SOCIATRY

Journal of Group and Intergroup Therapy

PSYCHODRAMA

SOCIOMETRIC METHODS
ACTION METHODS
THERAPEUTIC FILMS

RE-GROUPING
RE-TRAINING
SOCIAL CATHARSIS

SOCIODRAMA

Volume II APRIL-AUGUST, 1948 Numbers 1 & 2

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NEW BOOKS RECEIVED

Feliks Gross, "European Ideologies", Philosophical Library Inc., 1948. Alfred Lief, "The Commonsense Psychiatry of Dr. Adolf Meyer", McGraw-Hill Publishing Co., 1948, $6.50.—Rudolf Dreikurs, "The Challenge of Parenthood", Duell, Sloan and Pearce, 1948, $3.50.—Francis L. K. Hsu, "Under the Ancestors Shadow", Columbia University Press, 1948, $3.75.—George Schwab, "Tribes of the Liberian Hinterland", Peabody Museum, 1947.—C. Kluckhohn and H. A. Murray,—"Personality, In Nature, Society and Culture", Alfred A. Knopf, Inc., 1948, $6.00.—Harry E. Barnes, "Historical Sociology", Philosophical Library, 1948, $3.00.—Bertram Schaffner, "Fatherland", Columbia University Press, 1948, $3.25.—Rudolf Dreikurs, "The Challenge of Marriage", Duell, Sloan and Pearce, 1948, $3.00.—E. G. Boring, H. S. Langfeld and H. P. Weld, "Foundation of Psychology", John C. Wiley & Sons, Inc., 1948, $4.00.—William Vogt, "Road to Survival", William Sloane Associates, 1948, $4.00.—"Cashiers Internationaux de Sociolgie", Editor, George Gurvitch, Paris, 1948.

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EDITORIAL

The directions into which we are moving:

(1) It was behaviorism, then psychoanalysis, later gestaltism, and now it is what I have called *actism* or *actionism* (action methods, action techniques, action tests and action research), with psycho- and sociodrama as its most significant exponents. But every step is pretty much contained in the later step; behaviorism, psychoanalysis and gestaltism are enveloped and progressed in actionism; it is a synthesis, not a departure; the dog of Pawlow's experiment (in behaviorism) and the patient on the couch (in psychoanalysis) reappear in the moving and gesticulating actor-creator of psychodrama; they are all still there, not yet separated from the primordial act. But something new is added, the experimental dog and the patient on the couch have become the *actor in situ.*

(2) It was first sociology, then socialism, now it is sociometry; the earlier steps are carried over into sociometry. But something new has been added—the facts about the socius, the dynamic structure of the group, and its measurement, a measurement of dimensions which seemed inpossible to measure (by means of interpersonal diagram and action matrix, 1923; sociogram, 1931; sociomatrix, 1937).

(3) It was psychiatry, now it is bioatry and sociatry. It was the pathology of the individual, now it is the pathology of the group. It was the word, now it is the act, but not the least fragment of the psychopathology of the individual should be lost in the pathology of the group, not the least fragment of the word is lost in the act. They are enveloped and can be submitted to measurement.

(4) Psychodrama, like mathematics deals with hypothetical questions. We are moving towards a psychodramatic logic in which a horse with wings is just as real as one without; in which delusions and hallucinations are just as real as sensory perceptions. We are moving towards a wider sense of reality, a "dynamic realism" which will be able to resolve the dychotomy between reality and irreality.

J. L. MORENO

EDITORIAL NOTE

Upon the inivitation of J. L. Moreno, I have tried to organize the present issue of Sociatry. The most frequent request of our readers has been for more psychodramatic protocols. Therefore, there are included in this double number sections of the protocols of development psychodrama, as the "Psychodrama of an Adolescent" and "Psychodrama of a Marriage" which had been in circulation since 1939 but restricted to the students of the Psychodramatic Institute. These will appear in their complete form in *Psychodrama, Volume II*, in the near future. Because of the limitations of space in Sociatry, some of the most significant parts of the protocols, as process analysis and measurement had to be omitted.

The Psychodramatic Institutes now have a large backlog of electrically recorded protocols of sessions, covering every aspect of human relations. One of such protocols will be found in this journal, "Psychodrama of a Pre-Marital Couple." Because I feel such material to be particularly instructive, I would be happy to have readers' reactions to these protocols, and to know whether they would be interested in their appearance as a regular feature of Sociatry.

ZERKA TOEMAN

Issue Editor

PSYCHODRAMA OF AN ADOLESCENT

J. L. MORENO

CHARACTERS

Participants in the Psychodrama

Director: J. L. Moreno

The Adolescent: Bill

Dr. and Mrs. Masterson, Bill's parents

Mr. Frank, the social worker

Auxiliary Egos (sitting in the audience); two female egos, two male egos, two recorders.

A minimum of auxiliary egos is necessary for production; one representing *man,* one representing *woman;* one representing any other male roles, one any other female roles, both portraying also any imaginary roles required. This makes four auxiliary egos; they are frequently reducible to two, one male and one female. Their reliablity and consistency in interaction is measured.

The sessions with Bill take place once a week, on Saturday afternoon.
Place: The Therapeutic Theatre, Beacon, N. Y.
Time: In the course of 1939

THE PROBLEM

Mr. Frank, social worker, steps upon the stage and speaks to the audience, director, and auxiliary egos, prior to Bill's entry into the theatre:

"Bill is fourteen and a half years old, with an unruly, unkept shock of blueblack hair. He has been at a Reform School near Montrose, New York, for four weeks. We have had a good opportunity to observe him there. He was sent to us by the Child Guidance Bureau for observation, diagnosis, and, they hope, treatment. The Bureau describes his father as an independent physician, and his family as well-to-do. Bill's disturbances have become more acute in the past two years, but they *started with the birth of his younger brother, eight years ago. He has told us how he went to the World's Fair with his mother, who was pregnant at the time.* He was embarrassed more than was necessary.

His record in Brooklyn, where his family lives, shows that he has been a truant from school. He takes food from the icebox and will not eat regular meals. He goes to bed late and refuses to get up at the regular time in the morning. His parents have tried sending him to military schools and camps. He has run away from a number of them and turned up at home in from one to three days. He was brought to the notice of the Child's Guidance Bureau. They were to take measures and it was they who recommended that he be sent to us. Two doctors have made psychiatric comments. One said that he had psychotic ideas but made no diagnosis. The other said that this was a normal phase and that he could return to school. There was some question in the minds of the doctors of the Child Guidance Bureau whether or not these physicians were reluctant to diagnose because they were colleagues of the father. They suggest that an outside diagnosis be made.

Since his admission to the school Mrs. Rice, the principal, has had him under careful observation. He seemed morose and ran away to his home. His parents called and he was brought back. He was reluctant to do his duties in the cottage. When he started, he seemed hesitant and would stop his work. After long pauses, he would finally bring himself back to the job. Two days ago he was told to take a carpet outside and beat it. He walked into the living room and stared at the carpet for fifteen minutes. Then he took it outside and after a long pause took up the beater. The housemother of his cottage noticed that there were things missing from the ice box. She is certain that Bill was to blame. Since he has been in the cottage there have been a number of sex incidents. He is said to masturbate excessively and a few days after he was received he refused to get out of bed. He had no pajamas on and exhibited himself and his genitals in the nude to the housemother. She paid no attention. A couple of days later the same thing occurred. He likes to sleep in the nude and doesn't want to get dressed because he prefers to stay naked. Later he began masturbating before the housemother and the boys. She scolded him but didn't make an issue out of it.

Certain incidents of *self-made psychodrama* were told to me and made me think that Bill may profit from systematic psychodramatic therapy. The other day the housemother heard a noise upstairs, went up and found Bill marching up and down between the beds, giving military commands and executing them himself. Suddenly he stopped, called to attention and said, "Bill, here is a cup for distinguished service." He then changed into the role of commander and continued the maneuvers and military formations. When I heard this I talked with his parents and they agreed to bring him here."

FIRST PSYCHODRAMATIC SESSION

Moreno and Bill are sitting on the middle level of the psychodrama stage, often referred to as the interview level. Moreno is addressing Bill.

Moreno: Have you ever acted before, Bill?

Bill: Yeah.

Moreno: What kind of things have you acted?

Bill: Oh, in a few — I forget. I like dramatics.

Moreno: What are you going to do in life? What are your plans?

Bill: I like science. I'm going to be a doctor, like my father.

Moreno: What kind of specialty has your father, and where does he practice?

Bill: A general practice in Brooklyn.

Moreno: What kind of patients has he?

Bill: Oh, different. Removing arms and feet.

Moreno: Is he a surgeon?

Bill: He does surgery.

Moreno: Have you ever seen an operation?

Bill: He wouldn't let me see an operation.

Moreno: What kind of hospital is he associated with?

Bill: Catholic hospital.

Moreno: I suppose you've gone to school? How far have you gotten? You're in high school I suppose?

Bill: Yes, high school. The second half.

Moreno: Do you like medicine?

Bill: Yes, but it takes so many years until you're out of college and through medical school. I figure you are twenty-eight.

Moreno: But some do it faster, don't they?

Bill: Yes, but I'm not a genius.

Moreno: How old is your father? And how old was he when he became an M.D.?

Bill: Oh, he graduated from school young. He was young when he got his degree, twenty-five.

Moreno: How long have you known Frank? (Social worker who brings Bill to the Theatre and is assigned to Bill's case.)

Bill: I met him when I came to Montrose.

Moreno: Are you happy there? Why are you at Montrose?

Bill: For playing hooky at private school.

Moreno: What private schools did you go to?

Bill: Oh, a couple. Different private schools.

Moreno: What was the name of one of the schools?

Bill: Durhold Military School. Thats the one I liked best.

Moreno: Why didn't you stay there?

Bill: I thought I'd go to another, but I found out that they are not all like Durhold. If I make good at Montrose I can go back there.

Moreno: How long were you there?

Bill: Two months.

Moreno: Why did you run away?

Bill: I ran away because I wanted to go back to public school. Before, I didn't like public school, *that's why* I played hooky.

Moreno: Do you like playing hooky?

Bill: No, but I played hooky.

Moreno: What happened?

Bill: Oh, some reasons came up.

Moreno: What reasons?

Bill: I slept all the time. Then I was afraid to go back and face the consequences with the teachers.

Moreno: Were they very strict?

Bill: Well, they didn't treat you like this and that.

Moreno: Would you like to stay home?

Bill: Well, yes.

Moreno: Where would you like to go now?

Bill: You mean, what would I like to do?

Moreno: Yes, imagine it's all up to you.

Bill: I'd like to get settled. I didn't get settled in Montrose. When everything is all right and I can work in peace then I can hurry up and get finished and go to college. Then, after college, medical school.

Moreno: Are you happy at Montrose?

Bill: They put me into a cottage with boys older than myself. It didn't agree with me. They bothered me.

Moreno: What do you mean, they bothered you?

Bill: They said I would have to toe the line, or else.

Moreno: Who, especially?

Bill: Oh, George.

Moreno: How long have you been there?

Bill: About six weeks.

Moreno: Would you like to stay there?

Bill: Sure.

Moreno: Are the people nice there?

Bill: Sure.

Moreno: Is there anyone in particular whom you like?

Bill: Mr. Kraner. He helped me a lot.

Moreno: Why did you run away from there?

Bill: On account of the boys in the cottage I was put in.

Moreno: So you ran away although you liked it there?

Bill: Yes, I didn't like what they *did* to me. They teased me because they were big and I was small. They said I had to toe the line and get up to the rest and work with them.

Moreno: What do you think they wanted from you?

Bill: Cooperation.

Moreno: What kind of cooperation?

Bill: Real cooperation. They wanted to see what I could do.

Moreno: What did they mean?

Bill: They said I was slow in going to bed.

Moreno: Did they bother you?

Bill: Yes, they made me think I was small. They made me feel I was small.

Moreno: Were they much bigger than you?

Bill: Yes, they're seventeen or eighteen.

Moreno: They didn't hurt you or hit you?

Bill: No.

Moreno: Were you afraid of them?

Bill: No.

Moreno: With whom did you run away?

Bill: I ran away alone.

Moreno: Where did you go?

Bill: I went home.

Moreno: When you got home, what did your people say?

Bill: They said I had to go back.

Moreno: Did you meet your mother?

Bill: Yes, I saw my mother and father.

Moreno: Did they give you some money?

Bill: Yes, a little. I have some *friends.* They lent me some money, too.

Moreno: What friends?

Bill: Oh, some friends lent it to me. I have lent them some money when they were in a pickle.

Moreno: How much did they lend you?

Bill: Seventy-five cents.

Moreno: How much did your mother give you?

Bill: Twenty-five cents.

Moreno: What did you do with this money?

Bill: I took in some movies.

Moreno: In New York?

Bill: Yes. I wasn't going to pass up movies. I was waiting to see (hesitates). I had an idea I should call Mr. Kraner on the telephone but I had already seen him the day I ran away. I didn't want to bother him again. I had just been put into that cottage.

Moreno: Why didn't you call up from home?

Bill: I couldn't get into the house.

Moreno: There's always a phone booth, isn't there?

Bill: I don't like to reverse charges.

Moreno: But you had plenty of money.

Bill: But I spent it. I bought tobacco and went to the movies. Then I got a job with one of my friends, on a vegetable wagon.

Moreno: When was this?

Bill: Thursday and Friday. Then I decided to do something about it. I didn't want to get into worse trouble.

Moreno: So you stayed in New York all the time?

Bill: Yes, I stayed with some friends.

Moreno: How did you happen to come back to Montrose? How did they catch you?

Bill: I slept overnight in father's house and they caught me.

Moreno: Who caught you, a man or woman?

Bill: A man, from the Board of Education.

Moreno: Did he force you to go back?

Bill: No, he didn't force. I went right along.

Moreno: Were you glad to get back?

Bill: Yes, *if I can get settled.*

Moreno: Have you any complaints?

Bill: No, no complaints.

Moreno: How do you feel?

Bill: Oh, I feel good.

Moreno: Do you think you have made a mistake?

Bill: No, I don't think I made a mistake.

Moreno: Do you think you were right?

Bill: No, I wasn't right, but how else was anyone to know how I felt?

Moreno: What day was it when you ran away?

Bill: Tuesday, but I knew the first day that the cottage would not be agreeable.

Moreno: Where is your best friend?

Bill: In Brooklyn.

Moreno: Do you miss him?

Bill: Not exactly. We're good friends.

Moreno: Is he younger than you, or older?

Bill: He's about two years older.

Moreno: Does he also go to school?

Bill: Yes, he graduates this year. He's going to be a pilot. He's going down to Texas to school.

Moreno: Has he ever run away?

Bill: No, he gets along with people.

Moreno: Did you ever run away from home?

Bill: No, I didn't run away from home. Where would I go?

Moreno: Why did you run away from school then? Why did you go to a private, military school?

Bill: It was my idea. I thought I'd like it.

Moreno: When did you go there?

Bill: It was last October.

Moreno: What did your father say?

Bill: He said it was very expensive. "Cost a lot of money."

Moreno: If you had difficulties *there, why didn't you go to your* father about it?

Bill: He's not a psychologist. He doesn't try to make this hocus pocus.

Moreno: So you didn't like it at military school?

Bill: No, it was there I ran away. —I saw a car on the road. I stepped in and drove away.

Moreno: Whose car was it?

Bill: I don't know.

Moreno: Have you run away many times?

Bill: Quite a few times.

Moreno: Did you run away with someone, or did you go alone?

Bill: Always alone. I never can do it with another fellow. That makes me nervous. I like to be on my own. It's safer.

Moreno: Did you ever try it with anybody else?

Bill: Yes, from Montrose.

Moreno: With whom?

Bill: Oh, a fella.

Moreno: How was that? Who was he?

Bill: I don't want to get him in dutch. He wanted us to thumb our way, but I didn't like that. I knew that if a State Trooper would see us he would ask us where we were from.

Moreno: Was he bigger than you?

Bill: Yes.

Moreno: Did you make up your mind right away or did you think it over?

Bill: Well, something bothered me, I thought it over a little. I wanted to get it out of my brain before I made the attempt.

Moreno: Why did you want to leave? Why was it so bad in the cottage?

Bill: One fellow bawled me out and acted as if he wanted to hit me. And he did hit me. I came to my own *defense. I don't hit an older fellow* I can't lick. I got mad because a smaller fellow called me names.

Moreno: What did he say?

Bill: Oh, this was some time ago, about two weeks ago. When someone calls me names, it burns me up.

Moreno: What did he call you?

Bill: Names.

Moreno: What kind of names?

Bill: He called me dirty names.

Moreno: What did he call you?

Bill: He called me a B___

Mereno: What does that mean?

Bill: I don't want to say it when there are ladies present.

Moreno: (To the female auxiliary egos) Miss Wright and Miss Sheffield, would you mind leaving the theatre? We will call you when we are ready for you. (The two ladies leave.) Now that we men are left alone Bill, what did he mean when he called you a B___?

Bill: A Bastard.

Moreno: What does that mean?

Bill: He means my father is a bastard, that's why you are a bastard, when your father is a bastard.

Moreno: What did you do then?

Bill: I said, "Yeah, who's a bastard? You're a bastard." Then the fellow in charge hit me on the lip, but the fellow who said it took it back all right.

Moreno: Do you like your father?

Bill: Yeah, I think a lot of him. He's done a lot for me. I wouldn't

let anyone say things behind his back. My mother too.

Moreno: You like your mother?

Bill: Sure. If anyone said anything against her, I wouldn't let it go by.

Moreno: Did they call you any other names?

Bill: Yes, they called me Sonny, but that didn't bother me, because I'm a child yet.

Moreno: Did any of the boys bother you when you were going to bed?

Bill: Oh, you mean "Blue Balls". Somebody tried to bother me a little. They mentioned it. But if anyone tries to bother me I jump at him and nobody tries to bother me anymore.

Moreno: Did they try anything like that?

Bill: Oh, they were talking about it. I hate those kind of fellows.

Moreno: What did they talk about?

Bill: Oh, girls and all that. I told them that if anyone walked in his sleep and tried anything like that, or tried to get into my bed, he'd have his head knocked off.

Moreno: This was in Montrose?

Bill: Yes, they talk about girls and all that. They can't help it. It's natural.

Moreno: Do you like girls?

Bill: No, I don't like 'em.

Moreno: Have you a girl friend?

Bill: Yes, I have a girl friend, but I don't like girls.

Moreno: Do you go around with any others?

Bill: No, I don't go with any others.

Moreno: What's her name?

Bill: Audrey.

Moreno: Where does she live? Is she also in high school?

Bill: Yes, first term.

Moreno: Don't you miss her?

Bill: I miss her, but what can I do!

Moreno: Don't you want to see her?

Bill: Yes.

Moreno: Don't you write to her?

Bill: No. I don't write. That would be personal. I don't want anyone to read my mail.

Moreno: Is she pretty?

Bill: She's beautiful.

Moreno: What color hair?

Bill: Black.

Moreno: What business is her father in?

Bill: He's in the English Army.

Moreno: Oh, she's English then?

Bill: She came over with her mother a long time ago. Her mother and father were separated. The mother is German.

Moreno: When did all this trouble at the cottage happen? What day is today?

Bill: Why naturally, it's Saturday.

Moreno: What day was it you ran away?

Bill: Tuesday of last week.

Moreno: And you were hit Monday?

Bill: Nobody hit me. They just made me feel small. Everybody was big in that cottage.

Moreno: Why did you run away?

Bill: I like to travel, I guess. I like to see the world.

Moreno: But it's kind of expensive, isn't it?

Bill: Yes, when I'm older I figure I'll see the world. Now I'll stay down to brass tacks.

Moreno: You want to learn something, is that it?

Bill: I want to *be* something.

Moreno: I understand you have only one brother. You like him?

Bill: He's excellent. He's very smart.

Moreno: How old is he?

Bill: He's six and a half.

Moreno: Don't your father and mother miss you?

Bill: I guess so. They write pretty nearly every day.

Moreno: How did they happen to catch you home?

Bill: I slept through and when I woke up they had me. I expected it and I was going to explain.

Moreno: Don't you think you make it kind of complicated? Why didn't you talk it over with Frank?

Bill: I didn't want to bother Frank. Besides I wanted to see Audrey and get some things—pipes and tobacco.

Moreno: Why didn't you say these things to Frank?

Bill: I wanted to speak privately to Audrey.

Moreno: What did you tell her?

Bill: I told her a few things, private things.

Moreno: What did she say when you told her?

Bill: She said I ought to do something about it. She said she didn't want a jailbird for a boyfriend. She didn't want to see my name on record and have my name ruined.

Moreno: What do you think about it?

Bill: I think she's right. That's why I want to be in a good cottage.

Moreno: Did you tell her everything?

Bill: Yes. I realize that I have to *do it myself and do it without help.*

Moreno: Were you ever in jail before?

Bill: No, but I was in an orphan home before I went to see the judge. I was afraid to see the judge.

Moreno: Was this after you were in military school?

Bill: Yes.

Moreno: Why did you go to jail?

Bill: I don't know. It was a frightful day. I felt awful when I saw the judge.

Moreno: Joe here has had a lot of experience with courts and judges. I'd like to have you act out the scene that took place with the judge, with him, just as it happened. If you'll go up on the stage with him you can tell him what occurred and act it out together.

Act I

(Bill and Joe go backstage for preparation and then come back on stage. They arrange the furniture, table, etc., to simulate the judge's chambers. Bill assumes the role of defendant and remains standing throughout.)

The Judge (Joe): How do you do? What's your name?

Bill: (Out of the role) He didn't ask me that. He could see it on the record.

Judge: Now, I understand you have run away from military school.

Bill: (Nods, looks depressed.)

Judge: I see also that you stole money from a cash register.

Bill: (Nods again, lowers his head.)

Judge: Then you stole a driver's license and plotted to steal an automobile from the Broadway Garage.

Bill: (Nods again despondently.)

Judge: Well, it's clear that I can't send you back to military school. I want you to try to make a go of it in a Reform school.

Bill: (Out of the role) He said something like they were going to send me to Montrose for a "rest." He said that if I want to go back to mili-

tary school, I gotta make good at Montrose.

Judge: (Out of role) Well, let's try it over again.

(After a little more detailed preparation they try again. The judge repeats much of above, then)

Judge: No, I can't send you back to military school. I'm going to send you to Montrose for a rest. We'll see if you make good there before we can let you return to military school. What do you say to that?

Bill: Yes, your Honor. I'm sorry for what I did.

Judge: Have you anything else to say?

Bill: No.

Judge: Why did you run away? Why did you do all those things?

Bill: (Out of role) He didn't say that. I said to the judge: (Back in the role) Let me go home, your Honor, I want to go to school there.

Judge: You want to live at home and go to school there?

Bill: Yes. I don't like military school.

Judge: Then why did you want to go to military school in the first place?

Bill: I wanted to see what it was like.

Judge: (Looking over some papers on his desk) I see that your record in public, private and military school shows that you play truant; and in military school you steal military uniforms. Is that right?

Bill: (Out of role, dejectedly) Yes. That's why they sent me to Montrose.

Judge: Now, I want you to promise that you won't run away from Montrose, and make good there.

Bill: Yes, your Honor.

Judge: That's fine.

(End of scene)

Moreno: Is that how it was? Is that how you acted before the judge?

Bill: It was more real. I was afraid.

Moreno: How did the judge act, show me.

Bill: (In the role of the judge; he sits down in the judge's high chair, and from time to time steps down and takes his own part. He comments on the actions as he goes along.)

Judge (Bill): The people from the Child Guidance Agency—have picked out a nice school for you to go to in Montrose. If you make good after a trial period there, you can go back to military school.

Bill (Self): Yes, you Honor.

Judge (Bill): If you don't make good there, you will be brought back to see me! (Voice becomes very stern.)

Bill (Self): (Very depressed) Yes, your Honor.

(End of Act I)

Moreno: How did you feel?

Bill: I was stunned. I didn't know what to say.

Moreno: What was the name of the judge?

Bill: Judge Lawson. He's a very nice man. His hair was all white, he had a deep voice, like this, he said: (Imitates in deep voice) Bill, it's up to you.

Moreno: Is that the only time you saw him?

Bill: Yes.

Moreno: How long ago was that?

Bill: October.

Moreno: Let's see — you got home Monday?

Bill: No. I got home Tuesday. I came back today.

Moreno: Now, as I remember it, you said that you had altogether one dollar.

Bill: Well, maybe I had a little more.

Moreno: How much would you say you had, altogether? Did you borrow some money from Audrey?

Bill: No. I wouldn't take money from a girl-friend. I wouldn't think of such a thing!

Moreno: Didn't she offer you anything?

Bill: She offered me candy, and hospitality.

Moreno: Did you go to her home?

Bill: Yes. I told her why I didn't write.

Moreno: She's a good girl, is she? Does she go out with other boys?

Bill: No, she didn't.

Moreno: At military school, did you have any difficulties?

Bill: Well, when I did, a couple of times, there was challenging and boxing.

Moreno: How was that?

Bill: In military school you challenge instead of fighting. A guy challenged me to fence. I lost, naturally. Then I challenged to boxing and I won twice, but first I lost twice.

Moreno: The same boy?

Bill: No. I had other enemies. Not exactly *enemies*. I had lots of friends, too. About three-quarters liked me.

Moreno: Frank, I understand you talked with Bill's mother?

Frank: Yes, I met Bill's mother and talked with her this morning.

Bill: I saw him stepping out of the car, through the window.

Moreno: I should like to have Miss Wright take the part of Bill's mother. Bill, you be your father, and Frank you are yourself. Show us what occurred. Bill and Frank, you explain to Miss Wright what took place. First I want to see Bill's mother and father together, giving us a picture of their life at home. Then you, Frank, come in and show how you met Bill's mother.

Act II

(Bill, Wright and Frank go backstage for preparation and reappear after a minute or two. Bill plays his father's voice offstage, then himself and later sits in the audience, watching Frank and his mother, acted by Wright.)

Father's voice (Bill): (From downstairs, where the office is, to Bill's mother angrily) Stella, for the Lord's sake, stop crying. It drives me crazy. I can't work here!

Mother (Wright): I'm so desperate about Bill. (Weeps) You just don't care, you have no heart. My mother says . . . (Weeps again).

Father: Your mother . . . why do you always have to bring her into everything? (Slams door)

(End of scene)

Bill: (Explaining following scene) Now I'm myself, this is later in the day. I'm looking out of the window, and see Mr. Frank coming out of a car. I wonder what Mr. Frank is coming here for? Mother, Mr. Frank is coming.

Frank: (Rings doorbell)

Mother: How do you do, Mr. Frank? I'm glad to meet you.

Frank: How are you, Mrs. Masterson? Hello, Bill.

Mother: Bill has told me about you.

Bill: (To Frank) You're coming for me, eh?

Frank: I'm sorry, Bill, but that's my job.

(Bill looks depressed, wanders aimlessly out of the room)

Frank: This is what happened, first he was there, but later on Bill left. (To Bill's mother) How did Bill get along at home, Mrs. Masterson?

Mother: He had his meals regularly. He was no trouble. He's much improved.

Frank: That's fine. I'm so glad to hear it.

Mother: (Nervously) He took some money out of his father's pocket. That was the only thing he did wrong. (Cries) Do you want to see his father?

Frank: No, I just spoke to him.

Mother: My husband says that Bill is a sick boy and should be seen by a psychiatrist.

Frank: That is what I came to see you about. I have discussed this with Dr. Masterson, and I am taking Bill over to see a friend of mine, Dr. Moreno. He may suggest a plan of treatment.

Mother: Oh, I would appreciate that. If Dr. Moreno can help Bill I should be very grateful.

Frank: Well, that's what we'll do then.

Mother: I want to thank you for everything you're doing for my boy.

(End of Act II)

Moreno: This taking money out of your father's pocket, is this true, Bill?

Bill: Yes, I took a quarter.

Frank: I understood that it was about two dollars.

Bill: No. I only took a quarter, or maybe thirty-five cents. A few pieces of silver.

Moreno: How much did you say, altogether?

Bill: A quarter, or thirty-five. I'll pay it back — I was going to.

Moreno: Why didn't you tell me before?

Bill: I didn't want to tell. It was a small thing and I was going to pay it back.

Moreno: How did you plan to pay it back?

Bill: I could work for it and send it back. I have worked plenty of times in a store. I got one dollar a day.

Moreno: Did you give your earnings to your mother?

Bill: Not all, but I gave her a lot. Then I bought a Christmas present.

Moreno: If you needed money, why didn't you tell your mother?

Bill: She couldn't give me any. I know how my father feels about me. He thinks I wouldn't pay it back.

Moreno: How did you spend it all?

Bill: I took in a couple of movies. And I'm not one to pass up the ice-cream sodas, and candy.

Moreno: Did you spend it all on yourself?

Bill: Who else was there to spend it on?

Moreno: Didn't you spend some of it on Audrey?

Bill: You can't take a girl out on eighty-five cents. Usually, when I took her out, I had at least five dollars — if I *did* take her out.

Moreno: Did you have that much money often? Where did you get it?

Bill: I worked for it. I sold magazines and when I was younger I sold newspapers. I'm no different from anybody else. And I have a bank account.

Moreno: Where is this bank account?

Bill: In the savings bank.

Moreno: How much is there in it?

Bill: Four hundred dollars.

Moreno: When did you take it out and spend it?

Bill: It's still there. I didn't touch it.

Moreno: When did you put it there? How long have you had this account?

Bill: Since I was seven or eight. I started saving about then. My father gave me a quarter every once in a while, and then my uncle would give me a Christmas present. I started it when I was in the first grade in school.

Moreno: Who has your bank-book?

Bill: My father. He is going to keep it until I go to college. It will help me out.

Moreno: Did you ever try to take any of it out?

Bill: They wouldn't believe me — I'm too small. Anyway, I'd rather do without. I'll need money when I get older.

Moreno: When did you put in any money last?

Bill: About a couple of years ago.

Moreno: How much did you put in at that time?

Bill: About five dollars, I think. It was a couple of years ago when I had been working as a delivery boy in a grocery store.

Moreno: How long did you work there?

Bill: About a month.

Moreno: How much did you save altogether during that month?

Bill: About twenty-five dollars.

Moreno: You earned it all? You didn't take any money there?

Bill: No. They trusted me with the cash register. I wouldn't walk off with any money!

Moreno: Why not?

Bill: I know what they get — twenty years.

Moreno: Who gets twenty years?

Bill: Crooks get it.

Moreno: Did anyone ever try to get you to come in on taking any money like that?

Bill: Yeah, I have a few friends who were robbers, but then they ended up in a State place.

Moreno: How did you come to know them?

Bill: I live in a tough neighborhood, with colored people around, and things.

Moreno: How did they approach you?

Bill: They asked me to come in with them when they were going to pull a job, but I said "Count me out."

Moreno: How did they do it?

Bill: I don't know. I wasn't with them. I figure I did myself a favor by not going along.

Moreno: What did Audrey think of it?

Bill: I never tell her things like that!

Moreno: Did you steal anything else?

Bill: Well, I borrowed "without asking," but I gave it back. I kept some change in a grocery store. Once I took a hat — at military school. They found out, anyway. I was going to tell I had taken it when I returned it, but they found out so I didn't need to tell them.

Moreno: Are there all white people in your school — the public school?

Bill: No, there's colored as well as white. They don't mix well.

Moreno: Did you ever have to repeat a class?

Bill: I skipped in grammar school.

Moreno: What kind of marks did you get?

Bill: I got good marks. The highest was A plus, and the lowest was a D.

Moreno: Did you ever lose a year?

Bill: Yes, I did, when I went to military school.

Moreno: Now Frank, how long have you known Bill?

Frank: Four weeks.

Moreno: What impression did you get of him when you first saw him?

Frank: When I first saw him he was working on a truck detail, and he wasn't so neat. Today his hair is neat, and he has a tie on. Then he impressed me as being worried.

Bill: I was worried whether my people were coming on Sunday.

Frank: We had dinner together the next day. Bill struck me as being quiet. Again he seemed to have something on his mind. He didn't enter into the conversation.

Bill: I was thinking of home. I don't talk when I eat. I eat good. I don't have no indigestion.

Frank: The second day after, I saw Bill in my office. We talked and he told me about his interests, and he described his mother and father. Then it seems to me he said his mother was blonde. That strikes me as very peculiar, because when I saw her this morning, her hair looked black to me.

Bill: Blonde? I would never say that. I don't like blondes!

Moreno: What's the reason for that?

Bill: Oh, they show off to much.

Moreno: You've had some bad experiences with them?

Bill: That's the reason.

Moreno: Was this before you met Audrey? (Bill nods) What was her name?

Bill: Shirley. She was always showing off in school.

Moreno: You mean she flirted?

Bill: Yeah. Naturally, I dropped her. I don't like flirts.

Moreno: Did you spend money on her?

Bill: Plenty!

Moreno: How long ago was that?

Bill: About two months.

Moreno: Was she American?

Bill: Partly German.

Moreno: And the other part?

Bill: I don't know.

Moreno: Was she a good student in school?

Bill: No, she talked all the time, to show off.

Moreno: What was her last name?

Bill: Weiss.

Moreno: And Audrey's?

Bill: Hartley.

Moreno: Have you seen Shirley lately?

Bill: No, I haven't. She has moved. Some friends told me that she goes out with other boys. That's why I dropped her.

Frank: Now, another thing, Bill. You described your mother as heavy. I think she's slender.

Bill: I would say that she isn't heavy and she isn't slender. She must be heavy or else she wouldn't always be on a slimming diet.

Moreno: How much does she weigh?

Bill: I don't know.

Frank: Bill did a nice job of describing his father, he is short, stocky and has a corporation. Bill told me he himself likes fantastic stories and ancient history. He believes in miracles.

Moreno: What do you mean by that, Bill?

Bill: I believe they can happen.

Moreno: What kind of miracles? Like you becoming a millionaire?

Bill: Maybe I could, with stocks.

Moreno: Did you ever play with stocks?

Bill: No, but my father has.

Moreno: Well, what other kinds of miracles?

Bill: Anything can happen, now-a-days. I believe even that a rocket-ship isn't impossible. Electricity is a miracle. I meant things *can* happen.

Moreno: And what about the ancient history — what kind of ancient history?

Bill: English history and European, — battles.

Moreno: Where are your people from?

Bill: My father is from Odessa. My mother's people are from Vienna.

Moreno: Vienna's a nice place.

Bill: Oh, yeah! I've heard plenty of stories from my grandmother. She has still some relations that want to come over here, but they get stuck in a concentration camp every time they try it.

Moreno: Do you speak German?

Bill: No, my grandmother does, though. My mother was born in New York. My father was brought over when he was small.

Moreno: Do you know where Odessa is?

Bill: Sure. It's a big seaport on the Black Sea.

Frank: There was another miracle he mentioned to me, one his uncle had told him about. It had to do with a boat that got caught between two icebergs and the top got broken off, and they could not see out of it.

Moreno: How was that, Bill?

Bill: Yeah. The ship tipped on its side, but it didn't go over. The engineers could not fix it so it didn't. Then the ship got caught in a storm, and there were icebergs and the ship came apart. The top sunk but the bottom part floated. It sounds fantastic. Who would believe it?

Moreno: It sounds like a miracle alright.

Bill: I believe in miracles. Last night I saw one. It was like a dream.

Moreno: Perhaps you can act it.

Act III

Bill: O.K. (Walks around the stage, warming up, describes the scene) All the boys are asleep, the moon shines through the window. I am in bed next to the door. I suddenly wake up from a dream and look around.

(Moreno instructs Joe to take the part of Bill's double, explains to Bill)

Moreno: Here is your double, another Bill, yourself, acting exactly the same way you do. He is in bed next to you, and suddenly awakes from a dream.

Bill I: Who are you?

Bill II (Joe): I am Bill, too.

Bill I: I had a strange dream.

Bill II: So did I, very strange.

Bill I: It was like this. (Starts to get up)

Bill II: I was out of bed (Gets up too, both do the same thing. Bill II copies the motions of Bill I)

Bill I: I notice that you're naked.

Bill II: You're naked too, didn't you know?

Bill I: I like to sleep in the nude.

Bill II: My father does, too.

Bill I: I don't like to wear pajamas, but I wear my underwear. I may have walked around in my underwear.

Bill II: I may have gone around naked once in a while, but only in the reception cottage. Then I like to do exercises.

Bill 1: It is only in bed that I am without anything on.

Bill II: That's right, only in bed, except when it's hot.

Bill I: My father sleeps nude when he is hot. I mean when the weather is hot, not when he is substantially hot.

Bill II: I feel good without clothes.

Bill I: Yes. Maybe I was stretching out, but I didn't think of doing anything like that.

Bill II: Like what?

Bill I: You know what I mean. Jerking off.

Bill II: I did it once.

Bill I: Yes, just to see how it was done. My friends had told me about it. I would never think of doing such a thing in a strange place!

Bill II: I never did it at all in Montrose.

Bill 1: I admit it seems a screwy idea to sleep nude when three quarters of the fellows don't do it.

Bill II: Years ago the Romans wore clothes made of sheets, at least, they looked like sheets.

Bill I: Well, I guess you got to do what everybody else does. The Romans thought nothing of undressing right out in the square and then they had steam baths there.

Bill II: Those times were different.

Bill I: Nowadays they have a change of society, as you call it. I don't like our society, how people are today. The cottage mother reported on me.

Bill II: I was in bed with no clothes on. I was afraid to get out of bed.

Bill I: Yes, and she stood there, she told me to get up but I couldn't. Then she waited, looked at me in a mean way, but I couldn't get out. I had nothing on, I told her.

Bill II: I didn't know what to do and how to act.

Bill I: Suddenly she pulled down the covers. When she saw I hadn't any clothes on, she put them up again. I was in a fix. It was the first time I was ever ashamed so much.

Bill II: I always get into trouble. This is not the only thing.

Bill I: Yes, I know. There was also the report that some fruit was missing.

Bill II: Oh, yeah!

Bill I: I thought I might as well have some fruit once in a while, when I was hungry.

Bill II: I don't see why I should do that.

Bill I: I don't see, either. I get enought to eat.

Bill II: I have a good appetite.

Bill I: I get more than enough.

Bill I and II: (Together) Well, I'm ashamed to ask.

Bill I: That's what I am. I thought it would be better if they didn't find out, but they did.

Bill I: The other day when I ran away, they said some money disappeared.

Bill II: It was blamed on me.

Bill I: Funny thing, when I came back the money returned.

Bill II: I had the idea someone tried a trick.

Bill I: But why should I steal my own money? Half of it was mine!

Bill II: Somebody must have stolen it.

Bill I: There is somebody — I wouldn't put it past him! I mean Eddy.

Bill II: But I'm not sure.

Bill I: I know it's him. He always asks me things which are private — about having a brother or whether it will be a girl. I was hoping for a boy — I prayed it would be a boy.

Bill II: I wonder if my mother wanted another boy?

Bill I: My mother wanted a girl — my father didn't know what he wanted. (They open the door; both are walking out into the field — it is full moon.)

Bill II: See, the moon.

Bill I: I used to pray to the moon. I said: "Mom, give me a brother."

Bill II: The moon looks so peculiar tonight.

Bill I: The other night when my brother was born, it was shining full blast. I thought maybe a miracle had happened. Such things happen. And then my grandfather died one month before my baby brother was born.

Bill II: His death had something to do with it — that it was a boy.

Bill I: Well, I thought my baby brother may have something of my grandfather. I loved my grandfather.

Bill II: And so I prayed to the moon for a boy brother — and I got one!

Bill I: I didn't pray to the moon — I prayed to God, you can't pray to the moon!

Bill II: When I walk alone at night, I see funny things.

Bill I: When you walk and you look into blind space, into blank air, you see colors, you have to. I read someplace in a book that if you look at white things you see different things because you're human.

Bill II: Often, in the moonlight, I get frightened.

Bill I: Yes, I'm frightened that something might happen to me.

Bill II: That people might do something to me.

Bill I: That my mother wants to change me into a girl. (Nervously) Look at the sky.

Bill II: The moon looks so peculiar tonight.

Bill I: (As if praying) Don't change me into a woman, let me be a man. I do hope my mother can be stopped.

Bill II: I'm sorry for her, she has no luck, she always gets boys. One after another. But I don't think that my mother really wants to change me into a girl.

Bill I: (Pensively) She could have done it *before* I was born, but now it is too late.

Bill II: It sure is. No mother can do it after the baby is born. Then he is someone by himself.

Bill I: Well, once I did have the idea. I read in a book where a man was changed into a girl. And then my penis hurt, that was done naturally, the changing; I was thirteen, I was a man; my testicles hurt too, I had to wear a jockey strap.

Bill II: I get jittery when I think about such things.

Bill I: Yes, and when I run I have a pain in my side, I am jittery all the time.

Bill II: I can't sleep when it's hot.

Bill I: I read in the newspaper how a doctor in Austria turned someone into a girl; then, in a theatre two years ago, a magician changed a boy into a girl. It worried me. I am still worried that I will be turned into a girl. If I am, it will be just too bad. But it

will be done naturally. You may say that this is a goofy idea but it may still happen. If I knew the reason I might feel better about it.

Bill II: I'd sure like to know how such things happen.

Bill I: (To Moreno) That's what happened to me. That's how I felt. There are all kinds of things I think about, life and other things.

(End of Act III)

Moreno: Do you feel well now?

Bill: Sure, I aways feel well. At times I have headaches.

Moreno: Why is that?

Bill: Because of my eyes. I'm farsighted. I've been wearing glasses for a long time.

Moreno: When did you go to the optometrist last?

Bill: These are just new glasses. I got them in October. When there are bright lights my eyes hurt.

Moreno: Now Bill, what do you want to study?

Bill: I want to study science. I wanted to be an inventor.

Moreno: What kind of things did you want to invent?

Bill: All kind of things.

Moreno: Why didn't you stick to it?

Bill: You have to take such hard subjects — like chemistry and physics. You have to be an Einstein. I'm not like Einstein.

Moreno: Do your testicles still hurt? For instance, when you play ball?

Bill: Yes, and sometimes my side hurts when I run, and when I have nerves. My nerves are very bad. That was when I had my tonsil operation.

Moreno: What do you mean, your nerves are bad?

Bill: When I run I have a pain in my side. I'm jittery all the time.

Moreno: Do you sleep well?

Bill: I sleep alright. The only thing is, I need lots of air. Especially when it's cold. I can't sleep when it's hot.

Moreno: Did you think you would be changed into a girl because of your penis?

Bill: I heard about a case.

Moreno: Where did you hear about it? You said you read it somewhere.

Bill: Yes, it was in Austria. There was the story about two women who loved each other. I thought they must be out of their sense. Then it said a doctor was going to make a man out of one of them.

Moreno: I don't think you have to be afraid of what you read in the papers. They put a lot of things in papers, they are not always true, you know.

Bill: That's right. There are so many stories. Then once I went to a burlesque show and they talked so much about the sexes and all that.

Moreno: What do you like to think about, Bill, when you are alone?

Bill: I like to think about the future. After I'm gone, what will be here in a hundred years. I like to think about the past, present and the future.

Moreno: What do you think will be happening in a hundred years?

Bill: I won't be here. I won't hear it, I know that.

Moreno: You like to think a lot, don't you?

Bill: Oh yeah. I like to think about science.

Moreno: Have you any friend who is interested in science?

Bill: Only me.

Moreno: Is your father interested in science?

Bill: Yes, once in a while he tells me some interesting things. I like it but I don't want to devote my whole life to it. If I could be a doctor, or a surgeon, then I could spend my spare time being a scientist. I'd like to be a scientist-doctor. You don't have to believe everything you read in the newspapers.

Moreno: If you are a scientist-doctor nobody can change you into a girl, eh?

Bill: Yeah. That's why I want to be a doctor myself! But I would like to improve my vocabulary. Right now it's going to the dogs.

Moreno: What's the trouble with your vocabulary?

Bill: Sometimes I can't find the right word. I seem to have lost my vocabulary. Now I know that in the military school I wasted my time and energy.

Moreno: Now, Bill, what do you think about the situation abroad?

Bill: Well, you would call it slaughter, real slaughter going on. But I think America should stay out of the War. But if there is a war, I would be glad to go. As if they would need a small thing like me! It looks to me as if war doesn't pay. It is just a waste of a generation. And then in the film the other day I saw some dead people in China. And then they showed the guillotine in France and in Germany. It was horrible. Just slaughter all over the place.

Moreno: Well, Bill, I thank you. It was a fine session. But our time is up, we have to close.

Analysis

This is the first session of a series of twelve, taking place at weekly intervals. Treatment ended with the social rehabilitation of Bill. He entered a military school, was later admitted to college, served in the United States Army honorably and is now on the way to become a doctor of medicine.

The first session in a "psychodrama development" is most difficult to handle because of its strategic importance; a small tactical error of the psychodramatic director and the whole treatment program may be blocked. The first session looks often different from the later ones. In it the problem of the subject has to be brougt into relief. In this particular first session the opening interview is extremely prolonged because of the suspicion and distrust of therapists in general on the part of the subject. The length and content of a psychodramatic interview is a matter of directorial strategy. It has two aims: (a) to put the client at ease and to make him ready for action; (b) to discover the clue for a problem and situation to which he is spontaneously warmed up at the time. The interview will be "long" or "short", according to when the clue for such a situation is found. What matters is the intensity of the warming up process the subject signifies, and the significance of the particular problem for him. To begin with it does not matter whether the problem refers to a past, present or future event, what matters is whether the situation *clicks* with the spontaneous level of the patient.

Because of limitations of space the "running commentary" of the director and the "process analysis" of the session has to be stopped at this point. For the full account, see "Psychodrama of an Adolescent", Psychodrama, Volume 2.

The range of roles which Bill portrays in this session are: Judge, Father (his own), Double (his own). He is the central character in three scenes which show the following interaction of roles: (a) Self-Judge; (b) Self-Father-Mother-Social Worker; (c) Self-Double. The question can be raised whether it would not have been possible to shorten the interview and move Bill into action *before* the judge and court complex came to the fore. Two important experiences were touched on previous to this: the runaway and the girl problem. They were important clues in themselves but it was Bill who decided whether he was ready for the clues or not. It is the way he acted which made the director cautious and decide against their choice. Bill still appeared unwilling to cooperate in the drama wholeheartedly; his head was down, he was glancing sideways at the audience with an air of suspicion; he made grimaces expressing disdain, sucked his fingers, talked in a low voice. These gestures of fear, protest and

withdrawal distorted by hostility against the world came to an end when he described how he was sentenced to the reformatory. At this point he was entirely absorbed by the experience and quickly the director seized the opportunity and suggested action.

The sequence of scenes has to develop as naturally as the weaving of the opening interview; the going-to-jail scene moved naturally into the next scene, being caught by an officer and brought back to the reform school. The third scene came from a surprise clue. It came from the casual remark of Bill that he had had a "dream" the previous night. It is for such deeper clues that the director has to wait patiently. The director here rapidly connected information received from the social worker about Bill's bizarre sexual behavior during the night. Such connections are made by the director in a flash, on the spur of the moment, they cannot be planned in advance because it all depends upon the readiness of the subject for the clues. The best clues may not work if he is not yet ready for them, and quite bold clues might unpredictably work. Diagnostic preparation is wise, the psychodramatist should know as much as possible about the "case." But often diagnosis and treatment have to go hand in hand. A diagnostic clue is discerned on the spot and immediately used for therapeutic aims.

IMPROVISATIONS

THE ASSESSMENT STAFF, OFFICE OF STRATEGIC SERVICES*

After supper on the second full day, one of the most revealing of assessment procedures was conducted. By this time, all candidates had been interviewed. They had been observed both casually and in many planned situations; and their performances on a variety of paper-and-pencil examinations—standard tests, tests of our own making, projective techniques, and special assignments—had been read, scored, analyzed, and interpreted. By now we had a pretty good idea of the kind of men with whom we were dealing. Despite the shortness of our acquaintance, some of us were beginning to feel that we understood the candidates better than we understood some of our old friends. Yet again and again it was our experience that just at this point, a question as to the presence of some suspected tendency would arise, the answer to which was necessary before our conceptions of their personalities could become clarified. We needed some procedure which could be used to prove or disprove these critical hunches. Ultimately we came to what we wanted by adjusting Moreno's psychodrama to the purposes of assessment. The trick was to invent for each candidate appropriate dramatic situations to which he had to respond realistically. These we called Improvisations.

Two sessions of Improvisations were run simultaneously from 6:30 to 9:00. Half of the group met in the living room, the other half in the classroom. The props were simple: a table and two chairs at the front of the room; around the room other chairs for the audience.

The staff member's opening remarks, which described the procedure of Improvisations to the candidates, will serve also to explain it to the reader.

Tonight we are going to have you do something a little different from the other things you have done here. We think you will enjoy it. Most other classes have in the past, as soon as they got the idea of what we were doing.

You are going out to fill a variety of jobs in this war. In most of them it will be very important for you to deal effectively with other people. It will be necessary for you in many cases to size up others quickly and make quick decisions on the basis of your judgments. We have seen you in a number of tests and more or less artificial situations here, but we have never had an opportunity to see you in action in real-life situations, that is to say, in your day-to-

*This is a section from "Assessment of Men," by the staff of OSS, published by Rhinehart, pp. 168-176.

day social and business dealings. We have therefore taken the liberty of making up some situations dealing with real life, and we are going to ask you to take part in them. So that you won't be in an entirely strange situation and at a loss for words, we will base these roles on your cover stories and on the post-war plans we collected from you this morning. You will be dealing therefore with things with which you are familiar, about which you at least know the lingo. We are going to ask you to come up here two at a time to sit in these chairs and work out the problems we will give you, to the best of your ability.

Approach the problem in any way you like. If you find that you can settle the situation to your own satisfaction in one minute, you are free to do so. Usually, however, you will talk for about five minutes and then I will warn you that you have about one or two minutes to come to some sort of decision and bring the situation to a close. We are not interested in your ability as an actor. As a matter of fact, acting usually shows up very badly here. What we are interested in is how effective you can be in the role in which you are placed. For instance, if you are given the part of a farmer, we don't want to see a portrayal of the typical hayseed, but just yourself as you would be if you should happen to own a farm. We would like to approach each situation seriously and try to do your best. I think you will find that there will be plenty of laughs without any clowning on your part and that you will be much more effective if you make a serious effort.

During your stay here you have attempted to break each other's cover. Tonight we are not interested in breaking cover, at least not in that sense. None of you believes these stories anyway by now, but we would like to get some idea of your ability to judge character, to break through and tell what kind of men you are actually dealing with here. We are going to ask you, therefore, after each of these short situations is over, to comment upon two things: one, the effectiveness of the individual in his part, not as an actor, but in his actual handling of the situation; and two, how much he was like or unlike himself as you have come to know him in the past few days.

Remember that the most important things are to be as effective as possible in the situation you are given, and to handle it as you actually would in real life. I think further description will only confuse you and that you will understand exactly what we are doing after you have seen the first situation.

The first pair of participants was then called and the outline of the problem to be worked out before the group was explained to them in the hearing of all. One member of the staff conducted the session. Upon him in large measure the success of the improvisations depended. He made the opening remarks, instructed each pair of students in the parts they were to take, kept time on the situations, and handled the discussion. Three or more staff members sat toward the back of the room as observers, taking part in the group discussion and acting as sounding boards for comments from the candidates. As a rule, there were as many situations as there were candidates, each man participating in two. Eight was considered the maximum number of situations which could be hand-

led in one session, however, and if there were more than eight candidates, some of them took part in only one situation.

Because of the unique function which Improvisations came to serve in the assessment process, and because of our belief that it can be one of the most valuable procedures for personality diagnosis, it has seemed worth while to describe its development. Originally it was employed for the purpose of revealing leadership potentialities, with the hope that incidentally other components of personality, especially social skills, would be exhibited as well. The first situations, therefore, were set up with the two roles in each scene clearly defined, one as "superior," the other as "inferior," and with some point of conflict between the two characters. Each staff member prepared a number of scripts, and from them, nine were chosen. Two are given as illustrations.

1) Mr. F. of this organization has been working as an adminstrative assistant for about two months. He feels he has been doing a good job. His superior, Mr. G., however, is so dissatisfied with the work of his assistant that he decides to call him into his office. The scene to be enacted is the conversation between Mr. F. and Mr. G.

2) E, the leader of a guerrilla band, must order F., one of his men, to undertake what is likely to be a suicide mission. He does not feel that he can go himself because he will be needed to command the rest of his men. F. feels that the proposed mission is not likely to succeed and that he should be saved for something for which he is better qualified. He goes to E. to protest. The scene is this meeting between E. and F.

A mimeographed copy of the nine scripts was given to each candidate, who was asked to mark his preferences of roles. It was thought that this procedure would give some indication of whether a given candidate had a leaning toward leadership or toward dependency. After the men had made their choices, they were paired off and allowed to act out their roles in front of the group. Discussion and comments followed.

It soon became apparent that little could be ascertained in this way about leadership as an isolated trait, but that the procedure was nonetheless rewarding: the men were revealing a good deal about their modes of conducting interpersonal relationships. The test was then developed along much broader lines than had been originally intended.

Experience proved that the original situations were inadequate in many ways. In some of them the conflict centered around a factual argument and there was little room for a clash of personalities; in others there was no opportunity for the free expression of moods and attitudes. For instance, in the second script the patern of F.'s response is already defined: "He goes to E. to *protest*." Also, in situation 1: "He *feels* that he has been doing a good job." The directions tended to block rather than to facilitate individual modes of

reaction. Other scenes gave too much leeway for imaginative rambling or "play-acting"; the conflict was not specific enough.

In order to elucidate these points we will discuss one scene which we came to use repeatedly and which we felt fulfilled our criteria:

A. moved to a small city about three months ago and opened a business there. He has been doing quite well and one month ago sent in an application for membership in a club in the town. He has heard nothing in response to this application and goes to the home of B., a prominent member of the club, with whom he is pleasantly acquainted. (A. is then sent out of the room and B. is told that A. has received several blackballs.) A. is then called back into the room.

Here no mood is set. The neutral tone of "pleasantly acquainted" leaves the participants free to express any variety of emotional response. There is a minimum of factual argument and a maximum of personal interaction, yet there is a definite point at issue. Both men are put on the spot, one with the task of informing the other of his failure, the other of accepting that failure. In addition, this situation and others on which we came to rely had the advantage of a certain amount of specificity. They could be used for free expression, but they were also of value as tests of certain attitudes. This one, for instance, proved effective in revealing in the case of A. his reaction to rejection, and in the case of B. his tact and diplomacy. Success depended on the exact structuring of the situation and careful casting of each candidate so that weaknesses would appear if present.

There were good reasons for abandoning the original practice of having candidates choose their roles, one being that free choice allowed the man to adopt the role in which he would appear in the best light, instead of compelling him to play an unfamiliar or uncongenial part which might expose some specific defect of character. But, since the role selected for a candidate could not be placed entirely outside his sphere of interest and competence without running the risk of checking his motivation, a special role was invented for each man based on his cover story and his post-war plans as written out for us that morning. It was comparatively easy to pair the candidates in appropriate situations. Each situation [2] put each man into a position in which he would have to reveal the faults he was suspected of having, if such faults were present. As time went on, a number of standard situations were developed which satisfied our criteria and which could be used repeatedly, although there were always some candidates who required specially created situations.

2. These tailor-made situations were created by the staff in sessions which they called Brainstorms and which were held on the afternoon of the day of Improvisations while the candidates were occupied with the group memory tests.

When Improvisations was first adopted an attempt was made to use the rating system, but this was soon abandoned as incongruent with the subtle and unpredictable forms of behavior exhibited under these conditions. It was striking, however, that although no formal score could be made, there was usually good agreement among the staff members as to the nature and significance of the observed behavior. This opportunity to observe the elusive and unique qualities of each candidate's behavior without the necessity of rating it turned out to be the most valuable aspect of this technique, which, it was felt, justified the time devoted to it. The procedure brought out personality characteristics which had not appeared or had been barely discerned in other tests. Immediately after the session the staff members would meet for thirty or forty minutes to discuss the behavior of each participant and its meaning for his over-all assessment.

Some of the functions of the staff member who conducted Improvisations have already been mentioned. It was his responsibility to make the idea of Improvisations inviting to at least a few of the group within the first few minutes, and then to overcome the resistance of the others during the course of the performances. He had to present each situation clearly and succinctly so that the participants could understand it exactly as it was designed. On a few occasions gross misinterpretations occurred which were extremely revealing.

The most important as well as the most difficult task was to lead the discussion of each performance in such a way as to gain the optimal emotional response from the spectators without increasing their reluctance to participate themselves. Maintenance of this delicate balance—in which a man is goaded to give himself away as completely as possible while maintaining his prestige within the group—was the crux of Improvisations, the responsibility for which fell very largely upon the administrator of the test.

First, the administrator had to set the proper tone, by his own enthusiasm and air of confidence. He had to be good-humored and yet establish the idea that the Improvisations were a serious part of the testing program. There was some doubt about the amount of humor which should be introduced. A certain amount of levity was clearly helpful in loosening up the audience at the beginning and there always was and should have been considerable laughter during some of the performances. Most of the Improvisations, however, and surely the more important ones, were serious affairs. During the critique some humor was interjected at times to relieve tension or embarrassment, but here again most of the significant comments were made seriously.

The administrator was also required to stimulate each man's interest in the role assigned to him; and here a simple measure which seemed to work well was to change a candidate's story in such a way as to flatter him before the group. For instance, an enlisted man who wanted an army career after the war was made an officer. The audience never knew the man's real status, but he felt temporarily elevated in their eyes. It was often necessary to appeal to a candidate to be himself rather than a "character" and to keep this as an objective constantly before the others. The individual's absorption in his part was considered of paramount importance because it was felt that the more completely this occurred the more likely he was to reveal his characteristic patterns of behavior.

The presiding staff member decided on the duration of each scene. Ordinarily, he allowed a pair of improvisers to talk for four or five minutes and then warned them that they had a minute or two to bring the affair to a close. In the cases of complete failure of a scene, of embarrassing awkwardness, or of loss of interest on the part of the audience, the action was terminated as quickly and as gracefully as possible. When the argument came down to a matter of technical fact, for instance, nothing could be gained by allowing it to continue. When, however, a spirited disscusion developed which entertained the spectators, the scene might last as long as fifteen minutes. As a rule it was stopped as soon as the trends of the two improvisers became obvious.

As soon as an improvisation was brought to a close, criticisms were invited by such questions as: "Was Joe like himself in the part?" "How unnatural was he?" "Was he acting?" "Is that how he usually behaves?" "What would you have done in the same fix?" The men who took the parts were asked to comment on their own feelings in their roles: "Were you uncomfortable or at home in the part?" "Did you really behave as you would have under the circumstances given?" A common tendency was to discuss the factual issue involved; and the presiding officer had to be constantly alert to turn attention back to the personalities and behavior of the participants. The comments and the countercomments aroused were often very revealing.

When comments by the candidates were not forthcoming, questions were directed at particular members of the audience. Sometimes it became necessary for the staff members to enter the discussion. Their comments might be expressed in such a way as to split the group into conflicting sides and thus to provoke an argument. At times a deliberately unjust criticism by a staff member was necessary to arouse the candidates to a performer's defense. In the same way two staff members sometimes argued a point in order to draw the spectators

into the discussion. It is clear, of course, that such arguments should take place only as "part of the act" with complete mutual undersanding on he part of the staff members engaged. Otherwise, the staff will be putting on an improvisation for the benefit of the candidates.

Occasionally anger threatened to wreck the whole undertaking, and it was necessary to re-create an atmosphere of good feeling before going on to the next improvisation. In any event, as soon as the administrator felt that the critique had served its purpose he would begin to work the group into shape for the next round. A few joking remarks about the participants in the last scene were usually enough to effect this transition. Sometimes if a man had shown himself in a bad light, it was necessary to point out that he had been placed in a tough spot, thus excusing his behavior.

It was found that an unbroken two or two and a half hours of improvisations resulted in fatigue, no matter how interesting the scenes, and that there was marked lessening of attention and interest as time passed. To remedy this, Improvisations was scheduled just before the Debate at which, from the very beginning of S, it had been our custom to entertain our guests with hard liquor. Now, instead of waiting until the Debate for our drinks, we had them brought in at a break that was introduced after three or four of the scenes had been enacted. An intermission of five or ten minutes allowed time for everyone, candidate or staff member, to pour himself a drink. During the rest of Improvisations (and indeed through the whole evening) candidates were encouraged, by example and invitation, to help themselves whenever they desired.

The effect of alcohol on Improvisations is difficult to estimate. It sometimes changed the behavior of a candidate. As might be expected, the timid, self-conscious person gained confidence, and since we had learned little from his previous silence, we considered this a gain. As a rule, inhibitions were weakened and criticisms became freer. If the drinking went on too long, the men passed this stage, however, and grew inattentive and uninterested, or noisy and difficult to control. Consequently, the practice of offering alcohol only during the last hour of the session proved most effective. At this point it came as a welcome diversion and helped to revive interest and energy for the second half of the session.

What were the psychological factors at work in Improvisations? To this question we have no scientific answers; no intensive studies were made, no controlled experiments were conducted. But there was general agreement, nevertheless, among the intuitive judgments of the staff.

First, as in all the tests, there was the drive to give a satisfactory performance, if not to excel, to make a favorable impression on the staff, and so to "pass" the examination and be accepted for a position in the OSS. The vast majority of the candidates were volunteers; they wanted jobs. This drive was heightened by the presence of competitors and the presence of an audience. The men wanted to make a favorable impression on their teammates. We might call this the need for recognition, for prestige, for the maintenance, if not the elevation, of self-esteem. In many candidates the complementary negative drive to prevent rejection (by the organization), to prevent ridicule and depreciation (by the audience), to prevent a fall of self-esteem, may have acted more powerfully than the incentive of success, the image of themselves as master of the situation. Some individuals with an exhibitionistic tendency outdo themselves in public, despite a good deal of internal perturbation; for them spectators are a facilitating stimulant. For others, however, a large or formal audience is a deterrent; their natural tendency is to avoid conspicuous participation. For these Improvisations was more or less of an ordeal which they could not avoid without abandoning their proximal goal—to be accepted by the OSS. Thus the social pressure in the situation was considerable, enough to force everyone to say something—whatever it might be—and so to generate in many a good deal of tension, anxiety, and embarrassment. Another important factor was the pressure of time; there was no opportunity to reflect, to decide on a course of action, to select the most telling words. A candidate was compelled to give vent to most of the trends and words which were evoked by the situation; there was little time to choose among a variety of possible tactics. Each man was thrown back upon more or less involuntary action patterns, habitual or emotional.

As a rule, candidates were given roles which we felt they could not fulfill successfully. Many of them sensed this; they realized they were on the spot. Also, their difficulties were augmented by the element of surprise which was introduced into most of the scenes. The stable candidate who felt more or less at ease in the situation usually handled it satisfactorily in his accustomed way. The obtuse individual, unaware of his faults, also carried on as usual. But then there was another type, the man who realized that the pattern which was natural to him would convey a bad impression and that he had to substitute some other mode of behavior which we came to distinguish as the made-up-on-the-spur-of-the-moment reaction. Insightful candidates in the audience were often quick to recognize these suddenly invented, unnatural patterns of behavior.

When a candidate had the thought that his first spontaneous idea for action would prove inadequate or reveal too much of his deeper feelings, he

might respond in any one of several ways: the most common was immobilization, momentary speechlessness. In some extreme cases there was complete inability to carry on. As a rule, after this initial blocking, the man would continue but diverge from the original script. At times this reaction appeared to be due to the loss of the original instructions amid the turmoil of his emotion. At other times the man seemed to be working deliberately away from the original argument, substituting a plot of his own which was more manageable.

Frequently a candidate would resort to "ham acting" to avoid revealing himself, even though the whole group had been repeatedly warned against this course. "Ham acting" almost invariably drew laughter from the candidates, which relieved tension for the moment. The deep emotional involvement of such an actor would often be displayed in the discussion which followed, when he responded heatedly to criticism of his mode of dealing with the problem. Sometimes a person would display a hostile or resistant attitude to the proceedings when first presented with a role and would refuse to take part on the grounds that the whole affair was pointless. One case which illustrates several of these points is worth citing.

A young man, very able in his field, was suspected of having a very low tolerance for adverse criticism, the suspicion being based largely on reports we had received on him from outside sources. Very little of this came out in the interview or in his general behavior at S. He was put into an improvisation in which he, as an actor, had been severely "panned" by a drama critic. He was deliberately put up against a very cool, smooth-talking fellow.

In this situation the candidate displayed a great deal of genuine anger, stormed at the "critic," and finally pretended to shoot him. When his colleagues criticized this "solution of the problem," he defended himself by saying that of course he put on the shooting simply as a gag.

Later in the evening, he was put into a somewhat similar situation. This time he put on a very "hammy" act, tried to be funny, and although the two scenes were really unrelated, he managed to worm in an apology for the previous "murder." After this scene, the candidates were reluctant to criticize him. A staff observer, however, asked him flatly why he had put on such an act after being told to behave as naturally as possible. He became very bitter in defending himself, criticized the way his scene had been set up, condemned Improvisations in general, and showed a marked lack of insight into the difficulties of personality which at the moment he was manifesting in his behavior. In this case, as in many others, the improvisation was useful as confirmation of an hypothesis.

Improvisations is a technique by means of which a person is led unwittingly to reveal his typical social attitudes. It is used best as a supplement to other

methods, to prove or disprove the presence of specific traits or trends which are suspected on the basis of previous findings.

We have come to feel that the emotional involvement of the improviser both in the situation and in the succeeding critique is the *sine qua non* of a significant expression in Improvisations. Creating this involvement should be the aim of the staff's efforts. We are inclined to feel that under these conditions the individual gives a more accurate impression of his methods of dealing with others than can be obtained in any other way.

COMPLACENCY SHOCK AS A PREREQUISITE TO TRAINING

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The ultimate result of training should be, of course, improved or changed behavior. This is true whether or not the immediate goal is increased information, changed attitudes or a new skill. But frequently training fails to achieve any of these results. Such failure typically comes from the use of ineffective training methods, from trainees believing that the proposed change could not or should not be put into effect, from lack of training opportunity for practising first steps in the new skill, from insufficient maintenance of training help or reinforcement at crucial points, and from a host of other reasons.

Among those other reasons are a few that, while arising from different causes, present a similar difficulty. These are the "we are all right as we are now" barriers to change. Before effective training can take place, help must be given to potential trainees to enable them to move from clutching the status quo to developing an interest in change. Such help, however, must be based on a diagnosis of causes. Following are some of the major reasons for such resistance to training.

1. Vested interest in old form of behavior—
   The trainee may have built a reputation around one form of behavior. He may be known as an "efficient hard-boiled boss" or one "who gets things done." Any suggestion for change challenges the basis of his reputation and will be resisted unless he can be shown that change will improve his position or unless the old form of behavior is made to hold.
2. No experience with what could be.
   Frequently resistance to training or change arises because the trainee has never experienced the results of different ways of behaving. If nothing better than the status quo has been seen, the status quo looks very good. Overcoming this barrier to training demands that the trainee is given both a picture of the improved results to be expected of the proposed change in behavior and a realization that he can be successful in making such a change.

3. Inadequate perception of total problem:
   Resistance to developing a new skill frequently is present when only one side of an issue is perceived. For example, the supervisor who never looks at a problem from the employee's point of view sees no need for learning a better way of working with employees. The committee chairman who never bothers to look at committee work from the standpoint of the committee member, tends to blame committee members for "not showing more interest", rather than looking for better methods of committee leadership.

   This barrier can only be overcome by stretching the perception of the trainee without, at the same time, adding to any antagonism to the other group, i.e., employees, committee members, etc.

4. *Status quo smugness:*
   This covers the area of satisfaction with present level of performance that rests upon tradition. "This is the way we have always done it." "No one has really complained. Why change now?"

5. Individual or group insecurity:
   Insecurity tends to bring resistance to change because the new form of behavior presents, usually, even greater possibilites for failure than the present form of behavior.

All of these situations present the trainer with a difficult task. He must, at the same time, stretch or enlarge the trainee's perception of the problem, raise his level of expectation of how much more should be accomplished by himself and how much more can result from improved behavior, convince him that the needed change is both practical and possible and that it will make him more, and not less, successful and secure. The trainers must accomplish this without *increasing the trainee's feeling of guilt* for not having accomplished more or without seeming to attack the trainee. He must in essence, create a situation in which the trainee shows himself the inadequacy of his present behavior. He must provide a shock to the trainee's satisfaction with his present levels of behavior. Such a shock situation must endeavor to so highlight inadequacies in the old situation that the trainee cannot hide behind tradition. Finally, this shock cannot be seen as ridicule directed at the trainee by others. The trainer literally helps the trainee to develop methods of examining critically his present behavior, to develop realistic pictures of how much he can change, and to develop ways of practicing and evaluating his change.

The following two examples are the edited logs of two efforts to create desire for training through one type of complacency shock. In neither instance

was there time for real training to follow the shock. This factor obviously affected the type of shock to be provided.

Example I.

This was a summer school workshop for school administrators conducted by a state university. The authors were asked to work as resource leaders for two two-hour morning sessions with the fifty-odd elementary and secondary-school principals and superintendents present. A sprinkling of teachers was included with the administrators.

As the authors thought through the task facing them and the time available, they saw the necessity of spending at least part of one session in a careful diagnosis of the situation. This diagnosis needed to be twofold. The leaders needed a diagnosis of what the participants thought to be problems, their attitude toward the problems and toword others concerned with the problems (blame aggressions toward others in place of analysis of own inadequacies) their level of understanding of the causes of their problems, the degree of skill they had in the problem area, and the degree of sensitivity toward opening up their problem in front of others. At the same time the participants needed help in beginning their own diagnosis of their problems. Accordingly the first session was planned as an informal discussion devoted to securing a problem census of human relation problems faced by school administrators, and incidentally to give the leaders a picture of the growth level of the participants. Such a census could only be secured after a feeling of permissiveness to have and to talk about problems had been developed. The census indicated the following problems:

A. How can you get teachers to show interest in staff meetings?
B. How can you get teachers to keep from having jealousies among themselves?
C. How can you get teachers to be willing to enter into committee assignments?
D. How can you get teachers to enter into an in-service training program?

Voice tone indicated even more than did the phraseology of the question that difficulties with staff meetings were seen, for the most part, as resulting from the uncooperativeness of teachers. Blame for failure was projected to teachers at the same time further discussion gradually disclosed that many of the administrators present saw faculty staff meetings as a time to give needed direction to teachers, to explain a change in policy the administrator thought desirable, or as a way of proving they were democratic administrators. Few looked at staff meetings through teachers' eyes, or saw such meetings as an

opportunity to find out what problems teachers faced or realized the opportunity to build a strong staff through staff meetings.

The first session was brought to a close with the following results:

A. A census (still on a fairly surface level) of problems of relationships between school administrators and teachers.

B. A gradual increase in feeling of being free to really mention problems without being on the defensive.

C. A growing awareness of the commonality of the problems listed.

D. An uncovering, on the verbal level, of present ways of handling these problems, and an indication that the administrators were looking only at their side of the problem.

E. An indication that the group tended to blame teachers for problems in teacher-administrator relations.

As the two leaders later discussed the results of the first session, certain factors became very clear.

A. The group of administrators had never thought through very clearly the purposes of staff meetings.

B. While there was no demonstrated evidence, indication was present that the administrators had no great skill in leading staff groups (there was no real reason why such skill should be expected). Courses in educational administration and supervision seldom give sufficient attention to practice in key individual and group relatons skills.

C. There was, further, every evidence that the group had had no experience with really productive staff meetings, and so had no adequate picture of what could be expected of staff meetings in which group leadership skill was present.

D. There was some indication of defensiveness about how the group members conducted staff meetings. This was to be expected even though the leaders made every effort to help the group feel permissive about having problems. We typically labor under the assumption that human relation skills need no learning—that persons are born with the skill of group leadership. When the untrained person fails, he develops guilt feelings and becomes defensive about his behavior.

This analysis helped in the planning of the second day's session. The second session, while it could not go very far in real training, still could create a greater readiness to change and could open up ways in which the group members could secure more help in bringing about a change in their staff leadership skills. The leaders agreed that the next sesion should endeavor:

1. To enlarge the perception of the group to a point where they would see also what teachers thought about and wanted from staff meetings.
2. To shock their complacency that any problem that arose in leading meetings resulted from other's mistakes.
3. To bring about a realization of how really productive staff meetings can be.
4. To practice better ways of leading staff meetings.

At the opening of the second session one of the leaders quickly summarized the progress of the preceeding day's session and pointed it toward further analysis by suggesting that now they would want to go right down to the heart of the problem of getting teachers to show greater interest in staff meetings. He pointed out the difficulty of their problem and indicated that some fairly deep analyses of the whole situation would need to be made. He suggested that perhaps a small experiment might get them started and he suggested that they pick one of their best administrators for this experiment. The group quickly focussed on one individual and the leader then asked if he would step out of the room for a moment.

The leader then suggested to the rest of the group that it might be interesting to see how the person sent out of the room would react if he listened to a number of teachers talking about a staff meeting he might be going to lead. Five or six administrators from the group were asked to volunteer as teachers. A quick briefing meeting was held, with help from the entire group, as to how these "teachers" would act and as to what personalities they would assume. Then the person out of the room was called back in. He returned to find the half dozen persons sitting in a group up in front of the rest of the group. At the same time he saw a single chair set apart from the small group, but also in front of the larger group. The leader then instructed him as follows:

LEADER: You are the principal of a school and you are sitting at your desk (points to the solitary chair) and you have just had installed an inter-communication system to enable you to listen to each room or to speak to each room. You plan, at this hour, to tune in to Miss Smith's class in history. Unfortunately the mechanic made a mistake and you get the teacher's lounge room instead. You quickly recognize the voices of some of your teachers and, because of what the first says, you continue to listen. (The "principal" nods that he understands, sits down on the chair to the side, and turns an imaginary switch.)

TEACHER A. Another staff meeting this afternoon, I suppose it will be as useless as the rest.

TEACHER B. He'll spend an extra hour getting nowhere—just wasting time pretending he's being democratic when all the time he called a meeting

just because he has some order to give. He never really wants us to get at our problems.

TEACHER C. He thinks he kids us about his policies. In the first meeting this year he gave a talk about wanting to maintain high professional standards for the school, and last meeting he told us to raise all the grades so parents wouldn't complain.

TEACHER D. What really irritiate me are those two stooges he has. That new blonde and the old war horse who has always been here. He can always count on them to back him up.

TEACHER A. I know he isn't interested in our problems and so I wish he wouldn't pretend to be. I'd rather we never had any meetings than the kind he has.

TEACHER D. But think of his reputation as a democratic school principal. (A few more comments such as these and the leader cuts the scene. He turns to the principal.)

LEADER: Well, you have now a pretty good idea of what your teachers think of staff meetings. However, you still face the staff meeting you had planned for this afternoon. Certainly after hearing these comments, you are having quite a few thoughts. Suppose you think out loud now, both as to how you feel about what you heard and as to any re-thinking you may want to do about this afternoon's staff meeting.

After a slow start, and aided by a few probing open-ended questions by both leaders, the "principal" began to soliloquize concerning his reactions to the previous scene. Both from his reactions and from expressions on the faces of many in the total group, there was evidence that "seeing it from the teacher's side" was quite a shock and was bringing thinking on a much deeper level than had been true the day before. Furthermore, the shock was produced by themselves. It was they, in the role of teachers, who had opened up another perceptual dimension.

The soliloquy was continued only long enough to make certain that "how the teachers felt" was seen as a major factor in planning for a staff meeting. After this, a staff meeting situation was quickly set up and led by the principal. This scene showed evidence of the shock of the preceeding scene in the efforts of the principal to bend over backwards in his efforts to seek out teacher problems. However, this effort became so distorted that the meeting quickly degenerated into a laissez faire situation with discussion merely wandering without direction.

After this scene was cut the two leaders were able to lead a very intense discussion, in which the majority of the group participated, on staff meetings. The leaders were able to help the group see difference between autocratic, laissez faire and democratic groups. Suggestions for conducting staff meetings were measured against "what the teachers thought" in the first scene. Little of the defensiveness of the preceeding day was seen. The discussion went deeper into basic causes of group problems than had been true the previous day. Furthermore, question and discussion probed toward what kind of help to school administrators in the area of human relations was needed, and where such help could be secured. There was evidence of a much more serious approach to the problems of in-service training of teachers. All in all, evidence accumulated during the latter part of this session of the effectiveness of the complacency shock administered.

Example II

This was a one-and-a-half-hour session in a week-long training program for university extension workers. It had been suggested by the program committee that the author, who had been asked to serve as resource person, might wish to use forty-five minutes of his hour and a half in making a formal presentation with opportunity for a discussion during the last half of the period. The assignment was, "Steps in Planning Institute and Conference Programs." All members of the group had some experience with planning and participating in various kinds of short-term institutes and conferences. How to get the group to assume responsibility for diagnosing the more common mistakes made in this kind of planning and in setting up some kind of a positive check-list of considerations which should not be overlooked in this kind of assignment formed the problem.

The problem was increased by the possibility of sensitivity surrounding the topic. After all, these were experienced professional workers and they might resent what could too easily look like a mere criticism. As the leader thought through the problem before him, it seemed again desirable to so organize his hour and a half session as to get the group to apply complacency shock to themselves.

The session was opened with a brief statement of the importance of conferences really accomplishing a professional purpose and the difficulties in planning a good conference. From this point the leader moved to the setting up of a role-playing scene in which five members of the group held the kind of bull session which might well have occurred following the conclusion of an education conference which they had just attended. This bull session took place in the lobby of the hotel in which the conference had been held. Listening in is the person who, unknown to the group, has been chosen as the conference

chairman for next year's meeting. In spontaneous discussion some ten or twelve gripes about the meetings just concluded are brought out. The list includes such items as: "No Time for Discussion", "Too Many Speeches", "No Real Consideration of *My* Problems", "Too Much Philosophizing Without Enough Attention to Practical Problems", and "Where Do We Go from Here?"

The second role-playing sequence is a soliloquy carried on by the person who has overheard this discussion, as he tries to figure out ways in which next year's conference can be improved in the light of the criticisms so freely offered. In this scene, the leader acts as alter ego, or as a conscience, to the person carrying on the soliloquy and prompts him to consider aspects of the problem which he tends to overlook or ignore. The following edited excerpt from this scene will illustrate the procedure:

SOLILOQUIZER: Well, I sure have got myself into a swell spot now. Of course, the conference this year was lousy, but then, so are most conferences. What can I do about them?

LEADER (*As Soliloquizer's conscience*): Now look, fellow, you've been in tough spots before—are you going to lay down on this job or really do something about it?

SOLILOQUIZER: I'm going to do something about it, of course, but good heavens, this is going to be a lot of work. I figured all I would have to do would be to get a batch of good speakers like we've always done, but if these delegates want to work on *their* problems with discussion groups and action plans for back home, I'm going to have to start working on plans right now.

CONSCIENCE: So what? If that's the way to run a good conference, why not spend a little time on planning the kind of conference in which people can really be helped to think and make decisions instead of having their thinking done for them?

SOLILOQUIZER: I suppose I could follow up the conference we've just held and get the delegates themselves to suggest the kinds of meetings and problem discussions which should be planned for next year.

CONSCIENCE: That's a good bet—why not do it? What else are you going to do?

SOLILOQUIZER: Don't push me too hard. I have to get some help on this thing.

CONSCIENCE: Well, why not get some help? What about that chap at the University who has been doing all this work with conference groups—maybe he would have some ideas on how to plan a good conference.

SOLILOQUIZER: Then I might get the conference committee together in a few months and have this fellow meet with us as a resource person. It's pretty obvious that you can't run the kind of conference these delegates want without a lot of pre-meeting planning and training. We'll have to start beating the bushes for some good discussion leaders, too.

CONSCIENCE: It will take more than good discussion leaders—you are going to have to figure out some way of getting at the delegates' problems instead of socking them with speeches on what you and the committee think their problems are.

The third scene was a meeting of the program committee which had been set up to plan next year's conference. On the committee are: A superintendent of schools, a state PTA official, a trade-union representative, an adult school director, and the State Chairman of the Chamber of Commerce Education Committee. The group member who played the soliloquizer role continues as chairman, and he has invited the University representative as a resource person. The leader plays this role. The chairman asks the group to consider ways and means of improving conference planning and conference procedure. He reports the evidence which he has collected of dissatisfaction with the previous annual meeting. Out of the discussion which follows he evolves a list of steps which the committee decides to take. Among these are:

(1) Canvassing of members in advance of the conference to discover whether a real need for the meeting exists and if so, what the crucial problems are, which from the delegates' standpoint, should be included in the agenda.

(2) Careful selection and pre-conference training of leaders, observers, and recorders for small-group meetings which are to form the backbone of the new conference.

(3) Use of resource persons rather than speech-makers, with careful orientation of these people to the needs of the group.

(4) Provision for day-by-day reports of group actions taken and recommendations to be presented to the entire conference at the final session.

(5) Provision for follow-up conference recommendations by the executive officers of the association during the year.

There was only a little time for discussion following these three role-playing scenes which, together, had formed the complacency shock. However, it is doubtful if an hour and a half could have more profitably uncovered a problem and stimulated a change. A speech, film or other method of attack upon a problem, suffers from the possibility of being rejected as "unrealistic", or "all right for experts but not like the situations we face." Again, in this in-

stance the attack upon a less efficient way of working was made by the group on the group. The leader again helped to plan and organize the shock, but the shock itself came from the group.

Shock, as a training technique, is not something to use loosely or carelessly. Frequently shock can do more harm than good. Thoughtlessly used, it can increase insecurity, widen the gap between trainer and trainee, bring counter aggression or defensiveness. However, in many instances shock is necessary to induce trainees to disregard outworn habits, to examine problems critically and to raise their awareness of how much greater their productivity can be. In the two situations here described, shock to satisfaction with present levels of be-behavior seemed necessary.

PSYCHODRAMA IN A VETERAN'S HOSPITAL*

Treatment of Interpersonal and Family Difficulties with Active Participation of Relatives of the Patients

By

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The year 1947, removed though it was from the tension of war-time, found an increasing number of ex-service men in the mental hospitals of the Veteran's Administration. Many of these were men who had been wounded not in combat but in conflicts unexpectedly encountered on return to civilian life.

At Brentwood Hospital, for example, we had a group at one time in which each member had been disappointed by his wife or fiancee. Each man nurtured his grief in solitude and modified his attitude only after realizing that he was not alone in his suffering.

The change was effected by psychodrama, a form of psychotherapy introduced by J. L. Moreno, consisting of the impromptu acting out of interpersonal difficulties. Each therapeutic session was devoted to the problem of one patient, while the others listened or acted as auxiliary egos. To treat only the husbands in these cases would not have been sufficient, so we sought to bring the wives or other members of the family into the sessions. If they were unable to assist, their roles were assumed by substitutes chosen from the female patients. But we found that the participation of the parties actually concerned was more valuable in giving the patients a better understanding of their difficulties.

No special theater was required for the psychodrama. We worked in any large room which gave freedom of movement. Some sessions were held with the patients sitting in a circle in the center of the ward, and others in the relative seclusion of the back porch. From ten to fifteen patients were treated at one time. Four of the case histories are outlined to illustrate the technique.

Jeff,** a 32 year old white veteran, was admitted to the hospital after a drunken rage in which he broke furniture in his apartment. Interviews disclosed that this incident was the result of marital difficulties.

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**Fictitious names used.

This patient's background was better than average. His father was the manager of a chain of stores in the East. All members of his family were college graduates. In high school he had set his heart on winning an Edison scholarship at M. I. T., but the examinations were called off because of the inventor's death. This had a serious effect on the boy's future plans, but he succeeded in completing two years of college and three years work at the RCA Radio Institute. At the age of 20, a beautiful girl to whom he was engaged suddenly died and the young man joined the Signal Corps. He served three years, mostly in radio work, was discharged in 1940 and returned to work for his father. He spent a restless year in the East since he still wanted a career in radio. In 1941 he reenlisted in the Air Corps, Radio Division, where he served until his discharge in September of 1946.

His military period is interesting because he volunteered for a number of suicidal missions in North Africa and Italy. At first, we thought it was to atone for some guilt feelings but later we saw it rather as a desire for adventure. While overseas, he corresponded with a "sight-unseen" girl, whom he contacted through a friend. As soon as he got out of the Air Corps he hastened to California to see this girl. Three days after the meeting he proposed to her and in three months they were married.

Jeff had uprooted himself from his eastern environment and could not adjust to civllian life with his wife's family. He was forced to make a living at jobs he did not relish, and to get along with a nagging domineering mate. She did not approve of his desires for a career in electrical engineering and belittled his chance to succeed as an actor on the screen or radio. Jeff tried several jobs but began to stay away from work to read in the public library on his favorite topics, radio and television. His wife berated him for not earning more money, made him do menial household chores and doled him out 25 cents a day for spending money. He was put in the embarrassing position of having to accept help from her family.

His first open rebellion came about seven months after the marriage, with a flight to San Francisco, but his wife followed him and persuaded him to return home with her. Shortly after that he escaped to Reno but was again coaxed into returning. Then came his grand intoxicated rebellion with smashing of furniture, which led to his hospitalization.

Both the patient and his wife were given psychological tests. The Wechsler-Bellevue score of 111 placed him in the lower part of the above-average group. Indications from the Wechsler-Bellevue, Vigotsky and Rashkis were estimated to be in the superior range. His wife's IQ was estimated at 105. Although in

concept formation (Rashkis and Vigotsky) she appeared flexible and resilient, under pressure she tended to form psychotic-like complexes rather than abstractions and to disregard boundaries imposed by the external environment. The husband's Rorschach was interpreted as follows: At his conscious level he wanted to be like his father, a successful, happily married family man, respected in the community, whereas, at his sub-conscious level he wanted to be submissive, protected. At this level he was fearful of his father, fearful of his own hostility towards his parents and showed identification with a female as well as narcissism. The mother-ideal interfered with marital adjustment. The wife's Rorschach test indicated that due to the anxieties generated by her conflicting emotions she had developed a variety of emotional outlets, including depression, ruminating memories and some hysterical features.

The patient was encouraged to discuss his own problems, day by day. He fluently described his home and war background. He did full justice to descriptions of his wife's domineering ways and listed 41 outstanding traits that he did not like about her. This contrasted with 14 of his own "bad qualities." On another day he was able to list 33 good points in his own personality as against, "There is nothing I like about my wife. A divorce is the only thing." This confirmed his narcissistic involvement.

This case is cited not because of the unusual history but because of the very common problem of a situational maladjustment involving two married people. To treat the husband would not have been sufficient. Both partners had to be brought together. At first the husband worked in the psychodrama group with an auxiliary ego, one of the staff therapists. The highlights of his relationship with his wife were worked out in short scenes dating from his first arrival with duffle bag at her house. The wife was invited to participate in the psychodrama sessions. She attended twice a week for several weeks. One of the scenes is described.**

Setting: The back porch of the ward, with about 15 patients, all with marital problems.

ACTORS: Jeff and his wife.

DOCTOR: Now let us try the scene when your wife came to see you in San Francisco, to get you to return home with her.

HUSBAND: I was working as a soda jerk.

(He takes his position as though busy behind a counter. His wife enters. He looks up, surprised, starts to leave, then stops, sheepishly. The wife strides up to him.)

**Fictitious names used.

HUSBAND: How did you find me?

WIFE: Have you forgotten my brother is on the police force?

HUSBAND: I'd like to forget him. And all of you.

WIFE: Don' talk like a child. I came up here to make up with you. I want you to go back home with me.

HUSBAND: I'm free up here. I want to be free. I'm sick of being cooped up with your folks.

WIFE: I suppose you like soda jerking instead of having a decent job?

HUSBAND: It's only temporary. I"ll find something else I like.

WIFE: How many jobs have you tried since we were married? How many jobs in seven months? Answer me.

HUSBAND: Not so many jobs. It was mostly my trying to find something I wanted to train for.

WIFE: Like going to that silly drama school. You're not cut out to be an actor.

HUSBAND: Everybody says I've got a good voice that would take training.

WIFE: Not at your age. There's no sense in dabbling around radio and television and acting schools. The thing to do is to get a good job while the getting is good. They're getting picked over all the time. Give me credit for having some sense. In California good jobs are scarce because too many people want to live here. What was the matter with that recording job?

HUSBAND: It wasn't a recording job. Just a flunky job with no future in it. It wasn't leading to radio or television.

WIFE: But why did you stay away from it for days at a time? Where were you?

HUSBAND: If you really would like to know, I was spending my time at the Public Library, reading everything I could get my hands on about television.

WIFE: You would think you were married to television.

HUSBAND: I wish I were.

WIFE: Haven't I been a good wife to you? Haven't my folks helped you all these months? Haven't we introduced you to people who could help you?

HUSBAND: Sure. Sure. You've done all right by me. Taught me to scrub floors on my hands and knees. Doled out $.25 a day for lunch money when I

WIFE: I think a husband should help with the housework the same as

was broke.

the wife.

HUSBAND: Not where I came from.

WIFE: Why did you leave your family then?

HUSBAND: Because I wanted to live in California. This is my chosen field, and nobody, not even that brother of yours, is going to run me out of it.

WIFE: If you don't pay alimony, he will slap you in jail.

HUSBAND: I know the law and I'd have him thrown off the police force.

DOCTOR: Who is talking about divorce?

HUSBAND: I want a divorce. I'm tired of living with my wife. I am no good for her.

DOCTOR: Discuss it with her.

HUSBAND: (To the wife) I'll be a gentleman and let you get the divorce. You got plenty of grounds.

WIFE: I don't want a divorce. It would kill my mother. You know she loves you like her own son. None of us ever got a divorce.

HUSBAND: You always play on my sympathies. Bring your mother into it. You know I like her. She has been kind to me. The only one out here I could talk to. That's what's the matter with me, I guess. I hold things inside me and can't find anyone to confide in, and then run away.

WIFE: I've always said you were like a little boy. Like all the boys that need reconversion after the war.

HUSBAND: But not by nagging, nagging all the time.

WIFE: All right. Suppose I don't nag any more.

HUSBAND: (Turning to doctor) So there I am, caught in a compromise again. So I go home with her and we start all over.

(END OF THIS SCENE)

The wife was revealed as a domineering and self-righteous person, in contrast with the submissive husband. At no time was husband or wife told directly what to do, but recreating their past experiences helped them to obtain a clear understanding of their difficulty. Some of the scenes were done by role reversal, the wife taking the role of the husband and vice versa. The emphasis was on toning down the aggressiveness of the wife and building up the husband's ego. The wife came to understand that her husband resented her interference in his plans for a career in radio or television. Finally the two arrived at a solution where the wife agreed to go to work for a year and permit the husband, under his G. I. Bill, to attend the school of his choice. Psychodrama revealed to them a great deal about the mechanics of their marital difficulty and both husband and wife seemed to be very happy about the rescue of their marriage and made intelligent plans to live their future life in a more appro-

priate fashion. Perhaps a therapeutic divorce would have been a better solution for two people of such opposite character. A recent letter from the couple, however, indicates a satisfactory marital adjustment.

CASE 2

Hank, a 36 year old white veteran came to the hospital because of nervousness, anxiety and chronic alcoholism. He was born in a southern state. His father was a judge who died when the patient was ten years old. The patient states that his father would have been the next Governor if he had lived. The patient's mother cherished the idea that he would become a judge like his father and called him "the Judge" when he was a child. The patient had two sisters and in his relationship with them he took the place of his father and they came to him with their problems. He had no brothers. He graduated from a military academy at the time of the depression and could not find any employment except driving a cab. This was considered by his family to be beneath his station and they repeatedly expressed their disappointment. He himself was ashamed of being a cab driver and when his friends came by, he would turn so that they could not see him in his uniform. In order to forget his problem he began to drink. Because he felt so unhappy with his job he left town, seeking employment elsewhere, drinking heavily all the time and living in flophouses like a hobo.

He finally enlisted in the National Guard and served for seven years. He was discharged because of his age but was reinducted in 1942 and served for two more years. He was sent to OCS but the training was so strenuous that he broke down and was eliminated. Later he was placed in an administrative position in a German prison camp. He found this too strenuous. He described the camp as a "boiling cauldron" filled with Nazis, Communists and other factions constantly intriguing against each other.

Hank's nervous strain was accentuated by difficulties with his wife, whom he had married between his first and second enlistments. He married a girl over the protest of his mother who considered her below his social standing. At first their relationship was a happy one and the wife stayed with the husband during much of his service. After their son was born, Hank sent his wife to visit his mother, probably to show off the baby. When the wife returned she told him she did not love him anymore and that she was leaving him. The mother's influence probably was responsible for this change although Hank believed the wife had an affair with a man on the trip. They were divorced and the wife re-

married shortly afterwards but Hank could not get over his wife's desertion. He continued to be depressed, was anxious and tense, and drank more heavily than before. After an NP discharge from the service he could not find work in which he was interested and drifted about the country seeking solace in alcohol until he finally sought admission to the hospital for psychiatric help.

Intellectually, the patient fell into the bright-normal category, attaining an I. Q. of 114. His efficiency had been somewhat impaired by his emotional difficulties. The MAPS (Make a Picture Story) and TAT (Thematic Apperception Test) revealed him as disillusioned with all women except his mother. These tests also showed that he felt he was responsible for his mother's unhappiness because he had failed to live up to her expectations.

In the psychodrama sessions this patient's life history was acted out with the help of other patients in the group. His mother visited him and was prevailed upon to enact some of the scenes from their life. One of these is given:

Setting: Son comes home to tell his mother he plans to marry.

ACTORS: Hank and his mother.

DOCTOR: How did you break the news to your mother about getting married?

HANK: Come on, Mom, let's do that scene.

MOTHER: (As Hank comes to the house in light mood) Hank, you look like you have good news.

HANK: I have, Mom. Evelyn and I have decided to get married.

MOTHER: (Questioningly) Evelyn?

HANK: Why sure, Mom. You know we've been seeing each other quite steadily all summer.

MOTHER: But I didn't think it was anything serious.

HANK: Neither did I at first. Sis encouraged me and told me what a fine person she thought Evelyn was.

MOTHER: She's quite a pretty girl, Hank, but somehow I have never thought of her as your wife.

HANK: Well, it is a new idea with me, too. Just been growing on me.

MOTHER: But son, her family is not so well thought of—her father is a common person—they just aren't like our family.

HANK: I haven't noticed anything so terrible tbout them since I've been going to Evelyn's house.

MOTHER: Isn't her father just a truck driver?

HANK: Well, I'm just a cab driver—right on the same level with them. (Resentful towards his mother)

MOTHER: Oh, Hank, you sound like you are proud of doing that kind of work.

HANK: (Angrily) It's all I can find to do!

MOTHER: I've always cherished the hopes that you would follow in your father's footsteps and go into law. Be my second "Judge."

HANK: (Impatiently) How many times have I heard that? You used to embarrass me calling me "The Judge."

MOTHER: It would have made me very proud to have you carry on the family tradition.

HANK: And I've heard all that, too. So here I am driving a cab and not liking it one whit better than you do, but what's a guy to do in these days?

MOTHER: It is the people you are thrown in with when you are doing that sort of job. You seem to be going downhill all the time, drinking more than you should, associating with common fellows, and now this girl—

HANK: There is not a thing wrong with her. You are just prejudiced because her family hasn't been around these parts as long as our family has.

MOTHER: It isn't that, son. It comes down to the fine point of the *kind* of people they are.

HANK: Well, they're my kind from now on out and nothing you say will change my mind.

MOTHER: I'm sorry, Henry. Naturally I have looked forward to your marrying some day—some girl we could all be proud of—some girl who has been brought up in the right traditions—some girl who would never let you down.

HANK: What if I think Evelyn is that girl?

MOTHER: I don't think a boy in love is the best judge of character.

HANK: All I go by is that she suits me and after all, I'm the one who is going to live with her, not the family.

(END OF SCENE)

In the beginning of the therapy Hank exhibited great dependence upon the standards he had acquired from his mother. He felt that they were all that he had to lean upon in this confused world. Later on he began to understand how the prejudices implanted in him by her had been responsible for an ever ready *suspicion which had helped to break up his marriage. He also learned to see* how his mother's aspirations were responsible for his own dissatisfaction with his inferior social station. Next he began to blame his mother for all the ills that had befallen him. Later he learned to appreciate her without rancor as a human being with good qualities as well as frailties. Gradually he understood that the failure of his life had been caused by his neglect to create a code of his own. He

realized that his standards were far below those of his family and that he had failed to meet even these.

Near the end of the sessions Hank began to develop much more lenient attitudes towards the acts and motivations of other people and seldom showed any trace of his early hostility. He became very active as an auxiliary ego in the psychodramatic sessions and became an apostle of tolerance in the group discussions. He became interested in finding agreeable work and studied diligently. His nervousness and insecurity subsided and he was discharged from the hospital. In the months that folowed he was successfully employed and we have heard of no relapse into his old attitudes.

Case 3

Mrs. B., an attractive young woman of 25, married for five years and the mother of one child, was a former member of the Women's Marine Corps. Her father was a commercial photographer whom she describes as a strict and domineering person. She was very fond of her mother.

When the patient was about five, a boy of the same age made some ill-defined sexual advances but she ran away. She learned about births and sexual relations at the age of sixteen and was "scared to death of men" by this information. "It always seemed repulsive to me." Her childhood and schooling were uneventful. At nineteen she finished two years at a local City College, having worked on a N. Y. A. project as supervisor of the lounge. Then she went into general office work until she entered service.

Her first hetero-sexual relations occurred at the age of twenty-three, with a young man with whom she thought she was in love, although she never achieved orgasm. She married her present husband the same year. Intercourse occurred many times prior to marriage but she denied that she ever enjoyed it. She worried about this and thought it was because she was not in love with him.

The patient enlisted in the Women's Marine Corps in March, 1943. She was sent to an Officers Candidate School but was screened out after one month and remained in camp as a casual. She said it was because "I just couldn't take it." She was then sent to the Mojave Marine Corps Air Station, where she developed "A nervous breakdown" two days later. After transfer to several Navy hospitals, she was finally sent to St. Elizabeths Hospital. She had delusions that people were hypnotizing the patients to keep them mentally unbalanced and thought the food was poisoned. She was given a medical discharge from St. Elizabeths in July, 1944, for dementia praecox and returned to California, accompanied by her mother. She rested for one month and then took up her old office job. She had a miscarriage in January 1946, but a boy was born in

May, 1947. Following this delivery, she became over-talkative and irrational and developed delusions in regard to her husband, insisting that he was Hitler and belonged to a Nazi ring. She also believed that he been unfaithful to her without any definite proof. "A woman's intuition or something or other." She felt that someone, probably her husband, had put lye in her coffee. "It tasted like lye." She misidentified older women patients on the ward, believing them to be her ancestors. Her chief preoccupation was with her husband towards whom she had developed an increasing animosity. Although most of her objections to him were of a delusional type, we can explain her attitude toward him on two levels: (1) Sexual maladjustment, probably a latent homosexuality and sexual frigidity; and (2) An interpersonal maladjustment brought about by the husband's clumsiness and disregard of her feelings. He is a policeman, very much interested in sports for which she did not care. She would have liked to go to church on Sunday with him, or to go dancing occasionally, but he refused to comply with her wishes and pursued his various sports activities. During their honeymoon, she felt very unhappy, standing in the water and putting worms on the hooks while he was trout fishing. She spent many Sundays in great resentment, on the tennis court watching him play tennis.

After a few weeks of psychodrama in which the wife worked out some of her problems with auxiliary egos, her husband began attending the sessions and acting with her. Short scenes were acted showing how they met, several dates they had, his proposal, and scenes on their honeymoon and in their home. One of the honeymoon scenes follows:

Setting: A lake in Oregon.

ACTORS: Husband and wife.

WIFE: (Explaining scene to the group) We didn't do much on our honeymoon but fish. From six in the morning until nine at night. And it was supposed to be a honeymoon.

DOCTOR: Do a scene, when you are both fishing.

WIFE: (As though playing with fishing line and bait.) Ugh! I can't stand these nasty worms.

HUSBAND: I'll bait the hook for you.

WIFE: I don't see how anybody can thread those dirty things on the hook.

HUSBAND: You will, as soon as you catch your first trout.

WIFE: I doubt it. (She pretends to fish.) Look. I must have a fish. What'll I do?

HUSBAND: Land it. (He helps her, then baits her hook again.) You caught the first one. We'll have it for breakfast.

WIFE: (Breaking scene, to doctor.) So we had fish for breakfast, fish for lunch and fish for dinner. Fish all the way from Oregon through Nevada and back to Los Angeles. I never want to see another fish.

DOCTOR: Did you tell your husband you didn't like fishing so many hours a day?

WIFE: Well, no, I was trying to be tactful on my honeymoon.

DOCTOR: Go on with the scene and tell him off.

WIFE: (Giggling, embarrassed.) George, how much longer are we going to fish?

HUSBAND: Why Honey, aren't you having fun? Look at all the fish you have caught.

WIFE: But this has been going on for a week now. I'm tired of fish. Tired of trout. Tired of carp. (With great derision.) Carp! The idea of catching carp on your honeymoon. And fish three times a day, fish for breakfast, fish for lunch, fish for dinner, until 9 o'clock at night. I want to have some fun, to go places. I thought we were going to see the bright spots of Reno.

HUSBAND: All right. We'll drive over that way tomorrow.

WIFE: And no more fishing on this trip.

HUSBAND: (Meekly.) All right. No more fishing.

(END OF SCENE)

DOCTOR: Now suppose you tell your husband what you think of watching him play tennis on Sunday.

WIFE: I never did.

DOCTOR: Pretend that you did. Tell him what you think now.

WIFE: (Entering into scene. Gets up from hard bench where she has been sitting.) George, are you going to play all day?

HUSBAND: (Calling from court.) Just another couple of sets.

WIFE: (Sits down disgusted.) Nothing to do but sit and get bored.

HUSBAND: Get a racket and come try a game.

WIFE: No thank you. I don't like tennis.

HUSBAND: It's a good game.

WIFE: For you, yes. Me, it bores me! So I'll knit. (She jabs viciously at yarn.) And knit some more, while you play 14 sets of tennis!

(END OF SCENE)

This attractive couple had tastes quite opposed. The husband liked all kinds of sports while the wife liked parties and entertainment. Part of their trouble seemed to be the fact that they could not speak frankly to each other. Neither had know that the other was not entirely happy wih the routine of married life.

The wife was soon made to understand, through the enactment of the scenes of her delusions, that she had two problems, one involving her imaginary ideas about her husband and the other involving the difference of their aims and tastes. She came to an early realization that her delusions about her husband being a dictator were purely of the imaginary category. We emphasized that her train of thought was that her husband was like a dictator, like a Hitler; therefore, he must be Hitler. Then an effort was made to adjust the more superficial interpersonal difficulties by enabling both partners to see, by means of the scenes they enacted, how they might make their marriage a happier one by closer regard for each other's feelings. One of the scenes in this group is given:

Setting: Wife at home. Husband returns from work.

ACTORS: Husband and wife.

DOCTOR: Show us how you come home in the evening.

HUSBAND: (Sauntering in the door, not stopping to kiss his wife. She is rocking and knitting. He speaks casually.) Hello.

WIFE: (Barely glancing up.) Hello.

HUSBAND: (Walking across the room.) Dinner about ready?

WIFE: I suppose so. (They look at the doctor.)

DOCTOR: Was that all?

WIFE: (Giggling.) What more could there be? He came home. I was knitting. That's it.

DOCTOR: Now try to make it more friendly. Greet each other with some affection. Tell your wife she looks pretty, you are glad to see her. And you make your husband feel you are glad he is home.

WIFE: But I am just bored.

DOCTOR: Just pretend you aren't, for this scene.

WIFE: (Speaking a little brighter.) Hello, George.

HUSBAND: (Walking near her but not touching her.) Hello, Honey, what have you been doing today?

WIFE: Oh, washing and ironing, and cleaning the house, and looking after the baby, and cooking, and oh yes, knitting.

HUSBAND: Is that so?

WIFE: Quite so.

DOCTOR: (Prompting.) Go on and tell her how nice she looks.

HUSBAND: You look pretty, Honey.

WIFE: Do I? It's a wonder.

DOCTOR: Ask him about what kind of day he had.

WIFE: (Woodenly.) What did you do today?

HUSBAND: Oh, we had a very interesting case. Got all the witnesses and everything is a cinch for the arrest, maybe tomorrow.

WIFE: Nothing ever happens around here.

HUSBAND: I should think you'd like your home, looking after the baby.

WIFE: Well, that—and nothing else—gets boring. *Boring*, I said.

(END OF SCENE)

A severe blockage in communication appeared to separate these two people. We spent considerable time trying to find out what mutual interests in daily life and entertainment they might share. They were induced to talk to each other with their thoughts. Finally, an attempt was made to analyze the deeper layers of the wife's sexual maladjustment in her relationship to her father and mother, her latent homosexuality, and to clarify in what way these attitudes were coloring her married life. Considerable progress was noted by scenes emphasizing Mrs. B's love for her young son, who was brought to see her by her mother. Scenes were enacted in which she discussed his training and future welfare. She was encouraged to demonstrate her love for the baby by making knitted clothes for him. We felt that the bond of mother love would help strengthen her affection for her husband and would quicken her adjustment so that she might be reunited with her family.

This patient has made considerable improvement but is still in the hospital. Her husband continues to come once a week and participates in the psychodramatic sessions.

CASE 4

Charles, a 32 year old white veteran, was admitted to the hospital because of paranoid delusions of a religious nature. He had forced himself into the home of a priest claiming that the voice of God had told him to preach the Gospel. He caused such a disturbance that the police were called and he was taken to the County Hospital where he was court committed.

Patient's past history was uneventful up to the time of his entry into the service. He got along well with his parents and his brother, was a healthy child, and completed high school. He was always sociable and participated in sports and all school activities. After he left school he began working in a sheet metal factory and worked himself up to be an inspector. At the age of 21, he married a girl of the same age whom he had known for six months. They were married for eight and a half years. No children were born of this marriage. When he was in basic training, his wife began to step out on him and finally asked for a divorce. He gave it to her without contesting it because he felt that if she wanted to leave him, it was best not to hold her back. He himself got married

shortly afterwards on the rebound to another girl whom he had know for but six weeks.

While he was in Europe, he got a letter from his second wife requesting a divorce. She told him that an old boyfriend of hers had come back from the South Pacific, was in a mental hospital, and needed her to bring about his recovery. He gave his permission without putting up a fight. He then had a number of promiscuous experiences which resulted in his contracting both syphilis and gonorrhea.

He met a third girl on his return from overseas, 25 years old, a secretary. He became engaged to her and wanted to marry her but she was a Catholic and insisted on his joining her church. The local priest refused to marry him unless he would change his religion and even then felt that it would be difficult because he had been married twice before. Charles had to go from pillar to post to get permission to marry the girl and finally made arrangements to receive religious instruction. His fiancee began to postpone marriage plans and finally told him that there were too many obstacles in the way and that she wasn't really serious about getting married. Shortly afterwards, he developed his hallucinations of a religious nature which led to his hospitalization.

When the patient was first seen he was handcuffed. He appeared bewildered and confused. He stated that he could communicate with God and requested to be ordained. We felt it was probably his preoccupation with religious matters in the wake of this engagement which was responsible for the content of his delusions. He soon quieted down sufficiently to be able to participate in the psychodrama sessions. There his past life history was re-enacted in high lights and the history unfolded essentially as it is given above. In later sessions this same patient witnessed psychodramatic treatments of other patients who also had been disappointed by women. He learned to see that he was not alone in his misery. We also placed him in the role of the minister and had him give comfort to other patients. When his bashfulness was overcome we prevailed upon him to get his last girl friend to come to visit and participate in the psychodrama sessions. When she understood how she might help the young man clarify his thinking about their relationship, the young lady consented to participate. We quote a scene enacted by them.

Setting: At the girl's home, evening, some months previous.

ACTORS: Patient and his ex-girl friend, Mary.

DOCTOR: It would help Charles if you would do over with him the last scene you had together.

MARY: It was at my home. Charles had been studying for his examination. Studying very hard, I believe.

DOCTOR: What did you two say to each other?

MARY: (Greeting Charles as he comes in the room.) Hello, Charlie. It's late. Where have you been?

CHARLIE: I have been over at Father Joseph's. He gave me sort of a preliminary examination tonight.

MARY: How did you get along?

CHARLIE: All right, I guess. But, gee, it takes a lot of concentration. I never studied so hard on anything. I must love you a lot to dig away at this stuff.

MARY: (Pausing with something on her mind.) Charles—It's hard to say, but maybe you shouldn't go on with this studying.

CHARLIE: What do you mean, not go on?

MARY: Well, maybe it's no use.

CHARLIE: It's plenty of use if I'm going to get to marry you.

MARY: That's what I'm trying to say. Maybe we shouldn't plan on getting married.

CHARLIE: What's the matter? Is it somebody else?

MARY: No, it's no one else, but I have been thinking that it's all so complicated—your having to take up my religion in order to marry me, and maybe you would not be happy with it—with the religion.

CHARLIE: I'd be happy with you, I'm sure.

MARY: I don't think we know each other well enough. We don't seem to have enough things in common. I would always feel badly about your other two marriages—Maybe we should just forget the whole thing.

CHARLIE: (Hurt and angry.) So that's the way you feel!

MARY: (Not wanting to leave in an angry mood.) Charlie, don't misunderstand. I like you very much. We have had a lot of fun together. Let's put it this way. Maybe I don't really want to think about getting married this year—or next. I like to have nice friends and go out places, but not to get serious.

CHARLIE: I've been serious ever since I met you.

MARY: I'm sorry. I wouldn't hurt you for anything. It's just that I don't think we would be happy together and it's better to call things off now before we get too involved.

CHARLIE: (Sulking.) All right—if that's the way you feel about it.

DOCTOR: (To Charles.) Do you understand that the young lady was sincere in telling you this?

CHARLIE: (Still a little piqued.) I guess so. Only at the time I figured she had found someone she liked better.

MARY: Not at all, Charlie. Even yet I haven't found anybody. I like to go out with the fellows, but I'm not thinking about marrying any of them—for a long time.

CHARLIE: I think you are giving me the polite brush-off.

MARY: No, I'm not. Really, I'm not. (Becoming more sincere.) I suppose the real truth is that I am afraid of the difference in our religious backgrounds. I'm afraid our families might not get along and that might make trouble.

CHARLIE: I want to marry you—not the whole family.

MARY: But I've been brought up believing in family solidarity. I know some of my family would feel badly about your other two marriages, even though things were straightened out so that we could get married in the church. Honestly, it is this more than any other thing that makes me take this stand with you.

CHARLIE: Are you sure it isn't because you're tired of me or don't think you'd like me?

MARY: I'm sure it is because of our different backgrounds. I don't think I could give up a life-long habit of thinking about certain things like divorce and the church. I like you very much and it hurts me to have to tell you these things. Especially if you get the wrong idea from what I say.

CHARLIE: (Resigned.) If that's the way it is, that's the way it is.

(END OF SCENE)

By re-enacting scenes such as the above and having the patient repeat important scenes he began to lose his resentment. He had clarified for him his mistaken idea that this last girl had lightly turned him down. He realized that the girl was sincere in her desire to break off the relationship before it had gone too far. This realization of fair play on her part changed his sullen attitude and helped to hasten his recovery. He left the hospital completely recovered and is now gainfully employed.

At the end of one of our sessions, the patients entered into a free-for-all discussion of what each other's problems had meant to them. Part of the scene is here given:

DOCTOR: Are you boys beginning to understand why you are here together?

CHARLIE: (Of Case 4.) I don't see why I am here at all. I want to go home.

JEFF: (Of Case 1.) I am beginning to see. Other fellows got a worse deal than I did. At least my wife wants me to go home to her.

CHARLIE: I'm glad mine are gone. No woman is ever going to get hold of me again.

HANK: (Of Case 2.) That's what you say now but wait until you get out in the cold world. You'll turn softie again.

CHARLIE: Not me! When I think of what I let women drive me to, I'm through with them.

HANK: (Still teasingly.) Till the next time.

DOCTOR: (To Jeff.) What do you think of these sessions?

JEFF: Makes me see that other fellows have problems too. Bigger than mine. I'm not the only fellow worrying about a woman.

DOCTOR: (To Charlie.) And you?

CHARLIE: They're all right, I guess. At first I didn't know what was happening. Then things got clearer. I guess it is good to see how other fellows get along. I didn't like the idea of acting out my life at first. I'm bashful about acting, but then things come easier after a few times and today I didn't seem to mind. All us fellows feel good towards each other. We're pals. The women did us dirt.

MISS H.: (One of the patients.) I hope you boys won't go out of here thinking all women are unfaithful. There are some who can be trusted.

HANK: I haven't met one yet.

MISS H.: Maybe you will find one when you go home.

HANK: I don't think I'm even looking.

CHARLIE: (Laughing.) You just told me I would be a softie when I get out. I'll bet you will, too.

HANK: Well, maybe it's human nature. When I came in here I thought I was broken up for life because of what my wife did. I just couldn't think of a man's wife being unfaithful to him, especially when he was away at war.

MRS. B: Did you stop to realize that the women left at home were under tensions also? There was a war for them too. Values were different.

HANK: I was brought up to think just one way about a good woman. I can't seem to think of them two ways. Women are good *or* bad!

DOCTOR: Has your attitude changed in these sessions?

HANK: I believe it has, a little. I'm not as much of a sorehead as I was. I don't brood all the time about my disappointment. I even feel like I could take an interest in some new kind of work and make good at it.

CHARLIE: I know I'm not going to try to change my religion for every dame I meet.

HANK: That's something.

JEFF: And I'm feeling happy about taking up life with my wife. I am really very fond of her. I think we have both learned a lot about ourselves.

MRS. B.: Seems this has been a very good clinic for all of us. Too bad we couldn't have understood these things before we were married and began making so many mistakes.

DOCTOR: You have been very helpful to one another.

We believe that our patients have drawn their own conclusions in these group sessions in psychodrama. Here is well illustrated the striking efficiency of this medium to help patients make proper revaluations of their attitudes. Our patients had various degrees of maladjustment. One of them smashed the furniture in his apartment; another was brought in with handcuffs to restrain him; the third, a sexually maladjusted married couple; and the fourth an alcoholic psychopath, learned by studying each other in the psychodramatic scenes that there was a middle way to accept life. They relived their happy scenes, aired their grievances and in general "Got off their chests" their complaints about the trouble their partners caused them. In a comparatively short time three of the four patients returned to the outside world feeling competent to take up new work, new duties and new interests.

MY EXPERIENCE ON THE PSYCHODRAMA STAGE*

MUTIE TILLICH

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When Dr. Moreno invited me to appear on the stage of the psychodramatic theatre I was not only excited, I was pleased. Having done a good deal of both acting and improvising in high school and college I did not suffer from stage fright. On the contrary, I felt curious as to how I would unfold before an audience as myself, and happy to be able to take the center of attention of a sizable group.

The fact that my mother was present was a boon. I was warmed by her presence and I hoped for a relatively objective analysis at the end of my performance. Moreover, I wanted her to see me on the stage.

In his opening questions, which were designed to draw me out as well as to find a problem, Dr. Moreno touched upon my relationship with my family. Here he found very little, as I appeared to be, and felt, very well adjusted in that respect.

But when he asked, "Who is the person nearest to you now?" Joe came into the picture. In my subsequent production I attempted to give as true a statement of our relationship as possible. But the stage limited a display of sex and I found it difficult to show affection to an auxiliary ego; consequently my performance was somewhat less than accurate. But the essence of my particular problem came through very well even though the sum total of our friendship was not presented in all its aspects.

During my period upon the stage I became entirely carried away by the happenings on it. I could see with amazing vividness every piece of furniture which I described, and when I worked without an auxiliary ego I felt more fully in the situation than when I was working with him . . . my image of Joe was so strong.

Undoubtedly my greatest joy lay in the occasional hearty laughts which I recveied from the audience when I made a crack at Joe. It was not, however, the satisfaction that a smart aleck, or even a comedian, gains when he gets a laugh which he has been working for. The fact that they were engrossed in the situation and were able to laugh with me at it (and Joe), gave me not only the sense of being witty but also of having a body of people behind me which I

could look upon as an objective but interested friend. I was acutely aware of the audience all the time and thought I could sense its reaction to my words and actions. Sometimes they were split in their opinions, sometimes wholeheartedly behind me and sometimes opposed. I got the impression that they thought me rather aggressive at times—and I promptly diagnosed myself as such.

But it was only a fraction of my senses that I devoted to the audience . . . all the rest went into the problem which I had brought up. The audience seemed a living piece of furniture which one could not utterly ignore but which impeded no action . . . . rather stimulated it.

As for the director, he was not in the field of my consciousness at all. He was there merely to arrange exciting situations into which I could plunge, only then to forget him entirely. (On second thought, I don't know if this is quite true . . . . his presence did hover about in a diffuse sort of a way.)

Of the series of scenes which I enacted I enjoyed the two scenes in the future more than any other. They had an element of humor in them . . . . and with age and usage some of our problems seem to have mellowed.

I resented the double technique. Perhaps because it was too intimate or perhaps because I had already figured out the problem and the extensive discussion with myself was interfering.

When it was all over I was somewhat disappointed that there was not time for audience reaction as I would have liked to get a concrete expression of the impression I had made. When the disappointment wore off I forgot about my performance for some time. Then, when I remembered it again, the memory was only pleasurable. I felt that something important had happened to me which had undoubtedly aided my relationship with Joe. I was able to be much nicer to him afterwards . . . . much less aggressive and the problem which had loomed so large before had melted away into sort of a solution. I had gained some understanding. I had also discovered how much I was attached to Joe and that I had not visualized my future . . . . even twenty years from now, without him. This was a revelation as I had sometimes had my dubious moments.

My mother was extremely enthusiastic. She said that my personality had emerged honestly and with a charm that had been hidden in every day life. In her opinion I had turned out to be pleasantly normal.

SOCIOLOGY AND SOCIODRAMA*

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Sociodrama means the drama of the socius, a process by means of which social truth, truth about social structures and conflicts, can be explored and taught by means of dramatic methods.

In the albeit classic form of sociodrama there are four steps, warming up and choice of social planning, production and analysis. The director or teacher approaches the group as follows: Is there any social issue which in your opinion requires immediate attention and which is pertinent to the welfare of the city, of the nation, of mankind? One member of the group raises the issue: "Relation between white and negro"; another member raises a second isse, "The relation between love and marriage." Another raises a third issue, "The relation between employer and employee." No other issue is raised. A vote is taken for every issue, pro and con and the score for each, first, second and third is determined. Then a short discussion takes place. After the discussion the group is asked to make a final decision as to which issue should be sociodramatically produced. The decision (for instance) of an overwhelming majority (85%) is the "Relation of love and marriage."

In this manner the production on the stage grows out of the group, the choice and the decision of the issue comes from the group and not from the director. It is not a private problem of one or another individual in the group as in psychodrama, but a problem in which all individuals sharing in a common social conflict, present or not present, are involved. If the sociodrama deals with the negro-white issue it is *the* negro, not a particular negro, *the* white man, not a particular white man, the relationship between the negro and the white, not between a particular negro and a particular white, which is the focus of presentation. If the issue is the relationship between love and marriage, it is not the private world of a particular individual, a lover or a wife or a husband and the triangle between them which is presented, but the role of the wife, the husband, the other woman, as they appear collectively.

The second step, the *planning* depends upon the aim of the sociodramatic session. This may be (A) Social catharsis, i.e., an attempt of liberating the present and potential audiences from certain social tensions and retraining them

*Discussion of Leslie D. Zeleny's paper "Educational Sociology."
This is part of an address given before the American Sociological Society, at the annual meeting, December, 1947, in New York City.

for a new outlook; or it may be (B) Social learning, preparatory to life. Although the two criteria cannot be neatly separated they suggest different forms of planning. The audience for whom sociodrama is prescribed as social therapy may benefit more from a production to which all its members warm up gradually; it may be effective with little planning because the socio-emotional content of the situations to be enacted is more important than their socio-intellectual content. A skilled director may develop all four steps, warming up and choice of issue, planning, production and analysis within a single session. In the sociodrama dedicated to social learning however, the plannng has to be the more extensive the less informed the audience participants are about the facts related to the social issue**. One, two or more fact-finding sessions may have to precede the production session.

The third step is the *production* itself. The audience is divided into social actors and informants in varying proportion as the case may be. It has been found useful if the social actors of the cast are members of the audience not only in the "socio-cathartic" but also in the "socio-educational" type of sociodrama. In work with large populations the director has a staff of professional auxiliary egos who may complement and stimulate the social actors coming from the group.

A fourth step is the *social analysis* of a completed unit of production. By means of electrical recording the session can be replayed and a *process analysis* made. The *process analysis* made in collaboration with the audience may give clues to the next production unit in a sociodrama development.

**The social issue may be: Sex-education, Home Economics, The Status of the Negro in the South, The Man in the White House, etc. . . .

COMBINING GENERAL SEMANTICS WITH SOCIODRAMA FOR A LABORATORY METHOD IN THE SOCIAL SCIENCES*

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When we look to the level of the actual events which occur under the highly abstract labels of "history", "political science", "economics", "sociology", we find countless interpersonal contacts, transactions, and relations. These are the realities of social science; they occur under specific circumstances at specific dates. We find a complex of communicating reactions, of receiving messages, of formulating messages, going into the agreements and disagreements, the transactions and infinite relationships in which families, business and professional enterprises, communities, states, and nations are carried on. These relationships and the communicating which goes into them are as much the realities, the actualities, as are houses, land, crops, tools and minerals.

Technologies and cultures, as well as specific families, business enterprises and states, may be studied from the standpoint of communicating and communication blockage which go into them. Pressed back to the points wherein important decisions are made the breakdown of an enterprise may be observed in the failure of mind to meet mind; there is not adequate reception and transmission of messages, there is not sufficient insight and comprehension of what is going on in the "other fellow". Thus men fail to work together and their enterprises "go to pieces."

Sociodrama makes it possible to put the events, the human reactions and communication which go into an enterprise into a sort of psychological laboratory test tube. Sociodrama permits our problems to be observed objectively, to be described, analyzed, and partially repeated. It permits a measure of checking and verification, of validation. Furthermore, sociodrama makes it possible to observe and deal at the level which is most important, the level of actual specific events as they occur under specific circumstances at specific dates. In

*This paper should be read in conjunction with the Denver Symposium, Sociatry, December, 1947, Vol. I, No. 3.

doing this sociodrama brings "social science" out of the clouds of higher order abstractions down to the realities of everyday living. In permitting human situations to be partially repeated and thereby more carefully scrutinized, it becomes possible to evolve new solutions, to test these, and to give practice in putting the new adjustments and behavior into effect.

But there must be criteria for the study of human reactions, communication and interpersonal relations. A dramatization of a problem may be interesting, it may bring a human situation down to something more tangible, it may make the problemeasier to observe, but what about the basis for interpreting what goes on? How take hold of what happens in a systematic manner? The efficiency and survival of an enterprise (problems of which may be dramatized) depends upon the adequacy of adjustments of the enterprise as a whole and its members to the changing situation of the larger world in which it must operate.

Sociometry and sociodrama of J. L. Moreno permit communication behavior to be observed and measured. General semantics as evolved by Alfred Korzybski permits these reactions to be further interpreted and evaluated in specific terms. General semantics is especially concerned with the improvment of adjustments to language and communication situations. General semantics has to do with the relations of language behavior to the things in the dynamic world which must be adjusted to. It also provides bridges between words and personality (neurolinguistics) and between personality and the outside world of dynamic processes. It makes it possible to overcome maladjustments induced by assumptions inherited through an elementalist language that do not fit a universe of processes and relativity.

Criteria for Criticism of Roles as Acted Out In the Sociodramas

It is impossible to give a detailed explanation of general semantics here; and it would be foolhardy indeed to expect that such a brief explanation would serve more than as an introduction to further study. The following criteria will take on meaning only as there is careful study of the formulations from which they were developed.

1. To what extent was the language behavior presented in the dramatized situation appropriate and adequate? Wherein was there over-statement? Understatement? Did the statements represent proper evaluation of the more important and the less important? Wherein was the unimportant made unduly important? Wherein was the important made unimportant?

2. Wherein was blockage to proper evaluation and communication due to inability to evaluate matters at the more remote and abstract levels of "human welfare?" Wherein was the difficulty the result of inability to evaluate at levels of immediate practical action? Wherein was the difficulty associated with a preoccupation with words and higher order abstractions instead of specific, dated events?

3. Wherein was the difficulty based upon silent, static assumptions derived from earlier situations but which are no longer appropriate to present changing circumstances?

4. Wherein was the difficulty fostered by silent, inner allness and absolutistic attitudes?

5. Wherein was the difficulty fostered by failure to be conscious of abstracting? And by the failure to relate "word-maps" to their "fact-territories?"

The above criteria overlap each other at many points. They are also interrelated with each other. Furthermore, these criteria do not by any means begin to exhaust the approaches to problems of communication and interpersonal relations from general semantics.

The use of these criteria provides a basis for analyzing the communicating behavior as well as the general adjustments and personality reactions which are put in the sociological laboratory test tube by sociodrama.

Role Behavior as Evaluating Adjustments

That which distinguishes one role from another is the silent pattern of evaluative reactions held by each. Each role involves its peculiar set of attitudes of what is important. The status to which one is assigned in society carries with it a set of relations which are deemed of most importance to be maintained. Communication with the incidental interpersonal relations depends upon the pattern of silent evaluations held by the persons concerned. The pattern of evaluations making up each personality comes out of his entire history and experience.

Students were instructed to view the roles they were acting out as being in process, but yet to maintain the integrity of the roles assigned. Although the role is one of a well-balanced personality, such a person is a bundle of paradoxes and his adequacy is subject to wide variation. Although clinging to the most static of assumptions, allnesses and identifications in his behavior, a neurotic has his constant fluctuations and changes in intensity and direction toward more or less maladjustment. Although he may continue to be labeled a "neurotic" he, like everyone else, is never twice the same.

Procedures for Psycho-Sociodramas

Procedures for presenting the sociodramas are outlined on the following sheet which was mimeographed for the use of the students.

1. Hand in description of problem in interpersonal relations. Write up in sufficient detail to permit the problem to be acted on the stage.

2. Assign each problem to a committee.

3. Committee will assign out roles and discuss the problem.

4. The problem situation will be presented on the stage.

5. The class will discuss the "situation" for the following:
   A. What are the *most important* factors in this problem-situation?
      1. For the "welfare" of the "enterprise."
      2. For the "welfare" of the different persons in the enterprise.
      3. For the "welfare" of persons outside of the enterprise?
   B. What and where are the chief blockages to appropriate communicating in this situation?
      1. Silent assumptions and blockages including static outlooks.
      2. Allness (silent, and explicit) reactions, identifications.
      3. Slanting.
      4. Wherein is there a need for "mental" indexing, dating, hyphens, quotes, etceteras?

6. Re-dramatize the case putting into effect the methods of communication necessary to bring a "meeting-of-minds." Dramatize whatever conferences, telephone call, dinner table chats, etc. as is necessary to resolve the problem.

7. The committee should appoint a narrator-director for each problem. We should explain the problem necessary and conduct the class discussion.

8. The person who wrote up the problem should act as a careful recorder of the case and of the developments and procedures.

9. Different members of the class should be assigned to make criticisms according to 5A (above) and for the effectiveness in the roles.

10. The directors should make criticisms from their points-of-view.

SOCIOMETRY, SOCIODRAMA AND THE CURRICULUM

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Above all, what is done for and with children should help them make sense out of the many confusing, conflicting, and paradoxical elements in the environment. Having children memorize facts, or even principles or generalizations will be of little use, unless something is done to give meaning to what is taught. The fact that children memorize so easily has led teachers, parents and children themselves to confuse memory of facts as complete learning. Facts are necessary—but their meaning and significance must be understood.

During the past decade many approaches have been used to improve teaching and learning. Associated with all of these methods which have been found most helpful is that of orienting teachers to a better understanding of themselves and of growth and development, social purposes and goals, and the dynamics of interpersonal relations. To have teachers verbalize generalizations about children, about the curriculum and about teaching will have little direct effect upon the improvement of classroom practices, unless associated with measures which give concrete meaning to these principles. More fruitful will be approaches which help teachers gain insight into the growth and development of children through an actual study of children and what happens to them.

Teachers need to understand what makes children act as they do. They need to know that behavior is symptomatic, that it is caused. They need to know that success improves competence and that chronic defeat robs of self respect, that behavior is complex and interrelated, and that frustration results in negativastic attitudes. They need to learn that also embarrassment and failure leads to rationalization, excuses, lying and running away, that fear is the arch enemy of learning. They need to understand that each child has his own tempo and pattern of growth; and that growth is often uneven. They further need help in realizing the implications of the principle that content and experience are correlative; and that exploring the experiences of children is a valid approach to teaching and learning. Studies in maturation impress on us the need for developing a teaching program which will work with nature rather than against

it. One of the reason why much of education has been unsatisfactory is that we try to teach children things which are of no interest to them, which they are not mature enough to understand, which have little or no place in meeting their needs, and which they are unable to use or assimilate on a functional basis. This applies both to things which are included in the written curriculum, and to experiences which are presented to children on a day-to-day basis. Children who have been given no preparation for an educational experience not only will not profit from that experience, but are likely to develop negativistic attitudes. When we work with nature rather against her, everybody profits.

What does this mean for sociometric techniques and for sociodrama? Through sociometric techniques teachers and professional workers are able to come to a better understanding of the needs of children, the role which children have accepted for themselves, how they feel about things, what relationships they have to their peers and adults. They develop means of using role testing and role playing above the device level. Armed with such data the teacher is much more able to plan curriculum experiences for groups of children and for individual children. Curriculum activities planned on this basis are much more likely to take into account the needs of children, their previous experiences, their wishes, their goals, their hopes, and their aspirations.

The instruments which have been applied heretofore have helped us to determine what children do to the curriculum, but has given us litle insight as to how the curriculum, teaching, and learning actually influence behavior, or what the curriculum does to children. In working with the curriculum we should not underestimate the fact that intellectual activity, in and of itself, is often stimulating and interesting to children. We must also be realistic and recognize that much in education cannot immediately be applied in overt actions of major proportion. In other words, we cannot expect a group of children to go out and revolutionize the life of a community or the homes in that community as a result of some school experience. On the other hand, through the sociodrama, we can do much to help children understand themselves, their peers, their parents and the forces about them. We can help them to see the part which they can play in their home and in the community in carrying through to some successful conclusion the things worked with and talked about in the school. The fact that the school has not had realistic, culminating activities for school experience has often resulted in frustration. The sociodrama becomes an instrument for releasing creative activities and for giving meaning and significance to what may otherwise be an incomplete experience.

GROUP PSYCHOTHERAPY IN THE UNITED STATES[1]

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Group Psychotherapy developed in the United States. It has taken many forms and has had many applications. The references already run into thousands. We have traced through the Psychological Abstracts and indexes in libraries more than two thousand articles dealing with the subject Group Psychotherapy. After careful analysis of the literature, we arrived at the following conclusions:

(a) Group Psychotherapy is used as a collective name for various methods which often contradict each other. Some of them have little or no scientific value.

(b) The earliest pioneers of Group Psychotherapy are J. Pratt of Boston and J. L. Moreno of New York. Both men are physicians. Pratt is a Specialist in Internal Medicine. Moreno is a Psychiatrist.

(c) The terms "Group Psychotherapy" (1931), "Group Therapy" (1931) "Sociodynamics" (1933), and "Group Catharsis" (1937), "Reality and Action Insight" have been coined and put into currency by Moreno.

(d) Although Group Psychotherapy has begun to spread over the American Continent since 1942, all basic principles of this discipline were already formulated by 1934. Before that time, only four men, Moreno, Pratt, Lazell and Marsh had published articles which contained ideas resembling what "goes under the flag" of Group Psychotherapy today. Other Group Psychotherapists did not emerge in literature but since 1935 or in recent years. Besides, they have added nothing new to the development of the science and therapy of the group. Their ideas and even many of their phrasings can already be found in the works of the early pioneers, especially in Moreno's work. Among the four men who wrote on the subject of Group Psychotherapy before 1935, Marsh and Lazell appear under the influence of Pratt.

(e) Pratt's brilliant work had started early, but his influence is comparatively small. He applied Group Psychotherapy in the treatment of patients suffering from Pulmonary Tuberculosis (1906), and later to emotionally mal-

1 Translated from the French by Z. Toeman.

2 I am greatly indebted to Marie Flournaud and George Delcassee for digesting and classifying the articles according to type of Group Psychotherapy and time of appearance; to Fritz Brandt for reading and translating the German texts.

adjusted patients of his hospital (1930). His influence is felt in the area of psychosomatic disorders.[3] Moreno's area of interest was from his early beginnings (1908) more universal, along psychological, educational, psychiatric lines. That may in part account for his great influence.[4] He applied Group Psychotherapy first to groups of children, the unemployed and to emotionally maladjusted adults. He is regarded by many as the more influential of the two pioneers, and as the chief exponent of Group Psychotherapy.[5] As it is developing increasingly along the lines which he has formulated, this paper is dedicated to Moreno's original exposition of Group Psychotherapy, the principles and the methods which he has laid down.

Before going into a description and critique of Group Psychotherapy the work of two other men should be mentioned, Trigand Burrow and Harry Stack Sullivan[6]. Although not directly related to Group Psychotherapy they had been contributing to its theoretical fringes. But, as Moreno puts it, Burrow's "analysis was falsely called group analysis, because what Burrow meant to cure was not the group but the *kind* (phyloanalysis)." Sullivan's interpersonal theories are too closely tied to the physician-patient relation in the psychoanalytic sense; however progressive in *theory* Sullivan is limited in *operation.* However he may try to stretch the theoretical argument it is still a psychoanalytic situation with which he deals. As the roles of physician and patient remain rigid the theories can never come to a test. They look like a preparatory step to the interpersonal clinic of a sociometric and psychodramatic institute. Moreno, unblocked by a psychoanalytic background, could construct more freely his systems of social therapy; it was with him—like with the early work of Freud—*the change of concept went hand in hand with change of operation.* Other, more important factors coming out in support of rising group psychotherapy were the work of sociologists (George Simmel and Von Wiese in Germany, Emile Durkheim in France, Ernest W. Burgess in the United States) and social psychologists (George H. Mead). Lowell J. Carr, and Robert C. Angell developed (1929) charts

3 Pratt's influence can be traced among others, in the work of C. W. Marsh, S. Hadden, M. N. Chappel, R. W. Buck, A. Hauptman.

4 Moreno's influence can be traced among others in the work of B. Solby, P. Schilder, S. R. Slavson, N. W. Ackerman, H. Rowland, E. Fantel, J. J. Hamilton, C. E. Hendry, J. W. Klapman, and J. I. Meiers.

Drs. Solby and Fantel were in close collaboration with Moreno for many years. P. Schilder became interested in Moreno's ideas on group psychotherapy since 1932; he began to apply them a few years later (1935). S. R. Slavson used to attend Moreno's classes (1929 and 1930) where Group Psychotherapy combined with Psychodrama was demonstrated. The staff of the Jewish Board of Guardians of New York (of which Slavson was a member) visited the New York State Training School for Girls, Hudson, N. Y. in 1933 when Sociometry and Group Psychotherpy were in full swing and applied on a community basis.

5 ". . . the phrase, "group psychotherapy," had first been given currency (by Moreno) . . ." See Foreword by Winfred Overholser, Group Psychotherapy, Beacon House, 1945.

6. Trigant Burrow. "The Biology of Human Conflict", 1937. Harry S. Sullivan, "Conceptions of Modern Psychiatry", 1946.

called inter-action diagrams which appear entirely in line with the interpersonal and movement diagrams which Moreno had invented a few years earlier and described in his book "Das Stegreifheater" (1923).

The methods of Group Psychotherapy used by Moreno between 1908 and 1923 were largely intuitive, determined by inspirational, esthetic and philosophical categories. Although he found them highly effective, they remained the art of the particular therapist, unteachable to others. He, therefore, decided to develop a science of the group which he called Sociometry (Socius—the other fellow; Metrum-measure). It is significant that it was the shortcomings of inspirational group psychotherapy which brought about about the development of sociometry. It was a means to an end. Moreno believed that systematic group research should bear fruit and give a future group psychotherapy scientific foundation.

Objective evaluation of extensive group data have been gathered under carefully controlled conditions by sociometrists with a specific and defined technique. The fact that such inclusive data concerning dynamic group structure has not been sufficiently learned and absorbed by group psychotherapists may well be the main reason for the existing confusion in the field. Sound clinical progress cannot be made until an agreement in the broadest sense regarding terminology, definitions and clinical procedures among the workers in the field is made.[7]

It is a fallacy uncritically quoted in literature that the emergence of group psychotherapy is due to the size of the problem as compared with the small number of clinical practitioners. As a matter of fact, it was initiated originally because of its therapeutic superiority to individual psychotherapy in most situations and because of the limitations of individual treatment. The economic problem was entirely secondary.

Group Psychotherapy can be defined as an effort of a group, on one hand to help and strengthen the individual against mental disintegration, on the other hand to help the group as a whole to increase its cohesion, its productivity and its morale. Practitioners coming from individual psychotherapy are inclined towards a *partial* definition of group psychotherapy, considering only what it can do for the *individual* but not what it does for the *group*. The individual phase of group psychotherapy is dominated by three factors: (1) It is a more real situation than individual psychotherapy; (2) Identification with more than one

7 Eleven volumes of Sociometry and forty-three monographs (published by Beacon House, New York) contain most of the source material covering publications from 1923 to 1948, and about ten thousand pages in print. It appears that they contain the beginning of scientific foundations of group psychotherapy.

person is possible; and (3) The levels of support are closer to everyday life, all factors contribute towards the strengthening of the individual ego. The social phase of group psychotherapy is dominated by two aims: (1) To improve the psychological strength of the group per se; it is usually neglected in literature although this is a factor of prime importance. (2) Sociometrists have pointed out for years that if the therapeutic balance of the whole group can be raised, many individual cases will be prevented from breaking. One of the main objectives of group psychotherapy is to reduce the number of individual casualties and not to wait until individual failures develop.

Another fallacy which is widely believed in is that emotional and social isolation is always detrimental to the individual. This is true in the majority of cases, but there are certain individuals who look for isolation and for whom it is more useful as an attempt at cure than being coerced into a group. Group Psychotherapy at all costs is then contraindicated. Such individuals are often indifferent towards the group or even hostile. Moreno points out that individuals of extraordinary mentality frequently avoid the group and consider it a hindrance against their growth and achievement. They often need solitude as a clarifier.

Another mechanism which is automatically transferred from individual psychotherapy to the group is insight. The intellectual insight gained in individual treatment has less significance in group treatment. What counts in the group is a form of insight gained on the reality level. It can be called "reality" and "action insight", in contrast with the verbal-emotional insight in the analytic situation.

In a Group Psychotherapy session diagnosis and treatment go hand in hand. As the discussion and production progresses diagnostic clues are continually emerging from the group. These, the therapist should be able to use to advantage and apply to therapeutic ends.

Freud's intuitive remark (in "Group Psychology and the Analysis of the Ego," 1925) that "Love relations also constitute the essence of the group mind" is unsatisfactory—it was already antiquated at the time he made it—in view of the considerable research which has been done since he wrote his book on Group Psychology. "Group mind" is a fiction and "love relations" reduces the dynamics of group structure to libido. It is, however, the ever recurring reference dogmatically made by the psychoanalysts who have entered the Group Therapeutic field. Phrases like "libidinous cathexes," "rechanneling of libidinous drives," are typical. They (the analysts) "essentially distrust the group and use it as a substitute tool for the achievement of the therapeutic goal by conceeding

to the group the status of the herd whose libidinous attachment to the leader *(father, psychiatrist) is partly transferred to each member of the group."*[8]

Sociometric research developed the analytic and diagnostic basis for Group Psychotherapy.

According to Moreno, the main principles of Group Psychotherapy are:

Group Concept and Group Structure

(1) Every group has a psycho-social organization of its own. Diagnosis and prediction can be made based upon the knowledge of its structure. Adequate scientific Group Psychotherapy cannot be prescribed without knowing the structure of the group (1931, 1933).[9]

Therapist Versus Group

(2) The doctor or healer is not as indispensable as in individual psychotherapy; he is a moderator, a catalyser, and clarifier. Every member of the group can become a therapeutic agent of every other member (1931-1933).[10] The therapeutic agent operating in a group is called "auxiliary ego."

Group Diagnostics

(3) The catharsis or therapeutic effect resulting from group treatment is a function of the cohesion of that particular group. Cohesion of the group is measured by group tests. The most advanced group tests are sociometric tests; they are used as diagnostic guides in conjunction with observational, interview, discussional, projectional and analytic methods. Sociometric tests disclose the structure, social feelings, and emotional currents which integrate or disintegrate the relationships among the members. The tests are easy to apply and it is simple to measure the facts disclosed by them. The ties of affection and disaffection, their intensities and degrees produce often complex structures which require careful analysis in order to determine the degree of cohesion existing among the members of the group. A large number of control studies have been undertaken by Moreno and his associates. They have established a clear and decisive frame of reference, for zero-cohesion, low-cohesion, high-cohesion and maximum-cohesion of group structure.

8 "Group Psychotherapy and the Psychodramatic Method," Bruno Solby, Group Psychotherapy, Beacon House, 1945.

9 "Group Method and Group Psychotherapy," published by the National Committee on Prisons and Prison Labor, 1931 pp. 60. "Psychological Organization of Groups in the Community." Yearbook on Mental Deficiency, Boston, 1933.

10 Ibid.

Group Catharsis

(4) The relationship between group-cohesion and group-catharsis is, therefore, of essence to group therapy. Group Psychotherapy is contraindicated if the cohesion of the group is zero. It is of little value if the cohesion of the group is very low; measures can be taken, however, to increase the cohesion of the group above chance (such a measure is Psychodrama). Group catharsis is a function of group-cohesion. If the cohesion of the group is measured by reliable group tests (sociometric tests, acquaintance tests, and role tests), scientific planning of group psychotherapy is possible.

Size of the Group and Selection of Patients

(5) Another problem frequently encountered is what size the group must have in order to obtain good results. According to Moreno, the size of the group depends upon its cohesion. The size of the group may be small, as small as three to four individuals, but if the individual members hate each other and hate the therapist, the size of the group is still to large for treatment. It is, therefore, not the size of the group which matters but the forces of cohesion which holds the members together. Unfortunately, the size of the group for treatment is usually chosen arbitrarily. As it is not based on scientific principles there is no certainty about the therapeutic results. Therefore, a group can be very small in size, but too large for treatment, or it can be large in size, but not too large for treatment. A small group can have a zero-cohesion or even a negative-cohesion. A large group may have a high-cohesion; the structure developed by its members may be positive and lasting. Group Psychotherapy is then indicated.

Sociodynamic Hypotheses

(6) The structures of groups are controlled by a few *sociodynamic* mechanisms; they have been discovered by Moreno and corroborated by a large number of independent investigators. According to Moreno, there are sociodynamic principles which are constantly operating in and forming group structure, just as there are psychodynamic mechanisms which operate in the development of the individual psyche. Sociodynamics and psychodynamics are related but it is harmful to apply psychodynamics uncritically to group structure, just as it would be harmful to apply sociodynamics uncritically to the structure of the individual psyche. Sociodynamics provides all the group psychotherapies with a common frame of reference whatever their types and applications might be. A few of these sociodynamic mechanisms are:

(A) *Tele.* Tele is the factor responsible for the reality of social configurations above chance. Tranference (the pathological distortion of tele) is the factor responsible for the degree of irreality of social configurations near or below chance. There are three types of relationships found in groups: Reality-produced relations (often described as co-existential, co-operational, two-way or objectified relations), delusional relations and esthetic relations. The reality-produced relations are tele phenomena; it is upon them that the solidity and permanency of social relations depend.

(B) *Social Atom.* The hypothesis states that as the individual projects his emotions into the groups around him and as the members of these groups in turn project their emotions toward him, a pattern of attractions and repulsions, as projected from both sides, can be discerned on the threshold between individual and group. This pattern is called his "social atom."

(C) *Sociodynamic Effect.* It states that the income of emotional choices per capita is unevenly divided among the members of the group regardless of its size or kind; comparatively few get a lion's share of the total output of emotional choices, out of proportion with their needs and their ability to consummate them; the largest number form an average income of choice group within their means to consummate them and a considerable number remain unchosen or neglected.

(D) *Sociogenetic Effect.* The highest forms of group organization have evolved from simple ones: Between the simplest patterns of groups formed by human infants and the most complex formed by adults there are numerous intermediary stages; an earlier stage has a "hangover effect" upon a later stage of development. Parallel with this process of social differentiation a characteristic differentiation and growth of *socio-sexual* structure takes place within the group. But the "psychosexual" stages in the development of an individual and the "sociosexual" stages in the development of a group should not be confused with being identical. For methodical as well as practical reasons the process on the group plane should be considered apart from the process on the individual plane. Individual and group psychotherapy have different aims, the one to treat individuals, the other to treat groups.

(E) *Effect of Social Gravitation.* People I (P1) and People (P2) move towards each other—between a locality X and a locality Y—in direct proportion to the amount of attraction given (a1) or received (a2), in inverse proportion to the amount of repulsion given (r1) or received (r2), the physical distance (d) between the localities being constant, the facilities of communication between X and Y being equal.

(F) *Psychological Networks.* Psychological currents or neworks consist of feelings of one group towards another[11]. These networks are the kitchens of public opinion. It is through these channels that people—and the groups to which they belong—affect, educate, or disintegrate one another.

(G) *Role Identity.* Moreno makes a distinction between identification as an individual experience and the *identity of role taking* operating in the group.

Group Psychotherapy—On the Reality Level (in Situ) Versus the Clinical Level

In the reality form of Group Psychotherapy, the therapist *moves* with his helpers (auxiliary egos) *into* the places where the problem areas are and where the patients reside—the communities and houses where they live and function, the hotbeds of political strikes—the sites of actual warfare and social revolutions, the hospital wards, the prison cells, etc. This is dynamic sociometry par excellence. In the clinical form, the process is reversed, the patients come *to* the therapist and treatment is organized in specially designated departments such as child guidance and mental hygiene clinics.

Divisions of Group Psychotherapy

Group *prophylaxis* aims at maintaining a high group morale which automatically reduces individual casualties. Group *didactics,* the art of teaching, is concerned with social emotions and ideologies which all members of the group share and not only with the needs of the particular individual. Group *diagnosis* aims at securing the psychological organization of every particular group and to determine the social syndromes from which it may be ailing. In group *therapeusis* the methods to be applied vary in accord with the diagnosis made. *Rehabilitation* is concerned with both the individual member (individual rehabilitaiton) and the group as a whole (group rehabilitation). *Prognosis* aims to predict how the group as a whole will act at a particular point in time.

Categories of Group Psychotherapy

Moreno makes a distinction between two categories, dogmatic group psychotherapy and analytic group psychotherapy. Illustrations of a dogmatic form is Alcoholics Anonymous. It is based on an immutable principle, idee-fixe, it is turning life and the hope for cure over to a higher-power, God. Other illustrations are certain forms of psychoanalytically oriented group psychotherapy, certain principles taken from individual psychoanalysis are uncritically applied to the group. The group is not studied sui generis.

11 They form specific configurations; these can be traced in sociograms and their size can be measured.

Group Psychotherapy Versus Psychodrama

Critique and Comments

Group psychotherapy and psychodrama are often presented together; frequently it is implied that they are closely related or that one is an off-shot of the other. This is incorrect. Group psychotherapy and psychodrama have had *independent* origins and they have an independent function. According to Moreno, the recent revolution in the social sciences started during the first World War with the turn from the individual to the group and from the word to the act. With the emergence of a science of the group, group psychotherapy developed. With the emergence of a science of the act psychodrama developed. Psychodrama is an improvement on psychoanalysis, adding to the association of words the association of acts. Group psychotherapy is an improvement on the older group psychology, of LeBon, Tarde and Freud. Recently two significant combinations between group psychotherapy and psychodrama have been made, the sociodrama and the therapeutic motion picture. However, they present the combination of two independent methods, of group methods with action methods.

We cannot conclude this chapter without some mental reservations.

1. The exponents of Group Psychotherapy in the United States do not leave sufficient margin for the irrational aspects of human society. They are too anxious to pre-suppose that "some day" all yet unknown factors dominating human relations will be resolved in a huge rationale. This energetic optimism is their driving force as well as their weakness.

2. The creators of this new-old discipline have too little regard for history, perhaps too little scholarly erudition; and from this defect Moreno himself with all his encyclopedic awareness cannot be entirely excluded. We from the continent, with a deep conscience and a longer past in the sciences, see ramifications and connections to which American scientists are often impervious. Too little emphasis is paid to the intimate relations which the new ideas of "the group and the act" have to certain phases in French sociology and psychiatry. Similar to Freud who overstressed his indebtedness to Breuer perhaps in order to suppress more effectively his indebtedness to Charcot, Bernheim and Janet, also Moreno does not take into account sufficiently the lines of affinity which connect sociometry and group psychotherapy with LeBon[12], Tarde[13], and Durkheim[14].

12 LeBon, G., "La Foule", 1895.
13 Tarde, G., "Les Lois de L'imitation," 1890.
14 Durkheim. E., "Le Suicide," 1912. "L'education Morale." 1925 "L'annee Sociologique."

TRANSMUTATION OF MAN AND HIS SOCIAL AND CULTURAL INSTITUTIONS*

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The proposed trilinear transmutation of man and his social and cultural institutions requires a veritable revolution of the minds and hearts of individuals and groups. In such a revolution no violence is necessary: the whole transformation of culture and institutions, of human conduct and social relationships, can be accomplished in orderly and peaceful fashion through the willing and concerted action of individuals and groups, guided by their consciousness, conscience, and superconsciousness.

The change *cannot* be effected through rude external compulsion even if applied by a saintly minority to an unwilling sinful majority. Such revolutions and wars are essentially manifestations of the least creative and most destructive forces of the "unconscious" and bioconscious freed from the control of the conscious and superconscious. Hatred, violence, and bloodshed almost invariably engender the counterreactions of hatred, violence, and bloodshed. *So it has been, and so it always will be. If peace and constructive measures* have occasionally followed certain wars and revolutions, these results have been due to the latent and then reviving forces of creative altruism and solidarity. *Only if God saves humanity from the well-intentioned instigators of bloody revolutions* and wars has mankind any chance of overcoming its difficulties and of enjoying at least a modicum of international and domestic peace.

On the other hand, if the leaders and dominant strata of the respective societies, groups, and classes prove incapable of unselfish and creative conduct, revolutions and wars are inevitable, proving more unavoidable and more devastating the sharper the deviation from the necessary minimum of creative altruism in the direction of unbridled egoism. In the long run the exploiting groups lose, through their selfishness and shortsightedness, far more than they gain; for wars, revolutions, and other conflicts rob them not only of their wealth and privileges but often of their very lives. Retribution may not follow immediately, but it rarely fails to overtake the guilty in due time.[1]

*This is chapter fifteen from "The Reconstruction of Humanity", by Pitirim A. Sorokin, the Beacon Press, Boston 1948.

1 From this standpoint one can only regret the continued prevalence of short-sighted imperialistic power politics. Instead of effecting a just solution of the conflicting interests of the great powers, of the great and small powers, or of the colonial peoples and their masters, the great and small powers strive to seize as much as possible for themselves, relying on war, intimidation, bribery, economic pressure, and the like to coerce their adversaries or competitors. They all seek to provide themselves with the most inhuman means of destruction. Even when they talk of the international control of atomic bombs, they rely

For these reasons elementary wisdom and self-interest dictate unselfish and whole-hearted co-operation in the orderly realization of any wise, well-tested, and far-reaching plan for the reconstruction of man and his sociocultural institutions. The privileged groups of our time would thereby lose little save the short-lived glitter, the nerve-racking and debilitating pace, of their hollow and spurious mode of living. On the other hand, they would regain their lost freedom, their creative leadership, their conscious and superconscious energies, the real intensity and meaningfulness of life. The non-privileged and the underprivileged would obviously profit materially, mentally and morally, from such an orderly reconstruction. Among other benefits, it would free them from the tragic burden of fighting and dying in vain imposed upon them by revolutions and wars.

No person or group must shift to others the responsibility for this task. The rule "Let someone else make the sacrifice while I remain passive and perhaps profit from his efforts" does not apply here. No one can be virtuous through the virtues of others, and no one can attain the kingdom of heaven through the saintliness of others. Such an egoistic attitude would merely hinder the work of reconstruction, engendering conflict rather than peace, destruction instead of construction. In the long run, it must be remembered, egoists and parasites forfeit not only their ill-gained profits but a great deal more: their self-respect and peace of mind, their souls, and perhaps their very lives.

II. How It Should Be Achieved

The transformation should be carried on simultaneously along all three fronts: personal, cultural, and social. (1) The effortful transmutation of the individual may slightly precede the others. Without hypocrisy or self-deceit *every individual as such* can begin to work upon himself, developing his creativeness and altruism, increasing the control of his superconcious over the conscious regions of his personality. The techniques employed by the masters of the art will prove helpful in performing this difficult task. One of the most efficient procedures at the beginning of this course of self-education is to perform a task which requires a short-time mobilization of all one's higher powers. Once performed it will facilitate subsequent conduct in the desired direction. **The im-**

mainly upon the coercion each nation or bloc of nations can apply. It would, indeed, be a miracle if lasting peace were to result from such impractical machinations!

In line with the spirit of our sensate culture, there now and then appear puny Machiavellians who fool themselves with the notion that they are "realistic politicians" or "practical doers." They advocate supposedly Machiavellian techniques for achieving peace, social reconstruction, and moral improvement. These techniques consist primarily of deceit, intimidation, gangsterism, and the like, intermingled with a certain amount of utilitarian persuasion, collective discussion, and publicity, and an appeal to the higher values directed toward the persons and groups to be reconstructed, and applied by the collectivity of would-be reformers. It is needless to add that, even if the author of **The Prince** grievously erred, these Lilliputian imitators of Machiavelli are still worse bunglers!

pulsive action of Saint Francis in suddenly embracing and kissing a leper furnishes an appropriate, though rather extreme example. *Once initiated, altruistic* actions must be continued until they become habitual. A break in such a process before it crystallizes into habit may nullify the effects of prolinged effort. Quietly and unostentatiously, even secretly (as Jesus rightly stresses), one can carry on this self-education in thousands of specfic actions, beginning with minor good deeds and ending with the acts of exceptional unselfishness. If most persons would even slightly improve themselves in this way, the sum total of social life would be ameliorated vastly more than through political campaigns, legislation, wars and revolutions, lockouts and strikes, pressure politics, and pressure reforms.

Every individual can serve the same purpose as a *cultural agent and socius through the responsible performance of his cultural and social functions.* As a *parent* one can produce a vast number of beneficial or harmful effects according to the nature of the care of one's children and the management of the family. As an *artist, composer, painter, poet, writer, journalist, teacher, preacher, or politician, one can* produce vulgarizing trash, debasing plays or novels, demoralizing sermons, unjust legislation, and the like. Or one can create real values generating incalculable positive effects, mental, moral, and social. As a *scientist or inventor* one can discover or invent either constructive or destructive forces. The same beneficient and malevolent possibilities apply to the *role of philosopher or priest, businessman or laborer, farmer or mechanic, clerk or public official.* The same individual, in performing his social roles, may serve either the God of Creation and love or the Mammon of Enmity and Selfishness. None of our actions are lost; each has its constructive or destructive consequences! The total fabric of a given culture is woven of millions of trifling individual deeds. If each of us, imbued with a deep sense of responsibility, "watches his step," avoiding the selfish abuse of his functions, most of our social problems can be easily solved and most catastrophes prevented. On the other hand, without effortful self-education in altruism on the part of every individual, no social transformation is possible.

The second and third line of attack consist in a well planned modification of our culture and social institutions through the concerted actions of individuals united in groups which, in turn, are merged in larger federations or associations. At the present time their tasks are twofold: first, *to increase our knowledge and wisdom and to invent better, more efficient techniques for fructifying our culture and institutions and rendering human beings more noble and altruistic;* second, *through this increased knowledge and these perfected techniques to*

draw up more adequate plans for the total process of transformation, to diffuse and propagate them, and to convince ever-larger sections of humanity of the urgency, feasibility, and adequacy of the proposed reconstruction.

Both of these tasks are important. The first task is more urgent since our knowledge, wisdom and techniques in this field are exceedingly deficient.[2] Sound plans, efficient techniques, and all the related ideas and values are to be communicated to and deeply rooted in larger and larger groups. With their diffusion new associations and organizations will emerge and multiply. Each organization working in its own particular field, they will progressively co-ordinate their activities around the basic values of the entire reconstruction. The co-ordinated activities will progressively translate the values, norms, and ideas into cultural, social and personal objective realities. They will exert an influence upon governments, the United Nations, and other national and international bodies and their policies. Thus individuals and their conduct, cultural values (science, religion, philosophy, the fine arts, law, and so on), and social institutions and relationships will be modified in orderly fashion in conformity to the desired patterns. Eventually the whole sociocultural system will be transformed into a peaceful and creative cosmos.

To be sure, the process of tranformation will require considerable time. Now and then it will evolve according to plan; now and then in an unforseen manner. Now it will move smoothly, now erratically, with many mistakes, deviations, and miscarriages. It is bound to be marked by conflicts, struggles, and crises. However, these will not necessarily be bloody or catastrophic. After its birth throes it will culminate in the dethronement of our decadent sociocultural order and in the rise of a new order ushering in a new constructive period of human history.

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2 Our statesmen, universities and foundations, business concerns, and philanthropists—to say nothing of the rank and file—do not yet realize that **this is the paramount problem of humanity at the present time.** Without its successful solution the perpetuation of our civilization is highly problematical. Though there are thousands of research institutes devoted to relatively unimportant and even trivial purposes, there is not a single such institute dedicated to this paramount problem. While state governments, universities, and foundations unhesitatingly appropriate billions of dollars for the invention and perfection of atomic bombs, means of bacteriological warfare, and other Frankenstein monsters, I know of no government or other institution that has appropriated even a few thousand dollars for research in this vital field. Hence I and a few other scholars have decided to devote all our spare time to the study of the most strategic subsidiary aspects of this central problem, though well aware of the utter inadequacy of our efforts. Quite unexpectedly, Mr. Eli Lilly generously granted to Harvard University twenty thousand dollars to promote our research work. Several special researches have already been inaugurated. This little volume is a non-technical, tentative outline of the whole field as I see it. The results of the special investigations will eventually be published seriatim. Even with the aforssaid financial help our possibilities are limited. Much larger funds and more specialists are needed for expanding the project. Anyone who approves of our objectives can assist us by sending a contribution to Harvard University to be applied to the research conducted by P. A. Sorokin and others. It may be added that not a single cent of the aforesaid fund is used for our personal needs. We gladly give to the cause gratis our time and energy.

III. Can It Be Achieved?

At this point the "tough-minded" reader may be allowed to voice his impatient question: "What assurance is there that this whole scheme is not a mere dream, a mere wishful utopia devoid of any chance of realization? Is it not too vast and difficult to be practicable or even possible? Is there not an easier, more practical way out of the present crisis? Can't we get somewhere by changing certain political or economic conditions, school curricula, divorce laws, or labor-management relationships?"

Our tough-minded practical reader deserves a tough-minded practical answer. It is this: No, there is no easier and more practical way! What seems to be such is highly impractical. In the first part of this volume* we examined and tested all the seemingly practical remedies for war and found them wanting. Being a mere patchwork, they do not cure the diseases which they attempt to cure. If anything, they hasten the process of decay. The doctors who prescribe such remedies are grossly incompetent, if not frauds. In brief, there is no short cut for re-integrating the disorganized social system and saving humanity from self-destruction.

If the suggested plan of reconstruction *is* unrealizable, then we should cease beguiling ourselves and others with the false hope that humanity's suicidal mania can be overcome and a nobler social order can be created. Either humanity will be able to transform itself along lines similar to those proposed or it must resign itself to the inevitable "finis" of its creative history.

As to the feasibility of the outlined project, considering its extraordinary inherent difficulties and the selfishness and mental aberration of our decadent society, the prospects are somewhat dubious. However, a genuine fighting chance assuredly exists.

Our first hope lies in the past experience of mankind. Grave crises have happened many times in its history. However desperate the situation was, however hopeless it looked on the surface, humanity, that is, its best elements, has always been able to mobilize its mental, moral, and social forces to meet the crises and to inaugurate a new constructive phase of its history. Hence there is no certain evidence that humanity cannot once again work out its salvation and that another renaissance is impossible.

Secondly, a shift from the decadent sensate type of culture and society to an idealistic or ideational form has occurred several times in the past. There is accordingly no reason to believe that it cannot recur in the future.

*"The Reconstruction of Humanity."

Thirdly, however numerous and grave may have been the mistakes of humanity in choosing wrong leaders and methods for coping with past catastrophes, after many trials and errors, in the final moment of the crisis, it has generally been able to choose the right path, sound plans, and capable leaders, to follow until the danger was over. There is no reason to believe that this cannot happen again.

An attentive observer can already notice signs of the declining influence of false prophets, wrong leaders, and empty values. Partly rationally and partly superconsciously an ever increasing proportion of humanity is beginning to follow the difficult road that leads to salvation. To be sure, this element is still only a small minority; but it can say of itself what Tertullian said of the handful of early Christians: "Hesterni sumus et vestra omnio implevimus" ("We are only men of yesterday, and yet we fill your world.") Its numbers are rapidly growing.

Fourthly, if the new order were dependent entirely upon "utilitarian rationality" and the ordinary "conscious" energies of sensate man, its emergence and growth would be indeed uncertain. Fortunately, such is not the manner in which a major crisis is overcome and a new social order is established. The replacement of the old by the new is greatly assisted by the historical process itself, by the vast, impersonal, spontaneous forces which animate it, and especially by the superconscious energies released by the crisis.

The spontaneous, impersonal forces inherent in our sensate system have already brought about its phase of crisis and decline. They have undermined its prestige and alienated from it a considerable portion of humanity. They have robbed it of its security and safety, its prosperity and material comfort, its freedom, and all its basic values. Not in the classroom but in the hard school of experience people are being constantly taught by these impersonal forces an unforgettable and indelible lesson, comprehensible to the simplest mind, that the existing order has passed its creative phase and is on the verge of bankruptcy; that it spells bullets rather than bread, destruction rather than construction, misery rather than prosperity, regimentation rather than freedom; confusion rather than order; death rather than life. Its decline is not due to the murderous assault of barbarians, revolutionaries, or plotters, but to its own senility, the exhaustion of its creative forces. The decline is not a case of murder but of disintegration.

Since our sensate culture no longer possesses any fundamental values capable of commanding the allegiance of mankind, an ever-growing number of both

high brows and low brows are looking for something new, for some way out of the blind alley, for a new order to supplant the old one.

Such is the result of the vast impersonal forces of the old order. It is crucial for the birth of a new order. These impersonal forces continue to drive humanity farther and farther along the road from the old to the new. Their driving power is irresistible and, if wisely used, may prove of inestimable value in effecting the transition.

Still more important is the role of the superconscious forces released by the crisis itself. Here we observe on the largest scale what has ordinarily happened in virtually all the real "conversions" mentioned above. Almost every true conversion (as a sudden transformation of the personality and conduct of a sinful person into those of a saint, of an egoist into a creative altruist) has been precipitated by the impact of some crisis or calamity. The same is true of a considerable proportion of creative geniuses in the arts and sciences and other fields. In many cases the initial impulse has been illness. Saint Paul, Saint Francis of Assisi, Saint Ignatius Loyola, Saint Teresa, Saint Hildegard of Binger, Mohammed, Luther, Pascal, de Musset, Heine, Dostoevsky, Van Gogh, and a host of other eminent "converts" were launched upon their creative careers *renati in aeternum,* as the result of a grave illness. Others were impelled by some painful shock, the loss of dear ones, the crumbling of their ambitions, persecution, or the suffering incident to such calamities as war, revolution, and plague. Buddha's conversion as the pampered son of a prince, into one of the foremost educators of humanity was initiated by the shock he received from witnessing the misfortunes of sickness, old age, and death. He came to perceive that these misfortunes were inescapable in this sensory world, that all its values were short-lived and all its pleasures evanescent; and they led him to abandon his princely home in quest of the values that were imperishable and eternal. The loss of his beloved Fiammetta, and other misfortunes, including his illness of 1374, changed Boccaccio, the sensual author of *Decameron,* into a pious and moral stoic. Raymon Lull's sudden transformation, as a rich man who sought to seduce the wife of one of his neighbors, into a saint was due to the sight of the cancerous breasts which this wife exposed in rebuking him for his evil intentions. Saint Augustine's conversion was initiated by the death of a dear friend and confirmed by the loss of his beloved mother. Cardinal Newman's conversion was precipitated by the inner conflict and the loneliness engendered by the rejection of his early tracts. Beethoven's religious and stoical attitude was confirmed by the misfortune of his deafness and by the serious abdominal inflammation which

set in during the spring of 1825. "Fervent thanksgiving to the Godhead from one who recovered—in the Lydian mood" was the inscription on the Adagio movement of his Opus 132 written immediately after his recovery.

Similar, though more temporary, conversions are regularly experienced by thousands when their city or community is suddenly stricken by calamity. A typical example of this is afforded by the upsurge of religious feeling, kindness, and unselfishness in Halifax, Nova Scotia, immediately after the serious explosion of an ammunition ship on December 6, 1917.

A systematic study of such cases shows that in the history of great civilizations such as those of ancient Egypt, Babylonia, China, India, Greece, Rome, and the Western countries, the principal steps in religious and moral progress have uniformly been taken either during periods of major and protracted calamity or immediately after their termination. Prolonged periods of prosperity have tended to dull the religious and moral sense rather than to intensify it.[3] Side by side with a release of the superconscious forces in the fields of religion and morality, grave social crises have often stimulated also an upsurge of creativity in all the other cultural fields.[4]

It is true that, hand in hand with this "positive polarization," crises and calamities call forth also a "negative polarization," a portion of the population being freed from the control exercised by the conscious and superconscious forces and falling victim to the chaotic unconscious, biological impulses. Such persons become "worse than the beasts," in the words of Aristotle and Plato.[5]

However, with a few exceptions this negative polarization is a temporary phenomenon, being sooner or later superseded by the normal situation or by positive polarization. In our time the negative polarization seems to have reached its maximum, whereas the positive polarization is only at its starting point. Recent catastrophes have released a portion of the superconscious forces of this polarization, and these forces have only just begun to "germinate." The prolonged crises that seemingly await humanity in the near future are likely to produce a further release of these forces and markedly intensify their actual kinetic power. Transforming their potential forces into kinetic forces, these creative energies are likely to assume control of the vast anonymous forces of the historical processes itself, unconscious and conscious, using them for constructive purposes. These energies of the superconscious may prove the most effi-

3 For a systematic analysis of these facts, see **Calamity**, Chaps. 10-12; also the works cited in connection with the discussion of conversion.

4 **Ibid.**, Chaps. 13-14.

5 For the law of polarization and the facts of demoralization in such periods see **Ibid.**, passim.

cacious factors of the desired transmutation. Under their guidance the dangerous bridge may be safely crossed and the epoch-making transformation successfully accomplished. What has occurred thousands of times in individual conversions and in those of groups and nations may happen to the whole of humanity: the process may be effected in the comparatively short space of a few decades instead of requiring centuries.

Since the existing sensate of order is moribund, we have no choice, unless we are resigned to the extinction of our civilization, but to follow the road to renaissance and transfiguration. Assisted by the forces of the historical process and especially by the liberated energies of the superconscious, humanity may travel this road until it reaches the haven of the new order of creative peace and happiness. All that is necessary is the supreme mobilization of our available mental and moral forces, control of subconscious drives by the conscious and superconscious factors, and unflinching determination to meet courageously all the difficulties of the pilgrimage. It is for humanity itself to decide its destiny!

EXPERIMENTAL THEOLOGY*

J. L. MORENO

INTRODUCTION

It has been maintained and demonstrated, here and elsewhere, that the principle of spontaneity and creativity—centering around the phenomenon of the Creator—is the ultimate source of all existence and of all values. This is the canon of the Creator, the widest possible generalization which a mind can visualize. It must be verifiable everywhere—that is, wherever any form of existence is in development. As a hypothesis, it must be the key to the idea of physical gravitation as well as to the idea of biological evolution, to the genesis of human society as well as to the phenomenon of creativity in man.

It has also been maintained and demonstrated that the quasi-intuitive origin of society is permeated with reason and intelligence—indeed, that it is measurable. It is true that the principle of spontaneity and creativity has never been sufficiently emphasized by the non-social sciences as being the origin of the phenomena which they study. This is due to the fact that a human investigator cannot easily discern these principles except on the plane on which he finds himself immediately creative. Otherwise it would have been recognized long ago that a relationship between spontaneity, creativity, physical organization, intelligence, reason and measurement permeates all existence; that all these are interdependent; and that not only does intelligence not necessarily mean a loss of spontaneity, but that spontaneity does not necessarily mean a lack of intelligence and reason. The unity of mankind partakes of the larger unity of nature. The key to the mysterious concept of the Godhead which is presented in this article is that He himself must be viewed as the Creator, fully imbued with spontaneity and creativity. The unity of the Godhead is compatible with the unity of nature. The sub-division of the sciences into geometry, astrometry, biometry, anthropometry, sociometry and the like, are artificial and transitory. They all merge into the broadest, the most universal science: theometry.

On first sight one could say that the transcendental Godhead of old had been here brought into accord with the canon of operational science: that He had become an "operational" God, so to speak. This, however, is only half of the truth. Operational methods have been most satisfactory in physics—that is,

*From "The Words of the Father." pp. 194-203, Beacon House, 1941, translated from "Das Testament des Vaters," Gustav Kiepenheuer Verlag, Germany, 1920.

in the domain into which the phenomena of spontaneity and creativity do not directly enter and thus cannot there be calculated or measured. What is present to the scientific observer is only the physical process, which can be weighed and measured by the operational approach. On the most complex human level, however, spontaneity and creativity appear and can be both measured and calculated. The more the human factor influences the situational process, the more it becomes necessary for the method of operationism itself to undergo an operation. The difficulty becomes paramount on the level of creativity. Here, operation does not stand by itself, but is tangibly related to a creative agent not in a metaphysical but in a "meta-practical" sense. It compels the logical extension of operationism to "co" operationism and to "creationism"—the term here obviously being used in a modern sense, expressing a methodological approach.

Operational methods have been superficially extended into the domain of the social sciences, and the impression has been created that the operational methods used in physics and those used in sociometry, for instance, are one and the same. All inter-individual relations, however, are loaded with spontaneous and creative processes which need special treatment in order to make them observable and, hence, measurable. It is operationism *plus* a creative agency which makes up "creationism." The more complex the level of creativity is, the more will creationism deviate from simple operationism. On the maximum level of creativity—the level of the Godhead—this deviation, also, will attain a maximum. On this level the operations become an outflow of the creative agency. All operations are carried out from the point of view of the Creator; everything is in the operation, for there can be no *meta* outside of Him. Metaphysics are totally resolved into a "meta-praxis."

The canon of creationism is the basis upon which theology can develop experimental procedures. The great theologians were, without being aware of these methods, experimenters along these lines, using as they did their own existence as the material and the tool with which to explore the existence and the essence of the Godhead. By means of warming-up from one stage of embodiment to another, they tried to determine piecemeal not so much the meaning of their own individual lives as the meaning of existence itself. Not withstanding their great efforts, tradition has passed on to us simply a heritage of religious conserves; the actual, dynamic spontaneity and creativity of their efforts became lost in the convulsions of history. If we could recapture what they actually lived through, we should find a basis for an experimental theology —an operational approach to our relation to the Godhead.

Buddha

> "Whatever form there may be of the past, of the future, and so forth —that does not belong to me, that is not I, that is not myself. Whatever feelings there may be, whatever perceptions there may be—that does not belong to me, that is not I, that is not myself."

Face to face with the world, Buddha is disgusted with form, with feeling, with perception, with discrimination and with consciousness. Disgusted, he turns away. Once having turned away, he detaches himself: this world is no more.

It is possible, however, to build a bridge from this attitude to what is apparently the opposite concept of life—the philosophy of the Creator. In negating the Brahma-idea which so impressed him because it made him so absolutely dependent upon it, Buddha went so far as to take refuge in the nothingness of Nirvana. After he had driven out of himself all that the universe contained, Buddha must have found that his will nevertheless still existed. The will of Buddha was not a will in the sense of sex or hunger; it was of creative value, it was a will to a value. Such a will prefers not to evolve a world at all unless the will is in accord with the value-feelings. It is this will in him—still extant after he had reached Nirvana—which could have become the starting impulse of a new world—a world of which Buddha could have joyfully said, in the very words we hear the Father saying, "This belongs to me, this is I, this is myself."

Christ

The concept of the Christian God arose several hundred years after Buddha, and was magnificently expressed in the life of Jesus. This God was a God in the present, a personal God, a spontaneous and intimate God. God, the unattainable Creator of the universe, had grown to be so near to and so understanding of man that He was like a father. The transition from the God of Genesis to the God of the Gospels was radical enough, but still more radical was the transition from the relationship between Buddha and Brahma to the relationship between Jesus and the Father-God.

Jesus' strategy in starting with nothing and ending in the totality proved itself mightier than the strategy of Buddha, who started with the totality and ended in nothing—Nirvana—Buddha began with an analysis of Brahma and ended by turning against him. Jesus began with the Creator and the act of immediate creation and saw that it was man who set up the barriers to the comprehension of these two ideas and their incorporation into man's very life.

Whereas Buddha, as a naive empiricist, assumed the unlimited possibility of immediate life, Jesus took the position of a critical philosopher. Slowly He divined in Himself a new attitude towards God. He reasoned that, if barriers stood in the way of the inflow of God into the human soul, they should be eliminated. Thus, it was not man who needed help against God, but God who needed help if man's soul was to come into immediate contact with God. It was not God who was guilty. Man was the guilty one—man and the world which he had placed between himself and God. This second "world" is the source of the modern separation of man from his God.

There are many similarities between the period in which Jesus lived and our time. Then there were wars and social revolutions, but, undeterred by them, Jesus placed the emphasis upon the presence and the meaning of God, the Father. For Jesus, God was the source of all spontaneity—the spontaneity of love and the spontaneity of creation. He recognized the barriers which man had erected against his fellow-men; He damned the ready-made things of His time—ready-made wisdom, ready-made property, ready-made charity, all the ready-made ethics. More significant still is the clarity of vision with which He foresaw the evolution of ready-made things and the consequences which would be theirs. In this sense, Jesus is a contemporary of ours. Nothing of importance happens today which was not anticipated by Him.

The philosophy of the Creator—even though it was not explicit in His message—was implicit in His life.

Spinoza

Buddha appeared at the end of a world period. Christ appeared at the start of another—a period which is not yet concluded. Spinoza appeared closer to our time, when the experience of God-consciousness was in a gradual decline.

Buddha and Christ were experimenters. Spinoza was not; he repudiated experimentation. He was a critic, a critic of all experimenters; he tried to find and define God by thinking.

Spinoza represented a regression in thought. When he talked about God he was a reactionary, compared with Buddha or Jesus. It is through the experimental embodiment of an idea that the sharpest possible concentration upon a state of mind is produced, and the most accurate experience of is is made available. This also becomes the essential preparatory step to an analytic exploration and recognition of the idea. One experimental embodiment may have the disadvantage of being limited by the fact of individuation, but if many experi-

ments are carried out by the same individual, one limitation may compensate for another and produce a more universal view of the Godhead.

Spinoza, notwithstanding the logical superiority of his sytem over the unfinished experiments of Jesus and Buddha, is a confusing theologian. There are two voices resounding through his *Ethica*: the voice of the philosopher, who operates with geometric methods, and the voice of the theologian, who works with theological formulae. Spinoza did not have any authority as a theologian and therefore the attempt to bridge over this contrast failed. The comprehensiveness of his great work shows less true unity than the personal lives of Jesus and Buddha.

The objectivity of Spinoza, of advantage to him as a philosopher, was a disadvantage to the theologian in him. He says:

> "If God acts for a purpose then He desires by necessity something which He misses . . . God exists by necessity, He is one, He is and acts by the mere necessity of His nature, He is the free cause of all things, everything is in God, and everything depends upon Him, nothing can be or be conceived without Him. Everything is pre-established by God not, however, due to a freedom or absolute arbitrariness, but due to the absolute nature of God or His infinite power."

The source of these declarations is neither natural science nor logic. The certainty with which they are presented must therefore derive from the lesser and greater experimental theologians. Spinoza's final sources are the concrete embodiments of the creator-complex, the master-works and the failures of the great saints and the half-saints of all time.

Spinoza's objectivity is actually a comment on Jesus and the prophets. He declares that they have mixed two different spheres: The idea of man and the idea of God. In the practice of becoming a god they distorted the theory of becoming a god. Spinoza reacted violently against the man-God and in favor of intellect and reason. He formulated his God-idea in such a manner that it became technically impossible for mn to embody Him; it ws against the laws of nature, the laws of logic; it was meaningless. Spinoza freed the concept of God from emotional impurities, but at the same time made it impossible for God to be embodied in man. He was the greatest modern factor in driving God from the Earth. His criticism did for the Christian Hebrew God a disservice similar to that which Buddha did for Brahma.

For Spinoza, God was already embodied in the totality of nature. It did

not seem logical for him to assume that God was in need of a special embodiment in man, for instance, or any other of his manifestations. Only a confused mind, he thought, could claim these fantastic notions about himself. In consequence, Spinoza broke with all religious tradition and made every effort to avoid being himself considered a prophet.

Spinoza took the God-concept for granted. He lived in the illusion that he owed it to the clarity of his thinking to take it for granted. He did not see that the true source of the concept of God was a process of subjectivity in God-experience which had been developed through several thousand years and handed down to him in the religious traditions of all peoples. Without this concrete heritage, his attempt to produce a precise and total view of God would have been without any material basis. Materially—that is, through subjective excitation—he contributed nothing to the idea of God. Spinoza's ethical difficulty was that he unconsciously overestimated the value of his work of abstraction but underestimated the value of the traditionally transmitted work of God in material form. He is at the end of a long chain of deeds actively produced by a series of men. From a distance he was able to observe their results, but he hardly understood the stormy processes through which these men had to go in order to arrive at those results. He thought that, because he was able to take, here and there, the end-products of the lives and activities of prophetic men and cleanse them of what he thought was mud, he had reached a state which set him apart from and beyond them. In his drive for abstraction, he objectified not only the objective but also the subjective factors. Thus he gained a logical understanding of God but he lost the sense of God's growth and existence.

A PSYCHODRAMATIC MEASURE OF ADMINISTRATOR SUCCESS

In The Resolution Of Teacher Problems Solvable by the Consultation Approach[1]

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This study was undertaken because the writers were convinced that up to the present time there has been no defensible measuring device for selecting school leaders or administrators. World War II seems to have increased general interest in leadership. People all over the world have been impressed in a very dramatic way with the tremendous consequences toward good or evil that result from the goals, ideals, and dreams of men like Roosevelt, Churchill, Stalin and Hitler. Good leadership is recognized as one of the outstanding factors in any field or group life or cooperative endeavor. It is essential to get the best persons available in leadership positions. Poor leadership can be eliminated by training, by dismissal of those who prove to be unsatisfactory, or by careful selection, yet none of these methods have been too successful to date. Training has been tried with but little success; dismissals involve many disappointments, as well as much waste and expense; and careful selection is not easy to accomplish because we do not have adequate means of measuring leadership ability.

In education, teacher training programs are trying to develop men and women to be leaders of youth. It is usually from the successful teachers that supervisors, principals, and other administrators are chosen, yet leaders in education have for some time recognized that training procedures fall short of guaranteeing that prospective teachers are learning how to be leaders. To further complicate the matter, there is, as already stated, no adequate measuring device that will give an evaluation of the leadership ability of those candidates who are available for leadership positions. It must, therefore, be concluded that at least some of the schools are being adminstered by persons who are not the best qualified among those available to do the job. This lack of adequate means of evaluating leadership ability may be the reason there is not a more definite and satisfacotry plan for selecting school principals.

1 Prepared under the direction of Dean A. John Bartky.

The authors made a survey to determine how school principals are chosen in the twenty-five largest school systems in the United States. In the majority of them there is no attempt to evaluate a candidate's administrative ability. Principals in these cities are appointed on the subjective judgment of superintendents. In other cities written examinations and oral interviews are given in order to determine the most capable candidates, but the evidence indicates that there is at present no satisfactory plan or method for evaluating school administrators. Furthermore, it was noted that the office of Strategic Services, during the latter part of World War II, devised a plan incorporating the use of psychodrama, which made it possible to observe and evaluate candidates in action as they solved leadership problems in life-like situations. A check of the records revealed that this process was highly successful in selecting men and women who possessed leadership ability. Psychodrama was used for a number of years as an educational[2] and therapeutic measure as well as a personality test[3] before the OSS[4] realized its value in assessing normal personalities. Those in charge of its program were convinced it could be used to evaluate leadership in many civilian situations.

The problem, simply stated, is the application of research findings in leadership to education. Recent research has demonstrated that even a knowledge of personality is not enough to predict, with any degree of certainty, the probable success of an administrator. Leadership involves not the individual alone but the individual in a social situation. It is only by knowing how a person puts his intelligence, personality, and other traits into action in social situations that one can judge his probable success or failure. Boards of education and superintendents are forced to make appointments to principalships based on very subjective judgments as their chances of really seeing the school principal as he works are practically nil. They do not have the opportunity of seeing the principal in action while he handles some of the most important and delicate phases of his work, i.e., the personal interviews with pupils, teachers, and parents. The only alternative seemed to be to create life-like situations in which he could be observed. Role playing in these artificially created situations has proved to be valuable in testing leadership ability in other fields. The writers also found research studies that agreed that the principal's most important work is done in interviews, and that his most important interviews are with his teachers. It was, therefore, decided to attempt to build a measuring instrument to evaluate a principal as he worked through interview problems. It was assumed that the success with which a principal resolved problems involving individual teacher

2 J. L. Moreno, "Spontaneity Training, A Personality Test", Sociometric Review 1936.
3 J. L. Moreno, "A Frame of Reference for Testing the Social Investigator", Sociometry, Volume 3, No. 4, 1940.
4 "Assessment of Men", by the Staff of OSS, Rhinehart. See chapter on Improvisations contained in this issue.

relations would determine to a significant degree his total success or failure.

The situations or interview problems to be used in rating a principal's administrative ability were carefully selected and grouped. Twelve experienced administrators submitted lists of typical teacher problems of the interview type. An analysis of the problems revealed that they fell naturally into two groups; i.e., teacher initiated situations and principal initiated situations. A group of experts consisting of one professor of educational psychology, one professor of guidance, and one former public school administrator, who is now a professor of school administration, were asked to help the authors analyze the interview problems with the following thought in mind: What procedures should a principal follow in solving each problem? The experts agreed that the general method and sequence of procedures that should be followed was identical in the solution of all principal initiated problems. This varied only slightly from the general method and sequence of procedures that the experts believed should be followed in solving all teacher initiated problems. The authors, therefore, felt justified in their belief that by observing a principal in psychodrama as he resolved two typical individual teacher-principal interview problems (one teacher initiated and the other principal initiated) they would obtain evidence as to how he would resolve all types of interview problems on the job.

The question to be answered at this point was whether the quality of performance or degree of success could be measured. The teacher initiated situation instrument was developed first. Four aspects—Establishing Rapport, Release of Problem, Plan of Action, and Termination—were found to be characteristic of every interview. These in turn were ranked, and in checking with statistical experts it was advised that since there was obvious agreement on the ranking of the four aspects, it could be logically concluded that each aspect had a certain degree of importance and an arbitrary weighting could be placed on each. The scale, which included the measuring of the total interview as well as its integral parts, became accurate and significant enough to give good results in scoring or measuring the probable ability an administrator would have in actual situations. With the ground work having been laid in the development of the teacher initiated scale, the authors then developed a measure for principal initiated situations.

The teacher and principal initiated situation performance measuring devices are described in detail[5], hoping that others will then be able to realize and appreciate the philosophy behind them. The guiding remarks, which are guide posts for aiding the judges to make a more reasonable estimate of the principal-to-be-tested in a particular situation, are all explained to help clarify the measuring devices.

5 See our doctoral dissertation of which this is an abstract.

The next step appeared to be to attempt to validate the measures. The argeement of the judges' scores in both the teacher initiated situation performance and the principal initiated situation performances are recorded. While most of the ratings showed moderate to high correlation, it must be remembered that a very small N was used. In spite of that fact it was felt that the measure would indicate significant correlations with a greater N. In addition, the probable errors would decrease if the correlations are maintained with greater number of cases. Further research is needed to establish greater validity of the measures.

It is felt that a new and different technique for measuring the ability of school administrators has been unearthed. No one appreciates more fully than the authors the fact that a mere beginning has been made in this area. It is hoped that other students of educational leadership will dig even deeper into this problem and develop additional methods for measuring the ability of the school administrator.

PSYCHODRAMA OF A PRE-MARITAL COUPLE

Place: The Therapeutic Theatre, New York City.

Present: An audience of about one hundred and fifty young men and women.

Time: Summer, 1948

DR. MORENO: When you read text-books or listen to lectures on family and marriage problems, you absorb a great deal of intellectual information. There is quite a cleavage between actually being married and having a family, going through the actual tribulations and enjoyments, and the intellectual digestion which you get in school. There is nothing in between which puts such situations to a test. In the psychodramatic process we are exploring in action, in advance how two people will get along if married. If they are married, we explore on the spot how they are getting along in various roles. In other words, we are moving into the reality context of their relationships. (Walks from the stage, and steps down to the audience, mingling with them. Stops before a young woman.)

Moreno: Are you married?

Joyce: No, I'm single.

Moreno: What is your name?

Joyce: Joyce Laughton.

Moreno: Where are you from?

Joyce: Englewood, New Jersey.

Moreno: And where is your boy-friend from?

Joyce: Bronx, New York.

Moreno: What is his name?

Joyce: Emmett Moore.

Moreno: What is his telephone number?

Joyce: Jerome 5-5375.

Moreno: Is he married or single?

Joyce: Single.

Moreno: How old is he?

Joyce: 25.

Moreno: What is his address?

Joyce: 2235 Grand Concourse.

Moreno: What floor?

Joyce: He owns a house.

Moreno: What is his profession?

Joyce: Business.

Moreno: What kind of business?

Joyce: He's studying business administration.

Moreno: Is Emmett here in the audience?

Joyce: He is not.

Moreno: Could he come some day with you?

Joyce: If a joint session would be helpful to both of us, yes.

Moreno: Is there anyone here whom you would like to have portray your boy friend? Anybody here you particularly like? There are nice fellows here. (Joyce turns to a young man) What about you, would you like to try yourself out? Now his name is . . .

Joyce: Emmett.

Moreno: How did you meet Emmett?

Joyce: I was working for Schraffts.

Emmett: Which one?

Joyce: On Fifth Avenue.

Moreno: Does he look like Emmett?

Joyce: No, Emmett is quite tall and quite heavy.

Moreno: What else is he?

Joyce: I don't know. He's 25, I guess.

Moreno: How old are you?

Joyce: 24.

Moreno: What is your nick name?

Joyce: Joy.

Moreno: Now Joy, would you portray the most substantial, essential, basic relationship with this boy which you can imagine. How did you start?

Joyce: It was at Schraffts. I was his boss. (The audience laughs.)

Moreno: Why don't you retire with the auxiliary ego who will take the role of Emmett and explain the situation to him. (Joyce and "Emmett" go backstage to warm up.)

Let us imagine Joy would have come to us for help in her relationship with Emmett. Instead of talking to her, we put her into the situation in which the trouble might exist and try to diagnose it in action instead of verbally. In a therapeutic theatre where matrimonial, pre-matrimonial or family problems are handled, we have what we call therapeutic actors or auxiliary egos. These are people who are trained to take the part of the absentees. This auxiliary ego is a combination of a social worker or psychiatrist and an actor. We are exploring the situation as it emerges. You will see how a totally strange person warms up to it and the whole audience begins to feel its way into the presentation. Imagine yourselves, (the members of the audience) all in the pre-marital situation. You all have all kinds of boy friends and girl friends. You are here to find out something for yourselves. These two are representatives of the chorus, in the Greek sense of the word. They will portray for you what you may be yourselves. It is obvious that Joy is the informant and therefore warms up her partner to give an approximate representation of her boy friend. It isn't necessary that he be a good actor, it isn't necessary for Joy to be a good actress. It has nothing to do with acting in the professional sense. We are interested in Joy as a person. (Joy is returning to the stage with "Emmett.") Here she comes, it is just like Joe Louis coming into the ringside. (To Joy) Well, Joy, it is a pleasure to meet you again. I would like to tell you how we go about this. You are the subject, the chief dramatis persona of this psychodrama. It is your private world in which we are interested, so please structure it as best you can.

Moreno: Where is the situation?

Joyce: I thought I would take the situation where we first met.

Moreno: Where was that?

Joyce: At Schraffts.

Moreno: Where was it located?

Joyce: It's on Fifth Avenue.

Moreno: What time of day is it?

Joyce: About 12 noon. I'm just coming out on the floor. I was serving-room-head at the time.

Moreno: How many tables are there?

Joyce: This is in the kitchen.

Moreno: Will you describe the kitchen to us?

Joyce: Surely. It's rather large. It has a bar, a sandwich spot where they make sandwiches, a steam table.

Moreno: In a psychodramatic presentation always *show* where the things are.

Joyce: (Walking around and placing furniture as she describes the spacial configurations) On this side of the room you have your steam table, next to that you have your short order, and then you have your dish table set up. Then over here you have your sandwich girl. Next to her you have your salad station, then you have your dessert station, then you come to the bar and soda fountain. The waitresses come in through there.

Moreno: Do you have any windows?

Joyce: No, it's in the basement. It's air conditioned.

Moreno: How are you dressed?

Joyce: In white, white shoes and dress.

Moreno: How is your hair made up?

Joyce: Long, like it is now and it's in a net.

Moreno: How long are you working for Schraffts now?

Joyce: A year and a half.

Moreno: How much do you earn?

Joyce: $50.00.

Moreno: Do you get meals?

Joyce: Oh, yes.

Moreno: How many hours do you put in?

Joyce: Eight.

Moreno: Here you are, marching around in your white uniform, go ahead.

Joyce: (Indicates the door) I come in this way. All employees come in this way. The first thing I do is to look at the menu. I'm looking at the menu to make sure that everything I checked last night is on it today..

Moreno: Say what you are checking. Be specific.

Joyce: Well, last night when I was putting the things away I noticed we had some roast pork left over and some chicken. So I ordered the cook to have chicken salad and to put the pork in with the chicken. (The audience laughs.) I wanted to make sure that was on the menu. The menus are already made out for each store. If you have left-over food and are trying to utilize it, you clip it. I wanted to make sure that was clipped and there were a few other things I wanted to check myself, like prices.

Moreno: Try to portray the whole session in the present tense.

Joyce: All right. (Joyce and Emmett are on the stage. Joyce turns to the cook while Emmett stands around looking a bit lost.) Will you take care of the roast beef? Fine. I ordered six hams, do you think it will be enough? It's Friday and I ordered quite a bit of fish. I'm walking around to the salad station and checking on her set-up. (To Mary) That looks very nice Mary, you've done a nice job. I would get ahead a little bit more if I were you, because we'll be rather busy this noon and it's very warm out. Suppose you set up your combination salads right now and in that way you will have time to make your sandwiches later. Now I come over to the bar where my friend Emmett is being broken in. (Laughter, then Joyce explains to the audience.) This is Emmett's first day and of course any new employee is broken in by the station worker. But the former station worker on the bar happened to be fired, so Emmett is floundering around. I'm

supposed to know all the stations quite well, therefore it's my job to go over and help Emmett out.

Moreno: Go ahead.

Joyce: This is how we make a frosted. You put a "20" scoop of ice cream in the container.

Emmett: What do you mean by a "20" scoop?

Joyce: There are all different sizes. Number 8 is the largest, the next is 16, then you have your 20, that's the third size. Then you have you 30 which is quite small and your 40 for your whipped cream and things like that. You now put your frosted in your tall glas and take your 20 and dip it in the ice cream and hold it hard. Then you add two squeezes of chocolate and take the bottle of milk out of the refrigerator and fill it up to about so high. Then you put it under the mixer. All your flavors are labeled, vanilla, chocolate, rasberry, strawberry. Do you know how to make a soda by any chance?

Emmett: I guess so.

Joyce: What is your procedure in making a soda?

Emmett: I usually put the syrup in first.

Joyce: That's right, then the cream.

Emmett: Oh, you use cream?

Joyce: Then you put the ice cream in and then the seltzer. The seltzer tap goes back and forth. You put it back first so it mixes the bottom syrup and then you put it forward so it gets a head on it. All Schraffts sodas have to have a head on them.

Emmett: What happens if I don't get the head on it?

Joyce: Then you have to add more seltzer until you do. Sometimes the waitresses are a little slow and your orders are going to be harder to fill. For example, a waitress comes over and orders a black and white . . .do you know what that is?

Emmett: A chocolate soda with vanilla ice cream.

Joyce: Very good. Well, she may stop at the salad bar before she picks up the soda. In that case you'll have to put another head on it. Don't wait for anybody because it's so busy at this time. You fill them out as fast as you can. Now that's how you make your frosteds and sodas. Do you know the principle behind a sundae? You use your 8 scoop if it's a la carte.

Emmett: I do? What's your name?

Joyce: My name is Miss Laughton. I hope you'll like it here.

Emmett: I do, too.

Joyce: Then you put two squeezes of whatever syrup they want. Remember this, we're very economical with the whipped cream. Use the 40 scoop, which is the small scoop. If they ask for an extra scoop you tell the waitress to mark it on the check. Sometimes, if she has a special customer, she won't do that, but there's an extra charge for it.

Emmett: What do you do besides this, do you go to school?

Joyce: What?

Emmett: Do you go to school or do you work here all the time, or is this a part time job for you?

Joyce: I work here full time. If there are any questions on your mind, just come and ask me. (The audience laughs) Is it clear now?

Emmett: Yes, everything is clear now. Suppose you watch me while I do something.

Joyce: Yes, it's not very busy now, so I can help you. By the way, you have charge of the cocktails also. Do you have any idea of how to mix drinks?

Emmett: Do I have to make the cocktails?

Joyce: Oh yes, you run the soda bar and you make the cocktails. You have a very interesting job. We have a card index, and suppose you go through it in your spare time today, just the main ones like the Bacardis and Manhattans, and things like that. If you're not sure of anything you come and ask me.

Emmett: I'm going to be bothering you quite a bit.

Joyce: That's perfectly all right. That's what I'm paid for. Are there any other questions?

Emmett: No, not right now. (Looks around at the bottles and jars on bar before him.)

Joyce: Suppose you start in and if it gets busy I'll come over and give you a hand. I'll go over to the steam table and get you an apron. I go over to the steam table. (Moves across to the other side.) Mary, do you happen to have an extra apron? Oh, that's fine. May I borrow it? Thank you. Here you are Emmett. Put this on over your head. You're a little heavy and you won't be able to pull it around the back but that will be all right. (Laughter from the audience) Don't hesitate with the waitresses. They're apt to be a little fresh with a new boy. Speak right up to them. You'll get to know them as they come in. It's 11:30 now and we're not very busy so you acquaint yourself with the set-up here for about twenty minutes and then you go and have your lunch.

Emmett: I'll tell you what. You call off a number of things for me to make and I'll make them now.

Joyce: No, I can tell you how to do it but you can't experiment and waste things.

Emmett: Well, would you like to have an ice cream soda or something?

Joyce: I can't have one on the floor but I'd like to have one later on my lunch hour. (Laughter in the audience.)

Emmett: It's a date.

Moreno: Let's see your first date now.

Joyce: (This comes about a few days after he's been there. I guess it's about four days later. It's also my job to put things away in storage cabinets. Everyone else has to clean up their own station and I just have to put things away so there aren't doubles.) So, I'm downstairs now and Emmett's jars come downstairs dirty. Well, that's very disturbing because then I have to take my own time to clean them and find myself a rag, etc. This takes time, so I clean them up and then I think to myself that I must remember to tell that boy to clean his jars.

Moreno: Go ahead.

Joyce: Now it's the next day. (Turns to Emmett) There's just one thing you must remember Emmett. You work very hard and I'm pleased with you. But you must remember to clean your jars up at night. You leave the chocolate syrup on the top and it runs down the side and it's awfully hard to get off the next day. Last night I happened to see it and I washed it off for you. After all, I punch a clock also and I like to get out on time. So if you could remember that little item I would appreciate it.

Emmett: Do I have to clean those jars?

Joyce: That's right. This is your station and you have to leave it immaculate.

Emmett: But they use them upstairs.

Joyce: You use the jars here at your soda bar. And as you send them down

that's the way you get them in the morning. If you need any syrup you tell me and I'll order it for you. This afternoon I have to eat a little early and my lunch hour is about the same as yours. So, if there are any questions at all that you would like to ask me . . (Laughter from the audience.)

Emmett: Suppose we eat together.

Joyce: I think that would be lovely. We have about half an hour to go so when you're finished I'll have someone relieve you. I'll see you upstairs. Half an hour has passed and we're now upstairs having lunch.

Moreno: Fix the table then for lunch. (They set up the table and sit down to eat.)

Joyce: Emmett, how is it that you came to work for Schraffts?

Emmett: I sort of wanted to kill a little time. I intended going to school.

Joyce: What were you going to study?

Emmett: Business administration.

Joyce: Oh, really? Where had you planned to go?

Emmett: I wasn't quite sure, but I understand there are a few good courses down at N. Y. U.

Joyce: Oh, yes, well that's nice. How long are you going to stay with Schraffts? Are you just out of the service or what?

Emmett: Everyone is just out of the service, Joyce.

Joyce: You call me Miss Laughton, by the way. My first name is Joyce. You didn't know that.

Emmett: I'm sorry.

Joyce: That's all right.

Emmett: Do I *have* to keep calling you Miss Laughton?

Joyce: Yes. That is, on the floor and here where everybody can hear you. But after hours, why you don't. (Laughter from the audience.)

Emmett: Well, just to get used to the idea of hearing your other name, let's say I meet you tonight and take you home.

Joyce: That's fine, I'd like that. I finish up about 8:30. I ought to be changed at about a quarter of nine. You have to punch the clock at 8:30, so that would be just fine. Suppose I meet you right outside?

Emmett: Where do you live?

Joyce: I have a rather long trip to Jersey, but you can walk me to the subway.

Emmett: I though I'd go to N.Y.U. and take up business administration. What do you think of that?

Joyce: I think that's a wonderful idea. Then you'll just be here for a while.

Emmett: Unless my courses work out so that I can be here part time. I'm not sure.

Joyce: Well, you wouldn't be content to stay at a soda jerker's job all your life, would you?

Emmett: No, I don't expect to stay a soda jerker.

Joyce: That's fine.

Emmett: Tell me something, is this what you've been doing all the time? How long have you been doing it?

Joyce: Well, I've been at this about a year and a half now. Of course I expect a promotion any day now.

Emmett: Promotion to what?

Joyce: Assistant lunch manager. You keep going up all the time.

Emmett: Do you just keep going upstairs or do you just keep going up?

Joyce: No, you go down to the kitchen and do a lot of the actual cooking.

Emmett: That means you're no longer my boss.

Joyce: Then I'm over you a little bit more.

Emmett: I guess I'd better hurry up and go to college.

Joyce: Yes, I guess you'd better. I'm all through. But you'll get there. (The audience laughs.) I was rather fortunate. During the war I had nothing else to do so I went to school. At least you're back and you made up your mind what you're going to study. I think that's grand. Listen, the time is going along. Suppose we talk some more tonight. What time did you say? 8:30? Fine. (They get up and leave stage.)

Moreno: All right, it's 8:30. Where are you now?

Joyce: I'm getting out of work. This is our second date.

Moreno: Get out of work.

Joyce: This is right outside the store. Oh, here you are Emmett.

Emmett: Which way do you go?

Joyce: Did I keep you waiting long?

Emmett: No.

Joyce: That's fine. I go down this way. I have to go over to 7th Avenue, to get the subway. It's awfully hot, don't you think?

Emmett: Well, would you like to go to Schraffts and have a soda? (Laughter from the audience.)

Joyce: Which one would you pick?

Emmett: I wouldn't pick this one because then I wouldn't be able to call you Joyce. Say, do you know this park right in back of the 42nd st. Library?

Joyce: Oh, is there a park there?

Emmett: A lovely park.

Joyce: You know, I'm from Jersey and I don't know too much about New York, but I'm learning. You're from . . . where did you say?

Emmett: I'm from the Bronx.

Joyce: Oh, then you know more about New York.

Emmett: We don't know too much about it up there, either.

Joyce: That's quite far out, isn't it?

Emmett: Well, yes, I'm not quite sure were I live. (Laughter) What do you say we go over to this park? It's really cool.

Joyce: All right. It's not too far. Well, let's have a seat. An awful lot of people here, aren't there? (They sit down. Emmett sits close to her.)

Emmett: Tell me something, Joyce.

Joyce: Yes.

Emmett: You say you've been working for Schraffts for a year and a half.

Joyce: I'm thinking of quitting, though. It's very tiring. It's a lot of physical labor. I'm here all day and it takes two hours to commute, that's ten hours. I don't have much time for social life. It's depressing at times. Six days a week, you know.

Emmett: You don't have any boyfriends or anything like that?

Joyce: I do go out, you know, in my spare time. But I need eight hours of sleep and when I get out at a quarter to nine it takes an hour to get home and it's after ten. I have to get up at seven in the morning, you know. It's a little rugged. I need my sleep. Beauty sleep they call it.

Emmett: Did you go to school to become a dietician?

Joyce: Oh, yes. I spent four lovely years up at Saratoga. I went to Skidmore. Very nice school. All girls though.

Emmett: Oh. I think it's getting rather late.

Joyce: Yes, my mother will probably be expecting me.

Emmett: I'll walk you down to the subway. When can you see me again?

Joyce: You'll see me tomorrow.

Emmett: No, I mean when can I see you so I can call you Joyce?

Joyce: Well, let me see, today is Tuesday. Well, how about Saturday night?

Emmett: What time do you get finished?

Joyce: 8:30, the usual time.

Emmett: I'll tell you what we'll do. I'll make it a surprise, how's that?

Joyce: Fine, I love surprises, provided I don't get home too late. You have a long trip. You've got to take me all the way to Jersey and then go back to the Bronx.

Emmett: Well, do you know a nice place out in Jersey that we can go to?

Joyce: I know a few places.

Moreno: Move a little faster into the future. Suppose you go back and warm up. (They do this.) You saw her structure her private world. She is not trained for it, yet you saw how rapidly it unfolded. You will say how can such an auxiliary ego portray Emmett? He doesn't know him. It isn't necessary at all for the subject that the partner be a duplicate of the real person. It is sufficient that the partner is a stimulus to her, that he can warm up to what she does and thinks and feels. The more she warms up to it, the more effective will her presentation be. This particular gentleman whom I picked has no training in psychodramatic work. Many times people come here and say it is all carefully prepared in advance. It sounds so regulated and rehearsed. I can assure you that these players are totally unknown to me. Still you see that the whole play is structuring itself as though it were carefully arranged, step by step. But don't forget, Joy's life has been structured by circumstances. It already is a drama. You may say that the universe, the cosmos has done it for us. We are just releasing what dramatic nature has already constructed by certain technical skills. The problem is now to come closer to a climax. In a way a playwright does the same thing. He always tries to build up climaxes in order to entertain his audiences. Here of course we don't do it for entertainment purposes but for research and learning purposes. With such an ego and subject we send out someone to instruct them so that they may portray the situation adequately. We are getting here first-hand a clear picure of what kind of person she is. In an interview you might get a very fine response from her, but here you have a clear picture of how she operates. You see her living with other people. That is what psychodrama does. It takes the subject into her world and we see her in relationship to actual persons, actual objects. We see her in the context of a real world. In this scene we saw how she met Emmett. He has become vivid and real to us. In fact we almost feel as though we know them both a long time. The question you may ask yourself is what does it do to the subject. You can understand that it may be a very good diagnostic instrument. But what does it do to the subject? The subject obtains a certain insight, an insight she might

not have in her relationship to Emmett. There is something peculiar about life. You can go on and on from day to day rushing from one situation to another and we never stop to think. Very rarely does a person stop to think, especially a person who is in love. She goes on and on and destiny has already done its work, for better or for worse. On the stage these two people are warming up to each other, but we make them stop and think. That may have immense cathartic value for her. You know the verbal emotional insight which is so therapeutic in psychoanalytic work is here confronted with action insight, insight gained through action.

(Joyce and "Emmett" Return to the Stage)

Joyce: Now it's about five months later. Emmett has gone to school. He has finished his job at Schraffts. We're thinking that it's perhaps the last time we'll see one another because he lives in the Bronx and he'll be going to school and I'm busy working and live out in Jersey. But we finally decide that it wouldn't be too much of a trip and we would put up with a little difficulty. His mother during the summer had invited me down to their summer home. My mother said that I could go and so I went. We were on the beach, we had been swimming for quite a period of time. It's about five o'clock. This is about five or six months after we've known each other and we decided at that point that we might do quite well together. So we decided to go steady. So we go back home and things are going fine.

Moreno: What do you mean by steady?

Joyce: Well, we go out every Saturday and Sunday and that's about all, because we're both busy during the week.

Moreno: What situation do you have now?

Joyce: Now we're faced with the problem of getting married. He has a year and a half yet to go to college. Well, we've gone together now for almost two years.

Moreno: Where are you now?

Joyce: I've changed my job in the meantime. I'm a home economics teacher. The other job was a little too strenuous. We're in my house.

Moreno: In which room of the house are you?

Joyce: We've just come in the back door because we've parked the car and we rarely use the front door. We have just come in and we're in the kitchen. Emmett, it's rather late. Would you like a cup of coffee or something before you start back?

Emmett: I'd like some water.

Joyce: Well, help yourself. You know where things are by now. Would you like to sit down or are you in a hurry to get back?

Emmett: No, I'm in no hurry. I want to talk to you, Joy. (Goes to refrigerator and takes some water.)

Joyce: Yes, what's on your mind?

Emmett: Look, a year and a half is a long time. I know we've gone through this thing before but damn it, I don't feel like waiting. There's no necessity to wait. (Closes refrigerator.)

Joyce: We've planned this out I don't know how many times. You've just got to realize that I can't do that. (She sits down on the table and swings her legs, looks at ease.)

Emmett: It seems that the only thing that's been holding us up is money, is that right? (Drinks the water.)

Joyce: That's right. Look, just sit down. How much do you get a month? We just have to figure out our finances and see how well we can do.

Emmett: I just got a raise. I get $75 now and if I get married, I'll get $105, a month, not a week. (Sits down next to her on table.)

Joyce: I'm a school teacher and I'm only starting out. I only make $45 a week in Jersey. You don't have any insurance, or do you?

Emmett: Sure, the G. I.

Joyce: I think you mentioned that. All right, have you got any money in the bank? Yes, you said you had about $1500. I've only got about $1500 myself and you know, after all, it takes money . . . You've got to buy me an engagement ring and a wedding ring and furniture and things.

Emmett: Just a minute! Don't kid about this, I'm perfectly serious!

Joyce: So am I.

Emmett: If you really want to get married, then we're both willing to make a couple of sacrifices. So I don't give you an engagement ring. I give you just a gold wedding band, that's all. You don't have to have a fancy four and a half karat ring to walk around the street with.

Joyce: Honey, I have to have at least a karat. You don't understand! (Laughter from the audience.)

Emmett: I understand lots of things! (Gets angry.)

Joyce: You know my family would not even think of any such thing!

Emmett: What do you mean, *your family?* Are they in love with me or am I in love with you?

Joyce: You don't seem to understand that I'm an only child. They're very pleased and they're very fond of you, but they'd like me to wait.

Emmett: They didn't seem to mind the idea of you working ten hours a day in Schraffts.

Joyce: I kept telling them that I had to have experience. A college diploma is absolutely nothing without experience.

Emmett: But a year and a half, damn it.

Joyce: I don't know what we can do. If you can find some way where we can just roll out the money, why that's fine.

Emmett: We don't have to roll out money.

Joyce: How are we going to do it, then? Give me one good solution as to how we're going to do it.

Emmett: If I get $105 a month and we don't have to pay anything for a room . . .

Joyce: Why don't we?

Emmett: Well, we can live at my place up in the Bronx.

Joyce: Is your family there?

Emmett: Yes.

Joyce: Hm. (Laughter in the audience.) I'd rather start in a shack than with in-laws. I like your mother and I like your father. That's fine, but your mother has her way of running the house, I have my way. I'm a Home Ec., we would clash! Don't you see?

Emmett: Look baby, we've been going together for about two years now and this is getting on my nerves. I don't even think anymore about business administration. All I can think about is when I started in Schraffts with some kid telling me how to make ice cream sodas. That's the honest-to-God-truth and I don't feel like going to school for another year and a half, I

really don't, without you. I don't see the sense to it. There's a way of getting together if you would only see it.

Joyce: That's true for you. That's fine for you because you can say that. Your background is just a little bit different from mine, don't you understand? Here I am. I have everything. I just can't go hoppety-click. Why I just couldn't get along if I didn't have a Bendix washing machine! How am I going to do it? You don't seem to realize I don't even know the first thing about ironing a shirt. I'll have a terrible time. All I can do is cook and sew. Don't you think that if we just wait a little while . . .

Emmett: I don't see waiting one bit! I don't see anything about a Bendix washing machine either!

Joyce: I don't want to live with my in-laws, for one thing.

Emmett: Well, let's find a place of our own. There are millions of kids down at school that live in shacks, in cold water flats for $10.00 a month.

Joyce: They come from different backgrounds.

Emmett: What do you mean by background? Everybody was born, they come out of the same place and they wind up in the same place. (The audience laughs heartily.)

Joyce: Honey, it's not a matter of being spoiled, it's a matter of what you are accustomed to. I've told you that time and time again. I just cannot put myself in a shack.

Emmett: In other words, you figure you're on a different basis than I am.

Joyce: It's not exactly that but . .

Emmett: What else is it if you're talking that way?

Joyce: Don't you see that if you're cluttered together in a small room like that, things are going to aggravate you and love will fly right out the door.

Emmett: Look baby, small rooms don't mean anything. We could be amongst twelve people and we could find something all our own if we wanted to. (Moves closer to her.)

Joyce: (Takes his hand in hers.) Honey, it sounds fine but now look, suppose we get married and I can't work. Say within a year we should have a child, or one of us should get sick . . .

Emmett: We can take care of that. We don't have to have children right off. There are ways of taking care of those things.

Joyce: Don't forget I'm a Catholic. It's a little bit different, don't you think?

Emmett: I still don't see waiting a year and a half. I'll keep on harping on this subject until either you change your mind or something else happens. Something's got to be done. It's ridiculous. You never once mention the fact that we love each other.

Joyce: Honey, why don't you work out a little program with yourself. You seem a little confused. If you just make up your mind . . .

Emmett: I've made up my mind. I want to get married!

Joyce: So do I, but I just can't get married now. After all, you have to have certain things to get married. We haven't a place to live, we haven't money. What if we should get sick? We haven't anything. Then we've got to run to our parents. That's the last thing I want to do. I don't care, just get out of school. Just get that diploma and get a job. I don't care if you make $50.00 a week, at least you've got a steady income coming in. Don't you see?

Emmett: Yes, that's the whole trouble.

Joyce: You're used to roughing it. You've been in the navy and you've slept on the ground and all that sort of stuff. I've got to have things. I just can't do things like that. Boys are adjusted differently than girls.

Emmett: Suppose I quit school and go out for a job now.

Joyce: I won't marry you unless you have a college education. No! My family wouldn't hear of it. Don't be silly!

Emmett: Am I going to marry your family or am I going to marry you?

Joyce: But you wouldn't speak the same language as me. You'd always have the feeling I was superior.

Emmett: Oh, now wait a minute. (Laughter in the audience.) Just because you can tell me how to make ice cream sodas do you think that makes you superior to me?

Joyce: No, but if you don't get educated you'll always have that feeling. The minute I say something you'll say that's enough of that.

Emmett: What makes you think you're any more educated than I am? What at this point can you tell me that I can't say to you or that I can't teach you? Because you teach a lot of little tots how to cook their meals at home?

Joyce: That's true, but nevertheless I do have a diploma and just think what people would say.

Emmett: What does that piece of paper mean? I have a diploma too.

Joyce: You do?

Emmett: Yes, high school. (Laughform the audience.)

Joyce: You've only got this year and a half. I think it would be terrible to sacrifice all you've gone through for just a year and a half. Couldn't you just try?

Emmett: Doesn't the fact that I love you and want to be with you mean anything?

Joyce: It certainly does. It means all the world to me, honey, but I'd make you unhappy, don't you see? I'd make you unhappy as well as myself if I went into a situation like that. I can see that. Perhaps you can't see that. I know what I want life.

Emmett: What do you want? Are you sure you know what you want?

Joyce: Yes, I know what I want.

Emmett: Am I a part of that?

Joyce: Yes, eventually you will be, yes. (Takes his hand in hers.)

Emmett: What do you mean eventually?

Joyce: You have to work yourself up. I want success in life, that's my ultimate goal. I want a happy family something like what my family has now. That's the only way I'll be happy. You just have to bear with me a little bit. That's a little difficult right now . . .

Emmett: Why don't you marry me and bear with me.

Joyce: I would honey, but we'd have to go and ask my family and we don't have any money, and if sickness comes along . . . we've been over this already.

Moreno: May I interrupt you for a minute?

Joyce: Yes.

Moreno: Emmett, will you please go home and leave me alone for a minute with your charming girl friend? (Applause from the audience.) It is ten years from now. I would like you to project your life as you visualize it ten years from now. How old will you be?

Joyce: In ten years from now I will be 34.

Moreno: Portray now your life as it will be ten years from now. Do you need anybody to work with?

Joyce: Well, I don't know where I'll be or what I'll be doing.

Moreno: That is a good point. But here on this stage you have an opportunity to project what you feel the situation will be. Are you single or married?

Joyce: Single right now.

Moreno: Will you be single in ten years?

Joyce: I hope not. (Laughter in the audience.)

Moreno: What do you think? Married?

Joyce: I think so.

Moreno: What's his name?

Joyce: Emmett.

Moreno: You construct now a typical situation which will take place on the 23rd of July, 1958. I'll give you two minutes to prepare it. (Joyce and Emmett go back stage to warm up.) As this process is unfolding it is recorded so that it can be played back. Afterwards we will discuss it and you will be asked to express your opinion as to the various factors involved in this relationship. Certain factors repeat themselves in every life and so you will be able to contribute something to the discussion. On the other hand, you may have learned something from the presentation here. You may have found that many things which happened to you or your friends are analogous to what Joy is experiencing on the stage. You may have come to some conclusion as to what kind of a girl Joy is, what kind of guy Emmett is. Maybe you have some idea as to whether they should get married or not. You see, when we are very young, our vision of the future is far more powerful than it is when we are old. I would say that people with powerful pictures of the future usually accomplish what they want. Joyce may even need more warming up now than she did before. She and Emmett were in a crisis and I was trying to break it. It is a serious crisis. Does she really want him? We will find out if there is something fundamental about it. Often this kind of future projection is extremely full of clues. (Joyce and Emmett return.) Describe the situation to us. Where are you?

Joyce: We're at home ten years from now.

Moreno: Where is home?

Joyce: We're living in a house in Montclair.

Moreno: What kind of house is it?

Joyce: It has about six rooms. We have two children. One is four and one is two. They're both girls.

Moreno: What are their names?

Joyce: Mary Ann and Judy.

Moreno: Who is older?

Joyce: Judy.

Moreno: How long ago were you married?

Joyce: Eight years ago. (Laughter from the audience. Joyce laughs too.)

Moreno: In which room of the house are you?

Joyce: We're in the living room.

Moreno: What are you doing?

Joyce: Just sitting. I'm reading the paper.

Moreno: Go ahead. (They sit down. Joyce reads the newspaper. Emmett is listening to the radio.)

Moreno: Go ahead.

Joyce: How did things go today dear?

Emmett: I'm tired.

Joyce: What are you doing? You're not working that hard.

Emmett: Just because a man does not work physically that doesn't mean he doesn't strain himself mentally. Let's get away from work for a little while.

Joyce: All right. The children were noisy today. I'll be glad when Judy goes to school.

Emmett: What were they noisy about?

Joyce: I guess it's the weather. They start picking on one another. Toys don't seem to please them. I guess I'll have to take them for a walk and let them meet some new children again. Those two little kids across the street are so spoiled, they're always fighting with one another. They're spoiling my children.

Emmett: Might as well learn how to get along with them, we're going to have to live here.

Joyce: I know. I'll have to try a little bit more. You know that woman across the street. She's just not co-operative you know, and I don't get along with her so well.

Emmett: Why don't you?

Joyce: I don't know. She runs her house differently than I run mine. (Laughter in the audience.) I don't like the way she keeps house.

Emmett: What has that got to do with you and the way those two kids act?

Joyce: I don't think she disciplines her children enough. I don't think it's quite right and I blame it all on her. If she took a little more time with them hers would be better, and then mine would be better. After all, you are conditioned by your environment. If they have to play with those children she'd better train them better.

Emmett: I hear that word "environment" eight years ago. (The audience laughs.)

Joyce: Dear, that wasn't nice now.

Emmett: Look dear. I told you we are going to have to live here for a little while. As it is we can't go walking with the kids to find other children, because they're not old enough to cross the street yet. We're just going to have to take what we have. And the way she keeps her living room has nothing to do with her children.

Joyce: It's a little aggravating. They run around with their faces always dirty.

Emmett: So they'll run around with a little dirt, it will do them good.

Joyce: It does?

Emmett: Sure, it brings them up healthy.

Joyce: It does, eh? I don't mind a little dirt, you understand, but I just can't have them black. Those kids make mud pies and everything else.

Emmett: Alright, change the subject. Let's talk about something else.

Joyce: I went downtown today. I bought a new hat.

Emmett: What! (Looks annoyed.)

Joyce: I need one, after all. (Tries to pacify him.)

Emmett: But you just bought one last Wednesday!

Joyce: This one looks rather smart, dear. You know that new suit that I bought a month ago . . .

Emmett: (Gets up and paces around the room angrily.) Do you know that I haven't bought a suit in two months? (Laughter in the audience.)

Joyce: But you overlooked something. Men always look alike. The only thing that's noticeable is the tie.

Emmett Yes, those ties you bought me.

Joyce: Do you like them?

Emmett: They're horrible!

Joyce: Do you really think so?

Emmett: They're much too loud.

Joyce: Ties are the only way in which a man can express his individuality.

Emmett: Well, I should hope there are other and better ways than that. Anyway, don't change the subject. What about that hat?

Joyce: What hat?

Emmett: The one you just bought. I think you'd better return it. How much did you pay for it, anyway?

Joyce: Twenty eight dollars.

Emmett: That's too much. Return it.

Joyce: Oh, honey! Don't you want me to look nice when we go out together?

Emmett: You don't need that hat to look nice. I'm sorry, but after all, I'm still not the boss in your dad's business.

Joyce: That's true. You started on the ground floor and you're doing alright. I know Dad's very pleased with you.

Emmett: But we're still living on a budget and we just can't afford that kind of an expense. Besides, you don't need another hat.

Joyce: Alright, you've won this argument.

Emmett: Why, d'you have another? (Sits down and stares hard at her.)

Joyce: No, dear. (This mollifies Emmett who changes his attitude.) You know, Bill and Joan went to Cape Cod today.

Emmett: That's nice. How would you like to go away on a vacation?

Joyce: Honey, I'd love to.

Emmett: We could go up where they are, though we don't have to. (Moves close to her, sits down next to her and strokes her hair.)

Joyce: Well, the inn is probably crowded because you have to make advance reservations.

Emmett: Of course, I'd rather be alone with you for a change. How much would it be if we took a cabin for us and the kids? (Winds a curl around his fingers.)

Joyce: I really don't know but I can check on that.

Emmett: I think that's a pretty good idea. Why don't you do that?

Joyce: I will. I think it's fine. Let's do it. (Both walk out. End of action part of session. Applause from the audience.)

Moreno: I want to thank you on behalf of the group for your warmth, your spontaneity, your naivete, your courage and your healthy exhibitionism. (More applause from the audience.) I would say that Joyce has given us a very pleasant time. She has opened her heart and her mind, and I would say almost her body. She has charmed this young man and animated him and he became as true and loyal as Emmett is. Isn't that right?

Joyce: Yes.

Moreno: Is he almost the same as Emmett?

Joyce: Almost the same! (Laughter in the audience.)

Moreno: There you have, of course, why psychodrama lends itself to collective portrayals of life. Is there any-

body here among the ladies who felt very close or identified herself with Joyce? Is there anybody here who has gone through a similar experience?

Audience Member 1: I have.

Moreno: When was that?

Audience Member 1: Before my marriage.

Moreno: What phase?

Audience Member 1: The problem of timing.

Moreno: The problem of timing is such an important one. You don't find it in text-books. It is such a personal problem. Is there anyone who felt like Emmett? Does anyone here have any other problem or aspect to discuss?

Audience Member 2: In my case it was the reverse. I was the one who wanted to get married sooner, and my husband thought we ought to wait until our financial situation had improved. So we waited five years and when we finally did get married, we were not better off financially than we were five years before.

Moreno: And you feel you'd been cheated. You could have been married all that time.

Audience Member 2: That's right.

Audience Member 3: Well, *my* wife talked me into getting married before I thought we should. (Laughter from the audience.) We certainly have seen the values of Joyce here tonight, but I feel I don't know how real those of Emmett are, or whether we have really seen *his* values.

Audience Member 4: Joyce was setting up definite standards for Emmett which he *must* accept before she is willing to marry him. First he had to have a college degree; second, a secure income, a regular job with a future, third, a home of her own which is furnished in accord with good American standards; it should have every convenience, a washing machine, television, radio, an automobile. It is a question whether love and comradeship and the mutual decision to live their whole life together unto death and beyond is not a standard more highly significant than all the values which she sets up before him whenever he takes a stand. She seems to provoke him beyond reason and some of her conditions appear to be utterly materialistic. With all due respect for her practical sense, doesn't she realize that she may lose the man she loves by being too insistent on a mess of pottage? I couldn't see any sense in her behavior except if she would know for sure that Emmett's standards are exactly the same as hers and that, by being so assertive and insistent upon their realization, his love and admiration would rather grow than weaken.

Moreno: The discussion has reached the point where the presence of Emmett would be of real help, but we have seen that psychodrama can reveal "axiodramatic" characteristics. It brought out the conflicting value systems of the two characters taking part in the drama. These value systems, of course, are the individual modifications of their cultural climate, here of the climate of American civilization. (Turning to Joyce) Tell me, was there any time during the production when you didn't quite mean what you said?

Joyce: No.

Moreno: How do the real Emmett's values compare to those of the auxiliary ego?

Joyce: The auxiliary ego came very close to portraying Emmett's point of view. I admit there is some conflict between him and myself. Emmett doesn't quite see it my way. Love and

compatibility come first in his mind. For me, however, it is a test of how much he loves me. If he loves me he will try and do everything I ask and I don't ask anything which he can't accomplish.

Moreno: What is Emmett's telephone number?

Joyce: Jerome 5-5375.

Moreno: Yes, it is the same one she told me earlier. You know, a liar cannot remember a number or a lie he made up on the spur of the moment. (Laughter.)

Joyce: That's true.

Moreno: But you were always warming up to the truth. People often think that when you improvise you manufacture. But Joyce warmed up to her truest self, a truer self than a great playwright can produce. Hamlet is more real than Shakespeare. But *Joyce is not without preparation, she* has rehearsed for twenty-four years until she was here on this stage, July 23, 1948. And I invite her to come back on July 23, 1958 with Emmett.

Analysis and Discussion

This session illustrates one of the early forms of psychodrama, the *self-directed production* in which the subject initiates practically all ideas and actions emerging throughout the production, and in a way, stimulates or directs the ideas and actions of the auxiliary ego and of the director himself. As in the early form of psychodrama it is used as a synthesis of personality and group research: (1) It starts with a lectural warming up, moves into (2) an interview from which the clues are drawn for (3) the situations in psychodrama. The session is accompanied (4) by running commentaries of the director. After the session, (5) the discussion and evaluation of the audience begins.

This form of the psychodrama is diagnostic, it helps the director to evaluate and predict the behavior of personalities in various situations, to "assess them" as it is now frequently phrased. This assessment of normal personalities has been used by the author with hundreds of subjects since 1929* and is by no means a recently developed practice.

The session was electrically recorded, the recording of the action process was done under the direction of Zerka Toeman. The staff consisted of a director, auxiliary ego and a group analyst, a rather novel feature in psychodrama sessions. The analyst does not take part in the direction or discussion, but presents his critical comments *after* the session.

This session illustrates the totally unrehearsed and unprepared form of psychodrama. The subject is completely unknown to the director, the audience consists of newcomers, the subject is unknown to them. The subject is picked "coldly" from the group. In this case the subject instantly agreed to come on the stage and perform. It happens at times that a group comes as a unit to the

*See "Impromptu Magazine," Vol. I, No. 1, January, 1931, and "Psychodrama," Vol. I, p. 114.

Institute. Then practically every member of the group is acquainted with every other member. They may then pick one individual of their group as their representative to go on the stage.

The volume of words** produced by the subject is about 3 times as large as the one of the director, about 60% of the total stage production compared with 25% of the director and about 15% of the auxiliary ego; the total volume of actions and motions produced by the subject on the stage was about 65%, 25% by the auxiliary ego, 10% by the director. These percentages are suggestive of a highly self-directed production. The total volume of words produced by the audience in the discussion was about 4% of the stage production volume.

The subject did not need any warming up, she practically took over. The subject structured the session herself; because of the subject's productivity the director lowered his own to a minimum. He stepped in only rarely, prompting the sequence of the scenes to be presented.

The effect of the session was three-fold, as a diagnostic test, as a prophylactic measure for the subject, and last but not least as a didactic method, teaching pre-matrimonial and matrimonial behavior to university students.

**See "Who Shall Survive?", pp. 185-188, where this method of analysis was presented for the first time.

PSYCHODRAMA OF A MARRIAGE

FIRST SESSION

FRANK AND ANN

Director: *J. L. Moreno*

Principal Characters: Frank and Ann Mason
Audience: Staff of auxiliary egos and recorder
Place: Therapeutic Theatre, Beacon, New York
Time: In the course of 1939

Preliminary

Frank and Ann Mason have come to pay a visit to the Therapeutic Theatre. Frank is a research assistant in a social science project at a nearby university. Ann is a secretary at the same university. Frank has expressed a desire to see the Therapeutic Theatre. He has also casually remarked to Miss Sheffield in the presence of his wife that he would like to act in it. Miss Sheffield reports that he jestingly suggested that when he would go "insane," she should send him here; he seemed to have a problem which he wanted to clarify.

ACT I

Dr. Moreno introduces the session as follows: The best way to understand the meaning of this theatre is to act in it. Now, Mr. Mason, you have expressed an interest in what we do here. Do you by any chance have a problem you would like to work out on the stage? Why don't you come up? (Motions to Frank to sit next to him on the interview level of stage.)

FRANK: (*Goes up to stage after some hesitation*) Yes, I do have a problem in reference to my marriage. We had a happy marriage. My wife and I were working towards a goal. I achieved what I wanted but during my course of study in Boston I met a young woman with whom I fell in love. She is coming to New York next week. I would like to know what to do when she comes.

MORENO: Is your wife present?

FRANK: Yes, there she sits. (Points to his wife who is asked to come up on the stage. She is startled by this development. Miss Sheffield, who brought the couple to the Theatre is also surprised by the sudden turn of the situation.)

MORENO: Does your wife know about your relationship with this girl?

FRANK: She does not know everything. But she has been very understanding. That's why I've told her about next week.

MORENO: I suggest that you show first the process between you right now, and second the situation when the young lady comes—sort of like a prognosis of what will happen. An auxiliary ego can portray the young lady and you can work out with her what will happen. Now you said that your wife is very understanding. I'm sure she'd like to help you. In real life people talk one way and act another. Let us here try to construct a situation in which the topics you and she talk about are unfolded as dramatically as possible. The technique is for you and she to act and talk, much as usual, but to use also "asides." First say what you think, just as you would in the ordinary way, and then think what you ought to say or do, and let it come out in the form of a soliloquy. Pick out a situation and then portray it as accurately as possible. Bring out into the open all acts and all thoughts that ordinarily would remain hidden. Then we will be able to understand what is going on in your minds.

Frank and Ann decide to work out a scene at home about a week ago. It is about five in the afternoon. They both recall their seating positions accurately and assist one another in arranging the stage. Frank begins the conversation. They do not act out the situation, they "report." This is the first time they have had any experience with the Psychodrama. Neither have ever seen a demonstration. Moreno interrupts them.

MORENO: Don't report what happened, don't tell a story of what you said to each other, but re-live the situation as it actually occurred.

(They try again.)

ACT II

FRANK: Well, what are you thinking about?

ANN: Do you know what day this is?

FRANK: Yes, it's our sixth wedding anniversary. (A pause as he gathers himself together to speak of the real matter at hand.) This business next week, how do you feel about it?

ANN: It's very hard to say. I hope you believe now that I understand? (She chokes.)

FRANK: Yes, I do. Do you mind talking about it?

ANN: (Makes an effort to pull herself together.) Not any more. I feel that I can without misunderstanding.

FRANK: What do you think it was that went wrong between us?

ANN: All this resentment that I carried toward you and you toward me seems to have ironed itself out. But what I don't understand is why we have been unable to go any further after reaching this understanding.

FRANK: I suppose I have been torn in two directions.

ANN: It was so easily approached. Why is it so difficult to go on?

FRANK: I guess the difficulty was of my own making.

ANN: You want the situation, don't you?

FRANK: Yes, I do. It will work itself out in the next three days. The next weeks will be important ones in our lives. We've come a long way.

ANN: Will you remember that—whatever might happen?

FRANK: I've thought a great deal about this whole thing, but I couldn't work it out.

ANN: You are always better than I at reaching a conclusion. You're better adjusted than I. You can stand alone whereas I—although I have a definite aim—a certain maturity must be transferred to me from some other person.

FRANK: You seem to feel that you need someone to depend on. You never used to be dependent. Until we came to New York you were independent, not I.

Ann: You're wrong about that. I tried not to be dependent. Lately it's been so difficult, I've been so much the other way—dependent, I mean—that it has been hell just to be in the house when you weren't there.

FRANK: Well, you certainly covered it up very well.

ANN: That was simply a defense. It kept me going.

FRANK: Why didn't you go and talk to Miss Hayden?

ANN: She impresed me as being lonely herself. I thought it would be good experience for me not to talk to anyone about it. Anyway, was there anyone for me to talk to?

FRANK: Oh, yes.

ANN: Oh, no. There was no one.

FRANK: I know you didn't feel well yesterday. You told me you identified yourself with me, and now you say that you really still are depending on me. You know, I'm fond of you.

ANN: What else can you say? This is pretty tough for me.

FRANK: It is for me, too.

ANN: Why not take me with you, this week-end.

FRANK: I know how she'd react. She'd close right up, and wouldn't say a thing. I'm very fond of her, too.

ANN: I went and saw Ellen one day.

FRANK: You did!

ANN: You didn't know. I didn't want you to. This reserve that she has, I couldn't break it down that time.

FRANK: You don't look at this thing impersonally enough. Apparently you can't.

ANN: You don't understand women. You don't understand your importance in our lives.

FRANK: Do you mean that you couldn't get along perfectly without me?

ANN: I bet you like that feeling!

FRANK: No, I don't. The way I feel now, I couldn't get along without either of you. The whole trouble is that I can't make up my mind.

ANN: Well, you will sometime, I hope. (Pause, with raised voice.) What would have happened if we had had a child? Would you have resented that?

FRANK: Terribly.

ANN: But that's what any wife wants!

FRANK: I didn't want our future to be tied down like that.

ANN: Didn't you consider me all this time?

FRANK: No.

ANN: You resented letting me fulfill a woman's part?

FRANK: I suppose I wasn't very considerate.

ANN: Does she think you are inconsiderate, as well?

FRANK: Yes.

ANN: How?

FRANK: For not paying more attention to her. She hoped up to the last minute that I would say something. For two years she had idealized me, as a kid would.Then when she heard that I was leaving Boston she got to the point of not being able to restrain herself from saying something, herself. She tried not to tell me that she loved me.

ANN: And you—did you feel the same way as you do now, before she told you that?

FRANK: I don't think I realized it at the time, but I think I began to feel like this towards her about one and a half years ago.

ANN: I'm trying to remember back to one and a half years ago.

FRANK: As I remember it, my feeling for her was increasing, and at the same time, my feeling for you was changing.

ANN: There must have been lots of little points that you didn't like about me. I think you took them very seriously. But I'd like to see your mental attitude clearly. I mean the attitude that brought you to feel like this about her.

FRANK: It wasn't spontaneous—I admit that.

ANN: I knew that, somehow.

FRANK: But I had not been feeling the same about you as I used to. I had felt that coming for months. I wasn't at all happy about it.

ANN: We've done a lot together. I hoped a thing like this wouldn't break us up.

FRANK: I kept wondering whether it was worthwhile for us to keep together or not. I made up my mind that I was going to have this thing thoroughly worked out. I was going to see it through, even if it meant that we could not go on together.

ANN: I suppose one thing that seemed very important to you—one thing that made you uncomfortable with me—was that I was not enough independent. You resented that, didn't you?

FRANK: Yes, but I would have resented it more if you hadn't been even that much independent.

ANN: I've often felt like giving up.

FRANK: Why didn't you?

ANN: I couldn't stop. I was worried about you. Not about this thing, but I thought perhaps we might get along well enough in other ways.

FRANK: Well, these next three days will tell the story.

ANN: In her favor?

FRANK: I don't know. I don't even think about it.

ANN: Haven't you thought of me, all this time? Don't I make any difference?

FRANK: Here, I have the feeling of being all alone in life. I didn't have that feeling in Boston.

ANN: Perhaps that's why you want to see her again—to see if you can feel with the same intensity again.

FRANK: I'm trying not to think altogether in favor of her. These three days are to be in the nature of an experiment.

ANN: They won't be easy days for me.

FRANK: Yes, they'll be pretty difficult for you. I've tried, during these last two months to get to know myself, and what I really want.

ANN: And during these months I have realized that I wasn't idealizing you.

(*Ann takes a seat in the audience*)

MORENO: (To Frank) Please stay here. (Frank sits down on stage at right of Moreno.) Now I would like you to pick an auxiliary ego to represent Ellen. Ellen is not here, but we can provide you with someone who has been trained to do this, and she will take the role of Ellen. You can take her backstage and inform her of the kind of person you feel Ellen is. Then you can show us what you think may happen in New York when you meet the real Ellen.

FRANK: Alright. (Looks at the people sitting in the auditorium, then asks Rose Sheffield) Would you be Ellen?

ROSE: I'll try.

MORENO: Does she look like Ellen?

FRANK: Not at all. They're very different.

MORENO: In psychodrama that is not important. The thing which matters is that Rose is able, on the basis of information obtained from you, to warm you up sufficiently to enable you to be the way you are with the actual Ellen.

FRANK: I see.

MORENO: Now you and Rose should go backstage and warm up for this scene.

(*They go behind the wing and come back in less than* 2 *minutes*).

MORENO: Where does this scene take place?

FRANK: In a New York hotel. We're having breakfast.

MORENO: Go ahead.

Frank and Miss Sheffield (*as Ellen*) *sit down, and start eating.*

FRANK: Well, how did you sleep?

"ELLEN": Excellently, thank you. You know, these three days have seemed the most important thing that's happened since June first.

FRANK: Yes, I hated to go. But I didn't feel any different about us away from you.

"ELLEN": How's Ann? Does she know I'm here?

FRANK: Oh, she's fine. This is a difficult moment for her, of course, but I don't want to go on with her.

"ELLEN": Are you certain that she can bear it? It would be easier for you if you would stay with her.

FRANK: I think she'll get over it in time.

"ELLEN": She cares lots. I've met her twice. You know for her sake I feel badly about this. I feel guilty about these three days, but I wanted so to be with you and laugh with you.

FRANK: We have so much to talk about.

"ELLEN": Yes. I've been thinking about you a lot, but that's not the same. Sometime we've got to face it. Why don't we face it now?

FRANK: I don't want to lose you. But why should I mess up your life?

"ELLEN": It's me who is intruding. I am dragging you away from Ann.

FRANK: I'm not so sure of that. Have I never told you that I love you?

"ELLEN": (Joking) Oh, lots of men have told me that! It looks as if *I* had started it this time.

FRANK: (Also joking) I don't know about that! I don't know if I could face the fact of living my life separated from you.

"ELLEN": I had a feeling that when you left, that was the end and a complete break. I didn't even think about what might happen if we ever met again. That was why I said what I did at the end.

FRANK: Those last few weeks—didn't you feel about them as I did?

"ELLEN": Now I am facing the fact that you are important—even a necessity to me. (Pause) It's funny—you know, the easiest thing of all would be for me to simply disappear.

FRANK: Don't be silly. Those few weeks we had were marvellous. I know I'm not the first man in your life—but I'll not do the same things they did.

"ELLEN": You realize, don't you, that I don't know how to live with you. You can't just wash away six years of your life on the spur of the moment.

FRANK: You wrote that we had something to talk over. You said something about our not knowing one another. Why, we've known each other for two years, and then we *did* have those three weeks.

"ELLEN": The time is so short in comparison with six years. The fact that we've had only three weeks together gives our relationship an aura of glamor. That's liable to be deceptive. Isn't Ann going to put up any fight?

FRANK: She's fighting now for what she has known for these six years. I don't know why we're talking about all this now. We ought to be talking about what we're going to do.

"ELLEN": I think we'd better not go on with it. You go home. If we let ourselves get romantic, it will make it just that much harder to come to a decision.

FRANK: It is necessary to make a decision.

"ELLEN": It's not possible for me to decide right now.

FRANK: It would be more romantic if we should spend the three days in the country somewhere.

"ELLEN": I don't know—my mind's not made up. Is it possible that you want both of us?

FRANK: Men are often not monogamous. It *is* possible that I really want both you and Ann. It might not be so important with someone else.

"ELLEN": Well, if it's not possible to have both, and you have to choose between Ann and me, why not pick the one you know? Isn't it posible to feel romantic about someone after six years?

FRANK: Well, one is six years older.

"ELLEN": They say a man becomes a fool at forty. Age means nothing.

FRANK: I don't agree.

"ELLEN": I hate messes.

FRANK: . . . . My feeling for you is different than my feeling for Ann.

"ELLEN": Explain what you mean.

FRANK: You and I are more alike physically and emotionally. We're both sensitive in the same way. We like the same things and we think the same things —we speak the same language.

"ELLEN": What about Ann? Has she changed at all?

FRANK: She has changed a lot—she has matured.

"ELLEN": Doesn't her attraction for you make some difference in your decision in this whole matter?

FRANK: Yes, it does. It's hard to forget how she helped me—however, it's hard to forget that period of two years when she and her family made me so miserable—particularly the second year.

"ELLEN": Maybe it was I that made the two years bad for you.

FRANK: Oh, no. It was the relationship between Ann and me. She made things so difficult with her self-abnegation. I feel less able to hide my feelings than I was. Perhaps I don't feel so deeply.

"ELLEN": Sometimes it's necessary for a woman to be self-abnegating. But I thought you said that she was getting more independent?

FRANK: Well, I threatened to leave if she remained so dependent. Well, perhaps I might leave you because you may become too dependent.

"ELLEN": Are you going home later?

FRANK: Yes, I have decided to go back this afternoon.

Frank and Miss Sheffield return to their seats. (*17 Minutes*)

MORENO: (Addressing the Masons) You have been married six years and haven't had a child. What does that mean? Loves does not need marriage. The purpose of the whole enterprise of being married is to have a baby. The fact that you have not had one may have deep inter-personal implications. Perhaps you were unable to come to a decision about having a baby. There is a great catharsis resulting from having one. Did you want to have one very much, Ann?

ANN: Not at first, but—(after a pause, with raised voice) now, yes.

MORENO: With the idea that a baby would help you to keep Frank?

ANN: Yes, partly. But I have wanted a baby for two years.

MORENO: There may be some relation between Frank's home life before he was married and his reluctance to have a baby. (To Frank) What was the situation at home? Have you sisters or brothers?

FRANK: Three sisters—all younger.

MORENO: What is your relationship to them?

FRANK: Not particularly good. My goal lies beyond theirs. There is no close relationship with my sisters.

MORENO: And with your father and mother?

FRANK: Very good, although it's different to each of them.

tMORENO: Are you much older than your sisters?

FRANK: There is a difference of three years between me and the oldest.

MORENO: Do they feel affection to you?

FRANK: If they do, they express it negatively, in criticism.

MORENO: Did you get married with your parents' consent, or did you do it on your own?

FRANK: They didn't want us to get married. We did it on our own. No one thought it was possible for us to get married at the time, economically.

MORENO: Do you think that your economic difficulties contributed to your present situation?

FRANK: No.

MORENO: To what, then, do you attribute it? Was there any sudden meeting with Ellen, or did some thing significant happen between you?

FRANK: I first got to know Ellen in September, 1937. She was very shy and retiring. We had several classes together, over a period of two years. I was attracted to her, but always thought of her as a kid. I know better now.

MORENO: Is she older than you?

FRANK: We're the same age.

MORENO: When did you begin to like her so much?

FRANK: At a time when the relationship with my own wife was less inspiring.

MORENO: I see. At a time when your affection for your wife was cooling off. So you have known her a little over two years?

FRANK: Not exactly. The cooling off began a little while after I met her. It was a few months later—after I met her—when we went to live with my wife's family that the cooling off began.

ANN: We found ourselves in rather a difficult situation. We had been living by ourselves and we had felt fine, but in order to economize we went to live with my family.

MORENO: Did they give their consent to your marriage?

ANN: My mother objected because she didn't feel sure about Frank. My father was sure it was all wrong.

MORENO: How old were you when you got married?

ANN: Twenty two.

FRANK: It was unfortunate that it was necessary to live with her family. Ann has a sister—an identical twin—who is neurotic, a product of the family situation. Ann had sought to separate herself from the influence and surroundings of her parents—to get away from the neurotic pattern. She had a good deal of resentment to the whole pattern and so did I. I was afraid that it might be transferred to my wife if she was too long under its influence.

MORENO: How long did you live with them?

FRANK: Almost two years.

MORENO: Did you contribute to the support of the family?

FRANK: No, my wife helped them out to a certain degree. She was as responsible as I for our coming to the decision to go to live there.

ANN: I know that I lost a lot through bringing you so closely in contact with the family. They exhibited to you what I had wanted to hide.

MORENO: He thought he had married a separate individual, and instead he was married to a whole family.

ANN: I was aware of the conflict, but I didn't know how deep it went. My three brothers and twin sister were there all the time. The older children resented the fact that a sister of theirs could be independent of the family and live her own life.

MORENO: What was the relationship to the twin sister?

FRANK: It's hard to express. She was fond of Ann in a certain way, and yet she resented her. She seemed to form a sort of emotional attachment to me, she came to me a lot with her problems. She was unable to relate herself to men, she would start an affair and then the man or she would break it off.

MORENO: It almost seems that once you had achieved what you strived for, problems came up which you never had when you had to struggle.

FRANK: That may be.

MORENO: Thank you both for your sincerity and willingness to expose your feelings about yourself. One doesn't often see such a complete reduplication of thoughts. And in cultured people trying to be honest is rarely seen. Perhaps I shall give you a general impression of the conditions here on the stage as I saw them. Both of you showed an excellent fluency of expression and movement. Both seemed unable to make an end to the scenes, and in that way showed indecision. The main characteristic was gentleness. This brings up an interesting point which is perhaps pertinent in your personal problems. I mean when a man or a woman is able to start but finds him or herself unable to come

to a finish. This is often seen and it is carried out throughout all these people's lives. It comes into the situation when people want to leave their parents' home, but are unable to make the break. The parents often have to make the decision for them. Knowing this we see that when Frank was finishing these scenes he was not really bringing them to an end. He really would and could have gone on endlessly. What he would like best would be to have the decisions made by the girls. (To Frank) In the situation with your wife you would have liked Ann to say that she wouldn't stand in your way, and finish it that way, and in the situation with Ellen you wanted the young lady to say that, perhaps, you were just temporarily in love and that she would leave, while you were to go back to your wife. In this way all responsibility for the decision would have rested with them. From what I saw on the stage I am inclined to think that you are a man of great determination—you can carry things through, up to a point, but you cannot finish. One often finds men who are able to make a start, and to develop a situation and make a "mess", but who are unable to end the situation. The psychodrama can help you people to make a decision.

FRANK AND ANN

SECOND SESSION

(Frank arrives with his wife Ann and Miss Sheffield at three in the afternoon. They sit on the lawn conversing with Miss Sheffield and Mr. Stuart until 3:45 when Dr. Moreno joins them. Frank carries the load of the conversation. At four o'clock the group of five enter the theatre.)

MORENO: Now, sometimes it is preferable to work alone with a person. Frank, do you mind if Ann is present?

FRANK: It doesn't make any difference to me.

(Ann looks affected)

MORENO: Perhaps it would be better to talk this matter over with Frank. Ann, would you mind going out for a while?

(Ann leaves)

MORENO: Frank did you see Ellen on the week-end you planned to see her?

FRANK: Yes, I did.

MORENO: Have you come to any decision?

FRANK: Yes, I wish a separation from my wife.

MORENO: Was this decision made while you were together with the other woman?

FRANK: No, that had nothing to do with it.

MORENO: Well, apparently you made the decision after you returned. Perhaps we should have Ann present. It will have a cathartic effect. We will have several mental mirrors in which you can see your situation.

FRANK: Yes, I don't mind. My only concern is whether she can take it.

(Ann is called back into the theatre. She enters.)

MORENO: Did you have any vivid scene or important discussion after leaving Beacon and before you, Frank, went away to see Ellen?

(They decide to portray a scene which occurred the Wednesday before the week-end. Ann is in bed, ill. Frank has received a letter from Ellen. He throws it upon the bed.)

FRANK: I have made my decision. The relationship with Ellen will not work out. I wrote her that I would leave whatever happened if she came, in her hands. It would be unfair to come to New York for three days. She had written me a letter in which she reacted with the word 'ominous.' (Here Frank breaks off and asks his wife to refresh his memory.)

ANN: You said to me, "I did a good job of this!"

FRANK: Yes, it was too good.

ANN: You had come to the decision to stay with me, to keep the status quo. Why then did you say rather flippantly "After all, I can't forget."?

FRANK: I don't remember.

ANN: Can I help you?

FRANK: I don't remember that scene. It just won't come back.

MORENO: Probably you can reproduce the scene if you, Ann, will help him to remember. Try to warm him up to what happened.

ANN: Then we went to bed.

FRANK: Yes.

ANN: You were leaning on your elbow. You threw the letter away. There wasn't much said except that you had made a decision, but you weren't certain.

FRANK: I feel that you do not have the capacity to give me up.

ANN: You're not even thinking of me. I'm completely out of your picture.

FRANK: *What difference does it make?*

ANN: I want to be objective.

FRANK: I have changed my mind. I won't write her about it because I will tell her in person when I see her next.

ANN: I suppose that's your excuse for seeing her. (She appears jealous by the way she shoots questions of an accusative nature at him.)

FRANK: I am upset, not about my own problem, but about what will happen to you. You have come a long way since two years ago.

ANN: You can't divorce yourself entirely from me?

FRANK: That's not true. I've wished you out of the picture in the same way I've wished myself out. I want a divorce without hurting you. I don't want to see you go back to your home.

ANN: I won't go back.

FRANK: Neither would I. The worst thing to happen would be for you to go back to your own home. I know that because I have lived there.

ANN: Is there no other solution?

FRANK: No, I have had no emotional drive toward you for six months.

ANN: Well, you've been a pretty good actor. (Pause) Why, before you left you said this thing with Ellen was a "normal thing" to happen.

FRANK: The only thing for us to do is to separate. You maintain your status and I mine.

ANN: And that will be difficult at the University here.

FRANK: Yes, I know that. I have thought that I myself would have to leave and look for another appointment elsewhere.

ANN: You think I'm hanging on, don't you?

FRANK: Only to solidify your own position.

ANN: I don't know why, but this is the first time I have respect for myself. You gave it to me.

FRANK: Yes, I have noticed your development. You should not go back to your family. But my feelings haven't been the same toward you for some time and they won't change in the future.

ANN: I feel that I understand you. Remember when I told you that you were like a nineteen year old boy, and you admitted that I was right?

FRANK: Yes, but now I can come to decisions with awareness of what is happening. I have decided not to keep on living with you. Even if there had been no Ellen, I would still make this decision. I've gotten to the point where I feel that I can do it alone.

ANN: Have I made demands upon you?

FRANK: Yes, you have.

ANN: What were you dreaming about those nights? (They talk almost inaudibly at times so that only snatches of conversation can be recorded. Words between them seem to set off "silent series" which are not for anybody but themselves. Their mutual memories of incidents function without word stimulants.)

FRANK: I was dreaming of Ellen.

ANN: What are you afraid of?

FRANK: My family's attitude. They have adopted you as their child. But I think I can get over it. I will not go back home anyway.

ANN: I'd like to get to the bottom of this, I can't give you up. (This is her theme song. She has expressed privately that Dr. Moreno may help her to clarify some matters of their past which will make Frank, her husband understand his antagonisms against her.)

FRANK: I have no use for intellectuality in this matter. All I know is that I have a greater emotional need for Ellen.

ANN: Why?

FRANK: Don't know. We match in places where we should. (Ann walks up and down, halts whenever she speaks to Frank.)

ANN: Looking back over six years of trial and error . . . . Oh, you hate sentiment, it cloys, doesn't it?

FRANK: I'm an idealist.

ANN: It's not appealing to you, is it?

FRANK: I prefer Ellen to you. I never met anyone who so completely entered into what I am doing, who can take and give like she. I felt like a new person. You could never give yourself completely. You were always clutching, hanging on to something, I don't quite know what.

ANN: You brought out the better side of me. You did not stand for that clenching thing. You always said you didn't want that to happen to me which happened to my mother.

FRANK: No, I certainly don't. But we have achieved everything we can achieve in this relationship.

ANN: You have completely lost sight of me.

FRANK: No, if I had I would have ditched you a long time ago. I got along with you until two years ago. We probably got along better than many other married couples.

ANN: What happened?

FRANK: You were clinging to me, we were all one, on the surface.

ANN: Your life was complete, mine was not. My only joy was working with you. I even couldn't have a baby when I wanted it. (Ann is very eloquent, voice hushed and moving about the stage with sweeping movements.)

FRANK: (Soliloquy) No, we couldn't have a baby.

ANN: I still want to be the person I have been in this relationship. I feel

I have become more and more self-sufficient. You have always admired self-sufficiency, haven't you?

FRANK: Perhaps because I did not have it myself.

ANN: Yet you liked those people who weren't self-sufficient.

FRANK: Yes, with the exception of you.

ANN: But your college girlfriends were of the dependent type.

FRANK: Probably it expanded my ego. Why are you switching the conversation?

ANN: Because Ellen is not a weak person.

FRANK: I've always wanted a person like Ellen. Probably I wasn't secure enough to get one before this, but now I have more security. As soon as you have security, I expect you to go on alone.

ANN: Can't quite contemplate it.

FRANK: Well, you've taken plenty.

ANN: Must I show courage again? Can you see me here like this?

FRANK: *I have thought of resigning and permitting you to maintain your* status. (Their voices trail off. Ann looks at Dr. Moreno as if to ask him to stop the scene.)

END OF SCENE—11 MINUTES

Rose Sheffield, acting as Ellen is backstage with Frank, discussing the next situation. Ann gets up from the audience, goes up front and sits down near Moreno. She whispers something to him. She is visibly affected, as if she wished to influence Moreno in her direction. She ends the conversation with:

ANN: Dr. Moreno, if I could only understand him better . . . .

MORENO: So that it will be easier to give him up?

ANN: (Surprised at the turn of conversation) Oh no, (cries) in order to keep him.

Frank and Miss Sheffield (as Ellen)

Frank returns to the stage and goes into this scene. He arrives in New York. At the station someone taps him on the shoulder. It is Ellen. They kiss feelingly.

FRANK: How are things going?

"ELLEN": Great. How are things with you? Well, we might just as well get to the point.

FRANK: Yes.

"ELLEN": What about that ominous letter you wrote me?

FRANK: (Slightly annoyed) Calling that ominous is merely a projection upon your part. It wasn't as bad as you think. But now I have decided that

this relationship cannot go on. We must stop. There are no possibilities for the future.

"ELLEN": Let's go some place in the car where we can talk about this. I suppose Ann has talked about us. (They enter an imaginary car, made up out of two chairs. Frank makes motions of driving, then stops car.)

"ELLEN": I want to return the keepsake you gave me, the one with the picture of Jude on it. (Hands him a chain with a talisman on it.)

FRANK: You are vindictive. What shall I do with it?

"ELLEN": Give it back to Ann.

FRANK: You must be exhausted. Why don't you go to sleep somewhere?

"ELLEN": I want to go back. No, I don't. I want these three days. If that is all I can have then I want them.

FRANK: You must realize what that means. (Then we drove to a hotel, and got out after parking the car. This will be the hotel lobby.)

Frank and "Ellen" walk up to the desk, where they register as man and wife. They are taken up to a room. Ann sits in the audience and cries. She shudders at the scene where he registers for both Ellen and himself.

They are in their hotel room. Frank is in pajamas, Ellen is in bed, unable to sleep. Frank is sitting by the side of the bed. They look at each other, seem unable to talk. Finally:

"ELLEN": I can't seem to fall asleep. (Frank doesn't answer.)

"ELLEN": You must be tired too. Why don't you come into bed? Perhaps we can get some rest. Frank goes through motions of going to lie down next to "Ellen." Ann is shaken by sobs.

The next scene takes place in a restaurant. "Ellen" and Frank are sitting down at a table.

FRANK: You look so lovely in that white dinner gown, lovelier than I have ever seen you.

"ELLEN": I bought it especially for this occasion. (They pretend to eat their meal.)

In the next scene Frank and "Ellen" decide to go to a moving picture. Frank buys the tickets at the box office and they enter.

END OF SCENE—10 MINUTES

MORENO: We would like you to show us a crucial scene which took place before you left "Ellen" to go home.

FRANK: It is difficult because Miss Sheffield is so different from Ellen.

MORENO: You can retire with her again and explain to Miss Sheffield in *detail what transpired. Or perhaps you would prefer to act with somebody* else?

ANN: (Spontaneously) Can I do it?

FRANK: (Vindictively) My God, No!

He and Miss Sheffield retire backstage for five minutes warming up to next scene. This scene takes place in the hotel. "Ellen" is in bed, Frank on side of bed.

FRANK: I've got something to tell you. Something will happen to us. I've told you to go to a psychiatrist. I myself have gone, let me tell you.

"ELLEN": How interesting. Yes, please tell me.

FRANK: Well, I was invited to go to see Dr. Moreno at Beacon. You may have heard of him. He is a psychiatrist who has developed an interesting form of treatment. The patients act in certain roles. Sometimes with an auxiliary ego to represent somebody else. In this case another girl played *you.* By this acting the person reveals himself in action and the analysis is made on the basis of the scene. There is also cathartic value in expressing your problem. I had told Miss Sheffield, who happened to be connected with this work, that I would like to act on the stage. I said it in a casual way. When I went to Beacon and walked into the theatre, (incidentally it is the loveliest theatre I've seen) the first thing that came to my mind when Dr. Moreno asked me to act, since I was interested in the theatre, was my real problem. Then I decided that I better play some superficial problem. Then I asked myself "Why not play your real problem? If this has any value, then why not use it? Ann may be shocked"—but I didn't care at the time. I wanted to get it off my chest. We played two scenes, Ann and I, and then I played with Miss Sheffield who played you. This girl said the same things you said at the breakfast table last Saturday morning. After the acts, Dr. Moreno pointed out to me something which I had never been able to grasp, I get stuck in the middle of everything I try to do. My inability to make decisions came to the fore. I start something off gloriously but cannot finish it. You remember how I began my thesis in a great way. Also the bookcase and reading books. I don't seem to have the mature capacity to finish something I begin. I then made up my mind, when I left Beacon, to finish this relationship with you so that no more people would be hurt. I decided then to end it with you, to give you up. (He breathes hard.)

END OF SCENE—5 MINUTES

MORENO: Frank, have you known other than Jewish girls well, before you *met Ellen?*

FRANK: None.

MORENO: Do you come from an old fashioned Jewish family?

FRANK: Yes. Mother and father came here as children. I have three younger sisters all married to Jews.

MORENO: Did you ever have relationships with non-Jewish girls?

FRANK: Do you mean sexual? (Rather agitated)

MORENO: Sexual or social.

FRANK: No, not in particular. My adolescence was spent in a Jewish environment and my contacts were limited until I went to College.

MORENO: When did you meet your wife, and when did you meet Ellen.

FRANK: I met my wife eight years ago. Ellen and I met two years ago. Ellen then met Ann through me. She has never been married. She has a younger brother. Her father is dead. She idealized him. I have never met her family. She is very much divorced from them, has been self-sufficient for many years. Ellen could never establish an adequate relationship with a man. She was engaged one time to a man who came to her for protection. She didn't like this. Each time she was hurt very badly by relationships with men.

MORENO: What does she do, what is her work?

FRANK: She writes short stories.

MORENO: Describe your first meeting with her.

FRANK: We met in the lounge room of the university. I introduced myself to her. She was in the same class with me for some subjects. She was reticent. I jested a bit but this didn't seem to break down her reserve. This went on for a while. In class she disagreed with my extreme views.

MORENO: How does she look?

FRANK: She is five feet-four or five inches tall, dark hair, blue eyes, high cheek bones, lovely figure. Really a very attractive girl, even objectively.

MORENO: How long was it before you became intimate?

FRANK: One and a half years.

MORENO: Who was the aggressor?

FRANK: When we left school she precipitated the situation by telling me she loved me. I might have said things to make her feel I was quite fond of her.

MORENO: How was it with your wife?

FRANK: I was the aggressor. I proposed. (Very definite)

ANN: (Interrupts) May I add something? Several weeks before coming to New York, Frank told me he found it difficult to think of himself as a social scientist unable to help his own friends. I knew Ellen was fond of him. Women know those things. I remember a specific night when we were invited to dinner

at Ellen's apartment. She directed her conversation at Frank all the time. I felt like a third party."You look tired," Frank remarked when we came out of the building. Then he said, "You don't like Ellen, do you?" When I left I had called Ellen by her roommate's name. I told Frank it had been purely unconscious.

MORENO: What brought about the fundamental changes in your relationship? Was it the relationship with Ellen?

FRANK: No, it happened before. I had the feeling that our relationship was levelling off. It had reached its maximum four years after we were married.

MORENO: Have you ever had a relationship with a woman which remained on one level? What do you expect from a relationship? Do you expect perpetuity?

FRANK: The only continuous relationship I ever had was with a chap in school, Dr. Lawson. There is also constancy in my devotion to my father and mother.

MORENO: Before you met your wife, in previous relationships, was there any similar disillusionment?

FRANK: Yes, there was, but not towards men; men leave me cold.

MORENO: In your friendship with men the distance was kept up. This hindered harmony but it also prevented clashes. Perhaps the distance with Ellen, also because of her shyness which you say is beyond your understanding, her different religious background made her more appealing?

FRANK: I wouldn't accept that. If anybody knows Ellen, I do. She is more difficult than my wife, more reserved. But she has greater capacity for giving. Her feelings and thoughts enter into mine much more, under certain circumstances.

MORENO: Is she religious?

FRANK: No. She likes her work and she writes poetry. She received her M. A. at the same time I did.

MORENO: Is she ambitious for the future?

FRANK: Yes. She is trying to correlate her work in journalism with sociology. Her poetry is expansive. By the way, she comes from California.

MORENO: You have changed your mind since last time. You think vacillation is possible again. Do you think your affection for Ellen may dwindle?

FRANK: Possibly.

MORENO: Did she write to you since that week-end?

FRANK: We decided (defensively) to write when the impulse came. She hasn't written, I have. I wrote her that I was a fool but that yet I loved her. I want a separation from Ann, divorce and marriage with Ellen.

MORENO: What if she doesn't marry you, would you go through with the separation from Ann?

FRANK: Yes, I would.

MORENO: Then it seems as if there are two parts to your decision. One, your love for and relationship to Ellen, and the other, your separation from your wife.

FRANK: I don't know. Actually, I suppose I don't think of the possibility of Ellen not marrying me. If she doesn't marry me, the separation still goes through.

MORENO: (To Ann) How did Ellen impress you?

ANN: As Frank says, she has difficulty in making friends, she's shy and withdrawn. I felt greatly neglected by her. She resented me, I think, by the way she acted.

MORENO: Have you ever been alone with her?

ANN: Once. I couldn't talk too well with her, she was very hesitant.

MORENO: Why don't you write to her?

ANN: I didn't feel that it was fair to Frank. She gave me the feeling that I was completely out of the picture. She withdrew from me in response to Frank. In order to get closer to her, I asked a favor of her. I asked her to speak to my sister about her problems.

FRANK: (Interrupts) You didn't know that I was waiting an hour for her and she knew it. (This is said in a vindictive tone. There is a slight emotional eruption.)

MORENO: All parallel relationships make a difference in the warming up process to either party. Did your moving away from Boston change the situation in any way?

FRANK: Ellen probably expressed her feelings sooner. My leaving precipitated matters. Had I stayed there we would have been in daily contact.

MORENO: Did you ever try to make Ellen and Ann friends?

FRANK: No, but I did want them to be comfortable with each other.

MORENO: Did Ellen mention Ann last time you saw her?

FRANK: Only when she said, "I suppose Ann has talked about us," which was really directed at me.

Here Frank and Ann leave the theatre. Dr. Moreno has a few words to say to the auxiliary egos.

MORENO: There are two developments in which we may have to assist Frank and Ann. As they are close to making personal decisions we have to guard ourselves against personal bias or taking sides. The decisions are theirs exclusive-

ly, we have to maintain the strictest possible objectivity towards them. It may well be that the next sessions will lead to a separation between Frank and Ellen and to a restoration of Frank's relationship to Ann. Ellen will then have to be taught to accept an unpleasant ending, but it may well be that the very opposite development will take place. It may be that Frank will stick to Ellen and Ellen sticks to Frank, that they will both want marriage. Then it will be Ann who will be left lonely and disturbed. She is now fighting hard, trying to win Frank back, but if she loses, a merely mechanical divorce would not be satisfactory. In that case our task will be to aid Ann to give up Frank as spontaneously as he gives her up, a "divorce catharsis."

Frank and Ellen

THIRD SESSION

Frank arrives with Ellen at 2:30 P. M. They sit on the lawn for an hour and a half. During this time several persons try to converse with the couple. Frank is quite open, having been accustomed to the place by now, but Ellen is taciturn. Her only comments are in reference to the buildings. "The house looks crooked," she said. "What are those figures on the pillars in front?" "I have been looking at them for a long time." "The frozen faces of former victims," was another remark she made.

Ellen is taken into the theater for a private conference with Dr. Moreno before the session opens. At this time she broke into tears. Her tears indicated remorse at finding herself in such a difficult inter-personal situation. Moreno told her that she was merely a symbol for millions of other marriage triangles which exist in the world.

Ellen is asked whom she wishes to have in the theater during treatment. She chooses Adrian first of all, objects at first to including Rose, but changes her mind at once. These two people are the only auxiliary egos during the session besides the recorders.

Moreno sits on the stage in the usual posture, which is quite informal. Rose and Adrian sit together in the second row to the far left. The couple Frank and Ellen sit together in the front row several seats to the right of Moreno. Ellen sits to the left of Frank. They nervously light cigarettes as the session begins.

Moreno: Well . . . let's get to work. Of course, we wanted to eliminate as many of the group as necessary. At first Ellen did not wish Rose here but then she did say "yes." In essence, on our side we attempt to keep the scientific attitude; (Ellen is restless) often there are tears, yes, there are tears in your eyes (to Ellen).

ELLEN: Well, I don't like to be shedding them in public spots. I'm not accustomed to doing that.

MORENO: We psychodramatists witness them quite often. Sometimes it is very necessary. In fact, they are a part of the catharsis.

ELLEN: True, but I am only one individual here. There are two other people involved. (Ellen appears to be in an argumentative mood, her gestures express her extreme resistance to treatment. She had already verbalized to Moreno the existence of her protest.)

MORENO: But when you go out to talk to a family in your social case work, your are very much in a similar position, aren't you? You deal with several people, but you start with one. (Pause) Socrates is reported to have taught that in order to cure any disease one must first have the disease himself. Is'nt that true of your own case? (Looks at Frank and Ellen.) Who knows but that you also may not be playing some such roles tonight. (Dr. Moreno smiles congenially to both and he moves closer to them.) You must not think that you are acting here. You will play yourself.

ELLEN: Well, I might try. (Ellen's short answers and abrupt gestures fill all participants with a tense expectation.)

MORENO: (Here Moreno begins, as a warming up technique, to tell the story of Socrates and his marriage to Xanthippe. The story has no direct application but is evidently interspersed for the purpose of making Ellen feel more at ease.) You know the story of Socrates' disciple who came to him saying, "I am sorry, great teacher, to disturb you, but I am in a predicament. I'm in love with Phibia and want to know whether I should love her, marry her, part with her, write love poems to her or what? Now you have taught us all about war and politics but nothing about marriage." It is said that Socrates could not answer the question, so he asked for a day's time. For twenty-four hours he sat in the market place—immovable. He couldn't utter a word while waiting for the voice which would tell him what advice to give his disciple.

The disciple took pity upon his teacher and came to him. "My dear Socrates," he said, "do you have any experience in these matters? Have *you* ever been in love and married?" "Never," answered Socrates.

Then Socrates asked the demon in himself what to do! The answer was that he should find himself a woman to marry. This became known all over Athens and all the mothers of the city offered their marriageable daughters, pointing out to Socrates their favorable qualities. None of them pleased him. "I can't take a woman who is easy to live with, whom everybody else wants," said Socrates." I want to prove that a philosopher can get along with the most

difficult woman." So, as we know, he eventually found Xanthippe.

Plato wrote many of Socrates' dialogues but we know of no dialogues between Socrates and Xanthippe. Perhaps that is lucky.

We are trying here in this theatre of psychodrama to obey the teaching that one must have *experience* and *practice*. Also, that men do not always choose the woman with whom it is easiest to live. You have probably asked yourselves "Why do we have to fall in love when it is so difficult." In the few words I had with Ellen, we mentioned the fact that we social workers apparently must make a great sacrifice." (Slight pause here before change of subject.)

MORENO: Well, why did you come here?

ELLEN: My interpretation is that you appealed to my conception of the bizarre, but that is weakening, I fear.

MORENO: There are many love triangles. The pattern repeats itself in many ways. It hits the rich, the poor, the old and the young. It is nothing unusual. It has existed throughout human history. We all would like to choose our most complementary associates, with whom we could live without frictions and resistances. We would all like to live on some such aristocratic level. Don't you see how beautiful it would be if all love would be reciprocal? If you had simply met Frank and after falling in love had discovered that he loves you too. But our world is not built that way. We don't always get the people we want to have and surely we never get all the ones we want to be with. Our inability to satisfy this desire gets us into difficulty. You are only one in millions. Now, what is so unpleasant about this?

ELLEN: I suppose I don't want to admit that I'm in an uncomfortable situation.

MORENO: What do you mean?

ELLEN: I guess I'm not fond of my difficulties.

MORENO: I suppose each one of us has a desire for perfection—perfection in dress, in speech, in love, in work. Frank said before that you suffer from a goddess complex. Do you have any reason to assume that you *are* in difficulty? Why consider it in that light? We have three people here, you, Frank and Ann. There is nothing wrong about your situation. You are all three human beings with similar desires, and the kind of problems all people have.

ELLEN: I do not face it in terms of *wrong*. I think of it as something which is unfortunate, something impractical to have.

MORENO: (Trying to put Ellen at ease.) What if a boy or girl leaves the mother? Doesn't that cause difficulties sometimes? But we don't think of it as embarrassing. A boy grows up, his affections change and he leaves his mother,

to her great grief. We had a case sometime ago in which the breaking of the parental bond by a boy caused the mother great sorrow and we had to treat her. Is it much different when a girl takes a man away from another woman? You probably have the idea that you are taking a man away from another woman. Is that it? Does this seem so different to you than it was leaving, say your father? Or, is it the fact that you have to struggle so hard to get Frank? We know something about this but you may have a profounder explanation. Or, do you fear that this man is still attached to another woman? Does that make you insecure? (Pause for answer but she remains silent.) Maybe you would like to have him without a fight.

ELLEN: Oh . . . probably. (Some more silence.)

MORENO: Tell me, where are your parents?

ELLEN: Only my mother is living now. My father is dead. I guess I was quite close to my father.

MORENO: When did your father die?

ELLEN: Last winter.

MORENO: Did you have other sisters or brothers?

ELLEN: I was the oldest child. Two other sisters after me died.

MORENO: In what profession was your father?

ELLEN: He was a lawyer, but he did not practice at the time of his death.

MORENO: You said that your father appeared like a mother to you?

ELLEN: I never thought of it.

MORENO: With whom did you live? Your father or your mother?

ELLEN: I lived with my mother and my grandmother. My father divorced my mother and married again.

MORENO: You probably had an adventurous childhood because of this.

ELLEN: Yes. (Sighs)

MORENO: Did your father visit you regularly?

ELLEN: Well, I wouldn't say regularly. (Takes deep breath.) He visited me at sporadic intervals. (Her speech is slow and carefully chosen. Accent is extremely southern.)

MORENO: How did you get along with your mother?

ELLEN: Quite well. Mother has let me be my own judge for some time. I deviated from her religious pattern which was Roman Catholic.

MORENO: And what was your father's religion?

ELLEN: He had no religion but his parents, I believe, were Camolites, now called the Christian Church, I think.

MORENO: Do you know what brought about the separation and divorce?

ELLEN: Not thoroughly. I never made specific inquiries. Ostensibly the reasons were financial and religious differences. The latter to a lesser degree. I understand that mother at one time wanted to become a nun, that, is before her marriage. At the time of my birth there was an altercation in reference to baptism.

MORENO: So you were baptised and thus became a Roman Catholic, didn't you?

ELLEN: Well, (laughs) I couldn't help being baptised, could I?

MORENO: So you became a target of religious conditioning, in a certain way. What nationality are you?

ELLEN: Both of my parents were German, third (or fourth) generation. I remember that I once annoyed my father when I asked him whether God is a German.

MORENO: Did your father ever spontaneously talk about God, or morality to you or did you talk about these things to him?

ELLEN: Not specifically. He was not interested in these things, although he did have his own ethical standards.

MORENO: Did your father belong to any group? What political party did he belong to?

ELLEN: He was a Republican. (She answers as if she is half perplexed and half amused at these innocous questions.) (Here Frank tries to interrupt with some statement. He appears eager to assist Ellen.)

MORENO: Was your father happy with his second wife?

ELLEN: No (emphatically).

MORENO: How long did he live with your mother?

ELLEN: About ten years.

MORENO: Did he meet his second wife before the separation?

ELLEN: Yes.

MORENO: What was his relationship to his stepchildren?

ELLEN: The older girl never lived with him. He once told me that he thought of the boy as his own child, but I'm skeptical about the truth of this statement.

MORENO: Have you ever met this boy? What does he do?

ELLEN: Yes, I have. We're acquainted. He's a pilot in Texas.

MORENO: What nationality and religion was the second wife of your father?

ELLEN: A Christian Scientist of sorts. Her nationality was (hesitates) Scotch, I believe and something else.

MORENO: Scotch plus, eh? (They all laugh.) What attracted him to her?

ELLEN: Why, I don't know. He told me one time that he liked her because she was aggressive.

MORENO: Was your father well-to-do?

ELLEN: No. He had a government position at one time but he lost it. He lived with his second wife for eight years and then divorced her also.

MORENO: Can you tell me why he divorced her.?

ELLEN: She developed an erratic personality. My father said it happened during the menapause. She had a habit of going off and staying for long periods of time with her daughter. One time when she was leaving, my father told her that she needn't come back to him any longer. She continued to come back and to write letters to him but he refused to live with her. There was a conflict about getting the divorce. This caused hyper-tension in my father. His lawyer told him to divorce her or else it would be too bad for him. She was given to hoarding—this was also one reason for their difficulties—and he was afraid she would try to get hold of his property.

MORENO: Did your father marry again after his second marriage? Did your mother marry again? Did the second wife marry again?

ELLEN: No, none of them married again.

MORENO: How long did you live at home?

ELLEN: I left home at nineteen.

MORENO: What effect did the cleavage in your family have upon you?

ELLEN: I was never embarrassed at all, but there was a good deal of tension or pull from both sides at times.

MORENO: Did you father come to your mother's house to see you?

ELLEN: Since I was seven years old he came to the front door to see me. He would call for me but did not see my mother.

MORENO: How often did you usually see him?

ELLEN: Every summer.

MORENO: Did your father ever assume any financial responsibility for you?

ELLEN: No, except for luxuries and pleasures. I had an inheritance from my father's mother which helped me through school.

MORENO: Of what did your conversations usually consist?

ELLEN: He was in the oil business. We talked about oil. (Laughs slightly embarrassed.) At times he would confide in me his situation with the second wife.

MORENO: How did you get along with the second wife?

ELLEN: She was jealous of me, I felt.

MORENO: For what reason?

ELLEN: That has never occurred to me. (Pause) Perhaps she resented his spending money on me. She was the hoarding kind and wanted it for herself.

MORENO: What hindered a good relationship with your mother?

ELLEN: Well, it was very involved, because . . uh . . her mother did not like me because I looked so much like my father and she hated my father. Since a child, I looked like my father.

MORENO: How did your father and mother meet?

ELLEN: They came from the same small town in Texas and must have met in a social way.

MORENO: Of what did your father die? At what age?

ELLEN: He died at fifty-six of cardiac trouble. (Relationship to hypertension during divorce.)

MORENO: And did your father have no other image of a woman in his heart after his second divorce?

ELLEN: Well, I don't know for sure. There was a younger woman but I believe it may have been unconscious, his attraction to her. (Silence here.)

MORENO: Well, you have an interesting background . . . (Moreno looks at her, chuckles softly in an attempt to make her more responsive.)

ELLEN: Yes. (She responds in a more gay mood.)

MORENO: (After transition) At some time in the past you met Frank. Select a situation to portray that first meeting. Show just how you met him. Of course you do not remember everything now. That should not discourage you. You will recall many things as you proceed with the action. The dialogue will recall many things on the spur of the moment. You need not try to re-enact exact words and actions of the first meeting. Your spontaneity will produce something which will be for all purposes, very similar. Do not be too pedantic or conscientious. Show us what is characteristic of both of you and not so much what is accurately so. The situation may be extremely inactive. In that case you will unconsciously bring forth the mood you had during that first meeting. We know that when two people fall in love with each other they do so under a certain spell or mood. It is quite important, perhaps more important, that you display this mood. You will do that if you permit yourselves to act out the situation spontaneously. Frank, will you retire with Ellen for a few moments and work out the situation? (They retire to a corner. Frank is very prompt. He has already been warmed up to the stage for a long time.) They come back upon the stage and Frank introduces the scene:

FRANK: Ellen tells me that we met near the school. I had forgotten all about this first meeting. (They go back of stage and come up.) (To Ellen) That certainly was an interesting lecture, wasn't it? (Both act shy.)

They walk five or six steps. Ellen is silent. Suddenly she says: This this is not the situation as it occurred. (They retire behind stage. Ellen talks loudly behind stage, attempting to determine the "exact" location and condition of their meeting.)

ELLEN AND FRANK

ELLEN: Can you tell me how to get to the library?

FRANK: Go south and turn left. (Here she breaks the play again. There are several interruptions. They try again.) Say, that session on group work and case work was interesting wasn't it? (Frank's voice sounds unnatural and shy.)

ELLEN: Yes, it was. (After a few more attempts at conversation they laugh and end act. Obviously they are not getting anywhere.)

MORENO: You had certain thoughts during that first meeting. A large amount of restraint exists in first meetings. A person thinks many things which are not revealed because of the strangeness of the other person. In another act, try to soliloquize these thoughts. Older people very often have a clear picture of the development of a relationship with another person. They can trace the development step by step from a formal relationship to a more informal relationship—and sometimes from an intimate relationship back to a formal one. In the next act, try to give the thoughts both of you had during this first meeting but which you did not express. (They go back to stage.)

MORENO: (To Adrian and Rose.) Notice that they are going back for the fourth time. Frank has little influence over her. She appears the stronger character of the two. She projects her resistance to him and he follows.

FOURTH SITUATION

FRANK: Hello, so we meet again. Well, what did you think of the class? Don't you think that case work report was stimulating?

ELLEN: Yes, I think so.

FRANK: Well, how do you like Boston? You're new here, aren't you? I can hear from the way you talk.

ELLEN: It is too cold here. I hate cold weather. (They exchange conversation about the weather for a few moments.)

FRANK:

SOLILOQUY: She's quite lovely. Must learn to know her better. (Pauses) Gee, I seem to take to her. There's something about her that I like. Something strange about her. This is a new experience for me.

FRANK: You are just out of college? Are you continuing here?

ELLEN: Oh no, I've been out of college for some years.

FRANK: What do you do?

ELLEN: I was a journalist.

FRANK: Oh my, that is interesting. Why did you give it up. It was a good job, wasn't it. Social work is not so remunerative and so desirable, is it?

ELLEN: I wasn't so much interested in my work. I've always wanted to do social work. I've been interested in it.

ELLEN:

SOLILOQUY: He seems like a friendly soul.

FRANK:

SOLILOQUY: I like this girl. There's something about her. I could go for her.

FRANK: Well, how do you like this school?

ELLEN: The faces don't look familiar. Otherwise it's very much the same as I've been accustomed to.

FRANK: We're in several classes together, aren't we?

ELLEN: Yes.

FRANK: Gee, but aren't there a lot of dopey guys there?

ELLEN:

SOLILOQUY: Except you.

FRANK: Wasn't that a smart crack from that guy about therapy and treatment? One of my professors told us not to think of our work as therapy but as treatment. That's something, isn't it?

FRANK:

SOLILOQUY: Gosh, she's reserved.

FRANK: What do you think of that talk about case records?

ELLEN:

SOLILOQUY: This is all so bewildering. I don't understand it all. So many things are flung into my face!

FRANK:

SOLILOQUY: She's got something. There's a lot beneath the surface I can't see.

FRANK: (Enthusiastically) Gee, I wanted to go to this school for three years.

ELLEN: That is a long time.

FRANK: But that's the way I like to do things.

ELLEN: (With sweet drawl.) Yes, that's the way I do things too.

FRANK:

SOLILOQUY: This girl fascinates me. I don't know what it is, but it's there.

FRANK: You know, I like to hear you speak. I could sit for hours and listen to you. (They stop on stage.) Well, here's the library. I'm going in there. Are you going that way? Won't you go along with me?

ELLEN:

SOLILOQUY: I had no intentions to go that way. Well, I might just as well go along.

ELLEN: Yes.

FRANK: Let's go. (The complete action has a duration of eight minutes.)

MORENO: Now, while you are on the stage, create the situation in which Frank told you for the first time that he is married.

SITUATION

(They decide to choose a scene walking toward the library after meeting at the school. The two walk around the outside of the stage to simulate their walking along a sidewalk.)

FRANK: Thas class was interesting, wasn't it? Those people in there have interesting ideas. How did you like what Frogface said?

ELLEN: (She is silent for a moment. Then laughs.) Why, I never saw him. (Whispers to Frank, "We didn't say that.")

MORENO: Try again. Walk around the stage as if you are really in Boston, warm up, it's what the Greeks called "peripatetic". Maybe that will teach you how to bring back what you said then.

FRANK: (Humourously) A sort of a "fiscal catharsis" isn't it? (He turns to Ellen.) Well, how do you like the weather now?

ELLEN: It is still too cold for me. I can't stand cold weather.

FRANK: Why don't you wear your winter overcoat?

ELLEN: (Laughs) I'm wearing it now!

FRANK: (Laughs heartily) Why of course. How stupid of me!

SOLILOQUY: Better tell her I'm married.

FRANK: Well, I'll have to hurry home now. My wife expects me for supper. You see, I'm married.

ELLEN:

SOLILOQUY: He's married. All the nice men are.

ELLEN: Yes, I see. What does your wife do?

FRANK: My wife doesn't work. Her family didn't want her to work. We are living with her family.

ELLEN:

SOLILOQUY: Wonder what she is like.

FRANK: Yes, I'll have to go now, she's expecting me.

ELLEN: Oh, of course.

SOLILOQUY: This is very disquieting. I must not become too interested in him.

(END OF SCENE)

MORENO: One day I had lunch with Dr. Alfred Adler, whom you probably have heard of at one time. He said to me: "Moreno, you and I are not so far apart in our theories. Our philosophies jive quite well." I replied politely: "Yes, quite so, except in one point where we differ. When you see two people who have a problem you are interested in the *end* stage of the problem, whether it will be divorce, reconciliation, or what not. I, on the other hand, am interested how their problem began. I want to explore the problem in its nascent creative state." You see the difference?

We also do that here. Too often we over-estimate the value of the present moment, or the importance of what happens now. If two people are in love, it it is valuable to resurrect the first scenes. That is something you did not learn to do in college. I think it would be well for all couples to do this. There is a tendency sometimes to remember only the bad which happened. If all couples with problems would resurrect their past scenes together they would probably discover that their lives together have been far happier than they think at a certain present moment. I have often seen patients who remembered only painful experiences but lost sight of the joyful ones. It is valuable, therefore, to retrace these experiences. One time I had a couple who had been married for many years who came to me wanting to get a divorce. They worked back into their past here in the theatre and discovered many happy scenes of their married life. They became quite happy with each other while here. It seems almost as if joyful experiences do not leave any trace behind. Schopenhauer might have to change his opinion that painful moments are more numerous than pleasant ones, if he knew or had known about the psychodrama.

It would be wonderful if the two individuals to be married would be born together and not alone. The present differences would then be eliminated. The individual backgrounds would not then cause so much trouble. But the biological fact of birth is present. This wish for unity is why some Jewish Sects believed in the oneness of man and wife. They are supposed to be one, to have been united at one time. This explains all the searching for "the other half of the relationship." It would be wonderful if we could teach people how to preserve

the spontaneity of the first meeting and thus maintain a certain form of "oneness." But we only remember the *end* of a relationship—and very often an unhappy end—only too often. Shakespeare knew more how to portray the beginning. He had a feeling for the *beginning*.

What brings about spontaneous love? What is important about another person? How can love fade? Is it because of other moods, other than the first mood which come and supplant the first? Or could it be because there is no vehicle to resurrect the first love? But spontaneity can be produced at will. It can be trained. Psychodrama should have meaning to husbands, wives and lovers. It should be a potion to keep their love together, somewhat like that which we read about in "Midsummer Nights Dream"—a potion to make love. How does hate, disgust and conflict grow out of love?

Now trying to apply the question to our immediate situation. Your love overcame all barriers. If those barriers would not have been there, would your love have lasted so long? Are barriers a stimulus or not? The question is, is it possible to love someone whom you never have met. Someone who is unattainable? Ellen, you say you love Frank. It possesses you, doesn't it?

ELLEN: A good deal.

MORENO: You feel that you would like to have him around all the time?

ELLEN: Yes.

RECESS FOR DINNER

MORENO: The psychodrama is dedicated to spontaneity—spontaneity in love, and religion as well. How do you feel, Frank, about religion? I don't mean the church and all that goes with it; I mean the religion that is in love and beauty.

FRANK: There is a certain meaning in all things, without a doubt—something beyond—I don't mean God. It's funny, but I have noticed that people are very little influenced in their social life by religion.

MORENO: Too many religions?

FRANK: That's true, but there is some effect on people of religious concepts.

MORENO: It's perhaps because there is no training in that sort of thing. Why is it that there are no sociology textbooks in which the influence of religion on social life is shown. In Europe before 1914 religion was the basis of most social work. It was all carried on by the church, by the nuns and priests. Religion ran all through social work. God is all forgotten in America—(pause) Frank told me—or whose idea was it about the red-head?

FRANK: It was both of us, I guess.

ELLEN: Yes, both Frank and I thought of it, I guess.

MORENO: Ellen said that the second wife of her father was a red-head, and that that played a role in her disaffection toward her.

FRANK: Her father said that it was the menopause that changed her. At the menopause she was ill and became apparently a different person.

MORENO: The fact that she was a red-head and you disliked her—although it may not necessarily have been her—there are thousands of red-heads everywhere—may have connected her in your mind with Frank's wife when you met her.

ELLEN: Oh, yes.

MORENO: Could you reconstruct the situation when you made her acquaintance? If you can, I suggest that Rose plays the part of Ann.

ELLEN: (To Frank) The first time you came to dinner at the apartment. We could act out that.

MORENO: If you need Rose, take her. She won't mind. Rose can take the part of Ann. But you run the situation, judge for yourself.

ELLEN: We should have another woman. My room-mate was there—but it's not important.

FRANK: She did not play such a large part.

FRANK AND ELLEN

ELLEN: I told Frank to bring his wife for dinner. She liked my room-mate—probably not me so much, and I did not like her. (The action begins) Oh, there you are. Won't you come in?

FRANK: Good evening. This is Ann. (Introducing Rose)

ELLEN: I'm glad to know you. Frank has told me a lot about you.

"ANN": He has spoken a lot of you too. What a charming apartment!

ELLEN: Why, Frank! You didn't tell me you had a red-headed wife!

FRANK: Well, I don't go around telling people my wife is red-headed.

ELLEN:

SOLILOQUY: We might as well go through the process of eating now. (They sit.)

"ANN": My, it must be nice to have an apartment like this.

FRANK: Yes.

"ANN": Frank, do you think we'll ever have an apartment like this?

FRANK: It must be rather expensive, though.

ELLEN: Not very.

FRANK: That's the advantage when two girls room together—they can afford more in the way of an apartment than they could singly.

ELLEN: Well, I knew Stella before, so it was easy.

FRANK: Say, this is a swell meal. I didn't know you were such a swell cook!

"ANN": Yes, I enjoyed it very much.

FRANK: Ah, I see you have a lot of books. Here's an original edition of "Leaves of Grass". Whose is this?

ELLEN: Mine.

FRANK: It must be marvellous to own a copy. I've often wanted to.

"ANN": (To Ellen) How do you like winter here?

ELLEN: Oh, all right, but it's awfully cold. It's not so cold where I come from.

SOLILOQUY: (She looks Jewish and he doesn't.) Will you have a cigarette?

"ANN": Well, thank you. I suppose you see a lot of Frank at school.

ELLEN: Well, we have a couple of the same classes.

FRANK: Say, you have a swell library here.

ELLEN: Oh, some belong to Stella. I can't collect all I'd like. I couldn't cart them around everywhere I go.

FRANK: I'll bet you hang on to your Lewis Carroll, though.

ELLEN: Yes, I keep him with me. It's a nice thing to have.

FRANK: I must get a copy sometime.

"ANN": Perhaps you might get one for Christmas.

FRANK: Well, I suppose we had better be going.

ELLEN: Oh, don't go yet.

"ANN": Yes, I think we'd better. Frank has school tomorrow.

FRANK: Yes, we'd really better be going along.

ELLEN: I'm sorry. I wish you didn't have to go so soon.

FRANK: I'm afraid we really must.

"ANN": It was awfully nice of you to have us. I enjoyed the dinner so much.

FRANK: Yes, it was a swell dinner. See you tomorrow.

ELLEN: Good-bye.

MORENO: (To Ellen) Now, what impression did Ann make on you, Ellen?

ELLEN: She struck me as quite affected. And in another way I didn't like her. And I felt she didn't like me.

MORENO: How long did that evening last, actually?

ELLEN: Oh, quite long. They liked the room and we sat around and talked. We listened to the radio.

MORENO: Did she talk about herself?

ELLEN: (Pause) I suppose more than I talked about myself.

MORENO: Then she did more of the talking than you did?

ELLEN: To me, yes.

MORENO: Compared with Frank, when she was there how did he strike you and how did she strike you? Any thoughts on the subject?

ELLEN: That he seemed quite devoted to her.

MORENO: And what was your impression of her attitude toward Frank?

ELLEN: That she depended on him a lot.

MORENO: Did they look like people who belonged and fitted together?

ELLEN: I don't think I thought so. I didn't want to.

MORENO: And how did you feel towards Frank afterward?

ELLEN: I felt as I felt originally: that there was a sign saying "Private Territory. Stay off!"

MORENO: Oh, they gave you that feeling at that time? Did you tell that to him afterward?

ELLEN: No.

MORENO: But you felt you had better stay out?

ELLEN: Yes.

MORENO: Did you get the impression that Ann was saying anything personal to you?

ELLEN: I think mostly marking time and covering up.

MORENO: Did she flatter you and say nice things to you?

ELLEN: Yes.

MORENO: Did you think she was sincere?

ELLEN: No.

MORENO: Do you think she was trying to find out things? Do you think she was suspicious?

FRANK: I must have talked a lot more about Ellen than I thought. I must have mentioned Ellen a number of times.

MORENO: (To Frank) Do you think that Ann suspected—Do you think she suspected your feeling for Ellen?

FRANK: *I don't think so, but I am not so sure. She must have been suspicious about something all along.*

MORENO: At this time you were living with her family?

FRANK: Yes.

MORENO: And you had developed a certain aversion to the family?

FRANK: It was before that, but I felt it consistently through that period.

MORENO: You felt restless living there and depending upon them.

FRANK: Yes.

MORENO: And Ann—you projected this feeling about her family on to her?

FRANK: Yes.

MORENO: Did you feel less free, because you were not living in your own home?

FRANK: Yes, at this time.

MORENO: But it was because you were living with Ann's family that you were able to carry on your studies?

FRANK: Yes.

MORENO: At any time had you had any entanglements before you met Ellen?

FRANK: No.

MORENO: This was the first time?

FRANK: Yes.

MORENO: How long had you been living in the family when you met Ellen?

FRANK: Seven months.

MORENO: And how much longer did you live there?

FRANK: A year.

MORENO: This was in Boston?

FRANK: Yes.

MORENO: So you lived there one more year. And during that time you became more and more interested in Ellen?

FRANK: Yes.

MORENO: We see that it didn't develop rapidly. It took over a year. Is not that very long for two comparatively grown-up persons?

FRANK AND ELLEN: (Laugh.)

ELLEN: Thank you.

MORENO: In fact an amazingly long time. I suppose it's perhaps because you came from a small town.

FRANK: I didn't come from a small town. It was quite a big city, 150,000.

MORENO: Oh, and you, Ellen?

ELLEN: 300,000.

MORENO: What city was it?

ELLEN: New Orleans.

MORENO: Ah, the Spanish influence, I see. That's quite a large town. Where is it?

ELLEN: In Louisiana.

MORENO: In Louisiana? (Jokingly) And I always thought it was in California.

FRANK: I was born and spent the first eight years in Chicago, then we moved to a small town of 20,000.

MORENO: Didn't you get the feeling that the relationship was slow in developing, Frank?

FRANK: Slow? I'm sure that we must have appeared to outsiders to be closer than we ourselves thought ourselves to be. After all, we only met in class, twice a week.

MORENO: You were always neighbors in class?

ELLEN: Sometimes yes, sometimes no. We were allowed to sit where we wanted to.

MORENO: And you tried to be neighbors, didn't you, Frank?

FRANK: Much as I hate to admit it, yes. I remember a comment a fellow made to me in college, about this time. He asked, "Who is the girl who is in your shadow?" I said, "Who?" Obviously Ellen and I were together a great deal more than we were aware.

MORENO: When was this?

ELLEN: It was in the spring—no, the fall, no, I don't remember. I know there was one time there when I made an effort not to be with him.

MORENO: And Frank, you made an effort to be with her?

FRANK: Not too consciously.

MORENO: Spontaneous close relationships often censor themselves. I'm trying as far as possible to understand and to make you understand. Boys do the same thing—it's not only girls. As Frank said, quoting Shakespeare, you were far closer than you were aware. People can be extremely close and not know anything about it. There is a danger in objectivity. If you examine a thing too carefully, it loses a great deal. That's the trouble with marriage, among other things. It has the stigma of the law and may develop inertia through repetition. All that sort of official barrier stunts spontaneity. Can you give the number of meetings with Frank during one year, approximately?

ELLEN: In one year, we did not meet except in class—that is, the first year —although we had lunch together once or twice, but always in the company of a third person. Once or twice we went for a walk together.

MORENO: Then you were together alone perhaps a dozen times?

FRANK: That would be high.

MORENO: Six times?

ELLEN: That's high too.

MORENO: Can't you tell me how many times you actually met alone during that year?

FRANK: That would depend on Ellen's memory.

ELLEN: By design once or maybe twice. Of course there were moments here and there when we were alone for a minute or two.

MORENO: Not more than twice?

ELLEN: Well, if we did, we always seemed to meet someone, or were on the way to meet someone.

MORENO: I mean what you call a regular date, like in the evening.

FRANK: I asked her once to take a walk in the evening.

ELLEN: (Makes noise of protest.)

FRANK: It appears apparently that I asked her twice.

MORENO: Now here are two people, apparently grown up. You've met girls before, Frank, and you are married, and Ellen has met other men.

ELLEN: Oh, yes.

MORENO: And you've been always rather reserved?

ELLEN: Yes.

MORENO: And they were much more attracted to you than you to them?

ELLEN: Some of them.

MORENO: For a person as spontaneous as you, the relation shows a very slow development. Now, these men who liked you before. How long were you friendly with them?

ELLEN: Quite a short time.

MORENO: Do you mean weeks or months?

ELLEN: Well—maybe weeks, in one particular case.

MORENO: And in other cases—perhaps months? And these meetings of yours occurred rather at the end of the course or during it?

FRANK: Probably in the spring, not at the end. If you consider the whole course of two years, it was in the middle.

MORENO: I see. At the end of the first year.

FRANK: Yes, the first year was almost over.

MORENO: Ellen, I'll tell you why we're interested in this question of long pauses. (Here follows a description of studies of duration of acts, intervals and the warming-up process now being carried on.) Frank how long did it take you to get acquainted with Ann?

FRANK: Oh, a couple of weeks.

MORENO: Then that was an easy birth compared to this one. Now, what caused your slow progress toward your goal, or did you have a goal?

FRANK: I was not conscious of a goal. This thing was growing on me. I never said to myself that I loved her.

MORENO: Didn't you ever say it?

FRANK: Yes.

MORENO: Can you explain your slowness?

FRANK: There was a certain revision necessary as a married man, in my philosophy.

MORENO: The fact that you were married had the effect of slowing you down?

FRANK: Definitely.

MORENO: Didn't you ever feel that you would like to approach her and say that you loved her?

FRANK: Yes.

ELLEN: I knew that.

MORENO: Yet you stayed off?

ELLEN: Yes.

MORENO: There was a definite barrier when you found out he was married. How long after you met did you learn that he was married?

ELLEN: Not too many weeks.

FRANK: A month or 6 weeks.

MORENO: By that time your feeling for Frank was established?

ELLEN: I guess so, but I refused to be conscious of it.

MORENO: And yours, Frank. Before the time you told her you were married, was your feeling established?

FRANK: I told her I was married as protection against me.

MORENO: Ellen, after you found out he was married, did you do anything to hinder the meetings—to make them more difficult?

ELLEN: At one period I avoided him—the earlier part of last winter. I'm not proud of that now.

MORENO: Then we would say that after you knew he was married, you tried to avoid him, to evade these meetings. Besides the marriage complex, was there anything else—did you perform any kind of aggression? Frank, how did you feel toward her personally?

FRANK: I cut off my feelings for her. I assumed she was quite friendly, but I didn't want to presume upon that.

MORENO: You were afraid you might lose out?

FRANK: Well, I wouldn't have told Ellen I loved her if I had worked out the situation.

MORENO: Why don't you reconstruct the situation when you first told her you loved her. It seems natural that this situation should come next.

(From here on, as they play the scenes together, Frank and Ellen make frequent use of soliloquies. These will be in parantheses.)

Frank and Ellen confess their love. They play themselves.

FRANK: It actually started at school and on a walk I said: Ellen, got a few minutes?

ELLEN: Yes. (I don't know whether I ought to go.)

FRANK: (She's got to come this time.) What a day. These papers get on my nerves.

ELLEN: I'm so tired. I don't know if I can last out. I don't know how I stand it.

FRANK: I find myself in my usual predicament. I keep puttings things off, as usual, and hope to get through at the last moment. I always have managed, but this case-working paper has me buffaloed. Well, it's almost finished now. We have two whole years to get the work out. Now I've left it so that it seems I have to get it all out in a week.

ELLEN: (I won't let him talk intimately to me—it's safer.)

FRANK: It's this awful tendency to let things go, and then having to work under pressure to get them out.

ELLEN: Some do it that way.

FRANK: Well, I've got to make it somehow.

ELLEN: Are you glad you're going away and—

FRANK: No, I'm not glad.

ELLEN: (I wish he didn't have to go! Yet he can be nothing to be.)

FRANK: Let's sit down here.

ELLEN: (Pause.) What are you thinking about?

FRANK: (She's been on my mind for weeks.) You know, I've met all types of women, I suppose, but I've never been able to figure you out.

ELLEN: Well, you haven't had much chance to know me as a woman.

FRANK: No, I suppose not.

ELLEN: (Oh, I've wanted you to.)

FRANK: When did you know about this job of mine?

ELLEN: The others told me. I got the general idea.

FRANK: (I love her a thousand times more than I realized. I don't want to go. I'll feel much worse if I leave town.)

FRANK: I expect I'll get a lot of work done this summer.

ELLEN: I expect it will be quite a change.

FRANK: You know, this job's got something. I shall be dealing with delinquent boys—it will be a real challenge. It's a chance to find out if I shall make a good case-worker.

ELLEN: (Why does he have to go away?)

FRANK: All of a sudden, I don't like the idea of going away, I don't know why. (Long pause.)

ELLEN: I wish you were not going.

FRANK: Will you miss me? (Why, she's in love with me and I never knew it!)

ELLEN: (I've wanted so badly to love him, but it's no good.)

FRANK: I'm going to miss you. You've been in my dreams for weeks.

ELLEN: I dreamed about you too. I knew then what it was—I tried to forget.

FRANK: What is it going to come to, in God's name?

ELLEN: What can it come to?

FRANK: We can't even work out our points of view. After all, I'm leaving in three weeks.

ELLEN: I know.

FRANK: (I hate to leave her more than anything in the world. Why didn't I tell her that I loved her long ago?)

ELLEN: (I'm glad he's saying these things to me, although it can do no good.)

FRANK: It's funny. In just three weeks I'm going out of your life. If we had only had the courage—we'll need courage now. We're both sad, and we're going to miss each other.

ELLEN: I don't know how I'm going to have the courage. Somehow, I've just got to stick it out.

FRANK: Oh, this has been on my mind since the prospect came up of this job in New York. It's still possible to give it up. I could still keep on here, but what would be the good? I'd still be married.

ELLEN: No good, I guess.

FRANK: I don't know what to do about this—leaving you like this. As it is, I've loved you for more months than I care to admit.

ELLEN: What can we do about it?

FRANK: (Here, after all this time, I have the woman I really love— and I can't do anything about it.) I guess we can't do anything about it. The best thing is to say good-bye and forget it.

ELLEN: I guess it's best.

FRANK: I don't see what else there is but these three things. One: We can try to be together as much as possible during the next three weeks. Two: We can go on as we have been seeing each other twice a week for a few weeks, or say good-bye now and not see one another again.

ELLEN: (I like his trying to figure it out like that—one, two, three— it's touching.) No matter what we try to do, we shall only get in deeper.

FRANK: I guess you're right. But I can't forget what's happened—and I don't want to.

ELLEN: There's nothing to do about it. We'll just have to take it.

Pause.

FRANK: I could take it—I hope I could. I really don't know what to do in an instance like this.

ELLEN: I don't know.

FRANK: It would not have been so bad if it had just started—but it's been going on such a long time. (I might as well admit to myself, I can't take it, not seeing her. Until I leave, I'll just see her as much as I can.) This whole crazy business! Your life has not been particularly happy. What a crazy world!

ELLEN: Well, it's planned kind of screwy. (Suddenly starts to cry and throws herself down head in hands.)

FRANK: (Puts his arms around her.) Real tears!

ELLEN: Nods. (Frank unable to talk holds her close. Long silence. Audience tense.)

FRANK: But Ann belongs in this situation somewhere.

ELLEN: (I hate his wife, anyway. She's got what I want.)

FRANK: (I don't want to hurt her, but I can't help wanting something that I know will hurt her.) Look here, if you want to cry more and it will do you any good, go ahead and cry. It will do us both good.

ELLEN: That's all I seem to do is cry.

FRANK: That's one outlet you women have. (I wish I could cry.) Well, I suppose we've got to go back to class.

ELLEN: We might as well let it go at that. ((I can't bear it.)

FRANK: Don't worry how you look. A little powder will fix that.

ELLEN: (Fixes herself up.) Is that better? So this is the end. Maybe it would have been better if we hadn't said anything.

FRANK: Ellen, I want to see you. I can't let you go like this. Just see you in class.

ELLEN: It's time for class, and I have this terrible theme I've got to finish. I'm worried about it.

FRANK: Oh, you'll do a good job—you always do. I suppose the only thing to do is to let it go at this—but I don't want to let it go like this. I've got to see you. Will you meet me at the library Thursday night? I've got some work to do, and I can get through early.

ELLEN: I don't know about supper. I have to get it and—(I shouldn't go—I shouldn't go.)

FRANK: (She won't come—I know she won't.)

ELLEN: (What will the future be without him. I'll have nothing left at all.) *Maybe we'd better be going.*

FRANK: Yes, I suppose so. I'll see you Thursday at about 7:30. I'll get through with my work early.

ELLEN: *I may be there.*

MORENO: Why don't you carry on from there. Show us Thursday night in the library. Go right ahead while you're in the mood. By-the-way, work more on the soliloquy.

FRANK AND ELLEN IN LIBRARY

FRANK: She was much later than I hoped she'd be. We sat at different tables and acted very industrious until 8:30 or 8:45. Then I walked over to her, almost as though it were by chance. I had got there at 7:15. I pretended to work. But there was a battle going on in my mind: she had changed her mind and was not coming. What would I do if she didn't come? I went over and over the scene of Tuesday night, and was even more sure she wouldn't come. I couldn't work, but I continued the pretence, hoping that she would come in. I went on, talking with friends, until about 7:45.

ENTRANCE OF ELLEN

ELLEN: (I guess I'm a fool for coming. I wish I hadn't started this paper —it's just a waste of time. He won't be here.)

FRANK: (Ah, she did come finally!)

ELLEN: (There he is!)

FRANK: Hello!

ELLEN: Hello!

ELLEN: (Oh, how can I do any work?)

FRANK: (This damn paper. I'll go over and speak to her in five minutes.) So there you are.

ELLEN: Yes, I'm here.

FRANK: Did you get that last paper done?

ELLEN: I'm trying to.

FRANK: (How can I get her out of here. I can't sit here any longer. I wonder how many of the people here know us. How can we get out without being noticed? I'll just walk casually over to her, so that it is not too apparent . . . . . Funny, I've been married six years.)

ELLEN: (This is making me dizzy. I can't hold myself in.)

FRANK: (What would Ann say if she knew this?

ELLEN: (Just the same, it looks as if we had come to a dead end.)

FRANK: (I can't dramatize our marriage. We've been happy, in a way. Not the last years, though. I have known Ellen two years. And this is the only end for us—we'll both be hurt. Ann will be hurt.)

ELLEN: (I seemed to know this was coming.)

FRANK: (It's funny—you marry one person, and then someone else comes along. I never though that I could love anyone so.)

ELLEN: (There's nothing but unhappiness for us.)

FRANK: (Love does funny things. She never told me—only became more —loving and lovable.)

ELLEN: (I hope he comes over soon. I couldn't stand this much longer.)

FRANK: (I'll have to interrupt her.—Lord, why did I leave my work so long. This one paper, how will I ever do it. I can't keep my mind on it. God! Three weeks! Three crazier weeks than I've ever seen. Five papers, and discussion for hours. I'll never do it. The best thing is not to see her—end it tonight. I love her more than I've ever loved any woman.—Now she seems done with that paper.—No! I'll keep it up until I go. There's no sense in staying if I were not even looking busy.)

ELLEN: (Why doesn't he look around? Why doesn't he look up, even?)

FRANK: (I guess I'll go in the other room for a minute. It might relieve the tension.)

ELLEN: (Where is he going? Oh, this is awful!)

Frank goes out and comes back immediately.

FRANK: (I said 7:30. She was 45 minutes late. It's now 8:45. I guess it's time to break this up.) Say Ellen. I'm going your way and I've got the car. Can I give you a lift?

ELLEN: Why, yes. That would be nice. Wait a minute. I've just got to get these things together first.

FRANK: Here! I'll help you gather the stuff up.

ELLEN: How did the work go?

FRANK: Not so good. I only hope I get past. Here's the car. Get in.

ELLEN: I've got to stop and get some groceries. I forgot to get them before and I'd like to pick them up now.

FRANK: (She's just going to get the groceries and then wants to go right home.) Where do you shop?

ELLEN: Right down here. (I'll just get the groceries, and then get him to take me right home.)

FRANK: (I've to be home at ten.) It's kind of tough to park around here.

ELLEN: Here! There's a place right here, near the shop.

FRANK: We'll try it. Why don't you stay in the car and I'll get the groceries. What do you want to get?

ELLEN: Some bread and butter.

FRANK: Just bread and butter?

ELLEN: No! I need some soap.

FRANK: That's no meal for a growing girl like you. Bread and Butter! (Goes)

ELLEN: (I'll just get the groceries and then go home. Perhaps that would be best.)

FRANK: Returning. (I'm certainly not going to take her right home.) Here are your groceries. (They get into car.)

ELLEN: Here! The turn is right down here.

FRANK: You don't think I'm going to take you home right now?

ELLEN: Well, I didn't know.

FRANK: What do you say we park here?

ELLLEN: All right.

FRANK: (I love her so that I'm almost afraid to stop here.) Beautiful night, isn't it?

ELLEN: It is.

FRANK: You must be a very busy person. Do you realize that you were 45 minutes late tonight?

ELLEN: I know. There were so many dishes. They kept me. I had to do them.

FRANK: (I'm not so sure I believe that.)

ELLEN: I hope you don't think I dawdled.

FRANK: It's O. K. I've got a few minutes—almost an hour, in fact.

ELLEN: Let's get a drink somewhere. We both need a drink.

FRANK: O. K. Where will we go? Somewhere here?

ELLEN: The "Barn" is the only place along here, and it's not so good.

FRANK: Let's drive down by the park. There's one, but that doesn't look any good.

ELLEN: They are all awful looking places on this street.

FRANK: Yes. None of them looks decent. I tell you what! We'll drive along, and go into the first one we come to.

ELLEN: All right—here's one!

FRANK: O K. Here we are. Ugh! What a joint!

ELLEN: It certainly is a joint, all right.

FRANK: Well, let's go in, anyway. We can go into that room beyond the bar. What do you want to drink?

ELLEN: A shot of whiskey.

FRANK: O. K. One for me, too. Make it two.

ELLEN: I think I'll take a whiskey sour.

FRANK: O. K. Make mine straight whiskey.

ELLEN: *Ugh! This tastes like varnish.*

FRANK: Yes, it's pretty terrible, isn't it?

ELLEN: This is a funny sort of place. Listen to the noise they are making, those men at the bar.

FRANK: (There's no privacy here, in this joint. We'll finish our drinks and get out.) Let's go somewhere where we can talk.

ELLEN: All right with me.

FRANK: What are we going to do about this?

ELLEN: I don't know. I can't do anything.

FRANK: It's a crazy situation—Let's get out of here and talk a bit.

ELLEN: Anything's better than this joint.

FRANK: Terrible, isn't it? (They leave.) I've been thinking about this since Tuesday. (In the car driving.)

ELLEN: I, too. It ran through my mind, what you will tell me and what I will tell you.

FRANK: The thought hasn't left me for a minute.—How's this place to stop? It's a warm night. This is really a lovely place—This business is crazy—*Think of it! Two years it took until we reached the point of telling we loved* each other—that we meant something to each other. Now I'm going away in three weeks—out of your life. Three weeks isn't a very long time. (Stops driving. Pause.) Ellen, I love you—I don't know how long I've loved you or when it started—it's crazy, but I love you.

ELLEN: It must be a long time.

FRANK: And I don't want to stop now.

ELLEN: What are we going to do—what can we do?

FRANK: We can't get much satisfaction in three weeks—but at least we've still got that much time. Good-bye is going to be tough—to let each other go—

ELLEN: How can I stand to have you leave?

FRANK: I've got to see you again.

ELLEN: All right.

FRANK: (I must see you again—but how can I do it? Ann will be suspicious if I spend too many nights away. I've never done it before.) I can say I have some work at the office, one night this week. Tomorrow's Friday. I have some work to do. It'll take an hour or so and then we can eat together. (I wish we could stay together all night. But where? I must find a place.) Will you meet me tomorrow?

ELLEN: (It'll be hard for me to go out. I don't want my room-mate to know. I'll fix it up some way.) Yes. O. K.

FRANK: I guess I'll take you back now. (I wish we could stay. I've got to get home. Where shall I say I've come from?)

ELLEN: (What'll I tell my room-mate? Maybe she won't be home.)

FRANK: I've got to go and have a glass of beer, now. I can say that I had a glass of beer with a fellow, that's the reason I was late.

ELLEN: I don't envy you the beer.

FRANK: (When I've left, I shall be alone all the time.) Well, see you tomorrow night.

ELLEN: All right.

FRANK: Good-bye.

ELLEN: Good-bye.

MORENO: Did you see her after that?

FRANK: I saw her that Friday night and two or three times a week after that, until I left.

MORENO: When was the last time you saw her?

FRANK: A Tuesday.

ELLEN: Actually the last time was at graduation. We were quite happy, and said good-bye.

MORENO: Do you want to portray your last time together?

FRANK: I don't know. Well,—Ellen?

ELLEN: I'm too tired. We could go on and on and on.

MORENO: I know. You've worked hard. But weren't there any other crucial situations? When did they occur?

FRANK: Yes, there were a couple of them. I don't know whether they'd lend themselves to the drama.

MORENO: Ellen, could you come back and give us a monologue at the time when Frank left for New York?

ELLEN: I'm afraid you'll have to count me out, now. I'm exhausted.

MORENO: Now, at first it seemed that Ellen carried the whole thing almost in a somnambulistic way. Her face, her expression, her movements were most suggestive, and the intonations of her voice had a definite effect on the acting of both, all through, until the scene in the bar, when she seemed so tired and Frank caried on from there. Now there are a few things that it may be of value to discuss. Of more value for you to discuss with me than for me to discuss with you. Frank, you mentioned that you had some morbid thoughts in reference this affair?

ELLEN: What do you mean by morbid thoughts?

MORENO: If not you, perhaps Frank did. I mean thoughts that life could not mean much without each other.

FRANK: Yes, I did. On several occasions I have had death wishes for my wife, and several times for myself, too.

MORENO: Ellen?

ELLEN: No. I guess I always thought I would get along—survive.

MORENO: It didn't enter your mind.

ELLEN: Well, I didn't think of anything except accepting things as they are, although they seemed awfully drab.

MORENO: You thought it would work out somehow?

ELLEN: No. I thought it was hopeless. He couldn't leave his wife.

MORENO: You felt you were going to lose him. It would be hard to bear it, but you would have to.

ELLEN: Yes.

MORENO: Frank, did you ever talk to Ellen about her feelings?

FRANK: Yes.

MORENO: When was this? Early, or later?

FRANK: Later. Towards the end.

ELLEN: I wanted emotional deadness.

MORENO: What does that mean? It's an unusual expression.

ELLEN: I wanted to not want anymore.

MORENO: You wanted not to care for other men again?

ELLEN: I thought I might be able to go on by caring about little things. When Frank left I thought my world had come to an end.

MORENO: But he didn't leave you.

ELLEN: That was a *new* thing, that he did not leave me. He was the first man not to. There was a constant attraction between us beyond the present.

MORENO: There's a phenomenon: what attracts people when they fall in love.

ELLEN: One factor is curiosity.

FRANK: (From the audience.) In a matter of love there is nothing so bad as to be boring.

ELLEN: I could never fall in love with anyone who is. I guess (To Frank.) that is the reason why I fell in love with you.

FRANK: (Walks up stage, takes Ellen's hand.)

MORENO: The test of love and marriage is its productivity as a team. The next session will show whether the team of Frank and Ellen is more productive than that of Frank and Ann.

POSTSCRIPT*

In the ideal psychodrama the identity of names, places and events is indispensable. The real names of the director, auxiliary egos and their clients should be given, just as the actual names of the places where they live are truthfully recorded; the most concrete description of the interior of the house is as indispensable as the adequate description of the interior of their minds and personal relationships. Such naive reporting is not a narcissistic or exhibitionistic gesture, but made in order to emphasize an ethical, axiological point. It gives a complete duplication of psychodramtic experience and brings everything which actually happens into the record. Leaving actual names, places and events out, or replacing them by fictitious references is not only unethical, but a concession to the artless science of our time, its artificial objectivity easily inclined to omit from the record the living, dynamic facts, that irreplaceable interweaving of external circumstances with internal experiences, making our contemporaries believe that people, places and events are symbols, that they are of little or no significance for the dynamics of production.

In a psychodrama the director and auxiliary egos are not outside of the drama process like directors of a puppet play, pulling the strings; they are a part of the production, therefore a part of the analysis and share with the clients in the social catharsis.

* For a complete analysis of the Role Process, Production Techniques and Matrimonial Therapy, see Psychodrama, Volume II.

SPONTANEITY TRAINING AND EXPERIMENTAL THEOLOGY*

J. L. MORENO

Psychodramatic Institute

A great future is in store for the application of spontaneity training to religious experience—spontaneity training in religious states. The apparent paradox contained in the phrase "spontaneity training" resolves when one recalls that spontaneity is the state of readiness for any task rather than a preconceived attribute. An application can be made to prayer, for instance.

A prayer consists of four components: speech, thought content, feeling and the pattern of action. The essence of prayer is true repetition; it would be sacriligious to change the speech, thought and gestures prescribed in the prayer. But when it comes to the feeling, the subject can transcend the conserve, actually nullifying its repetitiousness by introducing a spontaneous factor. Feeling is the wedge by which spontaneity training can enter a religious experience. By the introjection of a spontaneous factor, the variation and intensification of feeling with which the subject accompanies a prayer may bring a depth into a stereotype—literally the same for millions of others—which may differentiate him from all other people praying at the same time.

Ideas and emotions, such as love, charity, pity and sympathy, happiness, joy and ecstasy, guilt, responsibility, leadership, dominance, subordination, humility and loyalty, or piety, tranquility and silence—all these psychological and spiritual categories and many others can be initiated, developed and trained by, means of spontaneity procedures.

A guide for religious experimentation along these lines can well be found in the praxis of many of the great experimental theologians—a praxis which has either been ignored or left buried under the weight of the conserves. The life of Jesus may be taken as an example. Traditionally, He is looked upon as the embodiment of perfectionism and fulfillment. He may also be looked upon from the opposite point of view: as an improvisator—an "improvising saint." One can evaluate the Sermon on the Mount as a set of phrases whose meaning and succession was established at the beginning of time, with Jesus merely as the vehicle for its utterance. In that case, the Sermon was "written" and "re-

* See "Psychodrama of God", pp. 203-205.

hearsed"; the moment of presentation was not the moment of creation—merely the moment of delivery. But if we think of Jesus as an improvisator—an improvising saint—then the same event receives a different interpretation. Jesus cannot have prepared and rehearsed His Sermon carefully, as an author would his script or an orator his speech. The moment of creation and the moment of delivery were—for Jesus—one and the same. It must have been full, spontaneous inspiration. It may have gone through many spontaneous states within Him, but when He spoke, they all melted into one.

From the point of view of spontaneity theory, we must assume that the ideal Jesus would have felt guilty and unholy had he acted otherwise. Indeed, spontaneity plus creativity, both of which we have already defined as social and biological values, here become supreme theological values.

Sociodrama, "The Next President of the United States", A Note

In the Therapeutic Theatre of the Moreno Clinic the delegates of the Labor Day conference, 1948, voted for a sociodrama around the topic "Whom to Vote for in the Next Presidential Election." This topic was chosen from among twelve. The delegate proposing it was Dr. Erika Mohr. The three protagonists to portray the roles of the three most outstanding candidates for the Presidency were: Ed Fancher as stand in for Harry S. Truman, James Enneis for Thomas E. Dewey and John Hall Jones for Henry A. Walace. Every candidate was placed in three standard situations, identically constructed: A private situation Father-Child; A Cabinet Situation, 1951, deciding between war and peace; and the giving of a Presidential Address to the People of the United States before election. To each candidate who was tested the *same* time was alotted. The delegates of the conference acted as a jury, analyzing each production and judging on the basis of the production given before their own eyes, who is the worthiest candidate for the office. The session was electrically recorded and a careful analysis of the various performances was made. A vote was taken which gave eighty per cent of the following to Henry A. Wallace, fifteen per cent to Harry S. Truman, five per cent to Thomas E. Dewey.

The session was directed by J. L. Moreno. It was made clear in the discussion that this vote must be considered impressionistic and a new vote must be taken after an analysis of each production was made and evaluated by each of the delegates. It was also recommended that the delegates prepare themselves for a sociodrama of this type and that especially the auxiliary egos or protagonists study carefully in advance the lives of the men they are going to portray and the competency for the task of President. Some degree of emotional affinity and resemblance of the protagonist to the candidate was found helpful. The general concensus after the session was that the sociodrama is a useful device for evaluating candidates for public office in advance; mayors, senators, congressmen should pass a sociodramatic test before election. The *composition* of a sociodrama audience of delegates has to be considered carefully and such sociodramatic pre-elections should be held simultaneously in the twelve or fifteen key cities in the United States. A transcript of this sociodrama with analysis will be contained in a future issue of Sociatry.

— ANNOUNCEMENTS —

American Sociometric Association—1948 Elections

OFFICERS

Chairman	J. L. Moreno (New York)—for two years
Vice-Chairman	Ernest W. Burgess (Chicago)—for one year
Secretary	Frank Stewart (New York—for two years
Treasurer	Maria Rogers (New York)—for one year

MEMBERS-AT-LARGE ON EXECUTIVE COMMITTEE

Margaret Mead (New York)
Helen Jennings (New York)
Theodore Newcomb (Michigan)
Paul Lazarsfeld (New York)

STANDING COMMITTEES

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Leona Kerstetter (New York)
Julius Maller (New York)
Merl Bonney (Texas)
George Lundberg (Washington)
J. R. P. French (Michigan)
Ronald Lippitt (Michigan)

2. EDITORIAL

Zerka Toeman (New York)
Ernest Fantel (Los Angeles)
Robert Haas (Los Angeles)
Irwin Sanders (Kentucky)
Leslie Zeleny (Colorado)
Charles Loomis (Michigan)
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Unassigned Committeemen (to be assigned to Qualifications and Membership Committees):

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F. Stewart Chapin	Minneapolis, Minnesota
Joan Criswell	Washington, D. C.
Stuart Dodd	Seattle, Washington
Lawrence K. Frank	New York City
Margaret Hagan	Washington, D. C.
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Clarence Schrag	Seattle, Washington
Ralph Spence	Albany, New York
Adaline Starr	Chicago, Illinois
Paul Torrance	Manhattan, Kansas
Alvin Zander	Ann Arbor, Michigan

THIRD NATIONAL CONFERENCE ON PSYCHODRAMA, SOCIOMETRY AND GROUP PSYCHOTHERAPY

This conference is the third in the series dedicated to "Training In Human Relations," taking place at the Moreno Clinic, Beacon, New York. It starts September 4th and continues through Labor Day, September 6th, 1948. Every one of these conferences develops around the vital interests and requirements of the delegates themselves. The aim of each conference is to acquaint the delegates in a minimum of time with the principle of the modern group action and training methods.

Fee, including room, board and tuition for the three day conference and training sessions: $35.00; $25.00 for two days, $17.50 for one day. For further information or registration write to: Moreno Clinic, P. O. Box 311, Beacon, New York.

Sociometry, Volume II, No. 3

The problem area of this issue is "Sociometry and the Small Community; issue editor is Dr. Charles P. Loomis, contributors to the issue are: Drs. Loomis, Longmore, Faunce, Holland, Sower, Pepinsky, Becker.

Sociometry, Volume II, No. 4

The problem area of this issue is "Sociometry and Microsociology; issue editor is Dr. George Gurvitch; papers by: Drs. Gurvitch, Sorokin, Von Wiese, Stewart, Moreno.

In Memoriam, Abraham Myerson, M. D.

Dr. Myerson, Contributing Editor to Sociatry, passed away on Tuesday, September 7th, 1948. His contribution to psychiatry and sociatry will be presented in a forthcoming issue of this journal.

International Committee for Mental Hygiene

Dr. John Rawlings Rees, President of the International Committee for Mental Hygiene was elected the first President of the World Federation for Mental Health. The new Federation represents forty-two nations and will devote itself to the promotion of permanent world peace through the medium of psychiatry.

Koelner Zeitschrift fuer Soziologie

We are glad to announce the re-appearance of an old sociological quarterly under a new name published by Leopold Von Wiese, Volume I, Number 1, 1948.

Sociometric Institute, Educational and Research Center in Marriage and Family Relations, 1948-1949

A constructive program of courses for

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Racial and religious understanding
Pertinent youth problems
Marriage and the problems of living together
Avoiding maladjustments
Various roles: lover, husband, wife, child
Preparation for parenthood
Home management, including finance
Husband-wife relationships
Parent-child relationships
The child's sex education
The house divided
Averting divorce

The goals constantly aimed at are:
Marriage and the Family in a Democracy, and
Strengthening the Family Structure

SESSIONS AND FEES 1948-1949

Mondays. Two sessions open to the public each Monday evening except holidays, 7 to 8:30 and 8:45 to 10:15, beginning October 4, 1948.

Admission $1.50 per person. Special group rates.

Demonstration of action methods in marriage problems.

Saturdays. One session open to registrants only, each Saturday 2:30 to 4, except holidays. Five weeks courses, as follows:

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Jan. 8 through Feb 5.
Oct. 17 through Nov. 14.
Nov. 9 through Feb. 6.
Feb. 12 through Mar. 12.
Mar. 19 through April 23.
April 30 through May 28.
Feb. 13 through Mar. 13.
Mar. 20 through Apr. 24.
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A seminar course in fundamentals of sociodrama, psychodrama, and sociometry for persons interested in utilizing these techiques in their professional work.

Fee, five weeks, $15. Ten weeks, $25.

Sundays. Two sessions open to registrants only, each Sunday afternoon at 2 to 3:30 and 4 to 5:30. Five weeks courses as follows:

Two courses, 2 to 3:30, for engaged couples.
4 to 5:30, for married couples.

Fee, five weeks, $15 per person; $25 per couple.

Diagnostic techniques to ascertain the effectiveness of the various marriage partner roles, as lover, provider, homemaker, parent, husband, wife and the like.

Arrangements may be made for special sessions for clubs, high school and college classes, parten teacher organizations, church groups and the like. Write or call for information: Sociometric Institute, 101 Park Ave., New York City, MUrrayhill 3-1626.

Directors: Henrietta Fleck, Ph.D., Education; Florence B. Moreno, M. A., Research; Leona Kerstetter, M. A., Administration

List of Delegates to the Memorial week-end Conference

Beatrice Appel, Great Neck Public Schools; Doris Twitchel-Allen, Longview State Hospital, Cincinnati; Bill J. Barkley, Veterans Administration, Cleveland; Rene Baron, Neurological Institute, N.Y.C.; Zelpha Bates, New York University; Richmond J. Beck, Veterans Administration, Northport; Glen Boles, Columbia University; Yvonne Braendli, Longview State Hospital, Cincinnati; Ralph R. Brown, United Industrial Services, Cincinnati; Kenneth and Beatrice Belinker, Motion Pictures, New York City; Elsa Chapin, Packer Collegiate Institute, Brooklyn; Eileen Clark, New York City; Robert R. Colyar, Salt Lake City; Katherine Coursey, Lotspeich School, Cincinnati; Paul Cornyetz, Brooklyn College; Betty Creusere, Pontiac State Hospital, Michigan; Eva Duthie, Cornell University; James M. Enneis, Veterans Administration, Cleveland; Henrietta Fleck, New York University; Elizabeth Freidus, Nursery Schools, New York City; Betty Goldberg, Great Neck Public Schools; Njuty Greenberg, New York City; Hazel Haskett, New York University; Mary Harrison, Psychodramatic Institute, Beacon; Ellen Hart, Beacon Hill Sanitarium, Beacon; Ann Heckman, Elgin State Hospital, Illinois; Robert Hoffstein, New York University; Helen H. Jennings, American Council on Education; Paul E. Johnson, Boston University; Asya L. Kadis, Individual Psychology, New York City; Leona Kerstetter, New York University; Abraham E. Knepler, University of Bridgeport; Robert C. Leslie, Boston Psychopathic Hospital; Edward and Paulette Leshan, Columbia University; Gardner Lindzey, Harvard University; Helen R. Long, New York University; W. Clay Marks, Denver University; Joseph I. Meiers, Marshall Sanitarium, Troy; Dwight Miles, Western Reserve University, Cleveland; Regina Moreno, Psychodramatic Institute, Beacon; Florence B. Moreno, Psychodramatic Institute, Beacon; J. L. Moreno, Psychodramatic Institute, New York City; Henry A. Murray, Harvard University; Renee Nell, Analytic Psychology, New York City; Paul M. Orso, Boston University, School of Theology; Marguerite M. Parrish, Pontiac State Hospital, Michigan; Willem J. Pinard, Boston University; Beatrice Posner, Psychodramatic Institute, New York City; Ann Quinn, Beacon Hill Sanitarium, Beacon; Justus Randolph, Psychodramatic Institute, Beacon; Robert M. Ravven, Boston Psychopathic Hospital; Eleanore Redwin, Child Guidance Clinic, Chicago; Adele Rischarde, New York University; Hattie Rosenthal, Speech and Dance Therapy, New York City; Ruth E. Schell, Boston Psychopathic Hospital; Ruth R. Sebell, Boston Psychopathic Hospital; Arthur Schillinger, Veterans Administration, Northport; Carol M. Smith, New York University; Adaline Starr, Psychodra-

ma, Chicago; Leonard K. Supple, Beacon, New York; Earl Swartzlander, Veterans Administration, Northport; Zerka Toeman, Psychodramatic Institute, New York City; Charlotte Troutwine, Boston University; John Turiga, Matteawan State Hospital; Mr. and Mrs. Max Vogel, Beacon, New York; Kenneth F. Walker, Rockefeller Foundation; Harold P. Winchester, Adult Education, Albany; Grace Ford Wood, Great Neck High School.

WEEKEND CONFERENCES

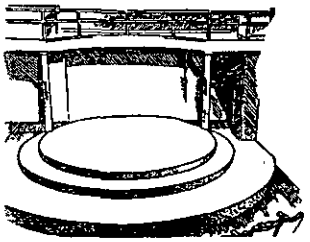
List of Delegates to the Independence Week-end Conference

Kenneth and Beatrice Belinker, New York City; Vincent Corrado, Hackensack, New Jersey; Mary Houston Davis, Columbia University; Melva Doney, New York City; James M. Enneis, Veterans Administration, Cleveland; Elizabeth Freidus, New York City; Stella and Manny Harmon, Motion Pictures, Brooklyn, New York; Ellen Hart, Beacon Hill Sanitarium, Beacon; Gershel Magit, Brooklyn, New York; Florence and Regina Moreno, Psychodramatic Institute, New York City; J. L. Moreno, Psychodramatic Institute, New York City, Alice K. Orlan, New York City; Justus Randolph, Psychodramatic Institute, Beacon; Catherine F. Reighard, New York University; Marjorie B. Smiley, New York University; Zerka Toeman, Psychodramatic Institute, New York City; Mr. and Mrs. Milton and Stephen Ward, New York City.

List of Delegates to the Labor Day Week-end Conference

Frances Beckelheimer, Devereux Schools, Devon, Pennsylvania; Sylvia Chavkin, New York City; Marjorie Creelman, Western Reserve University, Cleveland; George Creelman, Cleveland; Austin Davies, American Psychiatric Association, New York City; Ann Douglas, New York City; Wilma Eldersveld, University of Michigan, Ann Arbor; James Enneis, Veterans Administration, Cleveland; Ed Fancher, New School for Social Research, New York City; Rose Freeman, Brooklyn, New York; Elizabeth Freidus, New York City; Eric Freidus, Cornell University; Stella and Manny Harmon, Brooklyn, New York; Thelma Hruza, University of Wisconsin; John K. Jackson, Veterans Administration, Cleveland; John Hall Jones, Howard College, Alabama; S. Katzenelbogen, St. Elizabeths Hospital, Washington, D. C.; Ronald Levy, Roosevelt College, Chicago; Joseph I. Meiers, New York City; Erika Mohr, New York City; Adele Morales, New School for Social Research, New York City; J. L. Moreno, Psychodramatic Institute, New York City; Patricia O'Neill, Pontiac State Hospital,

Michigan; Martha Brunner Orne, Boston, Massachussetts; Murray Ostin, Psychodramatic Institute, Beacon; Beatrice Posner, Brooklyn College; Justus Randolph, Psychodramatic Institute, Beacon; Sue and Norman Russell, New York City; Dorothy D. Roe, Pontiac State Hospital, Michigan; Revell and Barry Shaw, University of Kentucky, Lexington; Georgiana Smith, Columbia University; Leonard K. Supple, Beacon, New York; Zerka Toeman, Psychodramatic Institute, New York City; Paul Torrance, University of Michigan, Ann Arbor; Florence Wendrovsky, Brooklyn, New York; B. Evangeline Witzeman, Akron, Ohio.



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The objectives of the program are: (a) Training of directors of psychodrama, sociodrama and group psychotherapy in the conducting of sessions; (b) Training auxiliary egos (therapeutic and research actors), of group interviewers and group lecturers; (c) Training of social analysts in clinical and actual situations; (d) Seminars covering the fields of psychodrama, sociodrama, sociometry, group psychotherapy and therapeutic motion pictures; (e) Research and field projects in psychodrama and group psychotherapy, with study of methods and analyzing and classifying psychodrama, sociodrama and sociometric materials.

Teaching and training will be given jointly at the auditorium of the New York Institute and at the Therapeutic Thearte of the Moreno Clinic.

Students fall under two categories: Category A: The Beacon Group-Enrollment in this group is limited to 30 students. Classes and session begin on June 1st and last for 5 months, until October 31st. Students of this group receive their room, board and training at the Psychodramatic Institute at Beacon, New York. The fee for students of this group is $60.00 per week, $240.00 for a four weeks' stay. Directorial work is part of the training of this group. Application for enrollment in this group should be in our hands by May 15th, with registration fee of $5.00 Members of the Beacon group may attend New York sessions at a small additional expense.

B: The New York Group-Students live in New York (those who have private residence) or commute from out of town and attend the classes at the New York Institute at 101 Park Avenue. These courses may be arranged throughout the year. For this group sessions and classes are given 3 times a week in the late afternoon and evening, so that they are able to pursue a professional

occupation during the day, or other academic studies. The full enrollment capacity of this group is 80 students. The weekly tuition fee is $20.00, the fee for a 12 weeks' course is $240.00; with additional training in directorial capacity the fee runs to $360.00. There are a number of half scholarships available. Students who qualify for and obtain such scholarships pay half the tuition for the 12 weeks' course, $120.00 and $180.00 respectively. New York students may attend week-end sessions at Beacon, N. Y., staying at the Beacon Institute for the week-end if room is available, for an additional fee. Such a week-end training is meant especially for students interested in directorial techniques and work with mental patients. All students are required to pay a registration fee of $5.00 in advance.

J. L. Moreno, M. D., Director of the Psychodramatic Institute in Beacon and New York City, assisted by a staff of instructors, will conduct the seminars and sessions. Students will be permitted to use the library at the Psychodramatic Institute. Every student is expected to formulate and work out a research project related to his own field of application, under guidance. Upon completion of the course every student will obtain an official acknowledgement from the director as to the duration of the course and the accomplishments of the student.

Students interested in training courses may file their application at any time.

In the course of the training period several three-day, holiday week-end conferences take place. Arrangements can be made for the Conferences independently from the training course. Fee for room, board and attendance of all sessions: $35.00. For further information write to: Moreno Clinic, Beacon, New York.

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