

# PSYCHODRAMA: AN EXPERIENTIAL STUDY OF ITS EFFECTIVENESS WITHIN THE HOMOSEXUAL SOCIETY\*

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## PREFACE

In the Spring of 1973, I first learned of the oppression of the homosexual society in Denver. In this incident a bus known as the "Johnny Cash Special" was being used by the vice squad to lure gays\*\* into the bus; the driver would then sexually proposition the homosexual. When acquiescence occurred the vice officers, hiding in the rear of the bus would emerge, identify themselves, and make an arrest. In the duration of these incidents using the bus, scores of homosexuals were harassed and jailed; some being held for an unreasonable length of time.

Listening to an account of this situation told by an American Civil Liberties attorney, I became enraged and sought an opportunity to offer professional assistance in the way of counselling. A pastor of a gay church was my contact to work within the homosexual community. As we talked, he emphasized two important points: first, that the homosexual world is an isolated culture unlike other minority cultures because of a specific vocabulary and the law which forbids sexual activity with a person of the same sex, even between consenting adults; and, secondly, he was concerned that any mention of psychiatry would immediately create distrust and misunderstanding about my presence there. Therefore, I was introduced as "Carolyn" and assisted the church members by helping them to fold their weekly newspaper. I remained in this activity for several weeks until I felt comfortable, accepted, and accepting.

It is to be emphasized that one does not rush into the homosexual society as a "soul-saver" or a "do-gooder." Time and timing are essential to the establishment of mutual trust. Were it not for the cooperation of the pastor who supplied a vocabulary list, suggested readings, and most importantly, referrals and the subsequent acceptance of myself as a person by the members of the church, this paper would not have been possible.

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\*\*"Gay" is synonymous with "homosexual" and is preferred by those who would eliminate the sexual connotation implied in the term "homosexual." The terms will be used interchangeably in this paper.

My life has been sincerely enriched through working with and knowing members of the homosexual society. It is my hope that others may experience the positive feelings which are richly rewarding and experience comfort in relating meaningfully with members of the homosexual culture.

The design of this paper is divided into the following three parts in relation to the homosexual culture.

- I. An introductory discussion of homosexuality.
- II. Psychodrama is a method by which interpersonal and intrapersonal issues and emotions can be dealt with effectively within the homosexual culture.
- III. Sociodrama—a proposal for the future.

#### I

The known homosexual society comprises about ten percent of the American population. Only a very small minority fit the stereotype common to most peoples' thinking concerning obvious "fairies" and "dykes." Gay people exist in every strata of economic, religious, and professional groups, and in all sections of the country. A higher percentage will be found in cities where they can gather socially with more anonymity than in smaller communities. The greater percentage of homosexuals are not identifiable by the average layman.

The term "homosexual" is felt by many to be an oppressive label and carries a connotation of extreme differences from heterosexual. If one must have a definition, the preferable one is "those individuals who have a sexual attraction toward partners of the same sex, over at least a few years of their lives" (3: 30). This preference should not negate their human qualities; nor equate homosexuality with the adjectives such as sinful, pathological, or perverted, all of which are strong deterrents to the acceptance of a person whose needs are not unlike those of the heterosexual.

The emphasis of this paper will be concerned with the homosexual as a human being with the need to love and be loved; the need to experience and express through the action method of psychodrama feelings of loneliness, rejection, frustration, love, anger, and humility. The common fallacy which views the homosexual as perverted and preoccupied with sexual acts and incapable of interpersonal relationships needs to be dispelled. Sexual activity is but a small part of the overall homosexual population and personality.

Within the homosexual society exist two types of relationships with a significant other: transitory and stable. The transitory relationships, seemingly more prevalent, serve to decrease loneliness and the need for closeness. However, in this transitory searching, many homosexuals find themselves overwhelmed by feelings of guilt, anger, and self-disgust. The stable relation-

ship similar to the heterosexual marriage is the exception. This occurs more frequently in the female population than in the male. "Society puts much less strain on a lesbian couple than on a male couple" (3: 174).

Society tends to view with suspicion males living together. Men are not generally permitted by our cultural standards to display closeness, to embrace, or to dance with each other except in meeting places which are exclusively homosexual such as bars, coffee houses, churches, and private homes. To culminate a relationship which is stable, the gay male must be endowed with inner strengths and values in order to overcome the "social barriers toward homosexual feelings and this is an effort that is simply not possible for many homosexuals to make" (3: 178). For homosexuals, and males in particular, who choose to share a life together there is always the fear of being discovered by parents, non-gay friends, employers, police, or anyone who is in a position to place judgment.

Having viewed segments of the gay world, those who are maintaining a stable, mature relationship and those who cruise the parks and bars for a one-night partner, it is my belief that their society, with the exception of same-sex preference, does not differ to any significant degree from the heterosexual society. One has only to frequent bars and public affairs which promote heterosexual partnerships, to observe similar phenomena. The divorce rate itself indicates a lack of stable relationships in the heterosexual society. This points up the fact that the world is full of lonely people, gay and non-gay, who feel the pangs of isolation, aging, and loss of physical attractiveness.

"Many are discovering that homosexuals are real people, not rare oddities of fun and that perhaps they should be treated with human dignity" (3: 202). There is far too much emphasis on sexually descriptive adjectives. In view of this, we need to cease applying labels such as sick and/or deviant and accept the homosexual as a human being who experiences the commonality of situations and crises in his life-style as does the heterosexual. In fact, it seems valid to assume that he experiences more stress in earning a living and finding friends as well as a lover because of his homosexuality. Dennis Altman feels, "there are very few straights who seem able to fully accept us, that is, without pity or fascination, or condescension, but, and I hesitate to write something so corny-sounding—simply as people. When there is acceptance, they provide the reassurance which I fear we all need, that there is nothing so terrible or peculiar about our gayness" (1: 52).

To be an accepting, empathetic, and non-judgmental person is most helpful and beneficial to the homosexual, especially for those who feel that their sexual preference negates humaneness and warmth. As is true with any individual, the homosexual needs enlightened help, not so much with sexuality, per se, but with those emotions which are preventing fulfillment in

day-to-day living. Within the homosexual culture, resentment will build toward the heterosexual person who may be overly inquisitive, too sympathetic, or patronizing. The homosexual should not be treated as though he were emotionally crippled or handicapped because of same-sex preference. The barriers are removed when two cultures come together, talk, understand, and accept differences and similarities.

Moreno's definition of a "meeting" supports the above thesis by the following statement: "Meeting means more than a vague inter-personal relation. It means that two or more persons experience each other, as actors each in his own right, not like "professional" meeting (a case-worker or a physician or a participant observer and their subjects), but a meeting of two people. In a meeting, the two persons are there in space, with all their strengths and all their weaknesses, two human actors seething with spontaneity only partly conscious of their mutual aims. It became clear to me then as it is now to many sociometrists, that only people who meet one another can form a natural group and an actual society of human beings. It is people who meet one another who are the responsible and genuine founders of social living" (5: 251).

Thus far, the approach with limited communication existing between the two cultures, gay and non-gay, seems to have studied the gay person as one would a laboratory specimen. The intrapersonal areas of self-esteem, emotions, and hopes for the future need to be explored. So little adequate and significant research has been accomplished. West suggests one of the reasons may be "Distaste for the whole business, and the professional man's fear of compromising his reputation by displaying too great interest, has to do with this neglect" (8: 187-88).

It is not my intent to belabor the reader with statistics, life-styles, or conditions which may contribute to an individual's becoming homosexual; nor do I choose to dwell on the sexual aspects. There is a wealth of literature which fully documents the homosexual culture. I now wish to develop the second premise: Psychodrama is a method by which interpersonal and intrapersonal issues and emotions can be dealt with effectively within the homosexual culture.

## II

My experience has been that the term "psychodrama" is unfamiliar to most laymen and some professionals. For purposes of clarification, "Psychodrama can be defined, therefore, as the science which explores the "truth" by dramatic methods" (5: 12) and is a form of group therapy which allows exploration of reality in an existential manner. That which cannot or does not happen in life can occur in a psychodramatic setting and is an effective method of treating relationships as opposed to the traditional analytic method which often tends to be individually oriented.

The methodology of psychodrama requires five instruments: a stage or any open space, a subject, a director, auxiliary egos, and a group.

The stage of any open space offers an extension of reality for recreating situations with unlimited freedom of expression and movement.

The subject, the protagonist, is the person around which the drama revolves. In this setting, he is allowed to portray, verbally and physically, his world as he perceives it to be.

The director functions as a therapist, an analyst, and as the producer of the drama. The well trained and experienced director is not influenced by what he feels to be the best solution for any given situation. Rather, he listens for significant cues and follows them to their conclusion. Because the method is based on a realistic appraisal of the needs of the individual, as he sees them, and the uniqueness of each person, the goal is toward helping the protagonist define and recreate the ways in which he may lead a more productive, satisfying life by his standards; and also, to live with his differences rather than to totally eliminate them. The director allows the protagonist the freedom to work out his conflicts, his life in miniature, in a psychodramatic space.

The auxiliary ego portrays the role of a significant other in relation to the protagonist. "On portraying the role it is expected that the ego will identify himself with the role to the best of his ability, not only to act and pretend but to 'be' it" (7: XVII).

The group, although it may not be actively involved at all times is nonetheless emotionally involved. The protagonist needs to feel support and acceptance; in other words, whatever situation is vital to the protagonist must be equally vital to and accepted by the group. Moreno states: "... the psychodramatic situation is not a courtroom. There is no judge and no judgment and sentence is spoken after the session is over" (5: 348). The psychodramatist, compared to the analyst, has the advantage of meeting the person in a warm, human, sharing relationship without demanding conformity. Rather, individual diversity is allowed and accepted.

Psychodrama offers more flexibility, spontaneity, and freedom to be one's self than does that of the analytically oriented setting in which there is definite role differentiation: the role of the patient and the role of the psychiatrist. Even if the analysand were to feel like dancing, singing, making love, or physically expressing anger, such behavior would be out of context. In contrast, the psychodramatic setting permits to happen that which is necessary to recreate and experience one's social matrix.

It is important to emphasize one more point before enlarging upon the effectiveness of psychodrama within the homosexual culture. The goal of the professional working within the homosexual society should not be to effect a sexual conversion unless this is very explicitly the goal of the person who is seeking help. A salient point to be emphasized is that both male and female are gay by choice, not by chance, and the partners with whom they choose to

interact are gay by choice, not by chance. There is evidence that psychiatrists tend to treat homosexuality as a mental illness. All too often, "Behavior which does not fit the common mold is labeled 'neurotic' and neuroses are defined in advance as undesirable" (4: 107). The ethics of approaching homosexuality on the basis of a sexual conversion are questionable and often at great emotional cost to the individual who may not want to alter his sexual orientation. Needless to say one should not tear apart a person's social and sexual adjustment unless he is prepared to offer a new and better readjustment.

Essentially the homosexual experiences the same states of emotion as does the heterosexual with one exception: stress is compounded by the expectations and pressures of society to conform to the norm. When a person is found to be gay, he is subject to job loss, harassment by police, and often ridicule. "Society has really made no provision to help such individuals" (3: 27).

While homosexuality is discussed and presented to the public by the mass media, the approach continues to reduce human dignity, personhood, and acceptance. A television program with a seemingly avant-garde approach to homosexuality and bisexuality gears the dialogue more to sexuality than to individuality.\* It is difficult to imagine a heterosexual being as open about sexual practices. The plight of the homosexual appears to lie in an eagerness to be accepted—so much so, that he is willing to be totally open to so many viewers. It seems questionable that such exploitation serves any useful or meaningful purpose.

A concrete example of discrimination occurred in Boulder, Colorado, where there are six thousand homosexuals in a population of seventy-two thousand people. On May 7, 1974, the voters went to the polls to decide an issue which would prevent discrimination in the employment field against homosexuals. In an article published by "The Rocky Mountain News," the amendment was defeated by a vote of approximately two to one.

Psychodrama, a laboratory for living, is the vehicle of choice to help the homosexual become better adjusted to the life-style he has chosen; mainly, to assist in self-acceptance and social adjustment. To "identify himself/herself as a homosexual and recognize his/her position as a part of a stigmatized and semi-hidden minority" (1: 30) is very difficult within the dimensions of twentieth century conformity.

Psychodramatists do not specialize in segments of the population as do some psychiatrists. The psychodramatic approach is universal. When a protagonist emerges from a group, the stage and its space are his for recreating and resolving the problem areas in his life. Because psychodrama deals with people as opposed to labels and/or specialities, age, race, sex, or sexual

\*"Tomorrow," NBC Television

orientation do not become the primary concern. Thus, the psychodramatist functions much like a mid-wife who assists the protagonist in giving birth to his emotions; to become his own creator who assumes responsibility for his universe—his personal and social atom.

Inasmuch as no modality of therapy can reduce the number of homosexuals, and to which goal there is no validity except perhaps to satisfy society, is it not more humane to recognize the homosexual as a person with a variety of roles which are actively present and which he has the need and the right to express?

In the early beginnings (one year ago) of working within the homosexual culture, psychodrama was introduced with ease and readily accepted. We were limited to meeting in homes which was not the ideal setting but adequate. A well organized room was often in total disarray at the end of a session. Improvisation often reached its zenith!

It has previously been stated that there is a specific vocabulary which is a part of the homosexual culture. Terms which may be useful are documented in the glossary. To be familiar with the terminology is necessary, not only for the director, the auxiliaries, and the group, but more importantly, to the protagonist. The ability to speak the vernacular is a way to build a bridge of understanding, acceptance, and trust.

One of the most critical emotional periods for the homosexual is the acknowledgment and awareness of his same-sex preference. Prior to this, he has had strong feelings for persons of the same sex, and feelings of discomfort in heterosexual relationships. Contrary to a popular myth, the term "hatred" toward those of the opposite sex is not applicable. The fact is that there is more comfort and rapport with those of the same-sex.

The finality of awareness and acknowledgment of one's same-sex preference is termed "coming out." This is a painful state of emotion for most. Some accept this with relative ease while others continue to experience guilt and estrangement for many years. Fisher feels there is an inherent emotional value in disclosure versus "hiding" and supports his thesis by the following statement. "... every time a homosexual denies the validity of his feelings or restrains himself from expressing, he does a small hurt to himself. He turns his energies inward and suppresses his own vitality. The effect may be scarcely noticeable: joy may be a little less keen, happiness slightly subdued, he may simply feel a little rundown, a little less tall. Over the years, these tiny denials have a cumulative effect" (2: 249).

It is the function of the psychodrama director to determine where the individual is in terms of disclosure. The approach with a neophyte should be very gentle and slow. There is less anxiety for those who have accepted the fact that they are homosexual. When the individual ceases to hide his sexuality, some of the inner conflicts are resolved. He has a sense of who he is and what he is. Although the inner war is over, the battle is far from won.

The feelings that were restrained, the anger that was suppressed, the words that were never spoken will surface with great intensity.

To support the premise that psychodrama is the medium which allows full expression of feelings, I offer the following statements by J. L. Moreno; psychodrama is "... a deep action method dealing with interpersonal relations and private ideologies" (5: 352) coupled with his position that "... the stage is not a stage in a theatrical sense, it is a social platform, the actors are not actors but actual people and they do not 'act' but present their own selves. The plots are not 'plays' but their most inner-felt problems" (5: 247).

For the homosexual, it becomes evident that psychodrama permits him to be his private, real self which is significantly important inasmuch as he must wear a mask in the everyday world and occasional activities. Therefore, the vehicle of psychodrama gives to the homosexual, and the heterosexual as well, permission "to be on stage what they are, more deeply and explicitly than they appear to be in life reality" (5: Intro., p.c.). There is the opportunity to face roles and situations to which a successful adjustment has not been made. The opportunity is present in the *here and now*, to explore feelings related to losses such as a love relationship, low self esteem, or loss of employment because of homosexuality. That which was impossible in life becomes possible on the psychodrama stage and is a healing process.

Both the personal atom and the social atom are explored. This technique is very revealing to the participants and brings forth a wealth of material for future use. Soon it becomes apparent to a group that recreating a situation is far more valuable than talking about it. In spite of limited space and less than perfect conditions, encounters with significant others in absentia are possible by using the empty chair technique.

One of the most extensively used techniques is role reversal. "Role is the functioning form the individual assumes in the specific moment he reacts to a specific situation in which other persons or objects are involved" (7: IV). In the life of the homosexual there is gross confusion of roles—interpersonal, intrapersonal, and extrapersonal. These role systems tend to create misunderstandings and misperceptions. When these states are operational, role-reversal is effective in exploring distortions inherent in intimate relationships, work situations, and unresolved situations in the family of origin.

It is apparent that anxiety is elevated by conflict in role relations, a reality "in which the unconscious states of two or several individuals are interlocked with a system of co-unconscious states" (7: VII). The familiar problem-solving devices then become unavailable to the individual. Various approaches can be used to effect a greater degree of spontaneity which Moreno defines as, "The protagonist is challenged to respond with some degree of adequacy to a new situation, or with some degree of novelty to an old situation" (7: XII).

The problem of role conflict is more prevalent in the male union than in the female union. Men, by nature, tend to be more aggressive in decision

making and as a result, more competition exists within their union. This is not to deny that women encounter such difficulties. However, it does not appear to be such a constant struggle.

One of the primary skills of the psychodramatist is the ability to deal with role conflicts. The methodology of resolution can be accomplished by role-reversal with significant others; role training which encompasses the spontaneity factor; the use of the mirror technique which enables the protagonist to stand aside and view, through an auxiliary ego who becomes the protagonist for that moment, his interaction with others. By this method he is able to perceive himself as others experience him and his ways of relating.

The beauty of psychodrama lies in the methodology applied in behalf of the protagonist—many situations and experiences can be mobilized in space and time for ultimate self-growth and self-understanding. Those situations which seem so confused and complicated in the “mind’s eye” become clear and concrete on the psychodrama stage.

The two types of relationships, stable and transitory, within the homosexual culture are approached differently. Existent in the stable union are all the problems inherent in a heterosexual marriage. The common emotions of rejection, frustration, love, anger, and lack of trust must be dealt with. Tensions, depression, and lack of patience tend to make a union unstable at times. The psychodramatic approach is then that of a marriage counselor. Within the union, partners wish to improve communication and to verify and correct perceptions.

The homosexual union is also complicated by role conflict. Perhaps more so than in the heterosexual marriage because there is not the distinct delineation or role structure. One partner does not assume the limited role of the homemaker and the other that of the moneymaker as is usual in some heterosexual marriages. Both share household duties, assume financial responsibility and both seek ways in which their personal and social needs will be met. The conflict appears in trying to fulfill all the roles which meet each others needs and still retain a degree of individuality and autonomy.

Those involved in transitory relationships, or those who have been involved but are now searching for a stable relationship are more vulnerable. Their emotional past is loaded with feelings of loneliness, rejection, guilt, and anger. The need is for some resolution and relief from the emotional pain. The function of the psychodramatist is then to intensify the pain through re-enactment of a situation until the protagonist reaches a healthy catharsis.

While in training at the Moreno Institute of Psychodrama, I was witness to acute emotional pain in young men with same-sex preference. Even within this setting, where there is a built-in support system of acceptance and freedom, it is my conviction that the process of uncovering feelings, layer by layer, is a delicate and cautious process. “Just as a surgeon who knows the physical state of his patient will limit an operation to the extent which the patient’s

condition can withstand, the psychodramatic director may leave many territories of his subjects' personalities unexpressed and unexplored if their energies are not, at that time, equal to the strain" (6: 5). To leave anyone raw and bleeding is against the oath of a psychodramatist. To some, this caution may be deemed "overly protective." Perhaps so, but emotional first aid is required when a person relinquishes even a small part of his defense system. Time is necessary for healing and for the integration of new and different ways of interacting.

The effects of a psychodrama have been compared to those of a long-acting tranquilizer. While there is immediate relief from the emotional pain of inner tensions, the integrative process of incorporating new insights and more appropriate ways of dealing with tensions and conflicts requires an inner re-training. The mystique of the method is difficult to describe to one who has not had the exciting experience of discovering that the learned behavior of the past which was inadequate can be replaced by a new response which brings forth more positive interpersonal and intrapersonal alternatives.

Most homosexuals, not unlike heterosexuals, are in search of a meaningful relationship. The transitory relationships eventually become empty as evidenced by a high suicidal rate along with the misuse of alcohol and drugs.

The process of becoming selective and choosing only those persons who complement rather than destroy one's personhood can be a lonely and lengthy process. The focus is then on the task of repairing the social atom. Gaps and holes left by the absence of significant others need to be filled for emotional survival. In each of us, there is an innate need to have a number of significant others to whom we can relate in a meaningful manner. The number needed varies from one individual to another. However, when the social atom becomes deficient, we direct our energies, at the expense of other values, in an effort to fill that void. Zerka Moreno, in a didactic lecture, referred to the psychodramatist as a "social atom repairman."

Only when the homosexual allows himself the pain of dealing with the losses in his social milieu, can he then begin to reconstruct a firm foundation—knowing who he is, what priorities he chooses, what types of people he needs, and the sacrifices he is willing to make. Then, through role enactment he tests out those situations and relationships which are either comfortable or uncomfortable for him. In lieu of blundering through life by the trial and error method, psychodrama offers the opportunity to test out new roles, new ways of interacting, and most importantly, to correct misjudgments that are present prior to the reality enactment.

If the victimization of homosexuals continues without empathy, understanding, and therapeutic intervention appropriate to the culture, aggressive behavior will continue as a means of compensating for feelings of insecurity as is evident in any group which has been severely oppressed. "There are

intercultural conflicts in which the individual is persecuted, not because of himself, but because of the group to which he belongs" (5: 365).

This supports my conviction that homosexuals need to gain strength, ability, and increased self-esteem, through the psychodramatic method, in order to live useful, productive lives despite social and political harassment. They should take pride in the contributions they make to society. Many members of this group have been so buried in the cultural conserve imposed by our society that they have turned their creativity and spontaneity into art forms. This is so in the present as it has been in the past. Some of the most gifted artists and musicians were homosexual. The clients with whom I have worked are creative in the fields of music, art, poetry, dance, as well as within the field of their professional choice.

Homosexuals are extremely telic. Tele is "feeling of individuals into one another" (7: 39). Warmth, friendship, and loyalty is extended to those who prove worthy of trust. Because homosexuals display unique intuition into the feelings and needs of others, they are particularly receptive to psychodrama which is not a cold, clinical approach. Rather, it is one of warmth, empathy, and genuine concern for people.

To further support the premise that psychodrama is effective in the homosexual culture, I choose to borrow a quote from Moreno which he applied in general, but which seems aptly to fit the essence of this discussion. "Psychodrama defines the drama as an extension of life rather than its imitation, but upon the opportunity of recapitulation of unsolved problems within a freer, broader, and more flexible social setting" (5: 15).

It is my belief that those who persist in labeling a person who is in and of this universe are projecting a message: "because you are different, I can't understand you." What I feel they are not saying is: "I don't want to understand you. It is easier for me not to become involved. It is too threatening. I might get in touch with my fears if I am exposed to yours."

The psychodramatist has the skills and understanding to work within the homosexual culture because of his ability to disregard myths, biases, and stereotyped ideas. When any person trusts himself to the methodology of psychodrama, he will be accepted despite his differences. A beginning must be established, slow as it may be. The goal is to help the homosexual define his personal and social identity and to allow him his diversity because in essence he is a person who loves, hurts, and has a strong need to be accepted without the mask which he must wear for the greater part of time.

There is one point which has not yet been emphasized. Those who are professional are much aware of the oath of confidentiality and are protective of situations and identities which could be damaging to any person entrusted to their care and concern. This confidentiality assumes an infinite degree of importance for those who choose to work within the homosexual culture. The

mere mention of a name associated with a position or profession could mean immediate loss of employment, impairment of future gains, and that which is of concern to anyone, homosexual or heterosexual—the loss of human dignity in the world of reality.

### III

Will sociodrama be the vehicle which will promote understanding and acceptance of the homosexual by the greater majority of society? While it is important to help individuals resolve unique and personal problems, this is only a beginning to the homosexual's relief from oppression and discrimination.

Homosexuals are beginning to fight the discrimination, particularly in the field of employment, to which they have been subjected for many years. However, it has been documented in this paper that this endeavor has met with little success. Some are taking the risk of publicly announcing their same-sex preference. The enlightened press is beginning to print material which hopefully will remove some of the mystique. Yet, great numbers of homosexuals continue to live under a cloud of being discovered. Their right to individual preferences is being judged; their social activities are curtailed by the fear of harassment and/or arrest; their jobs are in jeopardy.

A way to improve understanding and facilitate acceptance among the greater population would be to promote the use of sociodrama. "Sociodrama deals with problems which, as we know, can neither be clarified nor treated in a secret chamber and by the seclusion of two. It needs all the eyes and the ears of the community, its depth and breadth, in order that it may operate adequately. It needs, therefore, a milieu which differs entirely from the psychoanalytic situation, a forum in which the group with its collective problems can be treated with the same earnestness as the individual is treated in a consultation room. The ideal form for this is the drama which all can share, the forum par excellence is the amphitheatre and the effect is community catharsis" (5: 363).

To expect the above to occur with rapidity and at this point in time is unrealistic and idealistic. Homosexuals feel they are in the time position of the Black American twenty years ago. Some members of the homosexual culture are becoming militant; others flaunt their homosexuality daring people to not accept them. The greater majority prefer to bide their time until they can be accepted as individuals.

One of the roles of the psychodramatist is that of a social analyst and the modality can be sociodrama which "... explores as well as treats in one stroke, the conflicts which have arisen between two separate cultural orders and at the same time, by the same action, undertaking to change attitudes of the members of one culture versus the members of the others" (5: 356). At

this time, I can only submit this concept as a goal for the future. Time and timing are the ingredients for any social change.

In conclusion I wish to accentuate the points which through my year's experience in working within the homosexual culture, I feel are important.

There is no need to know details of sexual activities. There is no validity in the conversion of a homosexual, by choice, to a heterosexual because society will then be more understanding.

There is a need, however, for those with same-sex preferences to have a space and an empathetic professional who will employ the skills of the psychodramatic method which permits a person to be "real" and to work through the conflicts which add an extra burden to an already oppressed life-style.

### GLOSSARY

Basket—refers to the genital area

Beastie—a physically well-built homosexual male; usually very young (12-14 years of age)

Bisexual—a male or female who indulges in both homosexual and heterosexual sexual relationships

Bitch—a derogatory term used to describe a homosexual male who is petty, obnoxious; "cunt" synonymous with "bitch"

Bull-dyke—a lesbian with a heavy physical build; one who usually assumes a totally male role; also called "truck driver" and/or "diesel dyke"

Butch—a physically well-built homosexual male who portrays a strong masculine image

Call letters—a combination of letters used for informational purposes relative to sexual preferences: i.e.—

AC—a homosexual who participates in or receives oral intercourse

DC—a homosexual who participates in or receives anal intercourse

DCAC—a combination of DC and AC sexual activities

S&M—sado-masochistic sexual activity

Camp drag—a male who wears feminine attire for purposes of humorous entertainment

Chicken—a young homosexual male, usually under 18 years of age

Chicken hawk—an older male homosexual who prefers a "chicken"

Coming-out—acknowledgment of one's same-sex preference

Community member—synonymous with homosexual; also called club member; used when conversing with heterosexuals for purposes of identification without disclosure of same-sex preference

Cowboy—a homosexual who wears western garments as a guise

Dyke—a lesbian with masculine characteristics

- Faggot—a derogatory term referring to a homosexual male; used by homosexuals but more commonly by heterosexuals
- Fag-hag—a heterosexual female who associates with male homosexuals
- Fairy—a derogatory term, synonymous with “faggot”
- Hair-fairy—a homosexual who is sexually attracted by body hair
- Hung—refers to length and size of the penis
- Leather—a homosexual who wears leather clothing; a guise to improve the masculine image; usually sado-masochistic
- Leather bar—an exclusive “hang-out” for the leather group
- Lesbian—a female homosexual
- Lover—synonymous with husband, wife; refers to those in a more stable union
- Nellie—an extremely flamboyant, effeminate homosexual male; sometimes a derogatory term, but not always
- Pick-up—one who frequents homosexual areas for the purpose of being chosen for a sexual experience
- Pimp—one who promotes sexual relations for a fee
- Princess Tiny Meat—refers to a male homosexual with an extremely small penis
- Professional Drag—a male, not always homosexual, who dresses in female clothing for purposes of musical or humorous entertainment; a female impersonator
- Pusher—one who promotes sexual relations for no fee
- Queen—an affectionate term; refers to a male homosexual who is established in the society
- Queen Mother—a long standing member of any given homosexual area who exerts control, especially over social activities
- Royal Fruit—an extremely effeminate homosexual male
- Size Queen—a male homosexual who is sexually attracted by a large penis
- Stompin-Dyke—a muscular, very masculine lesbian
- Stud—one who enacts a “butch” role; more frequent in the leather crowd
- Sweetie—a male homosexual who assumes all the female aspects of a lady in dress, mannerisms, social graces, and social roles; not a derogatory term
- Toe Queen—a homosexual who is sexually attracted by toes and feet
- Transvestite—a male who dresses in female attire, usually in seclusion; a practice of both bisexual and homosexual
- Trick—a homosexual who is used for sexual purposes; usually for only one night (one-night stand); a transitory relationship
- Whore—male homosexual prostitute

Many terms in the glossary are idioms and their usage is often exclusive to certain areas such as New York and California. Other areas may use different terminology.

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