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Founded by J. L. Moreno, 1947

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Introduction

WHEN I WAS FIRST ASKED to edit the papers that comment on Jacob Moreno's autobiography, I was puzzled. Why ask me? I searched for an answer. Then I recalled my great professor, Gardner Murphy, who felt that there was merit in parapsychology. Early in my professional training, he brought Moreno to the City College of New York—in what I call its “golden days”—so that Jake could demonstrate to a group of psychologists what he was doing and why he was doing what he was doing. Later, Zerka Moreno was a student of mine at New York University. Was ESP at work? I decided that there must be messages that were not as yet clear to me, and I accepted the invitation to edit.

A few years before Moreno died, I spent hours in his company, making movies that captured his vitality and intelligence. The movies have disappeared, but I remain confident that they will be found. In his final years, as I captured some of his wit and humanity on film, before he was wracked with pain, Moreno remained vital and cantankerous but always sincere and caring. The two verbs, to heal and to cure, are basically synonymous. The verb, *to heal*, stems from the Teutonic and means to become whole or to make whole. The word *cure* comes from the Latin *curare*, meaning to care. Moreno believed in healing and curing. How he went about it made him a subject of controversy, which he probably enjoyed because he was not one to dodge controversy.

Among his most bitter enemies (and Jake did have some) was Sam Slavson, who claimed in one of his articles (1979) that Joergensen of Sweden had introduced the idea of Stefgreiftheater, the spontaneity theater. He wrote that Moreno brought the idea to the United States in the early 1930s. I do not believe that Slavson was accurate or that Moreno lost any sleep worrying about who did what. What I found in the Slavson article tells quite a lot about Moreno, which I am sure Slavson did *not* intend. This is Slavson, explaining Moreno's influence:

It must be remembered that in the 1930's “creative expression” in the theater, in literature, in education and in art had been a dominant motif, as indeed it was in all the self-expressive fields. . . . It was in this period that “free verse,” cubism, dadaism, surrealism, e.e. cummings, originated and flourished. (Slavson, 1979, p. 460)

My reading of this quotation came shortly after I had seen a fine documentary describing the New York School of painting, whose members included Gottlieb, Pollock, de Kooning, Reinhardt, and others. During the film, I kept musing about Moreno. Then it all came together. Moreno was attempting to break away from all of the constraints and restraints, as these artists were and as all creative people attempt to do. Not rebel—but break away—that is what Moreno was struggling for and toward. Only time will tell whether his struggle was successful. His theory of spontaneity was part of a search, and he was an explorer. That is why Murphy (1947) wanted us to meet Moreno early in our professional careers. In his classic book on personality, Murphy defined spontaneous as “proceeding without constraint.” He wrote that “the Moreno procedure for training in personal spontaneity consists of breaking the cold stereotypes of social attitude” (p. 352). Murphy continued:

SPONTANEITY is here conceived as the shaking off of the encrusted habits of the social routine, the setting free of impulses that are both naive and organized. The child's first need is conceived to be the need for sociality, the need to respond to others and to be responded to by them. This means that for each individual the deepest, most naive impulses are love and hate, and that therefore the first task of the educator or psychiatrist is to allow the individual through the spontaneous selection of his own social world, to define the influences which enable love rather than hate to serve as organizing principles, or to direct and channel hate into the form of hating things that threaten humanity. . . . The Moreno technique appears, then, to support and supplement the techniques used in progressive education, experimental hypnosis, and psychoanalysis, all of which tend to show that there are vast energies within the core of the ego which have as a rule been left to accidental expression. . . . Creativeness . . . is not private property; it belongs to humanity, and wherever there is human material it can be nursed, cultivated, and brought to flower (pp. 475–76). . . . Moreno has continually made clear, that the habit of submitting to mechanization is transferred to one phase of life after another, so that nothing short of systematic “spontaneity training” is adequate as a counterpoise” (p. 528). . . . Two of Moreno's contributions, sociometry and the psychodrama reveal his basic concept that each individual is liberated, made creative, when he is in the situation that is right for him; from this it follows that therapy, instead of getting inside the skin, as in psychoanalysis, should attempt to restructure the situation so as to permit the person to be himself and to grow. (pp. 877–78)

Murphy classifies Moreno's approach under the category of situationism, that is, any person must discover the requirements necessary to fulfill the role that society expects him or her to enact. Moreno, like many explorers, was not really very clear about his final goals, but he knew the overall landscape. In an ironic way, although Moreno would deny this, he was probably close to ego psychology and the newer movements in self-psychology. He was certainly in the direction of Franz Alexander's “cor-

rective emotional experience” and was very distant from the drive theory of the classical Freudians.

Moreno was an artist, and all artists are the carriers of a culture. He might be likened to an exponent of cubism and what cubism has meant to the culture of the twentieth century. Cubism is unsystematic and Moreno, too, was unsystematic, in a different way. Cubism captures the entire expanse of life or, as Adam Gopnik recently wrote in *The New Yorker*, “Cubism . . . is a response to the radiance of ordinary things and an evocation of the give and take that shapes perception . . .” (Oct. 23, 1989). Picasso stated that reality in cubism is like a perfume, and perfume is a fragrance that can never really be captured. Moreno did not want to believe in a reductionism; he was a free spirit and he believed in the power of the imagination—another definition of science, one that is very unsettling to those who stress a plan or program. Through psychodrama, Moreno challenged the participants to take pre-existing experiences and join them together in new ways. He was whimsical and speculative and that is why he chose a theatrical format. Above all, he was a pioneer.

Max Rosenbaum

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Integrating Moreno's Psychodrama and Psychoanalytic Group Therapy

MARVIN L. ARONSON

IN THIS ARTICLE, I will describe some of my personal experiences with J. L. Moreno and psychodrama, delineate why, for a long time, I believed that his work had little relevance to my practice as a psychoanalytically oriented group therapist, and, finally, discuss how I began to comprehend that there was a closer affinity between psychodrama and my own clinical practice than I had previously thought.

Some Personal Recollections

When I first began to write this article, I realized that I actually knew relatively little about Moreno and his contributions. I was aware, even as a graduate student, that he was a major figure in group psychotherapy and was familiar with popularizations of his work, but I had never read any of his books or articles. I do remember having heard about his Friday evening demonstrations at the Moreno Institute in New York City, but I had never attended any of them.

The first time I saw him, about 30 years ago, was at a large professional conference at the Temple University School of Medicine in Philadelphia, where he was the star performer. The next and last time that I saw him was several years later at the Postgraduate Center for Mental Health, where he delivered a lecture and demonstrated certain principles of psychodrama. My impressions then were that he had a very flamboyant personality and really relished playing to the audience—certainly to a much greater extent than most of the psychoanalytic figures to whom I had been exposed. The one critical thought I had was that he seemed, occasionally, to be so carried away by his own performance that he was insufficiently attentive to obvious signs of embarrassment on the parts of several of the volunteer actors.

About 10 years later, I participated in a weekend workshop conducted by Fritz Perls, the leading guru of gestalt therapy, which took place in

Bucks County, Pennsylvania. I had the distinct impression that some of Perls' gestalt therapy techniques bore a definite resemblance to Moreno's psychodrama, but Perls made no mention whatsoever of any such connection. (He did go to great lengths, however, to express his contempt for what he referred to as "psychoanalytic mind-fucking.")

While still in training as a group therapist, I recall hearing that there was a great deal of animosity between Moreno and Samuel Slavson about who was the real "Father of American Group Therapy." I also understood, through the grapevine, that articles by Moreno and his followers were not accepted for publication in the *International Journal of Group Psychotherapy*—the official organ of the American Group Psychotherapy Association—which Slavson edited for many years. Although I maintained a cordial relationship with Slavson, I felt far removed from these battles because, both personally and professionally, I was much more involved with and influenced by such senior psychoanalytically oriented colleagues in the Postgraduate Center's Group Therapy Department as Alexander Wolf, Asya L. Kadis, Emanuel K. Schwartz, Helen Durkin, and Henriette Glatzer.

From 1974 through 1983, Dr. Lewis R. Wolberg and I edited an annual series of invited articles, entitled *Group Therapy—An Overview*. Each volume was dedicated to a prominent (deceased) personality who, we felt, had made a seminal contribution to the field of group therapy during his or her lifetime. The individuals we so honored were Nathan Ackerman, Eric Berne, Wilfred Bion, S. H. Foulkes, Donald D. Jackson, Asya L. Kadis, H. Peter Laquer, Paul Schilder, Emanuel K. Schwartz, and Samuel R. Slavson.

The 1976 edition of *Group Therapy—An Overview* was dedicated to Jacob Moreno, largely at the urging of Arlene Wolberg, who, incidentally, served as guest editor of that issue. I quote from our preface: "The present volume honors Jacob L. Moreno, who died in 1974, at the age of 85, after a long and exceptionally productive career. Although Moreno succeeded in reaching a wide audience during his lifetime via his prolific writing of books and articles, his editing of professional journals, and the memorable demonstrations he conducted throughout the United States and many parts of the world, it is only recently that group therapists have begun to appreciate the profound impact of his contributions."

Group Therapy—1976 contained a dedication written by Zerka Moreno as well as the following four original articles: "The Contributions of Jacob Moreno," by Arlene R. Wolberg, "Psychodrama—Post Moreno," by Neville Murray, "The Significance of Doubling and Role Reversal for Cosmic Man," by Zerka Moreno, and "Psychodrama, Phenomenology, and Existentialism," by Jonathan Moreno.

Why Psychodrama Did Not Initially Seem Relevant to My Work

In retrospect, I realize that as a result of my particular training as a psychoanalytic group therapist, I tended to conceptualize both psychodrama and gestalt much too narrowly. I saw them as dramatic interventions that could be employed very effectively by charismatic figures such as Moreno and Perls, in short-term formats, principally for demonstration purposes. In addition, I saw psychodrama as a series of techniques that were mostly applicable to in-patient psychiatric populations.

I did not see how psychodrama could be incorporated into clinical practices such as my own, which consists mainly of relatively well-functioning individuals who are geared to long-term analytic psychotherapy, initially in individual sessions and, only later in the middle phases of their treatment, in concurrent group therapy.

I found, over the years, that the introduction of psychodramatic techniques into ongoing analytic group therapy would evoke a great deal of initial interest. After a while, however, most patients would become restive and would insist upon returning to what they and I considered to be the main order of business—talking about things that bothered them in their personal lives or engaging in here-and-now interactions with each other and with me.

Most analytic group therapists take the position that, after an initial period of educating patients about the process, the leader should encourage them to take on more and more responsibility for the optimal functioning of their group. “Playing God,” in Moreno’s sense, would seem to me to be totally antithetical to this goal. Also of importance here is the fact that many middle- and upper-middle-class patients, at least in a city like New York, are not that much in awe of psychotherapists and would be unlikely to submit for any length of time to a leader who insisted as firmly as Moreno did in controlling the group’s *modus operandi*. (In this connection, I recall my own feelings and those of a number of colleagues from the Postgraduate Center who participated in a presentation by Henry Ezriel at the Tavistock Institute in 1971. Our reaction was that if we were patients of his in a therapy group, we would simply not tolerate the kind of rigidly leader-centered approach that he advocated.)

From the point of view of psychoanalytic group therapy, one of the principal advantages of placing patients into groups in the first place is to afford them the opportunity to receive spontaneous and perceptive feedback from individuals who know them very well and who are usually strongly motivated to be helpful. Restricting the role of group members to acting as auxiliary egos who will intervene in ways that are defined pri-

marily by the director, à la Moreno, has seemed (and still seems) to me to be a waste of the potential contributions of these individuals.

To summarize my views, I had, until rather recently, regarded psychodrama as quite interesting, even fascinating in certain instances, but not really congruent with the overall goals and format of combined individual and group analytic psychotherapy.

Incorporating Certain Aspects of Psychodrama into Psychoanalytic Group Therapy

The more I have thought about psychodrama, the more I have come to conclude that my thinking is not as fundamentally different from the theory of psychodrama as I had initially thought.

I realize as I listen to my patients' communications, both in individual and group sessions, that I am constantly trying to visualize (in a very literal sense) the contents of their *inner dramas* or *projection screens*, in order to get at their fantasies about what catastrophes might ensue if they were to enter into a more intimate relationship with significant others. Such fantasies, in my opinion, underlie all of our patients' core interpersonal interactions. One of the group analysts' chief tasks is to elicit these fantasies and to demonstrate to the patient how inextricably they are intertwined with his or her overt interactions past and present.

More precisely, I try to ascertain the specific fantasies my patients harbor, preconsciously or consciously, regarding the following:

1. What they wish to obtain from the object (e.g., love, sexual gratification, adulation, accurate mirroring)
2. What they expect the object will do to them as they attempt to enter into a more intimate relationship with it (e.g., castrate, humiliate, embarrass, abandon, control, beat up, betray, or, in various ways, expose it as a fraud, loser, wimp, flash-in-the-pan, or intellectual lightweight)
3. What they, in turn, are afraid that they will do to the object as they become more intimate with it (e.g., destroy, envelop, abandon, betray)
4. What they are afraid others (either in triadic situations, in family interactions, in the extended family, or in the community at large) might do to them and to the object as they watch them interacting (e.g., lynch, turn thumbs down, excommunicate, ridicule)

In general, fantasies involving interaction with a single object are most effectively elicited and dealt with in prior or concomitant individual analytic therapy, whereas the group is especially useful for dealing with the interaction of the patient with more than one object and/or with an audience.

The directorial aspects of the group leaders' role functioning, so heav-

ily stressed in Moreno's psychodrama, have often been underplayed in the training of analytic group therapists. Clinical experiences with my own therapy groups, as well as those of colleagues whom I supervise, have repeatedly impressed upon me how difficult it is to be a patient in an intense psychoanalytic group. Even professional therapists who enter such groups as patients can experience enormous anxiety when powerful transferences, identifications, projective identifications, and group resistances well up and summate.

At such moments, it is incumbent on the leader to do much more than simply interpret defenses and interpersonal defensive maneuvers as well as the underlying fantasies and impulses. He or she must *direct* the group. The director of the group must use expertise in small group dynamics to maintain the group at an optimal level of functioning so that it functions as a viable therapeutic instrument. Once this has been accomplished, the director must then, based on an assessment of each member's fundamental psychodynamics, direct each member in how to go about getting the most benefit for himself or herself in each session. It is not enough to delineate the patients' conflictual fantasies and dysfunctional interpersonal behavior. Patients will not be able, in most instances, to hit upon more adaptive responses spontaneously. They need direction from the therapist and other group members concerning which alternative actions are available in the group and how to go about experimenting with them effectively.

As discussed earlier, the time pressures that impinge upon therapist and patient alike during standard-length group sessions make it less likely that they will be able to enter into a frame of mind conducive to psychodramatic interventions.

The therapeutic advantages of maintaining a fixed frame with respect to the length and frequency of sessions have been well delineated in the psychoanalytic literature. What is less appreciated are the advantages of alternating regularly scheduled group sessions with periodic extended sessions that are built into the treatment regimen from the outset. In my own practice, for example, most of my groups meet weekly for 90-minute sessions. Once a month, the group session is extended to 3 to 4 hours.

It is in these extended sessions that I find I can most profitably employ modifications of psychodramatic interventions without having to be concerned about interrupting the group's communicational flow and without risking the dangers inherent in one-shot marathons.

How much can the beneficial effects of such sessions be ascribed to the introduction of psychodramatic techniques *per se*? How much can be attributed to the excitement and specialness inherent in the time extension itself? As far as I am concerned, this remains a question.

New Perspectives on Acting-Out

RAYMOND BATTEGAY

J. L. MORENO, *FULL OF CREATIVE ACTIVITY*, as Jonathan D. Moreno describes him in the introduction to his father's autobiography, broke the taboo of psychoanalysis against acting-out. If we divide acting-out in the wider sense of the word into *acting-in* (within the therapeutic situation) and a narrower *acting-out* (outside the therapeutic situation), we can say that Moreno understood acting-in as being of main therapeutic importance (Blatner, 1973). He not only did not forbid this acting-in, but he used it therapeutically to free emotionally and cognitively inhibited persons from their inner prison. Nevertheless, the word, in addition to the action, was very important for him, as it was for Freud. But for Moreno, with his capacities for dramatic presentation, a word that was not accompanied by gestures, by concomitant mimic and pantomimic movements, was too much of an abstract statement. Moreno, as the author observed him in 1957 at the International Congress of Group Psychotherapy in Zurich, in 1965 in Milano, in 1968 in Vienna, and for the last time in 1973 in Zurich, was full of vivacious expressions and knew how to hold the audience with his presentation. One could say that Moreno with his Stegreiftheater, which he had been developing since 1910, first in Vienna and after 1923 in New York and Beacon, was the first to discover the importance of action in confronting a person with his or her memories of the past, his or her actual preoccupations, and his or her future possibilities.

Acting as Unconscious Remembering

From early childhood on, man behaves not only according to the actual situation but also according to what he has learned and how he has been accustomed to behave. He is characterized by fantasies, thoughts, cognitive possibilities, emotions, and communitive patterns and by his mimic and pantomimic motoric expressions that all correspond to his genetic code as well as to his early childhood learning and his later life experiences. Often, even an adopted child looks similar to the foster-parents because the child adapts in his emotional experiences and his motoric expressions

to his foster parents' norms. What is experienced concerning emotions, cognitions, and correlated movements in early childhood tends, with few modifications, to come out again in the actions of the adult, especially the unconscious, automatic handlings that correspond to old memories. Rahmann and Rahmann (1988) noted that memory is mainly caused by optic perceptions and the early impressions coming out of them, determining in each new situation a revival of the corresponding associations. It is also part of the whole psychomotoric response. In individual psychoanalysis, too much emphasis is laid on the verbal expression. To my knowledge, Sandler and coworkers (1973) were the first to recognize from a psychoanalytic perspective that revived psychic contents may appear more in the action than in the conscious remembering.

Years ago, many psychoanalysts considered each handling in the analytic setting as an undesired acting-out, in spite of the fact that Freud (1914) differentiated acting-in from acting-out. When I was in my first training analysis, it was considered almost a tragedy when I touched the wooden stethoscope of my analyst, instead of putting my feelings into words. But words were not at my disposal for this acting because it was apparently a preverbal experience that corresponded to a very early behavior that was stored in my memory. Therefore, this should have been handled as a memory is analyzed and not labeled a taboo.

Generally, in all group psychotherapy—not just in psychodrama—before people can speak about an early deficiency or a conflict-experience, that experience often appears in action. The acting represents an unconscious repetition of a behavior stored in the memory. Conscious remembering in thoughts and verbalization are later steps. Frequently, after several repetitions, the action will be recognized as such. It will lead one to discover what the memory represents.

Moreno's psychodrama (1946, 1959) has taught psychotherapists that, in addition to verbal expressions, there are expressive, nonverbal manifestations of an individual that should be taken into consideration in the same way as words, both as material for therapeutic influence and for creative change. Even less dramatic somatic phenomena, such as the size of the patient's pupils, a change of his or her skin color, skin temperature, and the tension of the muscles should be observed because these tell much about an individual's emotional state.

Moreno (1959) noted that the Greek word *drama* means handling or something that happens. Psychodrama, as he stated, can be seen as a method that attempts to find the "truth of the soul" by spontaneous acting. The psychodramatic method is, according to Moreno (1946), based mainly on five means: the stage, the protagonist, the therapist, the therapeutic auxiliary egos, and the public.

In one's entire life, what is actually conscious and what happens in an individual's conscious awareness can be symbolized by a stage. Psychodrama, as Moreno used it, created an artificial stage on which people perform for therapeutic purposes those actions that are relevant for them. There, persons are encouraged to act-out spontaneously their frustrating experiences. Leutz (1980) noted that on this stage old patterns of behavior can be expressed as well as new creative and corresponding new spontaneous reactions to old pathogenic situations. The conception of the protagonist includes role playing of the patient. It may be said that the patient is playing the neurotic roles he was accustomed to and that he has to learn to take on new roles. Moreno (1959) stated that the points of crystallizations that can be grasped—what is called ego—are the roles in which the ego manifests itself. It is simpler to speak of the roles of a person than of his or her ego. Roles are understood; whereas, the term ego is much more difficult to define. An individual has different roles at her or his disposal, and the spectrum of those roles is different according to age, environment, and the culture in which one lives. We can say that psychodrama and group psychotherapy in general have the goal of thawing out an individual's old neurotic roles and setting free a large spectrum of new roles from which he or she may choose freely.

Trying New Roles

I began to practice group psychotherapy in 1953, first at the Basle University Psychiatric Inpatient Clinic and, since 1968, at the Psychiatric Outpatient Department there. I did not directly use psychodrama but always tried to use role playing in a therapy group when there were efforts to dissolve rigid defenses of patients. After having worked primarily with large ward-groups of 15 to 20 patients, I began to work in 1967 with special therapy groups of 5 to 9 patients. Since then, I have worked with groups of schizophrenics, neurotics, juvenile delinquents, borderline personalities, and drug and alcohol dependents. I have also worked with analytic self-experience groups (psychodynamic group processes) with physicians, theologians, and students. I observed that, in general, participants in this group milieu feel more protected than they do in the outside world. They are more open to their fantasy-world and social reality than they are in the protected dual psychotherapeutic setting. Members of a psychotherapy group tend, by their own initiative, not only to use accustomed patterns of behavior but also to try new roles. They begin to enjoy using their capacities in verbal and nonverbal expressions.

Since 1963, I have worked in a slow-open group, which Foulkes (1964) defines as one in which new patients are only taken in when a patient leaves

the group. With this group of schizophrenics, I have worked with a cotherapist (Bategay and von Marschall, 1982). During the last few years, a 49-year-old female schizophrenic, who has been in the group since its beginning, has complained in the scheduled weekly sessions of 1 hour—usually followed by an additional 1-hour session without the cotherapists, organized by the group members in a coffee shop of the town—about her obsessive-compulsive ideas and behavior. One of the cotherapists urged the patient to attempt to express what she seemed only able to tell in a hidden-symbolic way about her compulsions. The other members encouraged her to let go of her stereotypical behavior and enter the new role of more conscious self-observance. Very quickly, the patient felt ambivalent about her symptoms and often asked if the therapists thought that these “terrible” symptoms disappeared with this procedure. The therapists and the other members again and again encouraged her to try to become cognitively aware of the origins of her behavior. After a period of approximately three years, this patient achieved a more spontaneous behavior and could play a much more active role in the group. She was no longer hesitant to speak about a theme other than her compulsions. Earlier, she had been a silent observer of the group interactions or delayed the group process because she behaved in an obsessive-compulsive manner. She now attempted to understand what she expressed with her acting-in and succeeded in distancing herself from her neurotic behavior. Through the associations of other group members, she experienced her own growing insight in the psychodynamics of her obsessive-compulsive behavior. Her position in the group, to a large degree, was one in which she transferred to the group the image of her very dominant mother, who, in her childhood, was related to her with many double-bind mechanisms (Bateson et al., 1956).

In the same group of schizophrenic patients, a member, because of his delusions and his identity diffusion, behaved as if he were one of the therapists. The therapist and the group members did not correct him but offered him the possibility of playing this role without his consciously knowing that he was playing the role. With schizophrenics, it is important for the group to behave in this way because, by allowing the patient to take on the delusional role or at least by not correcting the patient in his psychotic fantasies, the group can enter into his psychotic world and have a dialogue with him. The schizophrenic, who has a high vulnerability (Zubin and Spring, 1977), often misunderstands words but has a sensitivity for action and wants deeply to share his feelings with a therapeutic partner.

If schizophrenics have, with the help of a combined treatment program of major tranquilizers and group therapy, already adapted to social reality, they frequently report about anxieties in the confrontation with superiors in their working life. A female group member, about 45 years old, spoke re-

peatedly about the female owner of the business where she worked. The owner demeaned her, saying: "You idiot. Try to concentrate on your tasks. You are not worth being paid." It was known that this group member worked very well there, but it is possible that she, as a secretary, made mistakes. Moreover, she did not receive pay equal to the other secretaries but received much less money.

The group therapist as auxiliary ego (Moreno, 1946) repeatedly played the secretary's role in the group. The others were emotionally very present but did not actively participate. The patient herself was too shy to take the role of her boss or her own role. The therapist, as auxiliary ego, then said: "You must be glad to have me as an employee because nobody else would stand you in these modern times. And in addition, you must know that you would have to pay someone else a much higher salary." After the therapist had said this, the patient laughed. In general, she was liberated from her corresponding anxiety. She reported that the following day she could better tolerate her superior. Other members reported their anxieties when confronting other people. One of the therapists or one of the group patients acted as auxiliary ego in a staged confrontation with, for example, the owner of an apartment. It was very important for patients to experience the auxiliary ego because they could extrapolate from what they saw and heard within the group into the outside social reality. In this way, patients gained more courage to face the outside world.

Catharsis and Insight

Lébovici has worked in France with psychodrama, basing his work on Moreno's writings. To the catharsis and the role playing, he has added the analytic working through of the material that came up. In a similar way, in his own group psychotherapeutic practice, this author has found that besides a cathartic abreaction and the learning of new roles, a psychoanalytic insight is very important.

Moreno (1946) said that Breuer and Freud "were ignorant of the psychotherapeutic implications of the drama milieu to which Aristotle referred. It remained for psychodrama to rediscover and treat the idea of catharsis in its relation to psychotherapy. We picked up the trend of thought where Aristotle had left off. We, too, began with the drama but reversed the procedure. It was not the end phase but the initial phase of the drama towards which we directed attention. Mental catharsis was when we entered the scene with our investigations to be found only in dramatic literature, in faded memories of Aristotle's old definition, and the term itself [was] practically out of circulation. The psychoanalysts, after a flare up in the early 1890s, had pushed it aside." Despite his great contributions concerning

dramatic expression and abreaction of conflicts and deficiency experiences that could not be surpassed in the early or recent past of an individual, Moreno had a tendency to neglect the achievements of a thorough analytic working through.

In a therapy group of borderline personalities, which numbered on the average 4 or 5 members, meeting each week for 75 minutes, the technique was mainly an analytic one but one very much directed toward reality testing. I observed that it was decisive for each member's later insight that each dramatically express feelings that were until then unconscious. For example, one participant in this group, a teacher, used to arrive half an hour after each group session had begun. The other group members once reacted very spontaneously and told him that he always interrupted the group process by coming late and that he should think what his acting out in this way meant. For the first time, this man could see how disturbing his behavior was for the others, and he was able to recognize that his coming late was partly the product of his grandiose self. This had led him, while teaching school, to come late to classes to show the pupils how dependent they were on him. This behavior resulted partly from his failure to evaluate correctly the amount of time at his disposal. This dramatic scene with the group and the corresponding reaction of the other group members precipitated in the teacher a process of cognition and insight. Often, a dramatic process is necessary for an individual to be confronted with his unconscious fantasies and with the outside reality.

*as in
transference*

Confrontation of the Pleasure Principle with the Reality Principle

Psychodrama allows a dramatic confrontation of the pleasure principle of the unconscious with the reality principle of the outside world. Moreno (1963) has built stages for the psychodrama that represent, in principle, the stages of life. In this view, the spectators are representatives of the judgments of other people and of the patients' super-ego. It soon becomes clear that each represents a stage of life in which the reality principle is confronted by the pleasure principle.

In a dyadic psychotherapeutic situation, what was worked through in the intimacy of the psychotherapist's room has to be proven in the outside world. One has to initiate a social learning process in group psychotherapy. In this group framework, not only insight, but also social learning, takes place.

The Group's Amplifying Effect on Emotions and Cognitions

The action in psychodrama and in all group psychotherapy may help, by its activating effect, to amplify corresponding conflict and deficiency expe-

riences in other group members. In this way, they can also more consciously recognize their problems. The amplifying effect of the group on the emotions of all group members occurs when activated emotions in one group member mobilize emotions in the others (Battegay, 1961). Until this moment, these emotions may have been hidden in the unconscious. The evoking and the evoked emotions may not be of the same type. For example, one member may speak and act aggressively while another member may react aggressively but may also laugh and feel easy. Still another group participant may be depressed and may cry. It has been the author's experience that each acting-in makes other participants confront their emotions, which may have been unconscious to them until now, and facilitate the cognition of the emotions. In this sense, the acting helps members confront their inner tensions, which may have hindered them from further development.

In group psychotherapy, the author observed that the acting-in represents a movement that may facilitate and accelerate associations. The outside movement furthers inner moves and also cognitive processes. If the group session goes on totally without acting-in, on a verbal basis only, there is the danger that the participants are not stimulated enough, involved enough, or moved enough by their interactions with the other members. A group situation without enough action may induce hysterics to behave demonstratively, which is disturbing to the group and which may mislead the group members to a permanent acting without thinking of working it through.

Moreno with his long psychiatric experience knew the force behind the patient's movement and the therapeutic moves in group psychotherapy as well as the dangers linked to these moves. He was able to influence the participating members in his psychodrama groups and to control the situation. He was in every sense the director of these drama sessions. This does not mean that he did not give freedom to the participants. He did, however, direct in those situations in which he felt or thought that a regulating measure was necessary. He did it without asking himself whether this was right or wrong. He was a man of action and a master in moving patients toward finding their own roles.

Moreno was not a man who strictly maintained group rules or group norms. He was a personality who always questioned such structures anew. This does not mean that he was not bound to some tradition. An encounter with him gave one evidence that he felt behind him his origin in the people of the Bible. Sometimes he gave the impression that he thought he was able to express what God had intended. He was also something of an old prophet who did not care about the judgments of others. He felt compelled to say what he had to say, despite their approval or disapproval.

This attitude made him, in spite of difficulties that might have appeared in an encounter with him, a lovable and esteemed man who is remembered by everybody who met him. Every aspect of life was for him a certain kind of psychodrama. An encounter with him was never meaningless. Meeting him was always a pleasure.

In all group psychotherapy, not only in psychodrama, therapists always try to help patients give themselves and each minute of their lives a significance. Moreno knew that the first thing a patient must be convinced of is his or her value. Most of all, Moreno should be remembered as a master of the capacity to give patients and everybody whom he encountered meaning.

Summary

For Moreno, action was of main therapeutic importance in his psychodrama groups. He considered acting-in the essential factor. This acting can be understood as an unconscious remembering. It is a first step that leads to the conscious apprehension of early conflict and deficiency experiences that are still active in the mind. Furthermore, for Moreno, psychodrama meant trying new roles, which resulted in a confrontation of the pleasure principle with the reality principle and led from catharsis to insight. The amplifying effect of the psychodrama group on the emotions leads to an accelerated and sharpened cognition. One of Moreno's great merits is that, through psychodrama and encounters, he gave meaning to each individual and to each moment.

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J. L. Moreno's Autobiography: More Than Meets the Eye

MILTON M. BERGER

READING MORENO'S AUTOBIOGRAPHY has been a poignant, enlightening, intellectually stimulating, and sometimes a sad experience for me. What has been sad is that this creative, at times brilliant, pioneering, risk-taking man, who actually made significant contributions to the development of modern psychotherapeutic methods and theories, did not quite "make it" with his colleagues in the psychiatric profession.

Although his son Jonathan states in his introduction to the condensed version of his father's memoirs that what set Jacob Moreno apart from the scientific mainstream was his interest in ancient religious traditions, Greek philosophy, and classical drama, I believe it was for other reasons that he became set apart and isolated from most of his colleagues in psychiatry and medicine. Many physicians through the ages have been interested in these subjects, as well as modern religious and philosophical ideas, the implications and existence of body, soul, and mind as separate organizations that are also inextricably linked together as the essence of "I," yet they remained in the mainstream of medicine. Physicians have always been concerned with life, death, mortality, immortality, and God.

Moreno's autobiography is so laden with interesting and enlightening ideas, historical information, and anecdotal data about cultural, professional, artistic, philosophical, political, and otherwise significant movements and people of Moreno's time that I can only attempt to do justice to a review of these memories by commenting on them chapter by chapter. This decision is also based on my gut reactions to the fact that, for me, the presentation is sometimes disjointed and contradictory.

To me, it is an interesting contradiction that Moreno's own acknowledgment of his megalomania in some strange way reflects humility at a deeper intrapsychic level. Throughout his life-story, there are repetitions of both his denial of and striving to fulfill his omnipotent, grandiose image of himself. Although in his introduction Jonathan talks of Jake's reluctance to make presentations at professional societies, it was my personal experience that he devoted much time, energy, and money to self-promotional efforts.

I refer to Dr. J. L. Moreno as Jake because he asked me to when I, as president of the American Group Psychotherapy Association (AGPA) and its board of directors, had been requested by AGPA to arrange to meet with him in an unofficial capacity to discuss issues associated with AGPA's joining with him and his organization in sponsoring world promotion of AGPA members in the Third International Congress on Group Psychotherapy and Psychodrama. When I met him in 1962, he opened his arms widely, smiled broadly as he stood at the top level of his psychodrama stage, and said, "Hello, Milton! Call me Jake, and I'll call you Milton!"

This occurred in the West 78th Street world headquarters of his psychodrama organization in New York City. I was being shepherded by his wife, Zerka, to meet him. He had changed our meeting to this site by sending me a telephone message 1 hour previously that he was unexpectedly tied up and therefore could not meet me at the neutral restaurant site we had agreed upon earlier. I had been taken in in a way that affirmed what I'd heard in advance, namely, that he was wily and not to be trusted wholeheartedly.

Many of Moreno's disciples expressed surprise when I informed them in later years that he had in this encounter asked me to call him Jake.

It is difficult to fault Jonathan Moreno for attempting to smooth over Jake's interpersonal difficulties in the field of psychiatry by attempting to make a virtue of his father's arrogance with his colleagues. In fact, how could the American Psychiatric Association (APA), with its many brilliant members, cater to a man who paraded himself as superior to them?

When the animosity between Moreno and Slavson is briefly mentioned by Jonathan in his introductory chapter, he minimizes the potency of the venom that was distilled in their interaction. Their personal rivalry for recognition as the originator and pioneer in the development of group psychotherapy permeated the field of group psychotherapy and retarded collaboration between group psychotherapists and group psychodramatists in this country and abroad.

I recall only too well the bad-mouthing Moreno and Slavson did of each other and particularly the viciousness of remarks made about Moreno by Slavson. It should be noted that many responsible colleagues in psychiatry, psychology, and social work were also concerned about the free-wheeling acceptance of nonprofessionals for membership in the psychodrama organization. Another major concern, which I personally experienced and many of my colleagues had also reported to me from their personal experiences with Moreno, was the summons to the stage and the pressure, to the point of humiliation, to share openly private histories, experiences, and feelings before a large group of strangers who were the audience at Moreno's public psychodramas.

I must differ with and correct Jonathan's statement that "as president of the International Association of Group Psychotherapy, he [Moreno] was also able to effect something of a *rapprochement* with the AGPA at home." Initially, the First International Committee of Group Psychotherapy was founded in 1951 in Paris by J. L. Moreno, M.D., and others, such as S. H. Foulkes, M.D., first vice-president, Serge Lebovici, M.D., second vice-president, and Joshua Bierer, M.D., J. Favez Boutomier, M.D., and Zerk Moreno. This committee organized the First International Congress of Group Psychotherapy in Toronto in August 1954. Then came the formation of the International Council of Group Psychotherapy in 1962, which organized the Third International Congress of Group Psychotherapy to be held in Milan in 1963. During 1962, a number of spirited meetings of the board of directors of the American Group Psychotherapy Association were devoted to the issue of whether the AGPA, which was the largest and most highly respected professional group devoted to group psychotherapy, would officially endorse and participate in the Third International Congress in view of our conflicts with Moreno and his disciples, who at that time held the most power in the International Council.

Samuel Slavson, Wilford Hulse, Samuel Hadden, and David Mendell of the AGPA were also members of that council. After I had met with J. L. Moreno in my capacity as president of the AGPA and its board of directors, I reported the pros and cons of my visit with him. Although we had major differences with Moreno and his practices, we decided that for the benefit of the continued growth of the group psychotherapy movement we should sponsor the congress and recommend active participation in the Milan meeting to our members. The decision was based on the concept that the growth of the group psychotherapy movement as a whole was more important than the positions of Moreno or Slavson.

Because historical reports, once in print, become perpetuated as truth, I'd like to comment on Jonathan's implication that Moreno's ideas penetrated the southern hemisphere, especially South America, because of their power. They penetrated South America and much of Europe not only because of Moreno's zeal to travel and spread his ideas but also because of his dedication, revealed over and over again, to demonstrate to the world that it was he, and not Samuel Slavson, who developed modern group psychotherapy.

Reading Moreno's memoirs is a continuous experience of interest in the multiple aspects of this creative human being. We have a sense of significance in the circumstances of his birth on a ship crossing the Black Sea on a stormy night while his mother was traveling from Bosphorous to Constantza in Rumania. When we read about Jake's mother, we can feel her aliveness and identify with this little son being raised by a mother who had ac-

cepted the old gypsy woman's prophecy that this rickets-deformed infant would one day "be a very great man. People from all over the world will come to see him. He will be a wise and kind man." We can be sure that this story, probably with embellishments, was told to Jake by a doting mother because he relates the story of the incident clearly. He probably heard it many times, for his mother was a teller of tales, a superstitious person, and a strong believer in fortune-telling. Today we are very cognizant of the power of role-suggestion on growing children. Such feedback had to play a role in the development of J. L. Moreno's own image of who he was and who he was to be.

As he describes his experiences with the family's Hungarian maid, we see the powerful impact on this bright, imaginative, eldest child of this third significant woman in his life. He states, "She gave me a profound respect, not only for her but for the primitive cosmic events *and for my place in the universe*" (italics mine). The power of the positive feedback from significant others was so great that we see it translated into action at age 4 in 1894.

Moreno relates that the game he devised to play with some of the neighbors' children when his parents were visiting with friends was "Let's play God and His angels." Asked by another child, "But who will play God?" he replied, "I am God and you are my angels." He then proceeded to create a stage setting to act out this role until, carried away with the belief that he really was the role he was playing, he fell and broke his arm. His autobiography reveals many other times in his life when he took as reality his omnipotent fantasy of himself only, like Humpty-Dumpty, to come tumbling down!

In his autobiography, J. L. Moreno presents his own father not only as a traveling merchant but also as a somewhat elusive traveling parent whom he missed terribly and yet did not miss because he, "the firstborn," was propelled into "a special position of authority very early in life." He talks of his father's absence leading to his own taking over and developing the need to be a strong leader. It is not insignificant that he relates how, on Sunday afternoon walks with his family, he "had the job, at the head of the column, of looking out for traffic when crossing streets." Moreno's position as the eldest son in a family with a frequently absent father and a strong mother who accepted the gypsy's prophecy of the child's grand destiny and the family's perception of itself "being outside the mainstream of Austrian life" all combined to further Jake's compulsive drives toward omnipotence and feeling himself outside the mainstream. These influences conditioned Moreno's relationships with peers throughout his life, and we saw this so dramatically in the course of his relationship with members of the American Psychiatric Association. I can attest to this separating and

extrusion process, having been aware of it since my membership in the APA in 1945.

I cannot make too much of an interpretation of it, but I do believe it is quite significant that Jake, whose early memories for so many events were profound, states:

Although my family life did not emphasize the development of an unshakable Jewish identity, I did have a bar mitzvah in the Sephardic temple in Vienna. I have only a hazy recollection of the event and of the inevitable religious instruction, which must have preceded it. The bar mitzvah took place in a relatively calm period of my youth, in an interregnum before the final separation of my parents. They were both at the ceremony.

Is his hazy recollection of this very significant event in the life of every Jewish boy secondary to the fact that his parents' marriage and, therefore, his family life were threatened with dissolution during these months and that his long-term fantasies of omnipotence could do nothing to stem the tide even if he really wanted to? There is more here than meets the eye. And much more to Jake's feelings for his father than are stated in his remark that he took sides with his father against his mother and uncles. It is significant that when his father's brother, a doctor in Istanbul, died in the cholera epidemic, Jake relates that his father said, " 'Maybe you should follow his example and become a doctor.' And that is what I did. . . ."

Again at 13, Jake received powerful suggestive feedback to bolster his self-esteem and idealized image of himself when his Uncle Jancu, who was devoted to Jake's mother and to Jake, offered to take him on a trip around the world. "He was proud to travel with me, to be seen with me, his brilliant nephew. He was sure that one day I would surprise the world with my cunning." For Jake, his Uncle Jancu was an important father-surrogate whose positive feedback continued to feed the inner image of the great person he was to become.

I found Jake's review of his relationship to his name intriguing. He was not only toying with his need to be distant from others, "free of all chains, whether spiritual, moral, psychological, or nominal," which was related to his attempt to assume the prerogatives of the Godhead, but also was discovering in the process how nonverbalized attitudes such as arrogance, righteousness, and being forbidding could alter and regulate human interpersonal relationships. There are some specious qualities to his reasoning, e.g., "by using" a person's "name we are actually possessing him." It also seems to me there was evidence of much alienation from self and reality in the driven quality of extensive and feverish reading and behaviors in his early teens. His extremism, as manifested by his drive toward celibacy, his moodiness, and disrespect "of everything," while he asked the questions frequently asked by sensitive, intelligent, inquisitive adolescents searching

for answers to "who am I?", seems to me to reflect a profound neurotic disorder.

It is easy to identify with the adolescent and early adult days of J. L. Moreno as he struggles with the eternal quest for answers to "who I am? Is the body which I possess me? Is it all of me? Is it all matter? Or is there any part of my body, or some other manifestations of me, that would be called *soul*?" J. L. Moreno asked questions that curious, vital young people who are sensitive, intelligent, and responsible ask when they are not satisfied with the answers to life given to them by their parents and other authorities as they move from adolescence or preadolescence into adulthood. What was remarkable about J. L. Moreno, however, was the intense passion and thoroughness with which he pursued answers to these formidable questions and the extremes he went to in trying to find out what it is like to be God by playing or acting-out his conception of God. His keen imaginative mind, his lust and enthusiasm to satisfy his curiosity, when added to his tremendous energy, drove him to act rather than to be simply living-in-imagination and concocting theories. His belief in spontaneity and acting on his thoughts and beliefs led him to live an exciting life and fostered his belief in the power of small groups to bring about significant personal and interpersonal change of marked proportions. He clung to this belief throughout his life, and he stated that "one result of all my reading in theology and philosophy was violent opposition not so much to the remedies the writers offered, which were excellent and beautifully expressed, but against this behavior as individuals and as representatives of the values they preached."

He took pride in seeing himself on a level with Jesus, Guatama Buddha, and St. Francis of Assisi. Like them, he estranged himself from his family at an early age. He, too, tried to find followers with whom he could have a surrogate family and experience a genuine feeling of belonging, with such common goals as helping children, treating the sick, and providing homes for the homeless while rejecting the lawgivers and the rich of his time. These and other prophets left their rich parents to live like beggars, shunning worldly goods. Moreno believed that he was like them, a chosen one. This fed his feelings of pride and righteousness and gave him motivating strength to go his own way despite his mother's attempts to control him through guilt-provocation and tears.

I find writing this review of J. L. Moreno's autobiography a difficult but fascinating task. The autobiography is so laden with fascinating data, presented in a disjointed manner, that I tend to forget so much of what was presented in previous chapters as I become immersed anew in each subsequent one.

In my reaction to the man J. L. Moreno, I am constantly torn by his al-

truistic acts and motivations at one moment and then by my questioning of his integrity a little while later. For example, in his chapter on "Vöslau," he describes his taking a job as health officer for the town of Kottlingbrunn after World War I, when he decided to "practice among plain people." A short time later, he was offered the job of health officer in the next town, Vöslau, where he was to practice exclusively. He accepted the invitation. He quotes himself, "'Oh God,' I said, 'that is almost like a miracle. Let us drink a glass of wine to celebrate the occasion.'" He doesn't say one word about his lack of commitment to his contract with the people of the first town, Kottlingbrunn. What does he indicate here about his sense of responsibility? How does this act of expediency reflect other events and actions in his life? I refer to his behavior as tutor to the two little girls and also to his behavior in the theater.

His strong inconsistencies and contradictions are also evident in his sex life. We hear over and over again about periods of celibacy that coincided with periods of Godplaying. He states in chapter 7, when he discusses his close relationship with Marian, the school teacher, that the "stronger my desire for Godplaying was, the weaker was my desire for sex." Again, he ties himself in identification with Jesus and talks of the "negative correlation between sex and God," which he describes "as a universal phenomenon." He continues, "the Godplayers in the Bible, for instance, Jesus, who certainly was a great lover in the spiritual sense, was hardly interested in sex: the story of Mary Magdalene speaks for itself. When one begins to play God, one loses the desire for natural copulation. One becomes quasi-impotent; the mystery of celibacy is closely related to it. God (or those who aspire to become God) does not permit the flesh to dominate Him. . . ."

He offers details of his practice of medicine with various patients in the town of Vöslau as additional experiences to foster his illusion of omnipotency, saying, "There were many such episodes that helped me hold to my dream that I was, indeed, God. . . ."

At this point, I'd like to remind readers of the fairly well-known fact that many doctors enter medicine because of their need to control life and death or to come as close to that control as possible. Some doctors may develop an omnipotent sense of self, which is demonstrated in their behaviors and relationships as a consequence of the worship and idolatry that they experience with patients and their families over a period of years. Jake had the early need to play or be God, and this was indeed fostered by many of his later experiences. In general, in psychiatry and medicine, we warn young physicians against this occupational pitfall of their calling because it can lead to serious human and legal consequences.

I am moved to speculate about the degree of alienation from self and others in J. L. Moreno. It is astonishing to read of the depth of spiritual

(and later sexual) relationship with Marian and learn that he terminated the relationship by not answering her letters after his emigration to the United States in 1925. He writes that “somehow my feelings for her just died down as I became involved in an exciting new life.” What happened to his capacity for confrontation and facing life and its vicissitudes that we’d been hearing about previously? We could wonder what his incapacity for a sustained relationship had to do with his relationship with his father, who was continuously in and out of his life.

Moreno’s emigration to America and his promotion of himself and his ideas in this country are examples of how having a perception of what you want is a major source of motivation for accomplishing it. Although some of what is presented sounds like serendipity, I am sure most of the directions opened to Jake came about because his own energetic capacity to present himself and his ideas for improving the world socially offered hope for change and were intriguing to others. So we see how sociometry, early group therapy, and the impromptu theater continued to evolve in the twenties and thirties as the more traditional group psychotherapy of today was evolving on a parallel track.

Jake’s capacity to react and develop relationships with those who were not only “sympatico” but could help him in evolving his concepts was phenomenal. It is no simple accident that what he was involved with came to the attention of and was written about in the *New York Times* and other publications. His ideas held hope for reaching toward the prison population, the welfare population, and the mentally ill. There was a need for new ideas, such as his, that could improve man’s relationship with man.

Bela Schick, Ira S. Wile, Beatrice Beecher, E. Stagg Whitin, Lewis E. Lawes, Walter M. English, A. A. Brill, William Alanson White, Winfred Overholser, Paul Schilder, Fannie French Morse, Gardner Murphy, Kurt Lewin, Gordon Allport, Hadley Cantril, Nolan D. C. Lewis, and many others with whom he became involved in one way or another, represent a modified *Who’s Who* of helping professionals.

Jake’s story about the muscular, aggressive Armenian girl who came to his apartment and seduced him is typical of one of his patterns, namely that of presenting events in his life as if he were the passive victim or target of the actions and interests of others. He wrote that later he understood her method of collecting famous and about-to-be-famous men when he saw her with Sir Julian Huxley. I believe he saw in her, without being aware of it, a resemblance to himself.

Reading the autobiography prompted me to review many jarring moments. In chapter 9, he talks of meeting a beautiful, sensitive, and delicate girl, Florence Bridge, who after 6 months came to live with him. They married just after he started his life in Beacon, New York, where he had opened

a sanitarium. As Moreno shared this information, he wrote, "Florence lived in the small gatehouse, where I live now, and the patients lived in the big white house where the institute students live and work. . . ." What are the implications of "Florence lived in the small gatehouse, where I live now"? Did she live there alone, separately, after their marriage? Where was he living? What is behind his not stating "we" lived in the small gatehouse? Over and over again, difficult-to-interpret but sensed data emerge that attest to his difficulties in relationships and difficulties in being in a "we" relationship.

Chapter 10, simply entitled "Zerka," is a very moving experience in terms of their meeting, their sensing of each other, the establishment of their relatedness, and their movements toward marriage, becoming parents, and surviving her serious illness, which culminated in an amputation of her right arm and Jake's development of humility.

I am currently teaching a course on communication and relationships to psychiatric residents at the New York University School of Medicine. The other day I asked them if they recognized the name, Dr. Jacob L. Moreno, and was disappointed at seeing their blank faces. I gave them a brief review of his contributions and an explanation of why he was unknown to them. I suggested that they become familiar with psychodrama and how it could be integrated into their work as psychiatrists in varied settings.

I have been privileged to review Jake's autobiography in galley form before its publication, and I feel enriched and stimulated by the experience. I believe it will be worthwhile and stimulating reading for new people entering the helping profession and for seasoned professionals.

Moreno—A Personal Reflection

FERN J. CRAMER-AZIMA

IN OBSERVANCE OF THE CENTENNIAL of the birth of Moreno, many of his disciples have paid homage and respect to his creative genius and his influence in forging new therapeutic methodologies.

When I set about writing this essay, I began by trying to recall how, when, and in what way Moreno influenced my own work. I concluded that he had influenced me more than I was consciously aware.

I first heard the name Moreno when I was 18 and was chosen to represent my university (Queen's, Kingston, Canada) at a summer study camp. One of the lecturers was Kurt Lewin. While he was drawing on a blackboard and describing his field theory and the then-popular cultural personality types, he deviated and said that the sociometric concepts introduced by Jacob Moreno had helped him in plotting the perimeters of here-and-now interaction. I remember clearly that, as he drew his vector lines, he described how the past could be represented only through an understanding of the present interaction of the various roles of the players. These terms, I believe, he may have borrowed from Moreno. Lewin's own deviation from the traditional Freudian historical approach was also supported by Moreno's existential stance.

Two years later, at Cornell, I was searching for ways to study the expression of sympathy in preschool children. Through my lectures and research, I was attracted to the use of sociometric methods to study the friendship and scapegoat patterns within the group and to introduce a role play to the children. Each child was asked to pretend that the dolls represented the other boys and girls in the class and that the larger doll represented the teacher. In a number of vignettes, the children demonstrated with the dolls what they would do if they had to share their toys, come to the rescue of a child in pain, ask the teacher for help, etc. Many years later, I realized that Moreno's sociometry and role play strongly influenced the existential, gestalt, and transactional techniques that became so popular in the 1960s.

My next associations relate to my early days in the American Group Psychotherapy Association (AGPA), starting in 1957. As I became more active in the organization, I learned from my mentors—Henrietta Glatzer, Helen Durkin, and Edith Fried—about the rivalry that existed between

Sam Slavson, the founder of AGPA, and Jacob Moreno, the founder of IAGP (The International Association of Group Psychotherapy). It is probable that this animosity resulted in the categorization of the AGPA as the more traditional, Freudian psychoanalytic association. The rumor has persisted that, in a retaliatory mood, Slavson named the official publication of AGPA the *International Journal of Group Psychotherapy*. Gradually, the two organizations have forged much closer bonds, and both incorporate many branches of theory and application. Moreno, like Freud, who broke with Adler and Jung, needed to safeguard his own leadership and independence.

It is not unlikely that the encounter movement in group psychotherapy, for all its difficulties, brought controversy out into the open and later allowed healthy integration of psychodramatic, gestalt, existential, transactional, and cognitive behavioral frameworks in most group psychotherapy organizations.

In my increasing role in IAGP, I have been impressed with the prominence of Morenean group psychotherapy in many European, South American, and Asian cultures. Why certain parts of the world have a positive or negative bias toward psychodramatic or psychoanalytic techniques may well be a subject for future historical research.

On the North American scene, a number of factors may have contributed to psychodrama's failure to flourish for a long time. Moreno increasingly moved outside academia and fostered a type of private cult. American analytic training was open to a few selected medical doctors and was lengthy and costly. Other training modalities were considered inferior. The fact that psychodramatic techniques were being applied to the theater and to industry also alienated the traditional doctor/patient role. Yet, it is of some importance that most group therapy training centers make prominent use of psychodramatic techniques in the group supervision framework.

The terminology of sociometry and role play are now used by social scientists, industrial psychologists, writers, people from the theater, and others not invested primarily in treatment. The Theater of Spontaneity, begun by Moreno in Vienna, fostered the notion of involving the audience as part of the cast. Many modifications have been advanced by playwrights who have combined theater with political action. In the Province of Quebec, where I live, problems of the day are "played" out on television by two teams of make-believe hockey players who take to the "ice" as the stage to score their goals.

I am most familiar with the use of psychodramatic techniques in children's groups and find it interesting that Moreno dated his interest in group therapy to the age of 4 when he orchestrated a play in which he was

God and the other children were the angels. Children can create their own themes or work around the structure provided by the leader, that is, a doctor seeing a sick child, parents scolding a misbehaving boy, a lonely and sad child with no friends. Clothes, masks, emblems all provide the context that permits the child or the therapist to enter the role and allows expression of the hidden shadow character to emerge. By trading places, the child (or the adult) can see the other person's point of view.

When I try to explain why Moreno was such a controversial figure and why he remained something of an outcast from the American medical and academic community, I might mention his grandiosity and unconventionality. In retrospect, I realize that his stubborn unwillingness to submerge his own creative thoughts and feelings were exactly the qualities that have, and will have, an impact on society. He was a mystic, an adventurer, a romantic easily enticed by an engaging woman. He became quickly involved with others—a talent that was difficult to control if overintrusive. He was not afraid to self-disclose and display his own agreement or disagreement. Unlike the traditional, factual doctor, he gave free reign to his fantasy and encouraged the patient/client to be much more active and confrontational. Although some objected to his omnipotence and grandiosity, others stood in awe of his total certainty and commitment to his lifework.

In no small way have I been touched by Moreno's ideas and creativity. As I assume the mantle of leadership of the International Association of the Group Psychotherapy Association that Moreno founded, I recognize the importance of continuing to build the organization to be a home to the group theories fathered and mothered by many pioneers. I also realize the need to open our doors to new theories and methodologies and to forge links for sharing knowledge and camaraderie.

Editorial Correction

Lois Sprague reported, in her article in the Fall 1989 issue of *Journal of Group Psychotherapy, Psychodrama, and Sociometry*, that the two workshops presented at the May 1989 Annual Conference were dedicated to two people, one of whom was Irwin Stahl. Dr. Sprague understood that Mr. Stahl had AIDS and made reference to Mr. Stahl as "living with AIDS" in her article. The editors wish to make amends for this factual error and hope Mr. Stahl does not suffer from this misstatement. Mr. Stahl has contacted the Journal correcting Dr. Sprague's error, stating that he does not have AIDS but does have a commitment to bringing AIDS to the public's awareness.

Carl E. Hollander
Executive Editor

Now Available: Moreno's Autobiography

The autobiography of J. L. Moreno, the dynamic philosopher who developed a whole new approach to psychotherapy, was published in the spring and summer issues of the JOURNAL OF GROUP PSYCHOTHERAPY, PSYCHODRAMA, AND SOCIOMETRY. This publication of the memoirs, which have never been publicly released, marked the 100th anniversary of Moreno's birth.

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Echoes of Moreno

Healing the Hidden Wounds of War

Tracing the influence of our work is sometimes impossible, but this report from *Impact* should hearten us all because it shows the pervasive influence of Moreno's inheritance. From the *Save the Children* publication, we learn that sociodrama has helped to alleviate suffering of people in the heart of Africa.

Eight-year-old Firinice is one of many children benefitting from this program, and the work of Boothby and Abubakar Sultan. Two years ago, Firinice lived with his family—parents, two brothers and two sisters—in one of those isolated rural villages that dots the southern tip of Mozambique's Gaza Province. He was a friendly, energetic little boy who took great pride in his daily chore of fetching the water for the family's cooking and cleaning. But early one morning—the sun was barely up—he returned from the stream to find that his life would be forever changed.

The "banditos"—the guerrilla forces that prowl the countryside terrorizing and destroying all forms of life—had staged another one of their early morning attacks. Capturing Firinice, they forced him to strike a match and ignite his family's thatched hut. As his parents and siblings attempted to escape the burning inferno, the guerrillas hacked them to death with knives. After decapitating his mother and father, they dragged the catatonic Firinice to their camp where he remained for seven months until his escape.

When he first arrived at Lhanguene—a rehabilitation center in the capital city of Maputo—Firinice was withdrawn and passive.

In time, however, he was persuaded to "talk" through drawing, and his unspeakable nightmare was chronicled in bold crayon strokes on construction paper. Soon after, he participated in one of Lhanguene's sociodramas, wherein he and other children at the center acted out the whole horrible sequence under the guiding hand of *Save the Children* staff. And Firinice, watching another child play his role, was able to see for the first time that the death of his family was not his fault. That was the beginning of the shedding of guilt and the resurrection of a young life. (*Impact*, Winter 1989)

ZERKA MORENO

Information for Authors

The *Journal of Group Psychotherapy, Psychodrama and Sociometry* publishes manuscripts that deal with the application of group psychotherapy, psychodrama, sociometry, role playing, life skills training, and other action methods to the fields of psychotherapy, counseling, and education. Preference will be given to articles dealing with experimental research and empirical studies. The journal will continue to publish reviews of the literature, case reports, and action techniques. Theoretical articles will be published if they have practical application. Theme issues will be published from time to time.

The journal welcomes practitioners' short reports of approximately 500 words. This brief reports section is devoted to descriptions of new techniques, clinical observations, results of small surveys and short studies.

1. Contributors should submit two copies of each manuscript to be considered for publication. In addition, the author should keep an exact copy so the editors can refer to specific pages and lines if a question arises. The manuscript should be double spaced with wide margins.

2. Each manuscript must be accompanied by an abstract of about 100 words. It should precede the text and include brief statements of the problem, the method, the data, and conclusions. In the case of a manuscript commenting on an article previously published in the JGPPS, the abstract should state the topics covered and the central thesis, as well as identifying the date of the issue in which the article appeared.

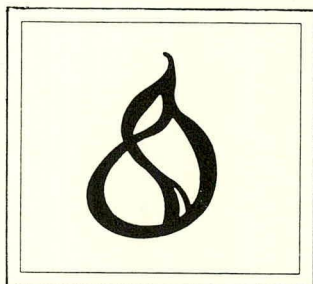
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4. Reproductions of figures (graphs and charts) may be submitted for review purposes, but the originals must be supplied if the manuscript is accepted for publication. Tables should be prepared and captioned exactly as they are to appear in the journal.

5. Explanatory notes are avoided by incorporating their content in the text.

6. Accepted manuscripts are normally published within six months of acceptance. Each author receives two complimentary copies of the issue in which the article appears.

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