

VOLUME 54, NO. 4 WINTER 2002

The International
Journal of
Action Methods
Psychodrama, Skill Training, and Role Playing

Published in Cooperation With the American Society
of Group Psychotherapy and Psychodrama

EXECUTIVE EDITORS

Tian Dayton, PhD
Caron Foundation, New York City

David A. Kipper, PhD
Roosevelt University, Chicago

Pamela P. Remer, PhD
University of Kentucky

Thomas W. Treadwell, EdD
West Chester University

CONSULTING EDITORS

Alton Barbour, PhD
University of Denver

Adam Blatner, MD
Georgetown, Texas

Frances Bonds-White, EdD
Philadelphia, Pennsylvania

Timothy Evans, PhD
University of South Florida

George M. Gazda, EdD
Professor Emeritus
University of Georgia

Gong Shu, PhD
St. Louis, Missouri, Center for
Psychodrama and Sociometry
Taipei, Taiwan

A. Paul Hare
Ben Gurion University
Beer Sheva, Israel

Arthur M. Horne, PhD
University of Georgia

M. Katherine Hudgins, PhD
Center for Experiential Learning
Charlottesville, Virginia

Andrew R. Hughey, PhD
San Jose State University

Peter Felix Kellermann, PhD
Jerusalem, Israel

V. Krishna Kumar, PhD
West Chester University

Grete A. Leutz, MD
Moreno Institut
Bodensee, Germany

Jonathan D. Moreno, PhD
University of Virginia

Zerka T. Moreno
Beacon, New York

James M. Sacks, PhD
Randolph, New Jersey

Rex Stockton, EdD
Indiana University

Israel Eli Sturm, PhD
New York, New York

Daniel Tomasulo, PhD
Holmdel, New Jersey

Susan A. Wheelan, PhD
Temple University

Daniel J. Wiener, PhD
Central Connecticut State University

Antony J. Williams, PhD
LaTrobe University
Bundora, Australia

Founded by J. L. Moreno

The International Journal of Action Methods

Psychodrama, Skill Training, and Role Playing

Formerly the *Journal of Group Psychotherapy, Psychodrama and Sociometry*

Volume 54, No. 4

ISSN 1096-7680

Winter 2002

Contents

- 131 Obituary—Carl E. Hollander
Sandra Garfield
- 133 Friends Remembering Carl Hollander
- 147 A Process for Psychodrama Training:
The Hollander Psychodrama Curve
Carl E. Hollander
- 159 Book Reviews:
*Good Practice in Psychodrama:
An Analytic Perspective*, by Don Feasey.
Reviewed by *Adam Blatner*.
*Psychodrama, Group Processes,
and Dreams*, by Wilma Scategni.
Reviewed by *Michael Conforti*.
- 165 Commentary—Double Vision:
Moreno and Dostoevsky
Joseph Moreno
- 168 Annual Index

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing (ISSN 1096-7680) is published quarterly by Heldref Publications, 1319 Eighteenth Street, NW, Washington, D.C. 20036-1802, (202) 296-6267; fax (202) 296-5149, in conjunction with the American Society of Group Psychotherapy and Psychodrama. Heldref Publications is the educational publishing division of the Helen Dwight Reid Educational Foundation, a non-profit 501(c)(3) tax-exempt organization, Jeane J. Kirkpatrick, president. Heldref Publications is the operational division of the foundation, which seeks to fulfill an educational and charitable mission through the publication of educational journals and magazines. Any contributions to the foundation are tax deductible and will go to support the publications.

Periodicals postage paid at Washington, DC, and at additional mailing offices. POSTMASTER: Send address changes to **The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing**, Heldref Publications, 1319 Eighteenth Street, NW, Washington, DC 20036-1802.

The annual subscription rate is \$95 for institutions and \$57 for individuals. Single-copy price is \$23.75. Add \$12.00 for subscriptions outside the U.S. Allow 6 weeks for shipment of first copy. Foreign subscriptions must be paid in U.S. currency with checks drawn on U.S. banks. Payment can be charged to VISA/MasterCard. Supply account number, expiration date, and signature. For subscription orders and customer service inquiries **only**, call 1-800-365-9753. Claims for missing issues made within 6 months will be serviced free of charge.

©2003 by the Helen Dwight Reid Educational Foundation. Copyright is retained by the author where noted. Contact Heldref Publications for copyright permission, or contact the authors if they retain copyright. For permission to photocopy Heldref copyrighted items for classroom use, contact the Copyright Clearance Center (CCC), Academic Permissions Service (508) 750-8400. Copyright Clearance Center (CCC) registered users should contact the Transactional Reporting Service.

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing is indexed, scanned, or abstracted in *Applied Social Science Index & Abstracts*, *Child Development Abstracts & Bibliography*, *Family Resources Database*, *Health & Psychosocial Instruments*, *Innovation & Research*, *Linguistic & Language Behavior Abstracts*, *Mental Health Abstracts*, *Psychological Abstracts*, *PsycINFO Database*, *Sociological Abstracts*, and *Social Planning/Policy & Development Abstracts*.

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing does not accept responsibility for views expressed in articles, reviews, and other contributions that appear in its pages. It provides opportunities for the publication of materials that may represent divergent ideas, judgments, and opinions.

Reprints (orders of 50 copies or more) of articles in this issue are available through Heldref's Reprints Division. Microform editions of the journal are available from ProQuest Information and Learning, Serials Acquisition Department, 300 North Zeeb Rd., Ann Arbor, MI 48106.

HELDREF PUBLICATIONS

Director

Douglas J. Kirkpatrick

Managing Editor

Helen S. Kress

Editorial Production Director

Candise M. Heinlein

Assistant Editorial

Production Director

Naveen Ramnanan

Editorial Secretary

E. Christine Johnson

Creative Director

Carmen S. Jessup

Cover Design

Linda A. Lord

Graphic Artists

G. C. Huang

Amanda D. Perez

Margaret C. Quinn

Jannette Whippy

Technical Production Specialist

Margaret Buckley

Circulation Director

Fred Huber

Fulfillment and Reprints Manager

Jean Kline

Logistics and Facilities Manager

Ronnie McMillian

Marketing Art Director

Owen T. Davis

Production Manager

Richard Pepple

Permissions

Mary Jaine Winokur

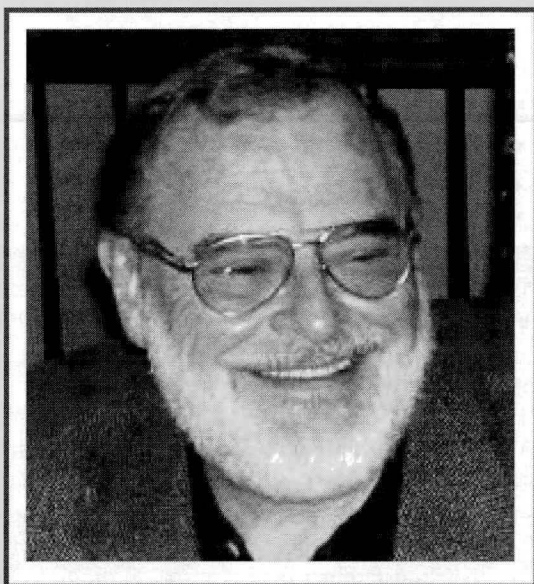
Accounting Manager

Ronald F. Cranston

Accounting Assistant

Azalia Stephens





Carl E. Hollander

September 20, 1936—April 5, 2003

Obituary

Carl E. Hollander, Ed.D., T.E.P., died on April 5, 2003, at the age of 66.

A most respected and admired member of the international psychodrama community, Carl Hollander graduated from the Moreno Institute in Beacon, New York, the 35th person to be certified as a director of psychodrama by J. L. Moreno. A widely acclaimed teacher, he trained and educated professionals in psychodrama, sociometry, and group psychotherapy in this country and abroad since the 1960s. A gifted clinician, he practiced marriage and family therapy in Denver, Colorado, for over 40 years. Dr. Hollander was founder and president of the Hollander Institute for Human Development and Family Growth, formed to provide training in psychodrama and to provide services in psychodrama to families in the Denver area. He had a particular interest in teaching parenting skills to families.

Dr. Hollander applied his prodigious talents as a consultant and trainer to diverse clinical, community, correctional, educational, industrial, religious, and research organizations. He served people of all ages, working with individuals, families, and groups. He wrote prolifically, and a number of his

publications on psychodrama have become classics for students and trainers in the field, including, "A Process for Psychodrama Training: The Hollander Curve" and "A Guide to Auxiliary Ego Development." He also produced numerous videotapes on psychodrama.

In 1970, he was selected by the American Psychological Association as one of the ten outstanding psychodramatists in the United States. He contributed generously to the American Society of Group Psychotherapy and Psychodrama (ASGPP) as president, as a member of the Executive Council, and as part of the Publications Committee. He served as an executive editor of the *Journal of Group Psychotherapy, Psychodrama, and Sociometry* and, until his death, as a consulting editor of the journal. He was chairperson of the American Board of Examiners in Psychodrama, Sociometry, and Group Psychotherapy. In 1994, ASGPP recognized his excellence in these and many other professional roles by awarding him the Hannah Weiner Award for outstanding dedication. In 1997, he received the crème de la crème of our society's awards—the J. L. Moreno Lifetime Achievement Award—which is presented to individuals for their outstanding contributions in the field of psychodrama over a period of at least thirty years.

Dr. Hollander touched the heart and soul of everyone he met. He was a gentleman, a strong and gentle person. Always thoughtful and considerate, he possessed qualities of kindness, humor, humility, passion, and compassion. He was a humanitarian, an artist, an athlete, a poet, and a man of pristine integrity. Dr. Hollander was an extraordinary friend and mentor. He had the capacity to love and to be loved. A quintessential family man, he was deeply devoted to his wife, Erica, and his four sons, David, Joel, Daniel, and Michael.

We mourn the loss of this beloved man.

SANDRA GARFIELD
Beverly Hills, California

Sandra Garfield met Dr. Hollander in 1968 at the Moreno Institute, when she was a student and he was a graduate of the program. They became friends and colleagues, copresenting at ASGPP conferences and guest teaching at each other's training institutes. Dr. Garfield remembers Carl Hollander as "a giant in our profession and a most treasured friend."



Friends Remembering Carl Hollander

As readers learned from Dr. Sandra Garfield's eulogy, Dr. Carl Hollander's professional contributions to psychodrama and to the American Society for Group Psychotherapy and Psychodrama (ASGPP) were numerous and of great importance. Of equal value are the personal gifts that Carl gave to the many people whose lives he touched and changed. In the following section, eleven friends recall vignettes from their encounters with Carl and the gifts they received from him. The remembrances, which are uniquely personal, reflect the essence of the ways in which Carl was present in the lives of hundreds of others.

Remembrance One—A Loving Heart Will Always Find Someone to Love

Zerka T. Moreno, TEP, Fellow, Honorary Member of the IAGP

Carl contacted us in 1962 when he was a recreational therapist at a large mental hospital in Denver. He expressed interest in psychodrama and arranged for us to demonstrate our work at the hospital. We were charmed by him, as was everyone else who met Carl. He decided to pursue psychodrama in earnest and enrolled for a three-week course in 1963.

It was a momentous time as the starting date of our training period was November 22, 1963—the day of President Kennedy's assassination. Obviously, that event became a dominant theme for us all; personal loss, betrayal, and devastation were the foci of the protagonist-centered work that followed.

Carl's roommate was particularly shattered because he was politically active in the Democratic Party in Massachusetts, had met Kennedy, and had been active in Kennedy's election campaign. That trainee broke down completely two days after the students arrived, and Moreno, together with Dean Elefthery, prescribed the necessary medication that allowed the student to complete the training. To relieve Carl of the strain of caring for his roommate,

we offered him a different sleeping space, but Carl turned it down. He wanted to be allowed to monitor and care for his newly acquired friend, making himself available at all times.

We learned that that was a consistent part of Carl; that is, he was an admirable man. Our admiration continued to be rewarded by Carl who eventually became his own master in our field, making numerous contributions to it in terms of publications, training, ideas, and enthusiastic support and devotion to Moreno's philosophy. But most of all, we valued his example of what it means to be fully human. He leaves behind a large heritage and a larger gap in our hearts.

Zerka T. Moreno was collaborator with her husband, J. L. Moreno, M.D., of today's methods of psychodrama, sociometry, and group psychotherapy. After his death in 1974, she directed the Moreno training center in Beacon, New York, and traveled worldwide to introduce his work. In 2000, she moved from Beacon to Charlottesville, Virginia, where she continues to work. She was the co-trainer of Carl in 1963.

Remembrance Two

David A. Kipper, PhD, TEP

I met Carl, first, in the beginning of 1967. We were both trainees at the Moreno Academy, in Beacon, New York. At that point, we were in an advanced stage of our training. In fact we completed our training together in the late spring of that year. Carl told me that he was the 37th director certified by J. L. Moreno and that I was the 36th. It occurs to me now that my friendship with the 37th psychodrama director lasted 37 years.

Our very first meeting remained etched in my memory. Carl was standing tall in the entrance to the residential building with a broad smile, bright sparkling eyes that radiated warmth and acceptance, and an extended welcoming hand. That image repeated itself countless times through all the years we knew each other. The smile and the warmth were there when we experienced pain and happiness, parenthood, and growing older. It was there when we had a tête-à-tête or engaged in intellectual, and at times heated, discourse. We corresponded frequently, by letters or e-mails, referring to each other as "B#1" (Carl) and "B#2" (David) with the letter B standing for the Yiddish word *bubaleh* meaning dear or darling.

Of the many stories I have about Carl, there is one that highlights an intriguing facet of his personality. In 1981 when the psychodrama journal was acquired by Heldref Publications from Beacon House, Carl served with George Gazda, Claude Guldner, Jim Sacks, and me on the transitional editorial committee as the journal's executive editors. We used to meet annually in

Washington, D.C., at the Heldref headquarters to discuss policy and issues concerning the journal. On one of those meeting days, after we ended our meeting around 4 p.m., Carl suggested that he and I go to a bar, have a glass of beer, and catch up on our private lives and anything else. So off we went to a small, quiet bar, which was empty, ordered our drinks, and sat to talk. Minutes later a very big man, obviously drunk, came in and started yelling at the bartender. Soon the scene developed into shouts and violence, with the man throwing a chair. All during that action, we sat quietly in the corner, trying not to be involved, yet obviously intrigued. The barman called the police, and shortly after, a policeman tried to persuade the man to leave the bar. When that failed, he tried with force to apprehend the man. As the scuffle between the two continued, Carl leapt to his feet, jumped on the big man, and helped the policeman to subdue him. That was a most courageous move on Carl's part. When I asked him, "What made you decide to do this?" He replied, "I saw the man trying to grab the policeman's pistol from its holster. Had he succeeded, we all would be in trouble." I was almost embarrassed that I did not think of that possibility.

That was Carl, the protector! It was also the essence of Carl who had the wisdom and the foresight to see a step ahead of others.

I miss you, Bubaleh.

David Kipper is a research professor of psychology in the School of Psychology at Roosevelt University in Chicago, Illinois. He is an editor of the International Journal of Action Methods. He was a friend and colleague of Carl for over 35 years.

Remembrance Three

Sue Daniel

I remember that Carl came to Melbourne, Australia, several times in the late seventies. I distinctly remember his workshops, particularly his paying great attention to scene setting, which illustrated his astute ability as a fine clinician and theorist.

A moment to remember: We were in the middle of a drama at Monash University; someone had set a scene of a bedroom complete with a double bed. The drama was about a person's relationship with his wife. When one of the auxiliaries walked across the bed space as if it were not there, Carl made sure that we all knew how significant it was to observe such boundaries and to be in the here and now! When he spoke about that transgression and the reasons why one's observation of windows, objects, and spaces in general were crucial to the warm up, I became very warmed up to the scene and the moment. I realized, with a great feeling in my chest, the importance

of the protagonist's world and our acting as if we were in the actual place. It was a good lesson, simple yet profound, and one that I integrated into my training program, teaching such delicate details and relaying that story often to my students.

My knowledge and love of J. L. Moreno and his method expanded through Carl's teaching and writing of Morenian psychodrama. I still enjoy reading Carl's "A Guide to Auxiliary Ego Development," "Sociometry and Sociatry: Theory and Therapy," and "J. L. Moreno, M. D., His Creative Path." Carl, I remember you well; thank you and God bless you.

Sue Daniel is director of the Psychodrama Institute of Melbourne, Australia.

Remembrance Four—The Ghost in the Atom

Alton Barbour, PhD

Carl Hollander was a sociometric star, central and significant in the lives of many, and that fact matters in the description of an exercise I saw him conduct and which I will describe. I had studied small-group communication with Al Goldberg and was involved in the encounter movement from roughly 1963 through 1973. I learned about interpersonal communication from Elwood Murray, a colleague of Moreno's, and saw Murray use role playing in his classes. Carl Hollander arrived in Denver in 1967; in 1968, while he was working at Fort Logan Mental Health Center, Carl and Sue Dodson began to run something on weekends called the Evergreen Institute. She was a gestaltist, trained by Virginia Satir. The weekends were a wonderful mix of encounter, Gestalt, and psychodrama. That year I became a colleague of Carl's in the Institute. It was a great time. And, other than J. L. and Zerka's visits to Denver, Carl was my first encounter with psychodrama.

Moreno has said that just as we consult our accountant once a year, we ought also to take an inventory of our relations with others. That sounds tedious, but it need not be. I remember an exercise that Carl ran in the early 1970s at the Iliff School of Theology for young student ministers-in-training and their spouses. The school had a psychodrama theater in the basement of one of the student residences, complete with lights and stage. (I still have my notes from that meeting.) First, Carl had the group members construct sociograms of their collective social atoms and then their individual social atoms. With themselves in the middle of the sociogram, they identified the groups to which they related as collectives. Once they had exhausted identifying those groups, he directed them to identify all of the people in those collectives. Then, he had them rank order the people in each of the groups in

terms of their importance and pick the most important group. For most people, the most important group was their family.

In essence, the exercise was an inventory of the quality of the relations in the participants' lives, and it laid the groundwork for the action that followed. Next, he had people pick auxiliaries to play their family members. For each potential protagonist, he displayed the family members on an imaginary bull's eye target in the middle of the room, rank ordered according to their importance to the protagonist. Physical distance became a metaphor for emotional distance. Each protagonist spoke to each family member in turn, telling that person why he or she was needed in the social atom. Then, protagonists role-reversed with each family member and told the protagonist why he or she was needed. It was a potent experience, making a mere inventory into a moving event.

One thing especially from that evening stays with me. It was when Carl was talking to the group about the requirements of a social atom being the "minimum number necessary" for relating to as an identifiable group. And he said to all of those young theologians that there may be ghosts in some of the social atoms. He said that there may be family members who are deceased, but because their influence and presence is still felt, their importance should still be acknowledged. They should still be included in one's social atom. I like that idea that a person's presence, importance, and relationship live on, even though the person may be gone. We all may have ghosts in our atoms, but Carl said that that was all right and to be expected. He even endorsed the idea.

Although Carl is gone and now we grieve for him, his presence and importance continue. His ghost remains in the collective and personal atoms of many of us. And sometimes, if we want to, we may want to tell him that we still need him.

Alton Barbour is a professor of Human Communication Studies at the University of Denver. He was a friend and colleague of Carl Hollander for 35 years.

Remembrance Five

René Marineau, PhD

I am sitting in my saphouse, lost in my memories of my dear friend, Carl.

The first memory that comes to my mind is a phone call from him just a few days before his fatal heart attack. In his gentle voice, after we took care of business, Carl was talking about his view of the world, his fear of a future in which open violence and a sense of superiority take over a search for peace and expression of humility. Carl witnessed with controlled anger and deep sorrow the loss of perspective around him, whether in his own schoolyard in

Colombine or on the greater scale in the name of religion or political power. Even though he remained hopeful and entirely dedicated to peace, I could sense his disarray. Our conversation took a new twist when I addressed the question of our roles as therapist and psychodramatist. I told him of my view and my perspective, borrowing quite a lot from Moreno and Freud. He replied, "We need to hang in there, to persevere in our willingness to accompany people suffering from injustice and lack of love." It was as if he could not go any further. But before we ended our conversation, he added, "I love you, René."

When I heard of his fatal illness a few days later, I got a chill in my spine, yet was grateful for his last words to me. Those words help me to carry on, to remain an active protagonist in our search for a better world.

Then, I flash back to my first encounter with him, in a conference in New York, in the early seventies. In fact, I took my first workshop on American soil with him. The workshop focused on therapy with couples, which was then, and still is, a prime interest for me. I met then a relatively young therapist, entrancing and passionate. That first image was never to be erased from my experience with him. However, I also discovered a person who was able to be very practical-minded and yet able to discuss foundations and theory.

I also remember the time that he came to my workshop on the Magic Shop. I felt honored by his presence and proud to be able to share some of my own perspective. Afterward, in our private conversations, he would return to his experience when in the Magic Shop process, when he would act as the "teacher" of the woman who came to the shop so that she would be able to drive her own "car." In my work with the Magic Shop, I incorporated some playback techniques that allowed for mirroring the whole "bargaining" session with a protagonist. When Carl was in my group, the woman asked for someone to teach her how to be a real and satisfied "driver" of her life and in return she was ready to let go of some of her misguided pride. When Carl sat beside her in her car, he was more than a teacher. His wisdom and gentleness allowed the woman to open herself spontaneously and trustfully to a new way of relating to a man. More than twenty years after his workshop on couples, when Carl impressed me with his genuineness, he equally impressed me in his role of auxiliary in my workshop. While accompanying the person, and indirectly the whole group, he was true, deep and humorous.

I was with Carl in Washington to discuss the views of the ASGPP Council and membership about the journal. He arrived late, after an incredible series of incidents that could have left him dead. He rapidly introduced himself, made a quick comment about his being delayed, and then focused on the agenda. He passionately made the case for re-orienting the journal, and while being very empathic to the editors and administrators, he did not let go of his

arguments. We came out of the meeting entirely satisfied with our presentation and results. That meeting gave me a chance to discover a person that was straight like an oak, even though he may allow himself to bend like a reed. One way or the other, he would not break.

Another souvenir that comes to my mind is when he got lost close to my property in Yamachiche. He went running one morning and found himself many kilometers away from home in the mist of nowhere, on a narrow road where nobody understood English. He made it back to my house many hours later, driven by an old man who knew me. I could still sense the fear in his eyes, fear of a young boy suddenly lost and realizing the danger he just escaped from. And yet, he was back to work on council priorities a few minutes later.

As time passed, Carl and I got closer. We shared intimate stories about our lives. Whatever was said by either of us was heard with respect and care. I really sense that I was invited to meet this man in all facets of his life. The more I knew of him, the more it reinforced the conviction that we are as therapists and educators who we are as persons. Fakery and façade are eventually unmasked, whereas trust and pleasure grow deeper and deeper in people when they meet truthfulness and wisdom on the road they travel.

Carl's legacy is still in the making. He touched so many people; he integrated so many roles that he will continue to influence the entire universe in his own way. He gave me an opportunity to know the teacher, the philosopher, the religionist, the therapist, the researcher, the creator, the visionary, the husband, the father, the child, the writer, and the devoted and faithful friend—a gem that crossed my path and will continue to help me strengthen the better part of myself.

René Marineau is the president of the American Society Group Psychotherapy and Psychodrama (ASGPP) and a professor at the University of Quebec, specializing in epistemology, history of clinical psychology and psychiatry, and group, couple, and family therapy. He is also a biographer of Jacob L. Moreno. According to Marineau, who knew Carl for more than 30 years, Carl was like an older brother to him.

Remembrance Six—Letters to Carl

Pam Remer, PhD, TEP, and Rory Remer, PhD, TEP, ABPP

To Carl From Pam,

When I told one of my students that the man who was my role model for being a teacher had died and that my soul ached, he said, "If he is responsible for the way you teach, then I owe him a debt of gratitude myself." I do think I honor you in my teaching, Carl. You taught me that learning had to be discovered and that good teachers provide creative structures for that discovery

and learning to take place. You also taught me the importance of personally connecting with my students and their lives. And I learned from you the importance of letting my students know me and who I am. The teacher and the lesson are always intertwined.

Thank you for seeing and cultivating my spontaneity, for challenging me to remove the blocks to my creativity, for trusting my feelings, even when I did not. The way you introduced me to psychodrama resulted in my learning that I could be an excellent therapist. You are largely responsible for my not turning my career path in a different direction when I thought that I could not be a good therapist. From you I learned how to be a teacher and a therapist, but more important, how to connect deeply with others.

I cannot easily separate Carl the psychodramatist, from Carl the man. And Carl, I hope you would take my inability to separate those two parts of you as a compliment. You were not just a psychodramatist when you were on the stage or conducting therapy, you lived the theory in every aspect of your life. And I believe that the person you were, your personal style, affected and transformed the method.

You usually described your directing style as “crisp,” and while I did appreciate your ability to cut to the heart of a protagonist’s issue or theme and your ability to simultaneously weave all the important themes artfully into one drama, I do not primarily remember you for your crispness as director. What I admired most was your compassion and empathy as a director. As a protagonist and psychodrama trainee, I always knew that emotionally you were standing beside me, a heartbeat away, and that you also really saw me in all my possibilities.

Thank you for being a person, but more important, being a man whom I could trust with the scariest and most violating experience of my life, being raped. Thank you for not letting me run from the truth of my pain.

Carl, I mourn the loss of you in my life. You always took the time and made the commitment to understand me and what I was feeling, to support and challenge me, to envision the best I could be. You stood beside me in my joys and pain. You encouraged me to trust and voice my needs. You rejoiced at my finding my rage.

Your influence in my life spanned more than three decades and covered my being single, being married, and becoming a mother, a professional psychologist, and psychodramatist. From you, I learned that I was creative (what a gift!). You were present for real or in spirit in every important development of my adult life, and in many ways, you were a co-creator of my life.

I will miss learning new things from you, and I will miss basking in the warmth of your hugs and understanding. I also know that you, your spirit, and your wisdom are a part of me and of my own wisdom. You are irreplaceable. I love you. Thank you more than words can possibly express.

To Carl From Rory

Carl, so many memories. You were part of many of my life's epiphanies, poignant and painful as they often were. Over 30 years, I gradually grew up with your steadying, solid, strong, soft, and caring influence. Like your name, our relationship started hard and ended gentle and firm, like the hugs you so often gave and received. You had and still have a presence, an impact that will never leave me.

After an interrupted start, a few years hiatus, Pam and I came to one of your summer week-long workshops. At the end of the first session, I asked if you remembered me. You looked at me and said, "Of course, Rory, I remember how shy you were." I had never thought of myself that way, but, you know, Carl, you knew me better than I knew myself, a closet introvert.

Maybe the way I look at things now illustrates the significance of your impact on my life. Little, seemingly inconsequential things can have momentous effects. And maybe short stories can say so much.

Carl, I hope you knew and know that I love you.

Pam and Rory Remer are professors of counseling psychology at the University of Kentucky, where they teach psychodrama and group counseling. Pam is an executive editor of the International Journal of Action Methods. Rory is a family psychologist, Fulbright scholar, and an ASGPP executive board member. Carl was Pam and Rory's primary trainer for their certification as psychodramatists, as well as a treasured mentor, colleague, and friend.

Remembrance Seven

Dorothy Satten, PhD, and Mort Satten, PhD

What a loss. . . . Carl was one of the most alive people I ever met. And he was solid as a rock. I still see his eyes looking out with wisdom and gentleness. He was a poem of a man! Carl lived and loved whole-heartedly.

I, Dorothy, first met Carl in 1971 at one of the lowest points in my life. I did not know about psychodrama, but I had heard that it would be "good for me." So I signed up and drove to Denver where Carl was conducting a psychodrama group. I had never seen anything like it! At the end of the two days, I knew I would see a way clear. Carl came to me, put his hand on my shoulder, and said, "You're going to get through this. I know. What about joining a psychodrama group that we are forming?" I could not believe my ears! I was so excited driving back to my home in Boulder. My mind was racing. "I'm a history teacher," I told myself. That is a very different thing. But there was something in Carl's manner that let me feel safe and protected. He seemed so sure that I was going to be all right.

In later years, after I had changed careers and become a trainer in psychodrama myself, our paths would often cross at the national meetings. It meant a lot to me that Carl and my husband, Mort, were friends. Carl welcomed me as a peer, but I always thought of him as a mentor. I will be grateful my entire life for meeting him. I knew that he believed in my possibilities, even though I was very troubled. How wonderful to have someone who can see through to the true essence of oneself. That was Carl's great gift. I loved talking philosophy with him. I am so grateful that our lives intersected. My life is filled with meaning and joy and aliveness. A part of that I owe to Carl Hollander's soul.

Mort Satten adds:

I, Mort, lost a dear friend and colleague. What I remember most about Carl was that after the loss of Dorothy's son some 25 years ago, there was an outpouring of support and sympathy for Dorothy. I understood and accepted that. Carl came to visit us, and he was the only person to ask, "How are you doing, Mort?" I will never forget his warmth and sincerity at a time of my need. I hope that I can extend my support to his wife, Erica, in the same way that he extended his support to me so long ago. She is such a lovely human being, and Carl loved her so.

Our hearts go out to you and all your family forever, Carl.

Dorothy and Mort Satten are the co-directors of Westwood Institute for Psychodrama and Psychotherapy in Tucson, Arizona, conducting training seminars in the United States and abroad. Carl was Dorothy and Mort's mentor, colleague, and dear friend for 30 years.

Remembrance Eight

Bill Wysong, MA, LPC, EMDR II, TEP, Fellow

To summarize my experience of Carl in a few paragraphs is difficult.

Carl loved. He positively affected everyone in psychodrama through his caring, writing, and teaching and will continue to do so for future generations. His socioemotional expansiveness was the largest I have ever known; he could accommodate an incredible number of people. Carl was loved. Ask all who knew Carl; they will tell you how he changed their lives. Those changes will be passed onto others. Carl created and produced. He was the most productive person I have ever known. Besides his practice, training sessions, and published writings, he had three books nearing completion. Carl taught. I learned more from Carl than from any other teacher I have ever had, and never

received better training than from Carl. He was a superb psychodramatist and sociometrist. He helped protagonists experience their pasts, find solutions, and integrate the experiences. Carl was trusted. After being directed by him and seeing him direct others, I knew I would go through the flames of hell if he led. Carl said, "If you can't share my anger, you can't share my love." He must have really loved me because I was a real jerk a couple of times in training. Carl gave me the gift of life. And I cannot ask for more than that.

Bill Wysong is in private practice and uses psychodrama and sociometry with his individual, couples, and group clients. He is a Colorado state-approved trainer for alcohol and drug counselors, teaching courses in psychodrama and group psychotherapy. Carl was his primary trainer. Bill was one of the first people, and the first man, certified as a director by Carl.

Remembrance Nine: Big Man With a Great Heart

Erica Michaels Hollander, PhD, CP

Carl Hollander was a big man with a great heart, abounding courage, and a tremendous generosity of spirit. I was devoted to my husband and he to me, so there is a gaping hole in my soul and in my heart following his death. I am going to try and write through my grief, hoping it will be useful. There is a Jewish word for soul mate, *bashert*, and that was how we thought of one another, as basherts. Right away Carl knew that that was the kind of relationship we had, although I only caught on later. I caught on over time as I slowly came to realize that our marriage was far more sustaining than any relationship I had ever dreamt of having. At 50 and 60 when we wed, we were both well used to disappointments in relationships. Maybe it takes that kind of prior wrenching experience to recognize a treasure when you chance upon it as I did.

In the Hollander family in these most terrible times, we have tried to feel our way through the steps of grieving rather than to follow any prescribed set of traditions or rules. To begin with, we decided to eliminate the category of stepsons, and so I find in my desolation that I have gained four sons. One of the things we invented together was our parting ceremonies for Carl, arrived at by mutual agreement. The four young men I now have as sons have been as open-hearted as their father was.

Five days after Carl died, we had a reception at our home to celebrate and honor Carl's life. Some things happened during that evening that have given me pause. I am hoping that from my description those of you who could not join us but have cared for Carl and me will be able to get a small sense of what occurred that night.

First, let me say my husband was no saint, though I love him with all my heart. For example, he filed things according to what could only be called the "heap" system, and he never, ever, let me throw anything out. Whether it was a paper towel holder made by one of the boys in woodshop 20 years ago, a book of completed crossword puzzles, or seventy copies of his old internship outline, he could not part with it. As a result, he seldom could find anything he needed. Another example of Carl's idiosyncrasies was his approach to dieting. From time to time, he would decide he needed to trim down and when that happened, he had a certain odd diet he liked to follow. He would only eat soups, salads, and (of all things) puddings. I called this the "Gringo Loco Diet." So you can readily see that Carl was a dear eccentric.

These and other odd traits notwithstanding, the personal sharings of many of the mourners who came to be with us at the reception were moving and impressive. We had several hundred people at our home, and many more would have come if they could have. Some spoke to the group about how they felt about Carl, and I was struck by the remarkable uniformity of their remarks. What they said over and over again was that Carl Hollander changed their lives. Think about that. They told story after story of how Carl had observed something in each of them that they were grateful to have recognized, whether it was anger, shyness, rage, tenderness, or brightness. Carl was fond of saying that each of us wants and deserves to be seen, heard, respected, and acknowledged for who we are. Apparently he was successful in giving that sense of recognition to many who came his way, and apparently too, that mattered greatly to them. Repeatedly, people stood to say that Carl Hollander had welcomed who and what they were, and, by doing so, had "changed their lives." If ever you come to doubt that you can make a difference by simply attending to what others are, recall my story of this reception.

Finally, an 11-year-old girl with whom Carl had been working spoke of what he had meant to her. She said that her life so far had been very hard, but Carl had treated her and her family for a long time at no charge. She always felt that he accepted her and loved her, and she drew strength to go on from their meetings. She said that Dr. Hollander had saved her and her mom's lives, and she did not know why he had to be taken from her when some of her mean teachers were allowed to live. The little girl said that in Carl's presence she had always felt love and affection and that that had made all the difference to her and how she felt about her life. A rabbi present then said that Jewish tradition calls for adults to be silent once a child has spoken the truth, so the giving of tributes ended with the child's words.

What does all this mean? Among other things, I believe it means that to see others clearly and to listen attentively are among the greatest gifts we have to give to one another. It is not so much fixing anyone else that we have to do as therapists or educators. To know simply that one other human being sees and

hears who and what we are can be a life-changing moment. In the crush and hubbub of 21st century hype, taking time to do just that with generosity and kindness can make all the difference. My husband loved life and recognized the richness and heroism in the lives of ordinary people around him. I believe those who came to mourn him are a testament to how very much that can count.

Erica Michaels Hollander was Carl's wife and bashert. She is head of the Hollander Institute for Human Development and Family Growth in Littleton, Colorado.



This publication is available from
Bell & Howell Information and Learning
in one or more of the following formats:

**This
Publication
Available
from
BELL & HOWELL**

- **Online, Over ProQuest Direct™**—state-of-the-art online information system featuring thousands of articles from hundreds of publications, in ASCII full-text, full-image, or innovative Text+Graphics formats
- **In Microform**—from our collection of more than 19,000 periodicals and 7,000 newspapers
- **Electronically, on CD-ROM, and/or magnetic tape**—through our ProQuest® databases in both full-image ASCII full text formats

Call toll-free **800-521-0600**, ext. 3781,
for more information, or fill out the coupon below.

International customers please call: 734-761-4700

Name _____

Title _____

Company/Institution _____

Address _____

City/State/Zip _____

Phone () _____

I am interested in the following title(s):

Mail this coupon to address at left.

Bell & Howell
Information and Learning
Attn.: Box 38
P.O. Box 1346
300 North Zeeb Road
Ann Arbor, MI 48106-1346
800-308-1586 toll-free fax

BELL+HOWELL
Information and
Learning

For comprehensive information on
Bell & Howell Information and Learning products,
visit our home page:
<http://www.umi.com>
email: sales@umi.com

A Process for Psychodrama Training: The Hollander Psychodrama Curve

CARL E. HOLLANDER

THE PURPOSE OF THIS MONOGRAPH IS TO PRESENT to experienced psychodrama directors and trainees a macroscopic and microscopic approach to the methodology of the classic psychodramatic process. Neither techniques nor style will be presented in these pages, as there exists a bountiful volume of techniques among other psychodrama resources.¹ Instead, the emphasis will be placed on viewing the methods by which a psychodrama develops, proceeds, and concludes. The intent is to propose a systematic way both to understand and impart to others the developmental evolution of a psychodrama session. To date, only a few varieties of training exist whereby newcomers can facilitate the learning and teaching of the global picture as well as the separate stages of psychodrama.² Through *The Hollander Psychodrama Curve*, a new avenue is being provided to aid the trainee and trainer in their tasks.

The process reported here has been employed in three interrelated settings: beginning training groups, advanced (director) seminars, workshops and psychodrama review sessions. The consumers may range in disciplines to include clinicians, educators, and social scientists. Through the use of a graphic paradigm, *The Hollander Psychodrama Curve*, trainers and trainees are enabled to reify a complex, abstract process.

The Curve

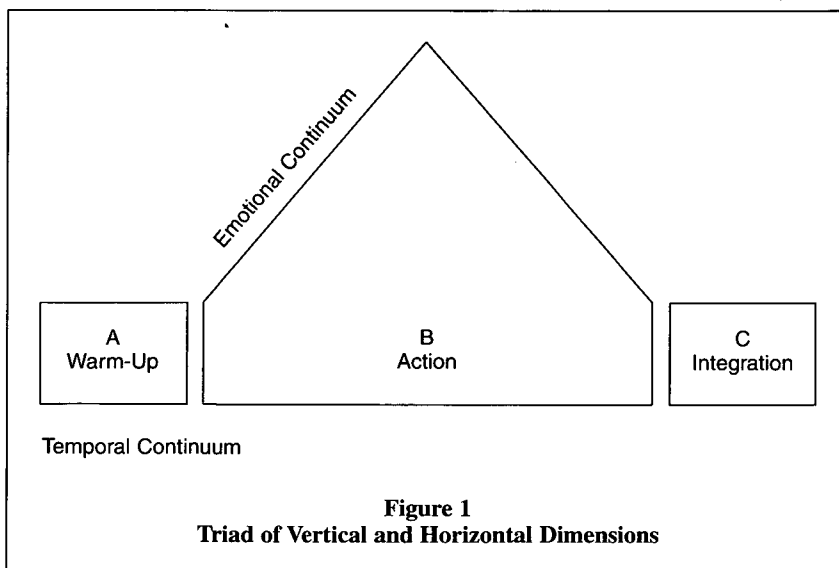
Borrowing and transforming the concept of the normal curve into a variant that resembles a pyramid, *The Hollander Psychodrama Curve* attempts to

denote the bilateral symmetry that exists among all population activities so long as the triadic and temporal processes of “warming up,” “activity,” and “integration” are fulfilled. Therefore, the curve is divided into three horizontal parts. In addition to the horizontal continuum, a vertical dimension is employed. The vertical concept denotes the emotional qualities which exist as one proceeds from the warm-up to integration (Figure 1). These continua remain theoretically the same for any activity, be it birth, marriage, painting, athletics, music, lovemaking, communicating, or developing interpersonal relationships.

These processes are not only dynamic, but also cyclic. For example, the birth process begins with a warm-up of conception and a nine-month gestation during which physiological, psychological, and social characteristics develop in preparation for birth. Subsequently, the neonate emerges (the birth drama). Thereafter the child is socialized and integrated into his primary, secondary, and tertiary groups; whereupon he contributes to the recirculation of the process in his nuclear family and beyond.

The Warm-Up

The warm-up position along the continuum may best be described as the “operational expression of spontaneity” (Moreno, 1953, p. 42) and, as an expression, it acts as a catalyst for creativity. Without the necessary ingredients for spontaneity, creativity would be virtually nonexistent. The more complete



the warming-up period, the greater propensity there is for creativity. Incomplete warm-up periods predispose incomplete psychodramas and life functions. To understand the warming-up period, it is important to dissect the warm-up into three subdivisions and microscopically examine each part. The three microparts are the Encounter, the Phase, and the Sociometric Process.

The Encounter or "Begegnung" takes place at two intervals: The "self" and the "other." The self or "me-me" encounter occurs when the individual spontaneously becomes aware of his physiological and psychological readiness. He asks, "What's going on with me?" or "What am I warmed-up to?" The other or "me-you" and "you-me" encounter is sociologically and sociometrically based. In a psychodrama, the director, who is chief therapist, catalyzer, and leader, asks "Where am I with you?" and "Where are you with you?" (as he investigates relationships within and among the group or audience with whom he is encountering). If the director experiences optimal spontaneity and the "me-me" and "me-you" levels, he or she is prepared to investigate the sociometry of the group.

If the director senses anxieties which are impeding the spontaneity of the audience and/or himself or herself to the degree that resistances block free expression of the creativity of the group, he or she must find avenues through which the anxieties are externalized. Because anxiety develops in the absence of spontaneity, directors must draw upon their repertoire of physical starters. The implementation of "starters" defines the second subdivision—the Warm-up Phase.

Starters, which characterize the Warm-up Phase, have many forms. For example, spontaneity tests, situational tests, group exercises, games, role playing, and re-arranging seating configurations are useful physical techniques for helping individuals begin interacting. Once the residue of anxiety seems dissipated from the audience and director, and once the spontaneity appears to have risen, the group is prepared to deal creatively with issues which heretofore were locked. The point at which the group members begin to interact and co-act marks the termination of the Warm-up Phase and the beginning of the Sociometric Process. There are times when groups congregate and experience a great deal of spontaneity. At such times, the Warm-up Phase is not necessary.

In the Sociometric Process, the interpersonal placement and communication pathways which are accessible via sociometric methods³ become evident. It is through these channels of spontaneous interaction that 1) the group's wishes are made known, 2) the theme to which they need to relate is disclosed, and 3) the sociometric star (or protagonist) emerges. The Sociometric Process pursues a natural group evolutionary course generated by the individuals within the group and based upon the norms guiding group-member interaction. It differs from the Phase in that the latter is often artificially induced by the director. The warm-up period is fulfilled when the protagonist emerges from

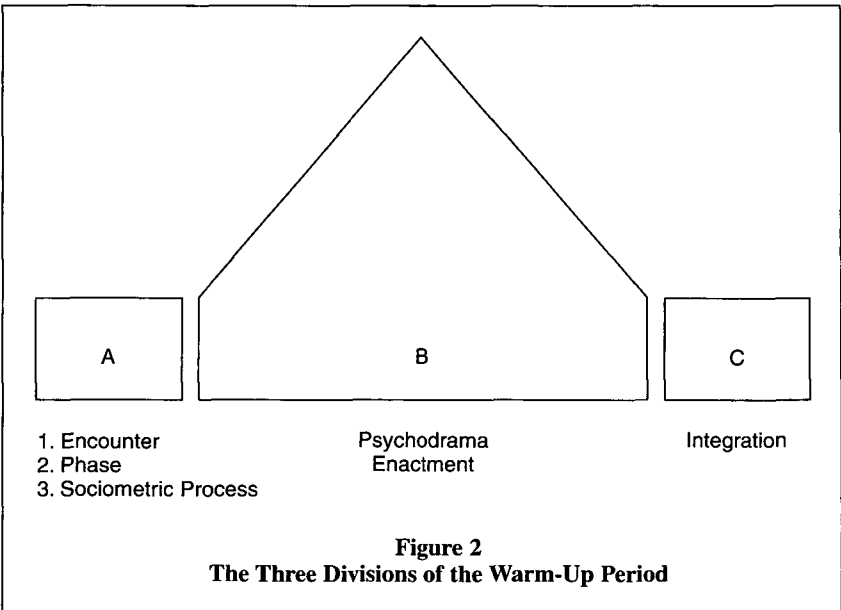
the audience to the area designated for action (the stage). As the protagonist identifies the focus of the psychodrama, moves into action, and spontaneously seeks the creative processes for clarifying concerns, the psychodrama (action) period begins (Figure 2).

Although this discussion focuses upon the psychodramatic and sociometric process, it has been necessary to bridge into the total context the antecedent and subsequent periods which bring this process full-circle. The psychodramatic enactment is another central issue requiring conceptual microscopy.

The Psychodrama Enactment

Set Scene

The psychodramatic enactment begins as soon as the protagonist has warmed up to 1) the psychodrama stage and 2) the scene in which he or she is to become involved. An initial part of the protagonist's warm-up occurs as the scene for action is described and established. As the scene is described, the objects are physically placed in their appropriate spaces. For example, if the scene is a living room, the furniture, pictures, windows, draperies, doors, closets, and color schemes are concretely represented. Auxiliary objects may be used to represent the real objects to which the protagonist was alluding—folding chairs may become a TV, a couch, etc. As the protagonist positions the



articles, the audience warms up to the same living room, that is, they begin to see it through the protagonist's eyes. As the scene is relived, often sounds, smells, and bodily sensations are revitalized, carrying with them unconscious associations which will frequently surface as part of the psychodrama.

Establish Time

Another significant part of the protagonist's warm-up is the anchoring of the time period. Seasons, dates, and hours are temporally important to the warm-up since the sociometric placement of relevant "others" is strategically linked to time periods in one's life. Individuals are linked to both time and space. One is associated to the others. That is, as a person recalls a time period, a person or a locus, there is simultaneously a vital link to the other variables. As time, place, and people are woven together, there is a greater potential for emotional involvement and clarification for both rational and emotional integration later in the psychodrama session. Likewise, as the time dimension is identified, those associations are frequently unlocked and released for further learning to occur.

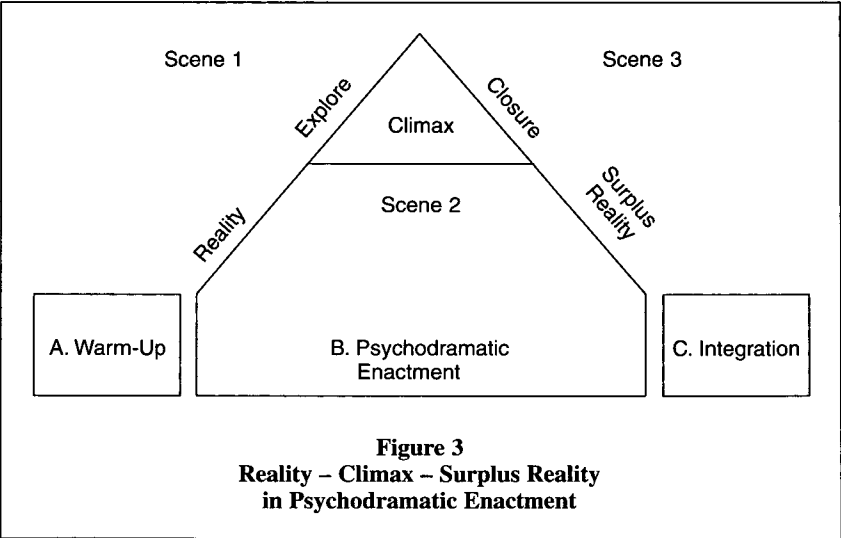
Select Auxiliary Egos

Establishing time and space prepares (warms-up) the protagonist (and audience) for the significant roles to be played by the auxiliary egos. Because the auxiliary egos represent people in the protagonist's social atom or substitutes for the "real" people, their performances support the warming-up experience of the protagonist.⁴

The initial psychodrama scene begins at the level of the protagonist's "reality." Since people tend to function where they are comfortable, the first scene places the actors at or near the operational level of approximate spontaneity. Primary psychodrama scenes are anchored in the protagonist's reality, and not at the director's level of reality. As the first scene evolves, the protagonist shows how "life really is." The values of the initial scene are many. For example, the director learns from the first scene which biases and assumptions are rationally and emotionally maintained by the protagonist. From this array of information, the director develops an initial diagnosis for the psychodrama. The diagnosis that is made is not a conventional clinical one but an existential assessment of the protagonist's micro-socio-emotional situation taken from the total macro-socio-emotional life. The length of the first psychodrama scene is gauged by the time it takes the director to 1) understand and explore the essence of the problem, 2) synthesize a diagnosis, and 3) create an atmosphere of permissiveness which nurtures a feeling of trust and freedom. Gleaning the essential data from the first scene paves the way for ensuing scenes.

As the protagonist moves from the periphery to the center of the quest for integration, exactness of detail becomes less significant than the emotional qualities related to the experiences. Encouraging only the crisp essence of an experience, the director catalyzes the action and interaction toward an apex. As the affective climax approaches, the director confronts, supports, and encourages the protagonist to release in action those emotions which have remained unexpressed or disintegrated. If the protagonist manifests resistance while drawing near the emotional climax, the director has an option to become firm and supportively urge completion of the abreaction and catharsis, to detour the route undertaken by the protagonist while opting for an alternate, or to deal with the protagonist's resistance. Whichever choice the director makes, the emerging emotions must be handled with care and sensitivity. The director might simultaneously assist in the externalization of those feelings or help the protagonist decide what must be done with the feelings. The initial scenes of a psychodrama, that is those preceding the climax, are exploratory and exposing; subsequent scenes build toward integration and closure (of feelings, intellect, and experience). Once the emotional peak has been achieved, the director should assist the protagonist in "closing down" the drama (Figure 3). Rather than further exploration and disclosure, the protagonist is urged to concentrate upon closing the session and building integration into the psychodrama.

Although each session has the potential for vitalizing many other psychodrama sessions, the director needs to be aware of the time and energy limitations. Psychodrama is a method of assessing life situations (whether dreams, fantasies, or the more tangible). It is dynamic and always in flux. It is



important to know that only a small cross-section of life can unfold during a psychodrama and that which is expressed must be integrated by the protagonist before he is inundated by another.

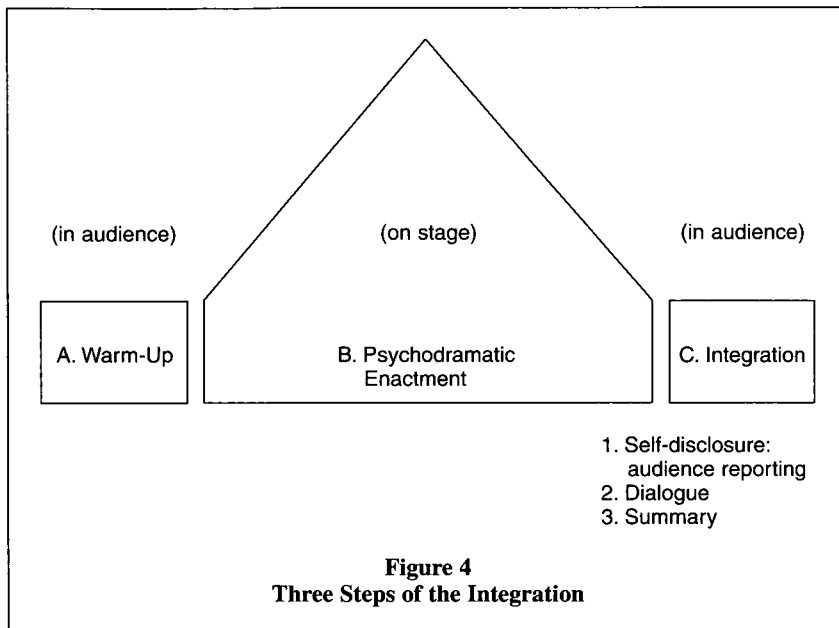
The final stages of psychodrama enactment require the inclusion of two principles: surplus reality (Moreno, 1965) and a purposeful positive ending. Surplus reality refers to the extension and expansion of the normative standard which in our system defines reality. For example, the utilization of future and past projections, auxiliary ego, double, projective chair, talking with a deceased person, the mirror techniques, and high chair-low chair are surplus reality experiences. As the protagonist draws the session to a close, the director must aid the protagonist by introducing rehearsal-for-life situations corrective alternatives, self-confrontation, or psychodramatic ego-repair endings. By doing this, the protagonist is encouraged to spontaneously evolve new creativity for his life without fear of reprisal or embarrassment.

Psychodrama enactment is provided for creative and productive objectives. One ethic inherent in the methodology is the suppression of destructive behavior. Therefore, no session may conclude with a destructive behavior. Therefore, no session may conclude with a destructive act such as suicide or murder, nor may it terminate in an artificial manner. Once an experience is provided, be it in life or in psychodrama, such that the protagonist holistically becomes involved, that experience becomes incorporated as a part of that person's role repertoire. Destructive acts, once permitted expression become trainable and indeed may be learned to perfection if allowed to be enacted. Using the surplus reality concept, the protagonist is directed toward a positive or productive closure which is feasible within their purview of life. In such closures, the protagonist experiences sensitivity training, spontaneity training, role training, and an aesthetic expression of his creative potential.

Integration

Once the psychodramatic action concludes, the auxiliary egos return to their seats in the audience, the director and protagonist sit side-by-side in front of the audience, and the third segment of the activity, the Integration, begins. As seen in Figure 4, there are three steps included in the integration segment: the audience disclosure, group dialogue, and summary.

Because a great deal of personal feelings has been disclosed in front of the audience by the protagonist, the members of the audience must give back in kind. Therefore, they are expected to report openly and freely the identifications they have made with the psychodramatic action. The rationale for this expectation is twofold. First, . . . doing so uncovers areas in our "memory-bank" which, in turn, release emotional material. For example, listening to a musical composition may catalyze the recall of memories of childhood expe-



periences, unrequited love experiences, or special relationships with people. Just as tears, smiles, or curses often are aroused by the musical experience, so in psychodrama, the audience is prone to experience a catharsis by associating with the protagonist. Therefore, equal time for expression is provided. Second, as the protagonist leaves the audience and emerges to work in the psychodrama, there is a physical and emotional separation from them to the stage in order to experience the scene which was chosen for enactment. Consequently, the audience sociometry is changed, and the protagonist risks isolation. The efficacy of the Integration segment catalyzes group cohesion and reassimilation of the protagonist into the audience. Within the period of disclosure, the protagonist learns that nearly every member of the audience has some identification or vicarious affinity with the session.

The second segment, the dialogue, is equivalent to group discussion, group psychotherapy, or a didactic experience in group dynamics. Since the first part (self-disclosure) of the Integration is designed for reporting only about oneself, all questions, interpretations, analyses, and evaluations are withheld until the dialogue portion. The major emphasis in the dialogue is upon open interaction among members of the group and the needs which individuals expose. Usually, staff members act as cotherapists and encourage the group to plot its own course and take the time to come "full circle" with the theme they had selected to explore. It is analogous to the process of the psychodrama in that the director

follows and assists the protagonist along the route which the protagonist specifies. The group receives reification for its strength during the dialogue period and re-enters into the experience that "a group takes care of its own members."

The concluding thread of the process is a summarization. The summary may be presented by the director, the protagonist, or the audience. The summary and dialogue portions build from an affective focus to a cognitive one. As the members endeavor to integrate their feelings, experiences, and thoughts into a congruous whole, they simultaneously insure themselves against the possibility that anyone will exit from the session in "psychodramatic shock" or in a state of incompleteness, pain, or panic. One way to close an emotionally energized group is to help members return to their "heads," that is, their intellectual processes.

Conclusion

The Hollander Psychodrama Curve has been designed to facilitate the training of psychodrama practitioners. Because psychodrama is applied by the counselor, educator, the social scientist, and the clinician, the *Curve* is a generalized depiction, lending breadth for multi-disciplinary application. It is, by design, geared for those interested in classical psychodrama. Yet, it is applicable for those using sociodrama, role-playing, ethnodrama, axiodrama, or group processes.

The greatest strength of the *Curve* is its visual usefulness. It permits both a partial and a total analysis of classical psychodrama. In addition, the newcomer to psychodrama is presented with the means by which sociometry, psychodrama, and group psychotherapy (or group process) are integrated. Furthermore, the *Curve* may be utilized as a paradigm from which professional and student practitioners can review and gain understanding of psychodrama sessions.

All too often neophytes to psychodrama falsely assume from a few sessions that they are adequately prepared to direct others in psychodrama. An introduction to the total process and dynamics of psychodrama via the *Curve* may . . . [encourage them] to be a bit more circumspect with precipitous assumptions and to give time and energy to additional preparation.

Upon first impression, the *Curve* seems to connote the presence of a terminal point in a psychodrama session. However, this is not true. Each session is potentially an extension of, or forerunner to, additional psychodramas. Therefore, the *Curve* is only one facet of a dynamic process consisting of a continuum of similar curves. (See Figure 5)

The Hollander Psychodrama Curve is not intended to be static. Rather, it is only one objectification of a dynamic process, having many parallels to the dynamic process of life. (See Figure 6)

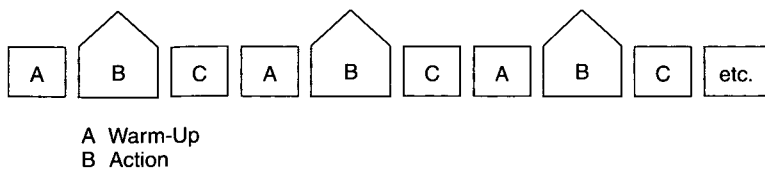


Figure 5
Psychodramatic Chain: One session leading into another

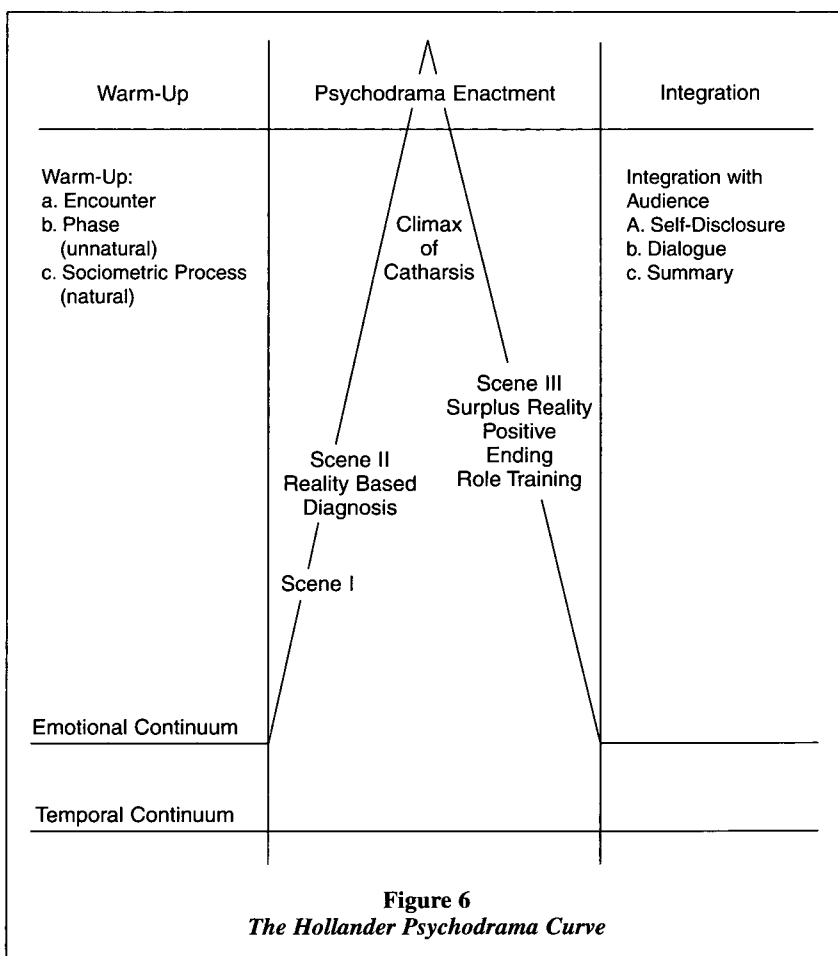


Figure 6
The Hollander Psychodrama Curve

NOTES

1. J. L. Moreno. *Psychodrama, Volume 1*.
2. Although the major emphasis is classical psychodrama per se, the *Curve* is also intended to facilitate the employment of roleplaying and sociodrama, and variations of each.
3. J. L. Moreno's *Who shall survive?; Sociometry and the science of man; Sociometry, experimental method of Science, and sociatry; The sociometry reader*.
4. See C. E. Hollander, "Auxiliary ego and double: Definition, form, and function."

BIBLIOGRAPHY

- Hollander, C. E. 1978. Auxiliary ego & double: Definition, form & function. Monograph. Denver: Colorado Psychodrama Center.
- Moreno, J. L. 1951. *Sociometry, experimental method of science and society*. New York: Beacon House.
- Moreno, J. L. 1953. *Who shall survive?* New York: Beacon House.
- Moreno, J. L. 1956. *Sociometry and the science of man*. New York: Beacon House.
- Moreno, J. L. 1960. *The sociometry reader*. Glencoe, IL: The Free Press of Glencoe.
- Moreno, J. L. 1964. *Psychodrama, volume 1*. New York: Beacon House.
- Moreno, J. L. 1965. Therapeutic vehicles and the concept of surplus reality. *Group Psychotherapy*, 28, (4), 211-216.
- Moreno, J. L. 1969. *Psychodrama, volume 3*. New York: Beacon House.

The article by Carl Hollander is reprinted with permission.

Copyrights:

Snow Lion Press, Inc.

518E 13th Avenue

Denver, CO 80203

1969 Evergreen Institute

1974 Colorado Psychodrama Center Revised

1978 Carl E. Hollander Revised

NOTICE TO READERS

Beginning with the next issue of this journal, which will be Volume 55, Number 1, the title will revert to *Journal of Group Psychotherapy, Psychodrama, and Sociometry*.

SUBSCRIBE

The International Journal of Action Methods

Psychodrama, Skill Training, and Role Playing

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing features articles on the application of action methods to the fields of psychotherapy, counseling, education, and organizational development. It is the official organ for sociometry, presenting both applied and theoretical research in creating change—especially global and social change—within group settings. Its focus is on action techniques using imagination, spontaneity, and creativity brought forth through psychodrama and role playing. This publication also includes brief reports on research, case studies, and theoretical articles with practical applicants.

ORDER FORM

☐ **YES!** I would like to order a one-year subscription to **The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing**, published quarterly. I understand payment can be made to Heldref Publications or charged to my VISA/MasterCard (circle one).

☐ \$57.00 Individuals

☐ \$95.00 Institutions

ACCOUNT # _____ EXPIRATION DATE _____

SIGNATURE _____

NAME/INSTITUTION _____

ADDRESS _____

CITY/STATE/ZIP _____

COUNTRY _____

ADD \$12.00 FOR POSTAGE OUTSIDE THE U.S. ALLOW 6 WEEKS FOR DELIVERY OF FIRST ISSUE.

SEND ORDER FORM AND PAYMENT TO:

HELDREF PUBLICATIONS

**The International Journal of Action Methods:
Psychodrama, Skill Training, and Role Playing**

1319 EIGHTEENTH STREET, NW

WASHINGTON, DC 20036-1802

PHONE (202)296-6267 FAX (202)296-6130

www.heldref.org

BOOK REVIEWS

Good Practice in Psychodrama: An Analytic Perspective, by Don Feasey.
London: Whurr Publishers. 2001.

With this book about psychodrama, there are now more than a score of new books on the subject. I am glad to see that in this book the author has sought to bridge the gap between psychodrama and psychoanalysis. In the 166-page paperback, published in the United Kingdom, Feasey extends the theories in his other books, such as those in *Good Practice in Psychotherapy & Counselling*, published in 1999.

Feasey writes as a psychodramatist who finds the insights of psychoanalysis very useful in working with the group and the protagonist. Although Feasey is not a fully accredited psychoanalyst, he has had many years of training as a group analyst. His goal in the book is to help psychodramatists integrate psychodynamic principles. The book can also appeal to psychotherapists with a more psychodynamic orientation so that they may integrate some aspects of psychodrama into their work, an aspect I applaud.

It is true that Moreno himself did not write much about psychoanalysis, except to note its limitations especially in regard to the underuse of the powerful medium of action. Nonetheless, the mainstream of psychodrama in the last forty years has continued to move into the mainstream of psychotherapy. That has been even more true in the United Kingdom. For example, a decade ago Paul Holmes wrote *The Inner World Outside* (alas, out of print) that explained psychodrama in terms of the psychoanalytic object relations theory.

Although a number of theoretical and practical concerns can be integrated, technique tends to be quite different. Of interest, however, Feasey seems willing to use the psychoanalytic technique of sitting quietly rather than actively warming up his group. I admit that allowing a group's anxiety to build up may also be a kind of warming-up device, but it introduces an artifact of a most unnatural group dynamic—that of pure nonstructure with a recognized leader doing nothing. The reactions to that artificial setting, that ambiguity, are only partially transference. The provocative element of

leaders not playing their expected role arouses all the past feelings toward authority figures who similarly did not behave according to expectations. The here-and-now element also presents a subtle double bind: The leader/helper is supposedly helping in a way that makes people feel uncomfortable, which is defined by the situation as helpful, although anxiety is experienced as the opposite of helpfulness. In such situations, patients tend to regress slightly and exhibit their characteristic response patterns more flagrantly, but that procedure is a bit unfair because the transference dynamics are contaminated by the realistically ambiguous tele that is generated. This particular conflation of analytic and psychodramatic techniques thus leaves me feeling wary about its actual impact.

A worthwhile aspect of the book is that it illustrates the value of knowledge of group dynamics principles as a part of being an effective psychodramatist. For example, on pages 141–142, Feasey notes that denial can be operating collectively and acknowledges the value in its being addressed. I also appreciated the way Feasey admits some of his mistakes. His use of psychoanalysis is not orthodox—and that statement is a compliment. For example, he notes, as do analytical psychologists (i.e., Jungians), that the unconscious can be a source of positive material and not just the repository of that which is disowned. He further encourages his colleagues to look into the work of Adler. (I believe, however, that he overestimated the actual influence of Adler in the United States. Although Adler has influenced many developments in a subtle way, the number of psychotherapists who identify themselves chiefly as Adlerian is rather modest. Still, Rudolf Dreikurs, one of Adler's followers in the 1950s, did arrange for Adaline Starr to study psychodrama, and she later wrote one of the early books on how psychodrama and Adlerian thought can be used synergistically.) I generally agree with Feasey's critique of Melanie Klein. I note, however, that the object relations school of thought (which began with Klein but was significantly revised and expanded by Fairbairn in the 1940s and Guntrip and Winnicott in the 1950s–1960s, and was revised and expanded in the United States by Otto Kernberg and many others) became a significant force in the United States, especially during the late 1970s through the 1980s.

I appreciated the author's bringing up the ethical problem of doing some psychodramatic work and not sufficiently attending to issues of follow-up. That needs to be a topic of lively discussion and possible self-criticism. Feasey mentioned witnessing how a protagonist felt somewhat stranded as a result of the "one-off" approach. Feasey also cites Kellermann in noting that single sessions should not be allowed to communicate the idea that psychodrama can effect significant change on its own without other modes of follow-up and working through feelings. He notes, nevertheless, how psychodrama might be very useful as an integral part of a therapeutic community. Feasey also cited the

temptation or group pressure on the director to use the process as a form of entertainment, and I wish to hear more about that problem.

Unfortunately, the book does have some problems. With the examples offered, Feasey does not fully explore the actual dynamics of either the protagonist or the group, and other interpretations may occur to the reader. I noticed a number of instances of errors in scholarship and misspelling (consistently, not a typo). Some authors' names are misspelled, and names of the American journals are inaccurate. The publishing location of the core texts is not New York (which means New York City) but Beacon, New York, at Beacon House, not to be confused with another publisher, Beacon Press. Among other mistakes, Feasey mentioned that I am aligned with the existential school. My orientation, as explained in my book, *Foundations of Psychodrama*, is eclectic but strongly grounded in psychodynamic thinking.

It was misleading to say that psychodrama came from Europe, because the method itself was not developed until a decade after Moreno emigrated from Vienna to the United States. I admit that one might say that a precursor for psychodrama (the Theater of Spontaneity that Moreno did create in Vienna) should count, but a precursor is not the same as the method. Also, it is certainly an exaggeration to suggest that the method was taken up "with enthusiasm" by the general field of psychotherapy. The opposite is closer to the truth, and Moreno's impact was limited, although it did act as a facilitator and catalyst to other developments. Even when assessing developments in his own country, the author seems ignorant of the history. Writing that Marcia Karp arrived in the mid-80s is late by a decade. J. L. Moreno, who died in 1974, hardly affected the scene in Great Britain, but Zerka Moreno's occasional teaching visits did add energy to Karp's pioneering work.

The author seems unaware of the rich literature in psychodrama that has been published outside of England in the last 20 years. He did not cite later editions of texts, published here and in England, that contain more current bibliographical sources. For example, there is no mention of the Holmes, Karp, and Tavon 1998 *Handbook of Psychodrama*, which I consider an outstanding anthology. He does not mention another anthology published by Holmes, Karp, and Watson in 1994 but cites two small books by Brazier and Gale about psychodrama that I find quite dubious in value.

I applaud the author's effort to disseminate information about psychodrama. Although readers may find some useful psychodynamic ideas in the book, its problems are such that I can only offer a mixed review.

ADAM BLATNER
<ablatner@aol.com>
Georgetown, Texas

Psychodrama, Group Processes, and Dreams, by Wilma Scategni. New York: Brunner-Routledge and Taylor & Francis. 2002.

Scategni's understanding and appreciation of the archetypal world of myth, symbol, and ritual makes this work an important contribution for both Jungians and psychodramatists. The author captures humanity's awareness of a domain beyond human consciousness and our collective attempts to gain access to it. Viewed by mystics and "archaic man" as the world of the gods and spirits, we continue this grail-like search for the sacred in our daily life.

In tracking our collective relationship with the transcendent, Scategni thoughtfully includes the work of two of the greatest thinkers of our time, Mircea Eliade and James Frazer. Understanding the human imperative to move beyond the restrictions of the profane, both spent a lifetime studying the role of the divine in primitive cultures.

Eliade describes "archaic culture as essentially in harmony with the cosmos and its cyclic rhythms, while modern man is someone who considers himself in harmony with history and its linear progression" (Eliade, 1963, p. 388). Frazer suggests that "spells and magic ceremonies were used by people at a primitive stage of development in order to affect the forces of nature directly through human interference" (Frazer, 1922, p. 376).

Since time immemorial, humanity has known that contact with the divine can only occur within a sacred space. Indigenous prayer circles, sacred groves, prayer tents, and early and modern places of worship were understood as portals to the gods and goddesses. Within those arenas, rituals were reenacted as a means to establish a relationship with the gods.

From a study of the history of the healing professions, beginning with Asklepios and the Asklepiian Healing Temples, one realizes that all professed a deep regard for ritual and space. Those early spas could only be sanctioned as a true healing site if the gods had deemed them sacred. Freud's discovery of psychoanalysis, Jung's development of an archetypally based treatment, and virtually every other form of treatment has responded consciously and unconsciously to that in-born, archetypal need to enter a domain, which is uniquely different from ordinary reality, within which spirit can be approached and summoned. Psychoanalytically oriented therapists have established a well-defined set of ground rules that frame the parameters of the treatment for both patient and therapist. The entire practice of psychotherapy is built on an implicit (although largely unconscious) understanding of the need for ritual and the creation of a "sacred space." Masud Kahn's *The Privacy of the Self*, along with Robert Langs's and D. W. Winnicott's works, all consider in great detail the importance of boundaries and framing of the therapeutic relationship. Although they focused on the material and concrete conditions of treatment, they intuited the need for a special space within which change and contact with the archetypal may occur.

Perhaps no other treatment modality takes the creation of a space as far and perhaps as literally as psychodrama. J. L. Moreno, the founder of psychodrama, went on to create an actual multileveled theater, which served as the canvas on which clients sketched out their life dramas. Moreno's intuition of the need for three levels of staging, including a balcony, was a stroke of genius. In many regards, we can see the parallels in those three stages to Freud's id, ego, and superego, and to Jung's ego, personal unconscious, and collective unconscious. Perhaps Freud, Jung, and Moreno each sensed the existence of a trinitarian structure inherent within the human psyche, needing representation within the therapeutic situation.

Scategni clearly presents her understanding of the human spirit and the archetypal backdrop of life. In part 2 of her book, she describes a number of pivotal archetypal dynamics common to humanity. Included are the ascent, the sacred tree, hermaphroditism, ritual dismemberment, suicide, transvestitism, and the voyage to the underworld. Each section is rich in history and descriptions and represents yet another reason why this book is so valuable. Scategni's awareness of the various ways archetypes affect daily life is profound, and here she becomes our teacher, thoughtfully and articulately taking both experienced and novice students into the archetypal realm, helping them to understand its symbolic means of expression, meaning, and perhaps even its goal.

Scategni concludes, "Psychodrama is a ritual . . . [and] . . . allows a participant to make a crossing from the chaos of his or her unconscious into the world-cosmos he or she has inside" (p. 140).

Before my training as a Jungian analyst, I attended the Moreno Institute of Psychodrama, in Beacon, New York, where I studied with the brilliant Zerka T. Moreno and was fortunate enough to have attended a handful of seminars with Jacob L. Moreno, the founder of this movement. With that professional background, I am particularly intrigued by the notion of confluence suggested by Scategni.

In more than 25 years of clinical practice, I have never seen a psychotherapeutic approach touch an individual's emotional core as deeply and as powerfully as does psychodrama. Nowhere have I seen the utter joy or terror of human experience expressed with such gripping realism and pathos. Zerka Moreno was fond of saying that psychodrama was "a dose of insanity in conditions of control." I have personally seen the activation and de-activation of psychotic states on the psychodrama stage, in which the individual temporarily loses all ego boundaries and is brought into the moment of the trauma.

Scategni's belief that psychodrama allows for an opening into the archetypal world is also accurate. Here is where I want to offer a few comments and observations. What we find in those case descriptions are a client's

experiences within the various archetypal fields. Their association and relationship to what is at root transpersonal and nonpersonal—the archetypal—appears to be strictly personal, however. We can have many associations to an archetype based on our personal experiences, feelings, and associations, yet the ontology of the archetype remains unaffected by human desire, will, and cognition. The archetype represents a set of universal experiences, which will inevitably be traversed by each of us as we proceed through life's experience. Human hubris, however, calls for the archetype to become mutated and seeks for it to correspond to our human emotions and desires. With that in mind, I am left wondering how the interplay of a client's personal associations to the objective psyche within a psychodrama session creates change. I have the same question regarding the psychodramatic approach to dreams. Much of what the client brings to the dream in both traditional psychotherapy and in psychodrama is their personal associations to an image or situation. Scategni points out that those images and associations, although accessed by the personal unconscious, are essentially archetypal. If that is the case, what if the archetypal becomes accessible in the course of a psychodrama session? If that is the case, what then is the ultimate purpose of blending psychodrama with Jungian analysis? I needed to see this Jungian analyst/author grapple with issues involving the relationship between the personal and the archetypal. Though there is little question in my mind about the value of psychodrama for helping individuals better understand their lives, I am still left wondering what role the archetype plays in the amalgam. If the value is in having an individual enter a space that is akin to the sacred space of the ancients and important archetypal material and experiences occur within that domain, then I can be more on board. Is the author striving for an entrainment with archetypal dynamics and suggesting that that occurs within the psychodrama format? With many questions still lingering, I am left wanting more. *C'ho ancora fame!!!*

Scategni has a precise feeling for the sacred and objective psyche. To present a more thoughtful presentation on the role of the archetypal in the psychodramatic experience, she needed to draw more fully on her many obvious reserves of talent and insights.

I consider this book to be an important one for psychodramatists wanting to learn about the world of archetypes and for Jungians considering a more active way of engaging the objective psyche in their practice. It is a thoughtful, readable, and serious book, making many valuable contributions. I look forward to the author's further development of these ideas.

MICHAEL CONFORTI
Brattleboro, Vermont

Double Vision: Moreno and Dostoevsky

The role of the double in psychodrama was certainly one of Moreno's most valuable contributions within the psychodramatic process. Becoming an extension of the protagonist, the double provides a more spontaneous self to compensate for the protagonist's deficits of the moment. An effective double can intuit what it is that the protagonist may need to express when he or she seems to be blocked in the needed action or verbalization. The double should provide the protagonist with a positive role model, by acting out or verbalizing what the protagonist might wish to, but is presently unable to, carry out. In that way, protagonists can use the role modeling as a stimulus that can then liberate their actional behavior.

Of course, the psychodramatic double properly functions only to serve the needs of the protagonist. In assuming that role, the double must subsume his or her personal agenda and become fully psychologically entrained with the inner world of the protagonist. Conversely, a misguided double, for example a person who is playing the role to try to direct the protagonist toward what he or she thinks the protagonist ought to do or who is trying to impress the group in some way, can be potentially harmful by leaving the protagonist with feelings of inadequacy. The psychodramatic double is only as effective as his or her own level of sensitivity and therapeutic and personal maturity.

All of this, regarding the positive versus the negative potential of the double came to mind recently when I was reading *The Double*, a short novel of Dostoevsky, his second published work written in 1846. In stark contrast with Moreno's therapeutic focus, Dostoevsky's idea of a double is a character who directly competes with the protagonist, a comparison that is both interesting and instructive.

The protagonist in the novel is Golyadkin, a civil servant in an office in St. Petersburg. It is obvious from the start that he is a man with great insecurities and has significant difficulties in successfully playing the expected roles in his personal and professional lives. Rather than trying to address his problems, Golyadkin rationalizes his behavior. He avoids confronting his own role-rigidity and lack of spontaneity by taking an exaggerated pride in what he sees as his personal sincerity and refusal to wear social masks. As the story

unfolds, we see that his limited spontaneity and inability to work on it sow the seeds of his own self-destruction. He does consult a medical doctor, aware of his anxieties, but although the physician provides him with a placebo drug, his primary message to Golyadkin is to enjoy life, that is, to become more spontaneous.

One evening, following a particularly difficult and humiliating social rebuff, Golyadkin suddenly finds himself face-to-face, to his great shock and dismay, with a man who is his exact physical double. This new Golyadkin even has the same name and does the same line of work, although the two are not related. Golyadkin, a man plagued with social and professional fears, is immediately terrified of all the potential embarrassments and confusion that this new interloper could present in his life. At first, the junior Golyadkin presents himself in a sympathetic way, and the protagonist has a momentary sense of relief and the hope that the situation might yet resolve itself in a positive way. However, things quickly begin to go very wrong. For example, the protagonist's long-time servant does not seem to recognize the difference between the real Golyadkin and his double! The role confusion he had intuitively feared is coming to pass, as his own role identity is being threatened. Things go from bad to worse when the next day the double shows up as a fellow employee in Golyadkin's office, even working in the same department. This new Golyadkin excels in all the skills that the protagonist lacks. The charming and self-centered double soon insinuates himself into the favor of the true Golyadkin's colleagues and superiors, threatening his professional survival. In line with Moreno's idea, this double has all the needed spontaneity that the protagonist lacks. But, instead of supporting the protagonist, this double is strictly out for himself, and even seems to take a sadistic satisfaction in outplaying his other in every role situation.

This encounter crystallizes the dual potential of the psychodramatic double. Will the double, with all of his or her gifts of spontaneity, which the protagonist may be lacking, use those gifts to serve the protagonist? Or, will the double be so self-oriented that, consciously or unconsciously, he or she may misuse the role to meet his or her own needs?

Dostoevsky's character can be seen in different ways. Does he represent Golyadkin's divided self brought into a separate role through his imagination? Is Golyadkin mad and the double only a hallucinatory vision? That the reader must decide.

Doestoevsky's realistic style of writing in this work is also reminiscent of Gogol. In Gogol's story "The Nose," the main character awakes one day to find his nose missing and learns that his nose is going about town disguised as a civil servant. The nose is also a kind of double. Furthermore, the idea of giving an active role to a body part or inanimate object is also very psychodramatic.

Poor Golyadkin desperately needed a double with exactly the positive qualities that the new Golyadkin possessed, but one that would have helped him to grow. We each have our own internal "doubles," the parts of ourselves that are in contrast to our normal persona. Those parts of the self may be called on in life's challenging situations that demand that we rise above our usual norms and draw from our reserves of spontaneity. If those parts of ourselves are too neglected, they can become atrophied, and that is precisely when a psychodramatic double is needed to bring them to life. That is the beauty of Moreno's double because the double is the one who is committed to helping the protagonist to realize his or her best potentials.

In the end, Golyadkin endures an increasing reversal of fortune, losing all of his professional and social status to his greedy double. For the denouement, Golyadkin undergoes a final humiliating role reversal, when, having ultimately been driven to madness, he finds himself being taken to an asylum by the very doctor whom he first consulted for support.

Double trouble? Psychodrama directors, take note.

JOSEPH MORENO

The Moreno Institute for the Creative Arts Therapies
St. Louis, MO

The 35th Annual Conference of the American Art Therapy Association

The 35th Annual Conference of the American Art Therapy Association, *Creative Fire: Identity, Passion, Professionalism*, is to be held November 10–14, 2004, at the Town & County Hotel, in sunny San Diego, California. We welcome proposals for papers, panels, workshops, poster sessions, advanced practice courses and performance art. Please follow the guidelines found on our Web site <arttherapy.org> or access <American Art Therapy Association2004 Conference Call for Papers and Proposals>. For more information, contact the American Art Therapy Association, 1202 Allanson Road, Mundelein, Illinois 60060, or telephone toll-free 1 888-290-0878. We look forward to expanding our interdisciplinary dialogue in San Diego.

The International
Journal of
Action Methods
Psychodrama, Skill Training, and Role Playing

ANNUAL INDEX
Volume 54
Spring 2001 Through Winter 2002

ARTICLES

- Boury, Michelle, Treadwell, Thomas, and Kumar, V. K. Integrating Psychodrama and Cognitive Therapy—An Exploratory Study. no. 1, pp. 13–37.
Editors of the *Journal of American College Health*. So You Want to Publish in . . . ? no. 3, pp. 107–120.
Hare, Sharon E., and Hare, A. Paul. Role Repertoires of Members in an Effective Small Group: A Simulation. no. 3, pp. 91–106.
Hollander, Carl E. A Process for Psychodrama Training: The Hollander Psychodrama Curve. no. 4, pp. 147–158.
Remer, Rory. Let's Play *Moreno*. no. 2, pp. 65–73.
Remer, Rory. Social Atom Theory Revisited. no. 2, pp. 74–83.
Riva, Giuseppe, and Vincelli, Francesco. Virtual Reality as an Advanced Imaginal System: A New Experiential Approach for Counseling and Therapy. no. 2, pp. 51–64.
Treadwell, Thomas, Lavertue, Nicole, Kumar, V. K., and Veeraraghavan, Venkatesh. The Group Cohesion Scale-Revised: Reliability and Validity. no. 1, pp. 3–11.

BOOK REVIEWS

- Beyond Talk Therapy: Using Movement and Expressive Techniques in Clinical Practice*, by Daniel J. Wiener. Reviewed by Rob Pramann. no. 3, pp. 123–126.
Experiential Therapy for PTSD: The Therapeutic Spiral Model, by M. Katherine Hudgins. Reviewed by Karen Carnabucci. no. 3, pp. 121–123.
Gathering Voices: Essays on Playback Theatre, edited by Jonathon Fox and Heinrich Dauber. Reviewed by Eleanor C. Irwin. no. 2, pp. 84–86.
Good Practice in Psychodrama: An Analytic Perspective, by Don Feasey. Reviewed by Adam Blatner. no. 4, pp. 159–161.
How We See God and Why It Matters: A Multicultural View Through Children's Drawings and Stories, by Robert Landy. Reviewed by Adam Blatner. no. 2, pp. 86–88.
Psychodrama, Group Processes, and Dreams, by Wilma Scategni. Reviewed by Michael Conforti. no. 4, pp. 162–164.
Sociodrama: Who's in Your Shoes? by Patricia Sternberg and Antonina Garcia. Reviewed by Charles Brin. no. 1, pp. 38–41.
Theory and Practice of Action and Drama Techniques, by Leni Verhofstadt-Denève. Reviewed by Stephen B. Parrish. no. 1, pp. 41–44.
What I Heard in the Silence: Role Reversal, Trauma, and Creativity in the Lives of Women, by Maria V. Bergmann. Reviewed by Dominick Grundy. no. 1, pp. 44–48.

COMMENTARY

- Friends Remembering Carl Hollander. no. 4, pp. 133–146.
Garfield, Sandra. Obituary—Carl E. Hollander. no. 4, pp. 131–132.
Moreno, Joseph. Double Vision: Moreno and Dostoevsky. no. 4, pp. 165–167.

The International Journal of Action Methods

Psychodrama, Skill Training, and Role Playing

INFORMATION FOR AUTHORS

The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing contains manuscripts on the theory and application of action methods in the fields of psychotherapy, counseling, social and personal skill development, education, management, and organizational development. The journal welcomes manuscripts bridging research and practice appropriate to educational and clinical simulations, behavior rehearsal, skill training, and role playing within group settings. The focus is on action interventions, psychodrama, and sociometry. The journal publishes theme issues, main articles, and brief reports on small research studies, case studies, and empirically tested new action techniques.

Manuscripts should be submitted to the Managing Editor, *The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing*, Heldref Publications, 1319 Eighteenth Street, NW, Washington, DC 20036-1802.

All manuscripts should be prepared in conformity with the style and format described in the *Publication Manual of the American Psychological Association*, 5th edition (2001). Manuscripts must include an abstract of no more than 120 words, be double-spaced throughout, and ordinarily not exceed 25 pages. Special attention should be directed to *references*. Only articles and books cited in the text of the manuscript are to be listed in the references. Authors should avoid using abbreviations, symbols, and footnotes. It is the responsibility of the author to ascertain that the activities described in the manuscripts are consistent with the generally accepted standards of ethical practice. Manuscripts that do not conform to the *Publication Manual's* standard (margin, sexist language, references, format, etc.) will be returned unreviewed to authors.

Authors should submit 4 copies of the man-

uscript to expedite the reviewing process. Each copy must include all tables and reproductions of all figures, graphs, and charts. Manuscripts are accepted for review with the understanding that the same work has not been and will not be published—nor is presently submitted—elsewhere, and that all persons listed as authors have given their approval for the submission of the paper. It is also understood that any person cited as a source of personal communication has approved such citation. Articles and any other material published in *The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing* represent the opinion of the author(s) and should not be construed to reflect the opinion of the editors or the publisher.

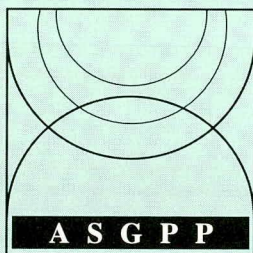
Authors submitting a manuscript do so with the understanding that if accepted for publication, copyright for the article, including the right to reproduce the article in all forms and media, shall be assigned exclusively to the publisher. The publisher shall not refuse any reasonable request by the author for permission to reproduce his or her contribution to the journal.

Accepted articles must be submitted electronically as double-spaced Word files with minimal formatting in Times or Times New Roman. Authors should not use word-processing styles, forced section or page breaks, or automatic footnotes. Tables must be e-mailed in one separate file and figures in another separate file. A hard-copy version of text, tables, and figures will be needed as backup.

Accepted manuscripts must be edited for style and readability. Each author receives two complimentary copies of the issue in which the article is published.

For further information, please call (202) 296-6267, ext. 1213, or fax: (202) 296-5149, e-mail: ijam@heldref.org

**The American
Society of
Group
Psychotherapy
&
Psychodrama**



FOUNDED IN 1942

*For more information,
call or write:*

ASGPP

301 N. Harrison, #508

Princeton, NJ 08540

(609) 452-1339

Fax: (609) 936-1659

E-mail: asgpp@ASGPP.org

Website: www.ASGPP.org

The American Society of Group Psychotherapy & Psychodrama is dedicated to the development of the fields of group psychotherapy, psychodrama, sociodrama, and sociometry, their spread and fruitful application.

Aims: to establish standards for specialists in group psychotherapy, psychodrama, sociometry, and allied methods; to increase knowledge about them; and to aid and support the exploration of new areas of endeavor in research, practice, teaching, and training.

The pioneering membership organization in group psychotherapy, the American Society of Group Psychotherapy and Psychodrama, founded by J. L. Moreno, MD, in April 1942, has been the source and inspiration of the later developments in this field. It sponsored and made possible the organization of the International Association on Group Psychotherapy. It also made possible a number of international congresses of group psychotherapy. Membership includes subscription to *The International Journal of Action Methods: Psychodrama, Skill Training, and Role Playing*, founded in 1947 by J. L. Moreno as the first journal devoted to group psychotherapy in all its forms.