched my fist, shook myself and got up; I stretched my muscles as though awakening in the morning. I had to ask myself whether I had not fallen perhaps victim to a hallucination.

Diana returned. She pushed the door open. In this case this was less due to her magic high spirits than to the fact that she, after her shopping spree, was carrying packages in both hands and thus tried to help herself in the most natural manner. I could not laugh, as usual, about her usual little witchery: my thoughts were still with that encounter with “that other”—he who, after all, was no “other.” “Eh bien?” she asked, noticing my forlornness. “Did you practice a bit? Did you dangle in the air again?”

“A bit—yes. Or, rather, no. Not in the air,” I said fatigued; in my thoughts I could not quite get rid of the apparition. Only now I was im-

pressed: the "other" did not only show my body shape; he also wore the same dark-blue suit, the same white bow tie, the same shoes as myself. The same or like ones? Obviously, the apparel had doubled too. This exceeded my power of comprehension. However, I knew from the professional literature: everytime that anybody did discharge out of himself a second body, this separated ego would always become visible with the same clothing. Wherever there was described the phenomenon of ubiquity, there was never a naked "doppel-gaenger," never was there for the second ego any want of clothes. Now, this was, it seemed, more a problem for the textile industry. I turned around to Diana; she surely had been wondering at my taciturnity and dreaminess. I felt yet unable to tell her about my unusual experiment at this time. If I were not to achieve such splitting of my ego ever again to make much fuss about it. If, however, I were to succeed in training this new capacity she surely would have occasion, to see me in doubled shape.

We now turned to what she had bought. Diana was too impatient to untie the knots of the parcels. Rather, she gave the strings only a friendly tap and they came loose by themselves. This was, certainly, a somewhat disorderly way to open knots; but one could never disabuse her of such carelessness. We looked together at beachwear and bathing suits, at tiny slippers and big strawhats: summer was upon us. As soon as I would have finished my starring tour at the Plaza we were to fly to Bermuda. I had to make quite an effort to pay these gaudy harbingers of our first summer vacations the attention which they deserved no doubt: too much my thought clung still to that unusual self-encounter. However, I had to disengage myself from it all for it was now time to dress for the evening performance. I descended into the whirling chasm of Park Avenue: it was pervaded already by the waftings of a New York June and of that "humidity" that stifled all life strength. I signaled a yellow taxi and drove to Central Park.

My performance—as I have said before—required a high degree of perfection and attention. I was at pains to pull my thoughts together. The question occupied me: would I ever succeed in developing "ubiquity" to such extent that I could show it on the stage? Much spoke against it. Such a thing occurred to one only in a state of Grace; it was not to be brought about every evening at will. True enough: any artists who would "split-in-two" on the stage would cause quite a sensation; no doubt about that! One would ascribe such remarkable show to the use of a mirror trick. This would be all right with me: any magician of good repute would be inclined, indeed, to give such a performance. But he would wisely hide the true nature of such production. Even so, I did not have to rack my brain over that; for everything I had read about Bi-location pointed toward this conclusion:

this phenomenon rather more befell the person who bore its mark than that the person could commandeer it.

In any case one will understand that on that evening I felt somewhat distracted, that I was too glad when, with the utmost effort, I succeeded in performing my final color fountain—so that the curtain could fall after my presentation.

In the streets it was hot and muggy even at night, Fifth Avenue was a steambath. Instead of the usual supper I ate but a sandwich, escaping to my air-conditioned hotel room, where Diana awaited me. Fatigued we dropped into our easy chairs and drank an ice-cooled whisky "nightcap". I had brought with me the late newspapers. We read in them about new cars which would be presented in the U.S.A. by Aristide's firm(*) in the near future. We felt hardly any worry about that; we felt secure beyond his reach; we might have been too tired to talk about it. It was near midnight. I would have liked to lie down to sleep; this, however, I failed to do simply because I was too exhausted to get up from my armchair. The stage performance of the evening and the preceding magic experiment, then, too, the enervating humidity of the air of New York in early summer: all this deprived me of the strength to make any decision—be it even but to go to the bath room and to undress. Over-tired, I looked down on the floor. Suddenly a shrill cry uttered by Diana brought me to my feet.

"There!" she cried. "Rodolfo! No—not that!" Astounded I looked at her. Her face was distorted by fear. Her wide-open eyes stared at the bathroom door, her outstretched hand pointed in the same direction. Tired, I turned my head, to see what could be the cause of her fright. But then, I too became terrified.

For there, his hand on the knob of the bathroom door—there I stood myself! With stronger contours than the apparition of last afternoon, the new double, obviously, was about to do just that which I had been unable to decide to do for the last fifteen minutes: to take a shower and to undress for the night. "No!" I, too, cried out in the first moment of surprise. The Other, in astonishment, turned his head toward me, even shrugged his shoulders, not comprehending. Then he still opened the door, slunk into the bathroom.

"What is that?," Diana cried out in fright. "Bi-location," I said, as quietly and soberly as I possibly was able to. "The body splits in-two. Some kind of phantom becomes autonomous and performs what I, over-tired, could not pull myself to do: to go to bed."

"And. . . and you believe he may return?" "Let's hope so! One never can *know* it, I have still too little experience about this," I said.

"It was ghastly to look at it! Does it occur to you more often?"

"This afternoon for the first time. Perhaps you noticed my irritation, my distraction. . . It occurs to one seldom!"

"I hope, I hope so! He ought to stay in the bathroom. The sight is too horrible. . . !

"I'll tell him that. Only I don't know whether he'll obey me. I must take him again into myself," said I.

"Into you. . .?" She looked at me without understanding. I got up, went into the bathroom. There he was again: pale, gray, a dissolving shadow—like in the afternoon. Again he sank into me—no: into my chest. The light being switched on showed, though, that he had acted. And my pajama—that earlier had been hanging on a hook—was now, disorderly, thrown over the rim of the tub. I told Diana that the air was clear, my second self had disappeared. Reluctantly she followed me. She, too, noticed the pajama hastily flung down; it irked her. I could read in her eyes her worry: that living together with a man who would split-in-two off and on might not, perhaps, be without problems. I stroked fondly over her hair and said: "Well, let it be. . . ! It won't happen again."

That very moment, though, I was quite certain that I was not telling the truth. I knew that it will happen again.

WARM-UP AND SUM-UP

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INTRODUCTION

The authors have been involved in conducting open psychodrama sessions at the Moreno Institute for a number of years. We assume that the participants in such sessions want to learn, to communicate and to be. The job of the director is to organize the environment in such a way that the participants can learn from it. In essence, it is the director's task to create a spontaneous involvement on all possible levels—intellectual, physical, emotional and intuitive. It is his job to develop spontaneity for response in the here and now—to enable participants to relate and act and become involved, so that the end results are moments of personal freedom, discovery, creative expression and a new awareness of reality.

Thus, the director is essentially a permitter, an enabler, a developer, a catalyst. His job is divided partly into freeing the individual or individuals for action, partly to concentrate on some conceptual framework. He must break into the routines of life and destroy its labels. He may do so through games and fantasies, through problem solving devices or through new modes of operating. What he does on each occasion is to help the audience and the protagonist to develop an interdependency full of personal contributions and individual participation.

A brief description of psychodrama might serve well here. It is a method of learning through the spontaneous enacting of situations. One or more individuals take the role of themselves in the present; themselves at another time; another person, or an inanimate object. They explore ideas and situations—verbally and non-verbally—while the rest of the group observes what is happening. The enactment may involve situations either hypothetical or real. The roles may be chosen or assigned. A variety of techniques (role reversal, doubling, mirroring, etc.) are used to enhance the involvement of the individual, as well as the group, and to create a clearer understanding of self and other.

Mainly, this method, used either in an individual or group setting, has been a means of developing ego strength or tension release by providing an opportunity to practice in roles and interpersonal relations through role playing. The psychodrama method itself is a method that offers vast opportunities and techniques (as well as a vehicle) for change. It is an active

form of therapy which trains behavior by developing a real awareness of cues and values through action catharsis or the discovery of a spontaneous self. It provides a training ground where the individual can express his anger, resentment, old memories, replacing negative expressions with new approaches to living. It develops a transition from old means to new insights for courage, survival and progress of human needs.

Moreno offers a revolutionary method wherein a person can develop balance and potential and often serve as an inspiration—and we feel that far from being a little used form, psychodrama is going to become an increasingly vital part of contemporary life—not only as a therapy, but as a modality of learning for normal people. The fact that it involves the body makes it already the most universal of all ways of communication. In setting forth the principles of psychodrama, Moreno was about fifty years ahead of his time. For it is only now that this method is beginning to be understood, and in this beginning even misunderstood. He developed the theory which is the forerunner to Gestalt Therapy, Transactional Analysis, Encounter group, Behavior therapy and Joy workshops. As he states:

Spontaneous states are brought into existence by various (bodily) starters. The subject puts his body and mind into motion, using bodily starters (complex physical processes in which muscular contractions play a leading role), by mental starters (feelings and images in the subject which are often suggested by another person) and by psychochemical starters (artificial stimulation through alcohol, etc.)¹

THE WARM-UP

The warmup is the initial phase of any psychodrama session when the participants, the director and the group prepare for action. The members of the group become acquainted with each other; respond to each other as social stimuli; discover, select and understand the situations to be explored.

Moreno emphasizes that if man is ever to move beyond his "present position" he must act spontaneously *towards* the problems of life. Each moment presents what is happening:

There is a circular quality in the relationship of warming up and spontaneity. Warming up creates spontaneity. Spontaneity in turn shortens the period of warming up. Moreno feels at times he does not know which comes first, warming up or spontaneity, because each is so entwined with the other as to seem to be both cause and effect. . .

In a sense the shorter and more controlled the process of warming up

¹ Moreno, J. L., "Interpersonal Therapy and the Psychopathology of Interpersonal Relations," *SOCIOMETRY*, Vol. I, Beacon House, 1937, pp. 66.

becomes, the greater degree of spontaneity which results. . . the shorter the period of warming up, the more efficient the personality becomes in meeting the situations of life.²

He believes that at birth the child is inadequately equipped with warming up procedures for meeting physical or social situations. The infant starts off with involuntary nervous reactions but very quickly grows into the sphere of interpersonal relations. All of childhood is a warmup period in which he learns that the persons or objects around him serve as auxiliary egos or auxiliary objects that act as an extension of his self and act as his mental or physical "starters." He *quickly becomes* familiar with these auxiliaries and does not have to go through the bothersome procedure of warming up over and over again—i.e. they shorten his warmup time to each situation.

According to Moreno, each warming up process (also) has an organic locus of greatest strength. He differs from Freud in his concept of the erogenous zones, because to Moreno the locus is more than the skin itself. . . The final result is that the location of a warming up process may lie well outside the body itself and be oriented to places, objects, or other human beings³

The warm up can take four forms as it relates to taking a direct action:

1. *Somatic*: A basic organic action which appears as only that but during which the individual may have a mental consideration regarding the ultimate action.
2. *Psychological*: Where the individual examines the import of the ultimate action in relation to himself.
3. *Social*: Where the individual examines the ultimate action as it relates to others.
4. *Through Play*: a form of warm up using games and fantasy.

"Playing a game is psychologically different in degree but not in kind from dramatic acting. The ability to create a situation imaginatively and to play a role in it is a tremendous experience, a sort of vacation from one's everyday living. We observe that this psychological freedom creates a condition in which *strain* and *conflict* are dissolved and potentialities are released in the spontaneous effort to meet the demands of the situation."⁴

² Bischof, Ledford J., INTERPRETING PERSONALITY THEORIES, Harper & Row, 1964, pp. 368-369.

³ Op. cit. page 2.

⁴ Spolin, Viola, IMPROVISATIONS FOR THE THEATER, Northwestern University Press, 1963, p. 5.

Both games and fantasy are natural group forms providing a framework for involvement on a non-personal level with in non-permanent experiences and therefore offer personal freedom and flexibility for deeper personal involvement. Frequently, games loosen up personal strategums, and through using techniques and skits of play and fantasy, open up new ways of applying one's "self" at the moment as well as providing a framework of fun & opportunity to relive.

Many psychodrama warm-up techniques operate by means of the director's establishing some definition to an otherwise unstructured situation. He sets certain "rules of the game" within which the group members can behave spontaneously. While a completely unstructured situation leaves maximal opportunity for free behavior, it also may raise the threat of overwhelming unconscious flow with a consequent blocking of the flow altogether. The painful and unproductive silences in certain non-directive groups are familiar. While some individuals and groups need a great deal of this structuring to reduce anxiety to the point where functioning can begin, others require little or none. The director searches for a way of warming up the group which adds just enough definition to free the creative flow. This decision varies with the anxiety level of the group, the extent of their previous relationship, etc. Obviously, such structuring is most required at the beginning of a session until group interaction carries along on its own momentum. It is as if the fearful punishments, believed by the unconscious to be the result of emotional expression, fail to materialize and this reality contact temporarily emboldens the individual into further reality testing. Later, in life situations, when persisting inhibiting unconscious fears again move in to confine behavior, a beneficial emotional memory remains. This therapeutic remnant has been reinforced by the gratification inherent in the free expression during the session, so that the emotional break through may be a bit easier the next time.

TECHNIQUES

One-word warm-up

Three people may be selected from the group for demonstration purposes or the entire group may be divided into threes and the warm-up conducted in subgroups. Two of the three people are asked to relate to each other in some specific physical manner. They may be told, for example, to hold hands and maintain eye contact. Others, less able to handle this much intimacy, may be told to stand or sit back-to-back etc.

They are then told to carry on a conversation in which the two people alternate in speaking only one word at a turn. Each is encouraged to

listen for the full meaning which the partner implies in his condensed communication, and to try to reach the other person within the limitation of the one-word rule. The function of the third member is to record the responses as they are given. He is asked not to interrupt the one-word dialogue once it has begun. If, for example, he fails to hear a word clearly and says, "What was that?", the subtle rapport of the communicating pair may be shattered.

When words are limited to this extent, even individuals who usually deaden the emotional impact of their language by wordy detail often become moving and even poetic during this procedure. The responses tend to become subjective even with those whose conversation is otherwise restricted to objective material. Since the one word rule makes it difficult to clarify an intended meaning precisely, the listener must also project his own expectations which in turn enriches his response.

After these alternating responses have continued for as long as the director finds worthwhile, perhaps about five minutes, he tells the pair to "continue as long as you wish and stop whenever you want to." When the dialogue ends the stenographer rereads the list or portions of it word by word. After each response is read, the pair—together with the group—discuss the conscious intent of the words, their understanding of the speaker's meaning, their overall emotional reactions, etc. Out of this discussion, much significant material is made explicit and from this material the director may choose some suitable direction to move into the drama phase of the session.

It should be remembered that this method, especially when used with body and/or eye contact, may mobilize strong feelings between group members. For example, when using the technique between same sex individuals, caution should be exercised to avoid touching off excessive homosexual threat in susceptible persons.

In observing how different subjects handle the stress of this therapy game or warm-up it was found that certain defensive maneuvers are most frequently employed in an attempt to circumvent the aim of the procedure. Some individuals may minimize the emotional commitment in their responses by asking questions of the other person with their words. This results in a vapid interview rather than a dialogue, e.g. (with rising inflection) "Nervous?" "Yes?" "Why?" "Because?" "Eat?" "Yes" "What?" "Eggs" "When?" "Noon," etc. Others minimize their commitment by limiting their part of the dialogue to a description of the other person while making no self-references, e.g. "Intelligent" (meaning "You are intelligent.") "Thanks" "Scared" (meaning "You are scared.") "Never" "Relax!" "Relaxed" "No" "Yes," etc. When the director senses that one of the participants is using such an evasion or violating the one word rule, he should not interrupt immediately. Instead he should allow the pair some time to overcome the need for these defenses as they warm up. If the evasions persist he may insert, rather sparingly, such comments as "one word" or "no questions."

The Circle Warm Up

This can also be done with an entire therapy group, a representative delegation of five to ten people from the audience of a large group, or finally, a large group can be broken down into subgroups of about this size to function independently and later to reconvene in the large group. This group of about seven people is seated in a tight circle so that their knees are actually in contact. They are asked to bend forward in their chairs with heads cast downward, looking at the floor. This forward posture within the circle seems to impart a protective belongingness to the perceptual background while focusing the perceptual attention away from the external environment and on the inner life. Soft lights or even darkness also enhances the mood.

The group is then asked to take turns around the circle in serial order saying only a single sentence each. The topic for these sentences is, at first, provided by the director. Depending on the group and its need for warm up, he may choose a narrow limited topic to establish fluency among children, adolescents, or constricted adults. e.g. "Each person will now give one sentence on his opinion about cigarette smoking." For those groups who need to begin on an abstract level, he may suggest some general social topic—"How I feel about the President's foreign policy." such highly restrictive topics are, however, not usually required with adults. Normally, the director may begin with topics more conducive to immediate emotional expression. e.g. "A feeling I had today," "How I feel at this moment," "Something I like about myself," "Something I dislike about myself," etc. Later, still "hotter" topics may be suggested such as the relationship with siblings, mother, father, spouse, sweetheart, sexual problems, etc. The topics can be chosen to fit specific areas known by the director to be of special importance to the group—"How I feel when I come down off drugs," a specific situation such as "How I feel about the therapists taking a winter vacation" or a specific individual—"How I feel when someone in the group cries" (for the benefit of a patient afraid to cry because of a fear of ridicule). As the comments go around, the director may wish to allow the same topic to remain through one, two, or several circuits. Sometimes the first comments on a topic may be superficial while the second or third may be more meaningful. As the warm up progresses, the director can progressively withdraw his guidance. He may ask one of the more fluent members of the circle to make a statement on any topic whatsoever and have the others go round robin on "the same subject." This requires the group members to abstract the general topic from the individual statement and each one will make this choice according to his own needs. For example, if the lead-off member were to say "I feel like an idiot when I let my boss chew me out without saying anything back,"—the second member might see the topic as "humiliation" and say, "I shouldn't let my mother pick out my clothes any more."—

while the third member may have taken the topic to be "relationship with bosses" and say, "My boss is my only real friend." Though the "topic" is not verbalized, the group members automatically perceive that aspect of the initial statement which is relevant to them. When the "same subject" method is used, the lead, of course, rotates around the circle. The structure of the situation can be loosened still further by telling the group that the sentences may now be about anything at all. If this suggestion is made prematurely the statements slip back into defensiveness, but if the group is well warmed up, the statements become more honest and go into areas that the director could never have predicted, no matter how well chosen his "topics". It is often fruitful to allow this procedure to run for a considerable length of time. In the later stages of the Circle warm-up the statements begin in a loose way to relate to the preceding statements, so that a kind of group stream of consciousness develops. This becomes quite compelling and draws into social rapport even very alienated individuals. The director may wish to take advantage of this rapport and move into action.

If the director wishes to emphasize intra-group relationships, he may suggest, at some point, that the circle members shift back in their seats and look at each other. He may then suggest as a "topic" saying "something about another person in the group" or "whom I felt closest to and why," etc.

The one sentence rule convenient for overcoming the shyness of the quiet person who feels that he can somehow manage at least a single sentence, while monopolizers and narrators are encouraged to be more to the point. The therapist may, in fact, be tempted into overusing the technique. It is also important to allow groups to become aware of their problems and work them out in terms of time distribution. Groups need to learn how to express their resentment of the monopolizer, the monopolizer needs to see what he is doing and why and the quiet one needs to learn to break into conversations without always having his moment carved out for him by the leader.

Sociometric Tag

In this kind of warm-up, the group members are encouraged to look over the group and choose people they would like to meet. In doing this, the protagonist is eventually chosen through the number of choices he is given.

Milling

A variation of sociometric tag, this is where the entire audience is encouraged to get up, move around and meet someone they have never met before—but to meet them non verbally. . . first meeting them in an approving way and then encouraged to meet in a negative way. After everyone has met someone at least once, they are encouraged to sit down to talk about their experience.

Forming a Band

A fun type of fantasy is to have members of the audience come to the stage and form a band by playing their own instruments. Frequently the entire audience becomes enchanted as they listen to music played on invisible instruments. Generally the audience is encouraged to hum along and join in the play.

The Living Newspaper

Members of the audience are requested to act out an important event of the day as it affected them. One example occurred on the eve that Martin Luther King was shot. Two men came into the audience from the street. They were distraught. Both men were rugged white men who had just witnessed an old black man crying on the subway and moaning about the loss of Dr. King. They had wanted to put their arms around him to comfort him but were afraid to. We asked them to choose a man to portray Dr. King. They chose the only Black man in the audience. Each person in the audience came up to the Black man and told him of their feelings. There were several role reversals and eventually the session developed so that the Black man could himself identify with the situation.

Auxiliary Chair

In another technique, an empty chair is utilized to represent a person or animal with whom the protagonist is interacting. This technique provides for a number of roles, a greater opportunity for expression of negative (and physically violent) feelings, as well as positive feelings without embarrassment to actual people. An individual may well feel much less threatened by this type of encounter. This is used as a warm-up technique quite well as it can appear (and be used) in a lighter vein. It sometimes extends itself into a full session by either the individual who volunteers to talk to the chair or by additional members of the audience taking turns until a protagonist is chosen. The chair is also used within a session for the same purpose.

Auto Drama

This term refers to the technique utilized when one person is asked to play both roles in a given situation. Thus, a man may be speaking with his father, but no one will be occupying the father's chair. When the son is asked to reverse roles, he moves into the father's chair (physically moves from his chair to that of his father). Thus, he is required to increase his flexibility in responding at one moment as himself and a short time later as his own father. This technique is particularly useful in broadening the protagonist's perspective and ability to respond in new ways.

The Indirect Warm-Up

Prior to the actual session, a protagonist—usually a reluctant subject—is chosen as the “star” of the enactment by the director. In lieu of selecting the “actual” protagonist, the director asks or selects two voluntary discussants to argue or talk about a “Popular” problem for a defined time and to come to a conclusion. The director then turns to the group and asks for three different opinions on the conclusion of the discussion. He chooses the “desired star” as one of the three new discussants; two are eliminated and one of the “original” discussants returns to the stage to argue his point with the “star.” The director then slants the argument toward a problem area of the star and doubles with the star to establish a “we” feeling. This episode is completed and a more real life situation in the present, past or future is explored, set up in a similar scene of predicted behavior; and the star is placed in a situation with a significant other. The emphasis is on establishing suggestibility and supportive rapport between the therapist and the star.

Dream Technique

The subject re-enacts a dream instead of telling it for analysis or interpretation. He thus is able to reconstruct the dream and choose whom he wants to represent the characters in his dream.

Future Projection

An individual is asked to choose a specific time and place in the future at whatever point he wishes) and to show what he thinks will be happening to him at that precise time.

The Situation Test

This is a technique where three people from the audience are asked to volunteer to leave the room for a few minutes and return one-at-a-time to react to a predetermined situation (set up in their absence). After the three have retired, the group is asked to think of a good situation, one that might be of interest to all, whereby they could test the spontaneity of those people not in the room. This is usually on a fun basis with a useful situation evolving as a product of the group effort. The excluded individuals are brought into the room one at a time and put into the pre-determined situation. They are all asked to respond to basically the same situation. Afterwards the group and the protagonists discuss the different reactions and responses.

The situation test will reveal the preparatory reactions of behavior, and the spontaneity reaction when behavior is undetermined in advance.

Mirror Techniques

One form of this technique is an action in which the auxiliary egos or members of the group duplicate or give their interpretations of the pro-

tagonist's actions and methods of problem solving while the protagonist watches the action. They may be told to do this nonverbally. They do this to show the subject how he appears or "comes across" to them. Another application is when a participant brings to light a significant problem related to his own experience which would provide material for a meaningful enactment. However, for one reason or another, the individual may be hesitant about becoming involved as a role player. To get around this impasse, another group member may be asked to play the role of the reticent participant. This reticent participant should be encouraged to correct the person mirroring him or make suggestions as to how he should behave. In many instances the reticent participant finds himself becoming involved in the enactment and frequently moves into the situation in his own role.

The Magic Shop

Impromptu fantasy projection. This technique is a diagnostic projective technique, often used as a warm-up with reluctant groups since it seems to be more fun and fancy than reality. It is a place of feeling or dream that exists in the microcosm of the group. It is developed by individuals in the group. An individual is encouraged to seek out something of value for himself and to leave in a transaction of barter with the shopkeeper, those things of value he no longer can use. Everyone is given an opportunity to shop in the Magic Shop.

Problem Solving Fantasy

The group is instructed to break into groups of three. Each group is told to create "their" utopia in terms of government, community, climate, locations, etc. and to name themselves. This usually consumes about 15 minutes and the group then rebands to hear each group present their aspects to the group as a whole. This can be carried even further by instructing the group to then put all these separate "states" into a society that must co-exist with each other.

A variation on this technique is to have two or three groups of three drawn from the main group. They set up the same situations apart from the group and then present their individual society to the group as a whole. Group members are then asked to decide which group they want to identify as their own. They are asked what about that trio makes it theirs.

A further possibility is to let the group change that which they dislike about the trio they have chosen.

Ego Building Technique

A member of a group faces the group to hear the members discuss, honestly, all the positive aspects of himself. A member of the group should volunteer to take this seat and audience members are told to not say anything derogatory. The director must stop the discussion once he feels

the audience "has run dry." He should ascertain how the recipient of these remarks feels, as well as finding out how the members of the group feel, having said what they did. As many of the group as desire should be given a chance to assume this seat. This may be used as a projective technique by learning from each of the discussants whether he or she think they possess the qualities they imputed to the person in the chair.

Behind the Back Technique

An individual voluntarily retires psychologically from the group (sits with his back to the group or retires behind a screen, etc.) Since he is hypothetically not present he may not verbally answer the group. The group members then discuss his situation and behavior and express their feelings towards him.

The Chessboard Technique

This technique is one in which an individual is given the role of the King in a chess game. He then is told to choose his Bishop, Queen, Knights, Castles and Pawns to defend him, or whatever he chooses them to do, in his game. This can be very effective if used in a group setting with other members of the group; multiple therapists; or members of his social or family group taking these roles. It provides a very quick, clear picture of what role expectations he places on these various others. It has been used in a Day Treatment Center setting with much success to determine the patients' interaction, or desired interaction with the staff. It also quickly enables the Director to know in which roles any staff member would be most helpful to the protagonist, as supporting, prodding, counseling, etc.—or in what negative roles certain members of the staff would be most forceful.

Non-Verbal Warmups

(1) The director informs the group that it is their responsibility to initiate the action. He may either tell them nothing and make no verbal demands or statements to the group; or ask them to see how long they can go without speaking; or simply state that it is up to them to get the action started. He then waits for the group to mobilize. Tensions build—one person squirms uncomfortably; another is furious because the director has failed to provide what he estimates to be responsible direction; finally someone can't stand the tension any longer and verbalizes his feelings or volunteers a problem. The group has experienced a shared anxiety and responsibility.

(2) Another warmup involves the director instructing the group to observe each other's non-verbal behavior for a specified amount of time and then asking for verbal observations by the group of each other. A protagonist soon emerges.

(3) The director may instruct the group to express, without using verbalizations, their reactions or feelings to any other person they wish in the room.

(4) The group, after they have first agreed to interact with each other, is asked to sit in a circle—and then instructed to interact with each other without using words. A “follow-the-leader” structure is sometimes employed. Individuals become acutely aware of their own behavior and on-going actions as well as those of the other members. The director can observe individual and group behavior in action. The group becomes more readily cohesive and individuals are forced to commit themselves without the convenience of using verbal non-statements. Problem areas of interaction within the group are quickly highlighted.

(5) Another application is closed eye imagery, where an individual or several individuals are asked to close their eyes and to imagine and visualize an experience in all sensory modalities. They are given a very short time limit (3-15 minutes) for this and then in turn are asked to relate their experience to the rest of the group.

Body Movements

An integral part of the doubling technique is the imitation of body movement by the double. In taking the stance and gestures of the protagonist, the double can better warm up to the protagonist and feel what he is feeling. He becomes aware of the unspoken tensions that express themselves in nervous gesture; of the non-caring, “no” posture; of the angry clenched fist. By learning the body language of the protagonist, the double picks up the proper responses. The auxiliary ego (person who plays the significant other or others) can also use previously explained or demonstrated body language to convey the attitude or feelings he must express more strongly.

Lighting Techniques

The use of vari-colored lights is very helpful in conveying the mood or setting a mood, or creating a particular time of the day.

The Blackout Technique

By blacking out the entire space and limiting all visual perceptions, an individual can experience absolute solitude. In maintaining this technique with an individual who has an unstructured, shifting and temporary membership in his particularized groups and a low cohesion in interpersonal competence and personal identity, this creates absolute solitude, aloneness and separateness for the individual in his life space in order that he study the alone world. It also tends to free inhibitions and can serve to experience a very painful situation in which he may lose his composure without being observed by the other members of the group.

The Mirror

This is a technique in which the auxiliary egos or members of the group duplicate or give their interpretation of the protagonists' actions and methods of problem solving while the protagonist watches the action.

They may be told to do this non-verbally. They do this to show the individual how he appears or "comes across" to them.

The Pressure Circle

This technique has the protagonist encircled by other members of the group who grasp arms and hands and pressure the protagonist in the middle—trying to keep him there—not letting him escape. The protagonist then tries to break out or escape from the circle by any method he sees fit. He may name his particular pressures or they may be "the" nebulous pressure. If the individual finds this kind of interaction difficult with people, chairs may be used to symbolize the same pressure circle and he is then told to get rid of them in any way that he wishes.

A variation on the breaking out of the circle is the *Plunging In Circle*, where the protagonist is instructed to throw himself spontaneously into a physical equivalent of his inner feelings.

Note: At times, when the protagonist cannot deal with people, either because of homosexual feelings or unclear feelings of power, strength or situations, chairs may be substituted as barriers or feelings. Frequently a protagonist feels a release by throwing a chair or getting rid of a feeling or individual. The Director should note how he gets rid of these feelings, emotions or people—does he throw them away, put them down gently, or keep them nearby. When chairs are used, the social atom of the individual is more clearly seen since he takes the part of each chair and what it represents. Frequently this can be applied by having the director ask a person to build his barrier with chairs. In one session, an individual constructed a barrier involving some 15 chairs—about 2 feet high and 4 feet wide. He was asked to get rid of the barrier in some way he would like to. He took them apart and built a raft and sailed away.

The Comfort Circle

This is a circle where people surround the protagonist to give him love and understanding—verbally and nonverbally. It is a circle particularly useful after a scene or grief or despair. There is a great deal of hugging, kissing and physical contact.

Circle of Friends

These friends may be present, past, future or desired. They walk around the individual who dreams of what has or is about to happen and then acts upon it. The circle interacts and responds until the dream is finished.

The Pyramid

The members of the group form a pyramid which a protagonist must climb in order to deserve his self worth. They may shake or rock, but they will always be for the protagonist. If he falters, however, they may break down and he tumbles with them.

The Wall or Fence

Here, members of the group form a barrier which the protagonist feels internally. He is then requested to break through that barrier to the person on the other side (i.e. one priest in a group felt that in the confessional, he was seen as a figure with a 45 r.p.m. record inside. He wanted to reach out in compassion and touch his parishioners. We had him do so. It was an overwhelming experience. He went around the room and told each person how he felt about them. It is interesting to note that he said that if he didn't know better, he would think the director was a professional blood-letter. We recommend caution in this technique).

The Shadow Box

This is another form of a barrier or block and may be used when there is a dialogue and double-bind message being sent. The double or doubles are instructed to follow the non-verbal clues and act upon them. This involves a type of mirror effect. The protagonists are then instructed to react to non-verbal action (i.e. this may be a jab or body blocking).

The Swing

When the individual confronts himself and is indecisive, two auxiliaries form a swing. They swing the protagonist back and forth and up and down—they then instruct him to make a decision—"Up or Out!" —

Shoulder to Shoulder Pushing

Here the individual takes that part he likes least or most about himself and pushes himself around. The Director takes note as to whether he pushes in a competitive or comforting way. It is sometimes useful to use this technique as a warmup technique. (Sometimes the barrier is the individual's own body. We have found it useful to have a person act as that part of his body—his/her hands, feet, heart, penis or vagina, ear, etc.). This is particularly useful in working with married couples who have reached an impasse in their relationship.

Fantasy Tag

The only instructions given are to start with something and be other than a human being. The rest of the group is to complete the fantasy. Two examples:

1. One person in an industrial training workshop jumped up on stage and said "I am a lamppost. I shine and create warmth for people and give them the ability to see" (he was the hustler in the group). Another man came on stage and sat down on all fours and said . . . I am a park bench. People come and sit on me and hold hands or watch babies and get friends" (He was the do-gooder in the group). A woman in the group said . . . I am the voice of the park. I am

beautiful and soothing and people are just happy coming in to me.” (She was an actress).

At this point, the training director, who brought the group to the session, pranced on the stage on all fours, sniffed the lamppost, sniffed the bench, sniffed the lamppost again, lifted his leg and scampered off. He was not aware that he had lifted his leg at all but in the feedback session admitted that this was the way he was feeling. We used this as a feedback session.

2. Another woman had used chairs as the circle pressuring her life from which she could not remove herself. She was asked to share her fantasy with us. She was a lion floating in the water, going towards an island to save the rest of the people (who then became instant animals) from the fire. One was a mangy dog, another a teddy bear, a house cat and an antelope. Without knowing it, the group had all shifted to one side of the room and had felt the intensity of the heat.

The Well

This is another form of the pressure circle. By placing either the pressures or the parts of the person high on chairs and some negative parts of the individual circling him on the floor, lying down. If the individual wishes to get out of the well or the pit, he reaches up or rolls up to that part or level he wishes to ascend to. It is significant to note which parts of himself he reaches for first.

Drafting

This technique is not so much a barrier, but a coaching device for intensified role training or discovery learning and spontaneity. Either a trained auxiliary ego or a sensitive group member becomes the “creative auxiliary ego” for the protagonist. He literally encourages, develops and pulls along the protagonist with poor self esteem or weak ego. The protagonist acts as if he has the skills and strengths of the auxiliary ego who not always sets up situations, but definitely develops spontaneity with and for the protagonist. This term comes from auto racing where two cars can go faster because the two drivers, working together, can build up a 10 mph advantage. It doesn’t matter whether the driver behind is another make of car or that he wants a free ride—the process is a mutual one. There is less wind resistance for the second car and less back pressure for the first car. Not all cars can draft, nor can all protagonists. This is a warmup technique for the protagonist to test out himself—sometimes unaware that he is drafting. It is a type of intensified double or coaching double and most often it offers a real friendship.

THE SUM-UP

Sum-up is a form of warm-up. It is a form of closure in which an uncompleted situation develops toward a continuation in accordance with the spontaneous inherent system of the personality and heading towards a reality

to the group and community socialization. The sum up is an immediate recapitulation in a succinct form and the high points of the session are discussed to replenish the actors and the audience.

The core sum-up lies in the recognition of the psychodramatic sensory experience rather than interpretation of content and meaning. It is an attempt to magnify the protagonists (and where possible the audience) experiences by expanding the event. It is non-verbal and fantasy behavior in a surplus structure as perceived by those involved. It is an extension of awareness of the "sensory experience."

Quite frequently, in a psychodrama session, there is an immediate involvement and development of a personality in a very personal experience. Many levels and forms of experience are tapped which are not ordinarily drawn upon. Some of these levels may be non-verbal and sensory experience, usually denied in everyday experiences. The intensity of non-verbalized experiences and spontaneous experiences of touching, liking, rejecting and empathy, propell through an individual into super-increased self awareness or openness. We are concerned with re-entry into a community—into interpersonal and group experiences where the psychodramatic experience should add impact to the sense of belonging and commitment. It is our job to integrate the so-called primitive impulses and even violent expressions into acceptable ways and spontaneous modes of action. When the session itself does not provide closure there are techniques that provide what we call sum-up, a condensation and impressed knowledge.

An *Audience Analyst* is sometimes a useful technique in sum-up. This is where a person in the group is asked to serve as such. His function is to act as an observer and to feed back to all participants his feelings regarding the audience reaction to the enactment which has been presented. Another technique is the *Award Experience*, where the protagonist is given an award by members of his community (represented by the group) for outstanding service to mankind and is encouraged to give a speech.

Generally, however, the group is asked to discuss their reactions to the performances and their identification with the protagonist. Criticism *per se* should be avoided and the group should be encouraged to give their reactions, both as principle players and as auxiliary egos or doubles. The group might be asked to offer different approaches to the solution of the situation—or to suggest other approaches that might improve on those applied by the protagonist or other group members.

Post session analysis, discussion and evaluation that follows sessions is kept as objective as possible. It is necessary to sum up the feelings and reactions of group members involved in sessions to eliminate the misunder-

standing of roles, to create understanding through personal identification and to formulate and integrate group members in a general approach to the problem under consideration.

Psychodrama is an educational technique in which a life situation is developed—typically involving some problem in interpersonal relationships and then spontaneously acted out. The enactment is always followed by a discussion or analysis designed to examine what happened in the enactment and why. The role of the director becomes that of assisting group members to evaluate and understand experiences which they themselves have produced. . . and to give the individual feedback regarding his performance in all areas of human relations and interpersonal relationships.

Feedback deals with the here-and-now behavior on personal feelings and/or reactions; it is related to specific parts of observed behavior, produced either in a session or encounter, but always in action; although feedback is not evaluative and judgmental, both negative and positive observations and feelings may be offered; since each person speaks only for himself, the reciprocant can decide what to do with the feedback and may refer to other members of the group as a check and balance system. Some of the criteria for useful feedback is that it is descriptive rather than evaluative, inter-dependent, directed towards behavior which the receiver can do something about—it is well timed and the reciprocant is pushed forward rather than backward.

The group should discuss the action commenting on possible alternate modes of action, defenses, anxieties and issues. The aim of the post session analysis or sum up is to interchange feelings and ideas and to develop insight into the aspects of the dynamic relationships of face-to-face relationships.

The director has the responsibility of clarifying the content of the session and to encourage the group members to suggest alternate modes of action. The director must explain the “why” and the “how” of the reasons the various role players reacted as they did, the conflict situation and personalities of the interactors. He should allow an experimental session to follow the discussion, if need be, with replaying. Frequently, after analysis of action and feelings, there is an added degree of anxiety, therefore a replaying of a similar situation reinforced with new concepts and actions will eliminate the negative feelings. The responsibility of the director is to foster a learning atmosphere, feeling of acceptance of individual contributions and to reduce tension and anxiety. He should stimulate, guide and clarify analysis, identification and support. The sum up must provide participants, the group, the principal role players and the directorial staff with an opportunity to

share their reactions and feelings regarding the session itself. He should use this portion of the session constructively to eliminate the tendency on the part of the group and the supporting role players to criticize the principle role player and also assist the principle role player to "get out of" role and stabilize his personal identity to himself and other group members. Since creative behavior involves a heavy investment of self, from beginning to end, the act of closure may be regarded as an act of self-discovery. It may well be a prideful discovery in a legitimate sense. It may also be a discovery of one's limits, but in no denigrating way. It is good to go to one's limits, to exploit one's strength fully, to "go all out."

CONCLUSION

In essence, part of the warm-up is to create a focus and part of the sum-up is to create a commitment or conclusion. By penetrating through a daily routine with a new routine, a crisis, a catharsis, a confrontation is developed through moments of truth and creative imagination. The psychodramatic theatre is not a theatre of pseudo-events, it is not a theatre of pseudo-living but rather it is a theatre to make you feel and think of life as a genesis of creation where one works toward revolutionary solutions and some ideal existence and personal development.

There is a bond
Between me and men.
Between me and each man, separately,
Between you and every other man,
Between your race and every other race,
Of whatever age, rank or future.⁵

All men are born to create.
No one shall have power
Who does not create
No one shall have more power
Than he creates
You shall learn to create.
You shall learn
to create me.⁶

⁵ From *THE WORDS OF THE FATHER*, Beacon House, a book published by J. L. Moreno anonymously, Vienna, 1920, Beacon, N.Y., 1941, p. 115.

⁶ Opus cited, p. 137.

GRUPPENPSYCHOTHERAPIE UND PSYCHODRAMA BEI KRIMINELLEN PSYCHOPATHEN

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Nach dem Entwurf dieser Arbeit ist Prof. Dr. Hans Hoff am 23.8.1969 vor ihrer Publikation verstorben. Getragen vom therapeutischen Optimismus und vollem psychischen und physischen Einsatz, hat er sich bis zu seinem Todestag des Anliegens der Psychotherapie krimineller Psychopathen angenommen. Es gelang ihm als Vertreter der Wiener Psychiatrischen Schule die Schranken der Tradition zu durchbrechen, die auf dem Feld des Strafvollzuges extreme Behinderungen für moderne Gedanken darstellten. Psychotherapie und Strafvollzug in eine fruchtbare Partnerschaft zu bringen, ist das Verdienst des Verstorbenen.

Die Verwandlung der Subkultur eines Gefangenenhauses in eine therapeutische Atmosphäre ist seine Leistung. Seine Schüler werden fortzusetzen trachten, was er unvollendet gelassen hat. Neue Bereiche wurden in der Psychiatrie erschlossen, die es auszusprechen gilt. Sein Vermächtnis soll einen Bibelwort entsprechend erfüllt werden: "Und der Herr sprach zu Abraham: Gehe aus deinem Vaterlande, und von deiner Freundschaft und aus deines Vaters Hause, in ein Land, das ich dir zeigen will." (1 Moses 12, 1).

I. EINLEITUNG

Die Wiener Psychiatrische Schule definierte in den Jahren 1956 einen Psychopathiebegriff [1], der sowohl phänomenologische wie psychodynamische Faktoren enthält und stark vom Konstitutionellen und von Erbfaktoren abrückte. Psychopathie wurde als das Ergebnis einer Persönlichkeitsentwicklung dargestellt und aus deren Wechselspiel mit sozialen Faktoren abgeleitet. Der Uneinheitlichkeit des Begriffes wird die Bezeichnung "Psychopathisches Syndrom" gerecht [2].

In diesem Syndrom verbinden sich:

- 1) die gesamte Persönlichkeit ist von der Störung betroffen
- 2) fehlende Einsicht in die Persönlichkeitsstörung
- 3) Unfähigkeit libidinöse Bindungen einzugehen
- 4) fehlendes Bestreben sozial weiterzukommen
- 5) mangelhafte Ausbildung der Über-Ich-Struktur und Fehlen der neurotischen Angst
- 6) Unfähigkeit innere Spannungen zu ertragen
- 7) Herabsetzung der Realitätskontrolle und infantiles Verhalten.

Ätiologisch kann einem psychopathischen Syndrom zugrunde liegen:

- 1) Verwahrlosung (milieubedingt, negative Identifikation)
- 2) neurotische Vorentwicklung (Ausdehnung des neurotischen Konfliktes auf die Gesamtpersönlichkeit, Abschwächung der Abwehrmechanismen des "Ich"). Die Entwicklung einer Neurose zum Bild einer Psychopathie wurde 1954 von Berner und Solms [3] beschrieben
- 3) Reifungsstörungen (gelegentlich mit abnormen elektroenzephalographischen Befunden einhergehend)
- 4) Cerebralschädigungen (frühkindliche Encephalitis)
- 5) postpsychotische Persönlichkeitsveränderungen (vorwiegend schizophrene Defekt-bzw. Gleichgewichtszustände).

Eine psychopathische Persönlichkeit steht in der Nähe der Kriminalität. Wohl gelingt es vielen Psychopathen ein soziales Gleichgewicht zu erhalten. Die Dekompensation dieses Gleichgewichtes führt fast immer zu asozialem Verhalten, das in seiner Wiederholung einen kriminellen Lebensstil prägen kann. Dabei fällt in der kriminellen Psychopathie eine starke Selbstzerstörungstendenz auf, die bei alkoholkranken und süchtigen Psychopathen besonders deutlich hervortritt. Der kriminelle Lebensstil wird praktisch immer von Milieufaktoren bestimmt. Der kriminelle Psychopath wird von der psychopathisch strukturierten Gruppe getragen, die seine fehlgebildete "Über-Ich-Struktur" übernimmt und verstärkt.

II. AUSGANGSPUNKTE THERAPEUTISCHER ÜBERLEGUNGEN

Die zunehmenden Kriminalitätsziffern nach dem zweiten Weltkrieg und das Anwachsen der Schwierigkeiten in den traditionellen Strafanstalten mit aggressiven Haftlingen, erforderten schon aus ökonomischen Gründen neue Behandlungskonzepte. Die gesteigerte Dynamik unserer technisierten Welt gelangt—wenn auch mit zeitlicher Verspätung—hinter die Mauern der konservativ und streng autoritär geführten Strafanstalten und vergrößert die Spannung in der stereotypisierten Gefängniswelt. Das Prinzip der Rechtsstaatlichkeit ermöglicht den Strafgefangenen eine größere Entfaltung ihres individuellen Aktionsradius. Die Subkultur des traditionellen Gefängnisses [4] erzeugt Persönlichkeitsveränderungen, die die soziale Einordnung beträchtlich erschweren und nach längerem Freiheitsentzug als "funktionelles Psychosyndrom" [5] in Erscheinung treten können.

Die geringe Wirksamkeit der Freiheitsstrafe bei Rückfallsverbrechern ist offensichtlich und so wurden gerade diese zum Ausgangspunkt neuer Behandlungen im Rahmen des Strafvollzuges. Für die Freiheitsstrafe gibt es nach dem derzeitigen sozialpolitischen Stand keine echte Alternative.

Der Strafvollzug versuchte bis nach dem zweiten Weltkrieg seine Zwecke

durch erzieherische und religiöse Betreuung zu erreichen. Solche Maßnahmen fielen kaum ins Gewicht und beschränkten sich nur auf jugendliche Strafgefangene bzw. solche, deren religiöse Überzeugung entsprechende Kontakte zuließ. Größere Bedeutung kam der Arbeitserziehung zu. Die Strafanstalten Österreichs haben eine große Tradition hinsichtlich der Arbeitsbetriebe und Werkstätten. Die Entlohnung des Gefangenen war jedoch immer extrem niedrig, sodaß der Wert der Arbeit, der in der Regel sich in der Entlohnung ausdrückt, geschmälert wurde.

Therapeutische Versuche mit kriminellen Psychopathen gehen auf August Aichhorn [6] zurück, der sich verwahrloster Jugendlicher annahm. Die fehlende Übertragungsfähigkeit der psychopathischen Persönlichkeit behinderte jedoch den Aufbau therapeutisch belastbarer Beziehungen.

III. SPEZIELLE THERAPIEANSÄTZE

Die Entwicklung der Sozialpsychiatrie und psychischen Hygiene erforderte auch Untersuchungen über die Wurzeln der Kriminalität. Aus vielen Parallelen in der Entwicklung krimineller Persönlichkeitsmerkmale zu neurotischen Störungen ergaben sich Ansatzpunkte zu psychotherapeutischen Versuchen bei Delinquenten.

In Österreich eröffneten sich Verbindungen von Psychotherapie und Strafvollzug anlässlich der Gründung einer Gefangenenanstalt für Erstbestrafte, die schon knapp nach ihrer Eröffnung im Jahre 1960 Gruppentherapie in ihr Programm aufnahm. Die Anhaltung Erstbestrafter in einer Sonderanstalt ergibt sich aus der naheliegenden Überlegung, kriminelle Infektion zu vermeiden.

Ein größeres psychiatrisches Anliegen bildeten schwierige Strafgefangene, die eine Belastung für normale Strafvollzugsanstalten darstellten. Solche Gefangene sind heute in einer Sonderanstalt zusammengefaßt. Dadurch wird der Normalvollzug entlastet. Für die Strafvollzugspsychiatrie eröffnete sich hier ein neues Arbeitsgebiet, das sich die Behandlung des 'schwierigen' Strafgefangenen zum Ziel setzte. Die Persönlichkeit des schwierigen Strafgefangenen, die durch Aggression gegen die Umwelt, Selbstaggression, Spannungsintoleranz und fast immer durch paranoide querulatorische Züge gekennzeichnet ist, war für die Justizbehörden Ursache wiederkehrender Schwierigkeiten. So entschloß man sich eine eigene Anstalt zur Aufnahme dieses Personenkreises zu errichten, demgegenüber Maßregeln und Bestrafungen des klassischen Großgefängnisses versagen, und der auch hinsichtlich seiner Strafvollzugsanamnese bei durchschnittlich 10-14 Vorstrafen im Einzelfall als schwierig zu bezeichnen ist.

Der Einbau einer psychiatrischen Leitung in der Sonderanstalt [7] war vorerst ein Experiment. In nunmehr sechsjährigem Bestehen der Anstalt, in der bis jetzt 135 Strafgefangene behandelt wurden, entwickelte sich dieses Experiment zu einer Institution. Die Sonderanstalt vereinigt Merkmale eines Gefängnisses mit denen einer therapeutischen Gemeinschaft.

IV. THERAPEUTISCHE TECHNIK

Der schwierige Strafgefangene ist in der Freiheit wie auch im Gefängnis durch die Unfähigkeit positive Gruppenbeziehungen einzugehen charakterisiert. Kriminalität ist fast immer das Ergebnis falscher Auseinandersetzungen mit Gruppen. Ihre Beseitigung sollte in jenem Felde möglich sein, in dem sie verursacht wurde. Gleichzeitig stellt die Gruppe "soziales Vorfeld" dar und gestattet den Gefangenen soziale Anpassung zu trainieren. Schwierigkeiten ergeben sich aus der geringen Bindungsfähigkeit des Psychopathen, der unfähig ist aus der Gemeinschaft stammende Motive egozentrischen gegenüber durchzuhalten. Eine sozial ausbaufähige Verbindung egozentrischer und in der Gemeinschaft wurzelnder Motive ergibt sich aus unserer Erfahrung in der Zwangsgemeinschaft einer Strafanstalt vorerst lediglich aus der Aktualproblematik des Gefängnisalltages. Entgegen allgemeinen Richtlinien in der Eröffnung einer Gruppentherapie im Strafvollzug, wurde von uns die Aktualproblematik bewußt eingebaut. Dies erfordert vom Therapeuten, neben seiner Qualifikation, weitgehende Informiertheit über das Gefängnisleben. Er wird, mit Angelegenheiten des Strafvollzuges konfrontiert werden und dazu aufgefordert werden—gelegentlich sogar in provokatorischer Weise—zu Vollzugsangelegenheiten Stellung zu beziehen. Erfahrungsgemäß entsteht daraus eine große Belastung des Therapeuten mit Kompetenzfragen. Die praktische Lösung ergibt aus der Trennung der Behandlungsinstanz von der geschäftsführenden Direktion, die für die Sicherheit des Hauses verantwortlich ist. Eine Personalunion von Autorität und behandelnden Instanzen ließe die Therapieeröffnung über den Weg der Aktualproblematik nicht zu. Eine andere Alternative in der Therapieeröffnung haben wir zumindest für den Personenkreis der Sondervollzugsanstalt nicht finden können. Die Instanzen-trennung kann jedoch niemals eine vollständige sein, da dies die Sicherheit der Anstalt gefährden würde. Der Aufbau einer wirkungsvollen therapeutischen Gemeinschaft in einem Gefängnis wird nach anderen Grundsätzen als in einer psychiatrischen Krankenanstalt vorgenommen werden müssen. Psychiatrische Therapie in der Freiheitsstrafe schien bisher an der Aktualproblematik eines Gefangenenhauses zu scheitern, woraus man die Forderung nach Trennung von Vollzug und Therapie ableitete, bzw. deren zeitliches

Nebeneinander vorschlug. Jedoch werden auch bei strengen diagnostischen Maßstäben eine Anzahl Gefangener bleiben, deren Entwicklung krankhafte oder zumindest grenzwertige Züge aufweist. Sie werden sofort einer Therapie bedürfen, jedoch als rechtskräftig Verurteilte gesichert und beschränkt werden müssen. Will man daher auf die Therapie bestimmter Gefangener aus Gründen der Sozialisierung nicht verzichten, wird eine Integration des Sicherheits— und Behandlungsgedanken notwendig sein.

Eine praktisch bewährte Therapieeröffnung ist die Interpretation des "Abwegigkeitssyndroms." Abwegigkeitssyndrom stellt die Aufzählung und subjektive Einschätzung kriminogener Faktoren und eigener Krisensituationen durch den Gefangenen dar. Der Wirklichkeitsgehalt der präsentierten Motivation des Abwegigkeitssyndroms wird auf Grund bewußter oder unbewußter Verbergungstendenzen, bzw. Konfabulationen zweifelhaft sein. Vorerst geht es aber nicht um die Analyse, sondern um die Einleitung eines dynamischen Gruppengesprächs. Dabei ergibt sich aus der Kritik des vorgetragenen Abwegigkeitssyndroms durch die einzelnen Gruppenmitglieder ein leicht zu beschreitender Weg. Die offensichtliche Lüge hat keine Chance, von der Gruppe akzeptiert zu werden. Es entsteht eine Wendung in die Richtung der Aggression, deren Ziel nicht mehr die Vollzugsbeschränkungen sondern das Gruppenmitglied ist. Die Gruppe gerät in starke Spannung und Kohäsion und beginnt sich von der unveränderbaren Lebensschablone des Gefängnisses zu lösen.

Die an der Aktualproblematik vorerst oberflächlich entstehende, jedoch bereits horizontale Gruppendynamik, stellt die Grundlage für die folgende therapeutische Phase des psycho— bzw. soziodynamischen Gesprächs dar. Kriminalität als unangepaßte oder falsche Lösung von Lebensaufgaben ist das Ergebnis einer Fehlentwicklung. Dies trifft sogar für Delikte zu, die in einem aktuellen Konflikt entstehen. Die Einsicht in die großen Zusammenhänge soll durch die Interpretation von Abwehrmechanismen erreicht werden.

Der kriminelle Lebensstil ist doppelt determiniert und ergibt sich aus einer weit zurückreichenden und in ihrer Umweltabhängigkeit kaum mehr bestimmbar individuellen Dynamik einerseits, aus Reaktionen und Verflechtungen mit Umweltfaktoren, denen prägender Charakter zukommen kann, andererseits. Gruppenbehandlung wird beide Komplexe berücksichtigen müssen, ihrer Natur nach den Persönlichkeitsfaktoren größere Beachtung schenken.

Dem Stadium der Aktualproblematik folgt das sozio— und psychodynamische Therapiestadium. In der Gruppe sollen sich jetzt in Form der Übertragung kritische Details der eigenen Vergangenheit wiederholen. Über-

tragungsansätze bieten die sich ausbildenden Gruppenpositionen. Der Therapeut und die Führung der Anstalt kommen mit der Trennung von Autorität und Therapie also Modell einer Elternsituation den Übertragungstendenzen entgegen. Die Richtung des Gruppengesprächs wird analytisch auf Kindheit und Jugend hin orientiert sein. Es wird seitens des Therapeuten kaum forciert werden müssen, da das Gruppenmitglied nach Auflösung oder Annahme der zudeckenden Aktualprobleme seine Kriminalität in einer Spannung zu seiner Anamnese erleben wird. Völlige Identifikation mit Kriminalität ("Berufsverbrechen") ist extrem selten, die Spannung zur Normalität und zu den gesellschaftlichen Spielregeln des Lebens in der Freiheit, bleibt auch dem Rückfallsverbrecher. In der besonderen Situation der Zwangsgemeinschaft sind Gruppenpositionen sehr beharrlich. In der Regel werden Gruppenführer solche Personen, die sich mit der therapeutischen Instanz oder mit der administrativen bzw. Bewachungsinstanz identifizieren. Eine andere neutrale Position ermöglicht ein Oszillieren zwischen den obgenannten Positionen. Erfahrungsgemäß ist eine Person in unbestimmter Gruppenposition gut aktivierbar und steht in einer starken Dynamik. Es kann aber nicht übersehen werden, daß die Dynamik dieser Personen von Instanzen des Strafvollzuges angeregt wird. Die Neutralität des Therapeuten wird daher nicht gewahrt werden können, wenn dieser die Gruppendynamik therapeutisch nützen will. Die Gruppe haben wir mit ihren möglichen Interaktionen als "dynamisches Übungsfeld" beschrieben (W. Sluga, J. Grünberger⁸). Das dritte Stadium der Gruppentherapie bemüht sich um existentielle Aspekte. Es ist auf die Zukunft ausgerichtet. Die Unsicherheit seiner Zukunft stellt den Gefangenen in eine Spannung zu regressiven Tendenzen. Die Persönlichkeitsumwandlung des "funktionellen Psychosyndroms" ist wesentlich von Regressionstendenzen und Neurotizismen mitbestimmt. Das "funktionelle Psychosyndrom" ermöglicht dem Gefangenen eine gerade tragbare Balance zwischen Haftsituation und Freiheit. Im dritten Therapiestadium soll es gelingen, mit Forcierung der Kontaktmöglichkeit des funktionellen Psychosyndroms zu beheben. Es wird oft wie ein neurotisches Symptom festgehalten. Die Bedeutung des Psychodramas für die Erkenntnis und Konfrontation mit dem funktionellen Psychosyndrom sei vorweggenommen. Lebenspläne haben für die meisten Gefangenen kaum Realisierungschancen. Es entwickelt sich aber aus dem analytisch geführten zweiten Stadium das Bedürfnis nach Gesamtschau des eigenen Lebens, in die Gefangene seine Zukunft einzubeziehen trachtet. Die extreme Schwierigkeit des Therapeuten besteht darin solche Pläne auf den Boden der Realität zurückzuführen ohne zu entmutigen. Auch dieses Stadium gestattet dem

Therapeuten nicht die Neutralität der psychoanalytischen Situation sondern erfordert direktes oder indirektes Engagement. Die inhomogene Gruppe verlangt vom Therapeuten dem Gruppenmitglied Orientierungspunkte zu setzen. Sie sollen mithelfen bei reduzierten Anpassungsfähigkeiten gegenüber verworrenen und ungünstigen Lebensumständen die Richtung nicht verlieren zu lassen. Die Vitalität eines Gefangenen in der Gruppe wird durch die Haftsituation, die eine Bestätigung von Lebensentwürfen nicht zuletzt laufend eingeengt werden. Im Suchen nach belebenden Faktoren haben wir das Psychodrama eingeführt und trachten es laufend mit den einzelnen Therapiestadien bzw. -dimensionen zu verflechten.

Das von Moreno [9] angegebene Psychodrama haben wir modifiziert. Es wird vorerst auf freie Improvisation verzichtet und Stücke werden nach Personenrollen konzipiert. So entstanden Stücke, die vorerst der Niederschlag der Aktualproblematik waren. Die Inhalte des Psychodramas können nicht Gegenstand disziplinären Eingreifens werden. Sie unterliegen auch nicht der Zensur. Besonders im therapeutischen Stadium der Aktualproblematik, aber auch neben der Gruppentherapie stellt das Psychodrama eine Möglichkeit freier Meinungsäußerungen dar. Wünsche und Beschwerden werden ausgedrückt. Die Unzufriedenheit mit den Beschränkungen der Strafe kann sich gegen die Justizwache richten. Deren Stellung dem Psychodrama gegenüber ist daher schwierig. Die im traditionellen Justizwachkörper erzogenen Beamten können in dem Äußerungen der Psychodramagruppe einen unzumutbaren Angriff auf die eigene Person erblicken bzw. in der "demokratisierten" Meinungsäußerung Gefahren für die Sicherheit der Anstalten erblicken. Nach unseren Erfahrungen fanden die im Psychodrama angekündigten Revolutionen nie statt. Man kann im Gegenteil darauf verweisen, daß das Psychodrama Einblicke in normalerweise verdeckte Interaktionen gestattet. Das konsequente Abrücken von der Aktualproblematik besonders aber das Fehlen jeglicher Aggression gegen die verantwortlichen Instanzen, ist naheliegenderweise weitaus kritischer einzuschätzen, als die Darstellung einer Hungerstreikaktion oder die Kritik am Strafvollzugsgesetz. Die Ausklammerung der Gefängnisdirektion würde das Psychodrama einer dynamischen Spannung berauben und des verflachen. Daraus ergibt sich ein neuerliches Motiv für eine weitgehende Verbindung von Vollzug und Therapie.

Die Psychodramagruppe besteht aus 5-7 Mitgliedern. Aufführungen erfolgen wöchentlich, Konzipierung und Proben finden in der Freizeit statt. Im Milieu einer Strafanstalt sind Konflikte beharrlicher wirksam, als es in einer ambulanten Gruppe der Fall sein wird. Darüberhinaus sind die

Konflikte uniformer und stereotyper als in der Freiheit. Es besteht die Gefahr, daß der Gefangene aus Abwehr solche Konflikte in der freien Improvisation "überspielt." Die konzipierte Rolle zwingt ihn zur Formulierung. Aus der vorhandenen Krise des Ausdrucks besonders beim langstrafigen Gefangenen erwachsen der freien Improvisation beträchtliche Hemmungen, deren Aufarbeitung mit der von uns geübten Gruppenpsychotherapie allein nicht gelang. Das Psychodrama nach Konzept ist daher von uns in den Vordergrund gestellt worden.

Dem analytisch ausgerichteten zweiten Stadium der Gruppenpsychotherapie entsprechen im Psychodrama Darstellungen von Übereinstimmungen in den individuellen Anamnesen. Das Psychodrama weist gegenüber dem Gruppengespräch durch den theatralisch demonstrativen Faktor einen weiteren Freiheitsgrad auf. Der Todeswunsch gegen einen Elternteil wird psychodramatisch besser mitteilbar sein als im Gespräch, wenn er auch substituiert oder ins Gegenteil verkehrt zum Ausdruck kommen kann. Unvermeidlich werden sowohl im Psychodrama wie in der Gruppe Details aus der Intimsphäre der Gefangenen zur Diskussion gestellt werden. Die Teilnahme an den Gruppenaktivitäten kann daher nur auf der Basis der Freiwilligkeit erfolgen und die Aufklärung neu hinzutretender Gruppenmitglieder wird auf den Schutz der therapeutischen Situation verweisen. Das Psychodrama erlaubt ein verstärktes acting out. Seine Rückwirkung auf die therapeutische Gruppe hilft die im soziodynamischen Stadium häufig auftretenden Blockierungen des therapeutischen Vorganges zu vermindern.

Psychodrama ergänzt das dritte Therapiestadium durch Darstellung von Lebenssituationen in der Freiheit. Es konfrontiert den Gefangenen mit simulierten Umweltsbedingungen. Der Grad der Diskrepanz von Phantasie und realen Möglichkeiten ist nach unserer Erfahrung ein Maß für die Rückfallsgefährdung. Aus der permanenten Spannung zur Freiheit ergeben sich auch nach Aufklärung individueller psychologischer Konfliktsituationen starke Belastungen. Der Therapieabschluß und aus Verbüßen der Strafe läßt wohl die den Therapeuten zur Verfügung stehende Zeit abschätzen, stellt aber ein "außertherapeutisches Faktum" dar. Kontaktverlust zum Therapeuten wird die Regel sein. So verbleibt eine fragmentarische Introjektion der Wirklichkeit in Form des Psychodramas. Es ist dies ein therapeutischer Effekt. Auch Psychodrama bleibt nur "soziales Vorfeld," erlaubt aber Probehandeln.

Das Psychodrama wird somit den einzelnen Therapedimensionen parallel geschaltet und wird entsprechend der Vorrangstellung einzelner therapeutischer Dimensionen (Aktualproblematik, Psycho- und Sozio-dynamik, exis-

tentieller Aspekt) inhaltlich ausgerichtet sein. Es kann in Analogie zur gruppentherapeutischen Technik als "mehrdimensionales Psychodrama" bezeichnet werden.

V. ERGEBNISSE

Ein unbestreitbares positives Ergebnis der therapeutischen Gemeinschaft—die entscheidend von Gruppenpsychotherapie und Psychodrama getragen wird—ist das sechsjährige Bestehen der Anstalt. Es befinden sich entsprechend den Richtlinien für die Aufnahme extrem schwierige Strafgefangene auf einen relativ engen Raum. Die psychiatrische Leitung kann theoretisch gegen die Überstellung eines Gefangenen Einwände erheben. Sie wird es praktisch kaum tun, da sie dadurch ein Prinzip der Anstalt, die Entlastung des Normalvollzuges, gefährden würde. Lediglich in Schwachsinnfällen werden seitens der psychiatrischen Leitung die Aufnahmen beschränkt. Es ist klar, daß ein gruppendynamisches und vorwiegend tiefenpsychologisches therapeutisches Konzept durch Persönlichkeiten mit schweren Intelligenzmängeln erheblich gestört werden kann. Dabei spielt schon der große Aufwand an Zeit bei Maßnahmen an Schwachsinnigen eine Rolle. Ferner die Tendenz der fast ausschließlich psychopathischen Insassen, den Schwachsinnigen als Instrument des Ausagierens der eigenen Dynamik zu "benützen." Damit würde ein Grundprinzip ärztlicher Ethik gefährdet werden. Als Erfolg der Anstalt, die nach der Hausordnung einer Strafanstalt geführt wird, von der nur geringfügige Abweichungen toleriert werden können, ist ferner Ruhe und Ordnung zu werten, die in einer Atmosphäre des Gesprächs und bei Verzicht auf korrigierende Maßnahmen bis heute aufrecht erhalten werden konnten.

Von den bisher erfaßten, in die Anstalt aufgenommenen 135 Fällen, wurden 76 Fälle in den Normalvollzug rücküberstellt bzw. nach Verbüßung der Strafe in Arbeitshäuser abgegeben. Nach den vorliegenden Informationen gelang es in $\frac{3}{4}$ der Fälle eine Anpassung an den Strafvollzug zu erreichen. Wir sind uns der Problematik dieser Aussage bewußt. Ziel therapeutischen Handelns bei kriminellen Psychopathen kann nicht die Anpassung an das Gefängnisleben sein. Wir werten daher diese Erfolge mit Vorsicht, verweisen jedoch auf die auch in der Anpassung an den Normalvollzug enthaltene Wirklichkeitsfindung. Die Strafe als unausweichliche Realität zu akzeptieren und ohne Angriff auf das Vollzugssystem bzw. ohne kurzschlüssige Selbstbeschädigungshandlung [10] zu ertragen, kann als Erfolgsetappe bezeichnet werden.

Schwieriger ist die Bestimmung der Rückfallsziffer jedes Teiles von Insassen der Sonderanstalt, die wir nach Strafverbüßung in die Freiheit

entlassen haben. Eine nachgehende Fürsorge bzw. eine gesetzliche Grundlage zur zentralen systematischen Überwachung fehlt. Aussagen lassen sich nur über jenen Personenkreis von Entlassenen machen, zu denen wir Kontakt aufrecht halten.

Es sind dies 44 Gefangene, von denen 17 mehr als zwei Jahre rückfallsfrei geblieben sind. Eine Stichprobe, die aus dem Normalvollzug Entlassene mit gleich grosser Vorstrafenanzahl erfasst, ergibt eine verdoppelte Rückfallsziffer. Der Anteil psychotherapeutischer Massnahmen am ausgezeichneten Erfolg der österreichischen Erstbestraftenanstalt (die Rückfallsziffer liegt nach einem Beobachtungszeitraum von 5 Jahren unter 10%, die der Erstbestraften aus dem Normalvollzug zwischen 30 bis 40%) ist ebenfalls nicht einfach definierbar, da eine gewisse Selektion (Ausklammerung von Blut- und Sexualdelikten) für die Erstbestraftenanstalt besteht. Einen mit den Insassen der Erstbestraftenanstalt vergleichbaren Personenkreis, der ohne Psychotherapie bleibt, konnten wir bisher aus administrativen Gründen nicht zusammenstellen.

Der moderne Stand des Strafvollzugswesens erlaubt bei fehlender Alternative zur Freiheitsstrafe zur Umgestaltung des Strafvollzuges nur psychotherapeutische und von diesen abgeleitete Behandlungstechniken. Eine Umgestaltung der Freiheitsstrafe und die Veränderung der persönlichkeitsreduzierenden Zuchthausatmosphäre ist jedoch nicht nur die Frage der Zweckmässigkeit, sondern auch eine Angelegenheit der Menschenführung und ein Kriterium für die Zivilisation des Volkes. Diese widerspiegelt sich hinter Kerkermauern.

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SUMMARY OF THE GERMAN TEXT

I. INTRODUCTION

The Viennese school of psychiatry developed, from 1956 on, a *new* concept of psychopathy (H. Hoff) which moved away from the old combined factors of constitution and heredity in criminality, while considering phenomenologic and psychodynamic principles. Psychopathy was described as outcome of a development of the self and the interplay with environment.*

The psychopathic person is seldom far away from criminality; though, often, psychopaths are able to maintain a "social balance". Decomensation of such equilibrium leads mostly to asocial behavior. The drive to *self-destruction* (especially use of drugs and alcohol) becomes manifest. "Criminal psychopaths" often belong to a "psychopathy"-oriented gang supporting their delinquent behavior and superego-defective structure.

II. POINTS OF DEPARTURE FOR THERAPEUTIC CONSIDERATIONS

Criminality increasing after World War II calls for new treatment of delinquents as do the growing difficulties in the "traditional" penitentiaries. Long prison terms increase the chance of recidivism and of returning to another penitentiary. The sub-culture of the "traditional" prison (Harbrodt) produces "personality changes" which much stand in the way of social rehabilitation and can appear as "functional psychosyndrome" (Gruenberger, Sluga). Near-ineffectivity of incarceration (of recidivists) became a starting point for *new* therapeutic attempts.

In Austria, August Aichhorn tried to treat criminal psychopaths with psychotherapy. But the lack of *transference* prevented the set-up of a "working therapeutic relationship". Hans Hoff took over the experiment; he and his staff for six years treated 135 prisoners at a modern "special penitentiary for difficult prisoners."**

III. THE THERAPEUTIC TECHNIQUE

Such "difficult prisoners" are unable to relate positively to any group in the prison as well as outside, in "private life."

Criminality almost always results from "faulty" relations with groups. Its elimination ought to be done (or, at least) attempted in the same area where it arose. A (therapeutic) group gives the prisoner an opportunity to train himself in "social adaptation." Treatment is often hampered because of the lack of transference and insufficient understanding by the therapist. A workable synthesis of egocentric motives and of those rooted in the com-

* See: the 7 and then the additional 2 points in the German text.

** Perhaps they could be equated to "hard-core" criminals in USA.

munality ("Ge-meinschaft") is feasible (in the *compulsory* group-life of a prison) initially in "working through" the actual problems of prisoners' "every-day-life." Therapist and warden are to become "models" of the parental home situation. The topics become more childhood- and adolescence oriented. The group members re-experience the acute problems that brought them into the prison. Complete identification with crime is very *rare*. Group members "identifying" with prison officers (guards) and with the therapist may become leaders in the group. Some prisoners become easily "activated," thus making the group more dynamic. The therapist cannot always keep neutral; especially when he wants to use the group-dynamics therapeutically.

The following stage of the therapy is pointed *at the future*, trying to create a tolerable equilibrium between prison situation and the (future) freedom. "Plans" for his future have no reality-value for some prisoners.

Searching for stimulating agents, we introduced the *psychodrama* designed by Moreno. We strove to keep it in use together with other therapy methods. We modified his psychodrama. At first we do without "free improvisation"; rather, we cast "plays" (Stuecke) with consideration of "personal roles." Thus plays are created which are the "sediments" of actually experienced problems. Contents of psychodramas are not allowed to become the object of interference by prison discipline; they are never subject to any censorship. Next to group therapy, psychodrama yields an opportunity to voice free opinions; wishes and complaints are expressed. True enough: discontent with punishment can thus turn against prison officers. Their position in and toward the psychodrama is often difficult.

The psychodrama groups consist of 5 to 7 members. Psychodrama is done weekly. Planning and rehearsals are done in the prisoners' time "off". Conflicts in penitentiaries are more "uniform" and resemble each other more than in outside life. There is a danger that the prisoner may "overplay," in a free improvisation, such conflicts as part of his resistance; whereas the "prepared" role compels creation of formulas. Because of the existing crisis of self-expression, particularly with the long-term prisoner, a considerable *inhibition* of free improvisation is undeniable. That is why we had to put into the foreground planned psychodrama.

Psychodrama completes the "third" stage of therapy by presenting life situations in "outside," free life. It *confronts* the prisoner with simulated presentations of the situations "at liberty." In our experience, the discrepancy of phantasies and real possibilities is a measure of the danger of recidivism.

RESULTS

One undeniable positive result of the therapeutic community—which is essentially supported by group psychotherapy and psychodrama—is the

very existence of the Special Institution throughout 6 years. Admission to it were delimited by the psychiatrist only in case of mental deficiency. Of the 135 cases (admitted so far, into the Special Prison) 76 returned to "normal prisons" or they were, after completion of their term, referred to work houses. According to our information, in 3/4 of the cases an "adaptation" to the "normal" penitentiary system was achieved. Further, as much as we ascertained through follow-ups—in the cases of 44 prisoners (with whom personal contact was feasible) 17 have remained for more than 2 years free of recidivism.

The last paragraph of the paper by the late Professor Hans Hoff, Dr. W. Sluga, and J. Gruenberger on "Group Psychotherapy and Psychodrama with Criminal Psychopaths" states:

The modern state of the penal system (in Austria) with no alternative existing to incarceration—allows, if one wants to modify the penal procedure, only for psychotherapeutic techniques and others derived from psychotherapy. A 'transformation' of penal incarceration and a change in the atmosphere of the prison (damaging the prisoners' personalities), these are not only questions of utility and practicality; they are also problems of the total task of leadership of people. They are also a criterium of the civilization of a nation, as it is reflected behind prison walls.

After Professor Hans Hoff had laid the groundwork for the project of this paper he died, before its publication, on August 23, 1969. Inspired by therapeutic optimism and fully dedicating himself, with mind and body, he was devoted, to his very last day, to the task of the psychotherapy of criminal psychopaths. As a representative of the psychiatric school of Vienna, he succeeded in breaking through the *barriers of tradition*; barriers which in the area of the execution of *penal* laws proved an extreme hindrance to modern thought. To bring about a fruitful partnership of psychotherapy and penal system is one of the merits of the deceased.

It is *his* achievement to have transformed the "sub-culture" of the criminal prison into an atmosphere imbued with psychotherapeutic endeavor. His students will strive to carry on what he had to leave unfinished. New realms of vision have been opened; they have to be brought into reality. His legacy shall be fulfilled in accordance with the words of the Bible: ". . . the Lord said unto Abraham, get thee out of thy country, and from thy kindred, and from thy father's house, unto a land that I will show thee."

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THEATRE OF PSYCHODRAMA, I
Neuropsychiatric Clinic, Vienna University, 1963
J. L. Moreno and Professor Hans Hoff



AUDIENCE OF THEATRE OF PSYCHODRAMA, II
Neuropsychiatric Clinic, Vienna University, 1963
Professor Hans Hoff

PANDEMONIUM AT THE ANNUAL MEETING OF THE AMERICAN
PSYCHOLOGICAL ASSOCIATION, September 1, 1969

EDITORIAL REPORT

The headlines in the Washington Star of September 2nd, 1969, put it as follows: "PANDEMONIUM REIGNS AT PARLEY—Psychologists Show Off Therapy Techniques," while the official title in the APA program was "Demonstrations in Psychotherapy: Current Trends in Techniques of Psychotherapy—Live Demonstrations." The participants were: Chairman—Dr. Bertram Pollens and, besides Dr. J.L. Moreno, Drs. Harold Greenwald, Fritz Perls and George Bach.

To continue the quotation from the Star, "Pandemonium reigned in the usually staid confines of the East Room of the Mayflower Hotel. People who had never laid eyes on one another before were making like waves on a lonely Greek Beach, as they warmed up at the opening of the psychodrama demonstration, following instructions to fight with each other, and accepting an invitation to be hypnotized so that they could participate in a makebelieve LSD trip.

From noon until 3 p.m. yesterday, about 1,000 psychologists at a live demonstration of current psychotherapy techniques celebrated the absence of the formal papers that are the usual menu at scientific meetings and, as one participant observed, 'probed those baby feelings in us that are the plague of the world.'

The session began with Dr. Pollens, the chairman and moderator, who made some friendly introductory remarks, then turned the first demonstration over to "Dr. Jacob Moreno, who developed the psychodrama technique in the early 1920s (says the Star)." He "suggested that psychonauts dedicated to the conquest of social and psychological space are at least as important as astronauts."

He then introduced his wife Zerka with the comment that 'psychodrama is a maternal science dependent on the genius, inspiration and poetry of women' and the first demonstration began.

She suggested to the group: "We are going to take a trip, not an LSD trip, but a psychodramatic trip, so we will depend upon our own mindexpanding abilities. We are going to the shore, it is a beach, a lonely beach. Perhaps it is a beach off an island somewhere, in Greece, the seat of many wondrous happenings. Imagine yourself a small kernel of sand on that beach, very insignificant and small, but, together with innumerable others, side by side, layer on top of layers, together we make a rather vast area. Close your

eyes and get the *feel* of being an inanimate, very small physical thing, a particle of sand. You have reached it after untold trials and tribulations, having been severed from your rocks and cliffs, carried from many, many miles away by the ocean and thrown here onto this beach." (The group members closed their eyes, a large majority warms up to Zerk Moreno's suggestions which are carried out in a deep-toned, hypnotizing manner.) "And now, if you listen carefully, you can hear the ocean, roaring, breaking into waves and finally, crashing onto the beach, over you, where you are; and now you are being submerged by that ocean, you are becoming the ocean. Let's be the ocean now and let's make the crashing, pounding, hissing sound of the waves against the beach and rocks. And feel the ebb of the ocean, and the tide, the pushing and pulling, the ebb and flow, the crashing and pounding, it is all there, within us all." She starts to make the sounds and the body movements and the group participants pick up the sound and the tempo until we actually all seem to be together there, on that beach. She is using universal, basic experiences which relate man directly and naively to his physical environment and the elements, in order to establish common ties between the group members who, up until ten minutes ago, were strangers to each other. After a crescendo of warm-up has been reached, she suggests again: "Now it is evening, the sun has slipped away, off the edge of the sea, it is getting dark, the stars are shyly peeking out and beginning to twinkle. See them? Reach up your hand, stretch yourself, see if you can touch them, because you wonder about those stars, often! Stretch out your hands, open your eyes and see if you can reach them, lift yourself on your toes, far, far into the sky above you!" The group members do so. "You question: how far are they? Will I ever reach them? What are they made of? Are there people on them? Are *they* trying to reach me, too? Stretch, way up on your toes again and see if you can touch them, reach out to them." Again, a large number of group members stretch up, up, like children, wondering, looking questioningly at that great mysterious dark, diamonded canopy above, and feeling helpless because there is no answer to such questions, only more wonder.

"Now, the beach is no longer just sand, and ocean, wind and waves, now people are coming, human beings, here we are, come together, you and I, to be at one with each other, to try to find some answers, some comfort, some human touching and reaching out to each other, to express, communicate, exchange, share, of ourselves, with one another. Out of this group of ours, here, will emerge our protagonists, the actors who need right now, to give expression to what is hurting them and thereby, giving expression to all our hurts. Who will come forth to look at his world, by means of psycho-

drama? Who will volunteer to be the protagonist? You may portray anything you want, an event which is happening right here, now." The group, rather than being resistant, had by this time become so warmed up that there is some competition for the privilege of being the protagonist. The protagonist volunteering was a young man with a fairly typical conflict with his mother. He chooses an auxiliary ego, a lady sitting a few chairs away from him; they were strangers to one another but he picked her because she was about the same age as his mother and sympathetic to him. Mrs. Moreno invites them both onto the podium and a brief psychodrama ensues in which the young man is permitted a full catharsis of his hostility. He confronts his mother with the fact that she always defends his older brother, her preferred son, in a discussion on returning some money the older boy borrowed; in the scene he accuses her of unfairly siding with the other, no matter that he, her second son, is in the right, and that she makes him feel a second-rate, unwanted child, a feeling with which he is still struggling, now thirteen years after this event which is typical for her way of handling the older brother-younger brother relationship. He is now a teacher of psychology and is still hung up on this "damaged image" she managed to paste over him. His anger against the mother is so great that he is encouraged not to hold back and he pushes the auxiliary ego onto the floor, shouting his long-pent up angers at her, demanding: "When are you going to deal fairly with *me*, your second son, you rotten mother you! When are you going to see my worth and my value? When will you treat me like the human being I am? You bitch! You never did want me! It is *my* fault you like him better?"

Mrs. Moreno now asks him: "Do you think she wanted a girl instead of you, since she already had her ideal son?" Bill thinks this over, shakes his head: "No, I don't think she had any favoritism in this respect, I don't think it was on the basis of sex that she made this choice. But I would have to think about that."

The crowd, which had been sitting for several days listening to technical papers being read, was very stimulated by this actual demonstration. Mrs. Moreno, after the thorough ventilation of anger in which the auxiliary ego portraying the mother did a fine job, shouting at him as he pushed her on the floor: "How dare you? After all I have done for you? How could you do this to your mother, you are not my son!", suggested that Bill and his mother now undertake a reconciliation scene, in which Bill is encouraged to relate to an ideal mother rather than the hateful one the auxiliary ego had pictured until then. Mrs. Moreno explained that we are all somewhere bruised by our parents in the past and that we need to restore our self image so that we can make our peace with it. In the next scene, therefore, the somewhat

extreme approach the boy had evidenced to his mother, he was allowed to relate to an ideal mother, to explain what had taken place and to have her assistance in bringing the matter to the attention of the older brother who had "borrowed" ten dollars from him and then denied that he still owed it to him. This scene helped to short circuit the painful earlier episode with his mother, causing him to re-experience the pleasure of a loving, appreciative relationship rather than merely to settle for the pleasure of ventilation through a tirade.

After this Fritz Perls spoke. He was dressed in a robe-like garment, wearing long hair and a full beard. His manner was almost the direct opposite of that of Moreno's. His facial expression was so serious as to seem somber. The total effect was reminiscent of the wise, centuries-old seer of Shangri La. The first statement he made was that, rather than speaking, he would show a movie during the major portion of his allotted time, and would answer questions about it afterwards. Those who sat very far up front and on the side hoping to be near the announced "live demonstrations" could not see the screen properly. When they readjusted their seats to sit at the far end of the hall, they had missed part of the film. It showed Perls on the screen telling a young girl to have a fantasy, which turned out to be some abstract sensation of floating around in a river. With the same somber expression in the movie as he bore in person, he asked her to move into the experience in some way. She was soon working herself up into tears which the camera quickly closed in on. Perls then made some more remarks on screen which are only vaguely recalled but this reporter did not learn much that I felt would be helpful to me in my work.

After this, George Bach organized a fight-in, asking the members of the audience to choose a fight partner. There were a number of persons present, such as the one next to this reporter, who were not warmed up to this experience, looked pained or embarrassed and said they did not want to play. Each then asked the partners to denounce each other violently for a given number of minutes in the most irrational way possible. As it appeared that many were strangers to each other, this was largely a fantasy, because no common discernible bond existed between the group members, as would have been the case between marital partners, or members of a family, with which Bach claims he deals with primarily in these fight-ins. A great hubbub and noise filled the room, though more people seemed to be giggling than were actually angry. Next, a different kind of fighting was suggested under various rules. Bach claimed that fighting, when done in orderly fashion determined by rules which are fair and the same for all, could contribute to greater peace in the world. However, when he demonstrated an arranged fight between

himself and one of his own students who told him she planned to stop working with him, Bach violated the rules so frequently that an umpire was needed to protect the interests of his young lady partner.

The last demonstration was by Harold Greenwald; it was a simulated LSD trip with a young lady who fell instantly under his hypnotic spell, took the suggestion of LSD, reverted to childhood, and went through a deep cathartic experience complete with early rejection, tears, etc., all in about 15 minutes. The good part came, however, when Harold asked the young girl about her transference to him which was, of course, positive, and Greenwald defied analytic tradition by giving the "patient" a long, soulful kiss before the fascinated audience. Greenwald's manner was honest about his own gratification in this experience and unpretentious in confessing that the LSD suggestion is in no way essential to the therapy and that the method is simply a variation on usual hypnoanalytic techniques. Greenwald also admitted that his demonstration had actually been prepared about an hour before the session and that he had just met the young lady at the meetings.

During the post-session discussion the members of the panel all made a special point of Moreno's primacy in the whole area of action therapy. At the 1968 meeting of the APA in San Francisco, Perls had openly declared his indebtedness to Moreno in his form of work.

Bach stated that "while we all have our own methods, we owe our origins to our common teacher, Moreno." Greenwald agreed that their ideas all stemmed from Moreno, but that each of them had modified and extended on them in one or another direction, working in such a way as best suited their personalities as therapists.

The meeting disbanded with the audience still much warmed up, waving their arms, talking, arguing, discussing and less bored than they had been in days.

MORENO INSTITUTE DIRECTORY

Supplement, 1968-1970

A. QUALIFICATIONS FOR NEW INSTITUTES AS BRANCHES OF THE MORENO INSTITUTE OR ASSOCIATED CENTERS.

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B. LIST OF NEWLY APPROVED TRAINING INSTITUTES

Berkeley Institute for Training in Group Therapy and Psychodrama—Richard Korn, Ph.D.

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St. Elizabeths Hospital, Psychodrama Department, Washington, D.C., Psychodramatist, James M. Enneis, M.A.

California Institute of Psychodrama, Los Angeles, California, Lewis Yablonsky, Ph.D., Executive Director.

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NEWS AND NOTES

IN MEMORIAM

Professor Hans Hoff, M.D., 1887-1969

Dr. Hans Hoff, Chairman of the Department of Neuro-Psychiatry and Chief of the Neuro-Psychiatric Clinic, University of Vienna, died in Vienna on Sunday, August 24, 1969.

Readers of this journal will be familiar with some aspects of Professor Hoff's work, as this issue contains a report by Dr. Hoff and two of his associates, covering their recent work in group psychotherapy and psychodrama with criminals. In addition, Dr. Hoff's work encompassed a vast range of activities in group psychotherapy of psychosomatic and mental illness, as well as in drug research.

Dr. Hoff encouraged and sponsored the practice of psychodrama at his hospital and clinic since 1954. In that year, Dr. J.L. Moreno, assisted by Mrs. Moreno, demonstrated the use of psychodrama with psychotic patients at this hospital. Subsequently, Dr. Hoff had a Theater of Psychodrama built in the confines of the garden of the hospital; it was humorously referred to as the "Hoff Theater", a pun on the German word Hoff which means "court". The theater became the source of much interest, both on the part of the patients and the community at large. A great deal of newspaper publicity was circulated about its activities.

Professor Hoff was President of the IVth International Congress of Group Psychotherapy at the University of Vienna in September, 1968. His graciousness and warmth will long be remembered by those who attended that Congress, as well as all those whose good fortune it was to meet him on other occasions.

The world of psychiatry will always be enriched by his work and it has suffered a great loss at his passing.

AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY AND PSYCHODRAMA

Twenty-ninth Annual Meeting, Hotel McAlpin, New York, April 2-5, 1970

WIDE OPEN CONVENTION

The position of group psychotherapy in America has changed radically since the old days, when a few professionals, whose degrees operated like union cards to limit the competition, kept the benefits of the treatment confined to a small group of wealthy or fortunate patients. In those days Moreno alone was training lay people at Beacon and insisting that group psychotherapy and psychodrama are a whole way of living applicable to all, rather than a clinical sub-specialty. In the past few years, however, a great proliferation of encounter groups, sensitivity groups, para-professional training, self-help groups, etc., has had tremendous impact on the whole of American Life. The language and spirit of Moreno's group psychotherapy has now touched the man in the street.

With so many group therapists from the most diverse backgrounds now available it would seem that we would do well to promote as speakers and demonstrators at our convention those who seem to have some thing new to offer, regardless of official qualifications. Those in attendance may then choose from among the presentations in a natural and sociometric manner.

This letter is not the usual "call for papers" from the membership. It is instead an open invitation to members and non-members, therapists, students, patients, or any interested persons who feel they have something related to group psychotherapy to communicate to the rest of us by speech, demonstration, film, video tape or however, to send us notice.

We will schedule as many demonstrations on the program as time and space permit. Since we will meet this year for four days rather than two as we did last year we expect to have time for more general active participation than ever.

Please send papers or some description of your demonstration or contribution to:

Dr. James M. Sacks
97 Columbia Heights
Brooklyn, N.Y. 11201

Annual Meeting, 1970, Guest Speaker

Guest Speaker at the Banquet during the annual meeting on Saturday, April 4, 1970, will be Professor Paul E. Johnson, Professor Emeritus of Theology at Boston University. Dr. Johnson is the author of *PSYCHOLOGY AND RELIGION* and has long been interested in the various ways in which religion and psychology are interlocked.

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Alfred Adler, M.D., 1870-1937

The year 1970 will be the centenary of the birth of Alfred Adler. One of the pioneers in psychiatry to come out of the University of Vienna, Alfred Adler's name will be forever engraved in its annals.

He defined psychology as the study of the way in which an individual relates himself to the world.

V International Congress of Psychodrama and Sociodrama

The Congress will take place in Sao Paulo, Brasil, from August 16-22, 1970. For further information, contact: Dr. Alfredo Correia Soeiro, M.D., President of the Congress, Psychiatric Hospital Division, Clinics of the Medical School, University of Sao Paulo, Sao Paulo, Brasil, or J. L. Moreno, M.D., Honorary President, P.O. Box 311, Beacon, N.Y., 12508.

Sessions at Moreno Institute, New York City

The evening sessions taking place nightly at 236 W. 78 Street are being conducted by the following:

J. L. Moreno
Zerka T. Moreno
Joseph Powers
James Sacks
Robert Siroka

Ellen Siroka
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Forthcoming Issue of Group Psychotherapy

The next issue of this journal, Vol. 22, #3-4, will contain reports of the 4th International Congress of Psychodrama and Sociodrama which took place in Buenos Aires, Argentina on August 24-30, 1969; minutes of the Annual Council Meeting of the American Society of Group Psychotherapy and Psychodrama, 1969.

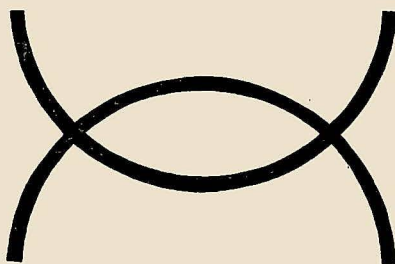
Lectures Planned by J. L. Moreno for 1970

On May 5, 1970, J. L. Moreno will present psychodrama and group psychotherapy at Grand Rounds, Harvard Medical School, Boston. During that same trip he will also conduct a seminar at the East-West Center, invited by Mrs. Ildri Bie and Mr. Richard Harvey, Directors of the Center.

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