

**FIRST
INTERNATIONAL CONGRESS
OF
PSYCHODRAMA**

Premier Congres International de Psychodrame

PARIS, AUGUST 31 - SEPTEMBER 3, 1964

Faculte de Medicine

**GROUP
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FIRST
INTERNATIONAL CONGRESS
OF
PSYCHODRAMA

PREMIER CONGRES INTERNATIONAL DE PSYCHODRAME

PARIS, AUGUST 31 - SEPTEMBER 3, 1964

FACULTE DE MEDICINE

PSYCHODRAMA

SOCIODRAMA

ROLE PLAYING

UTILIZATION OF GROUP METHODS THEORY AND PRACTICE

IN

MEDICINE, PSYCHOLOGY, PEDAGOGY, TRAINING IN INDUSTRY
AND THE SOCIAL SCIENCES

UNDER THE HIGH SPONSORSHIP OF THE FRENCH MINIS-
TERS OF NATIONAL EDUCATION, LABOR AND SOCIAL SECUR-
ITY, PUBLIC HEALTH AND POPULATION, AND OF THE DEAN
OF THE FACULTY OF MEDICINE, UNIVERSITY OF PARIS.

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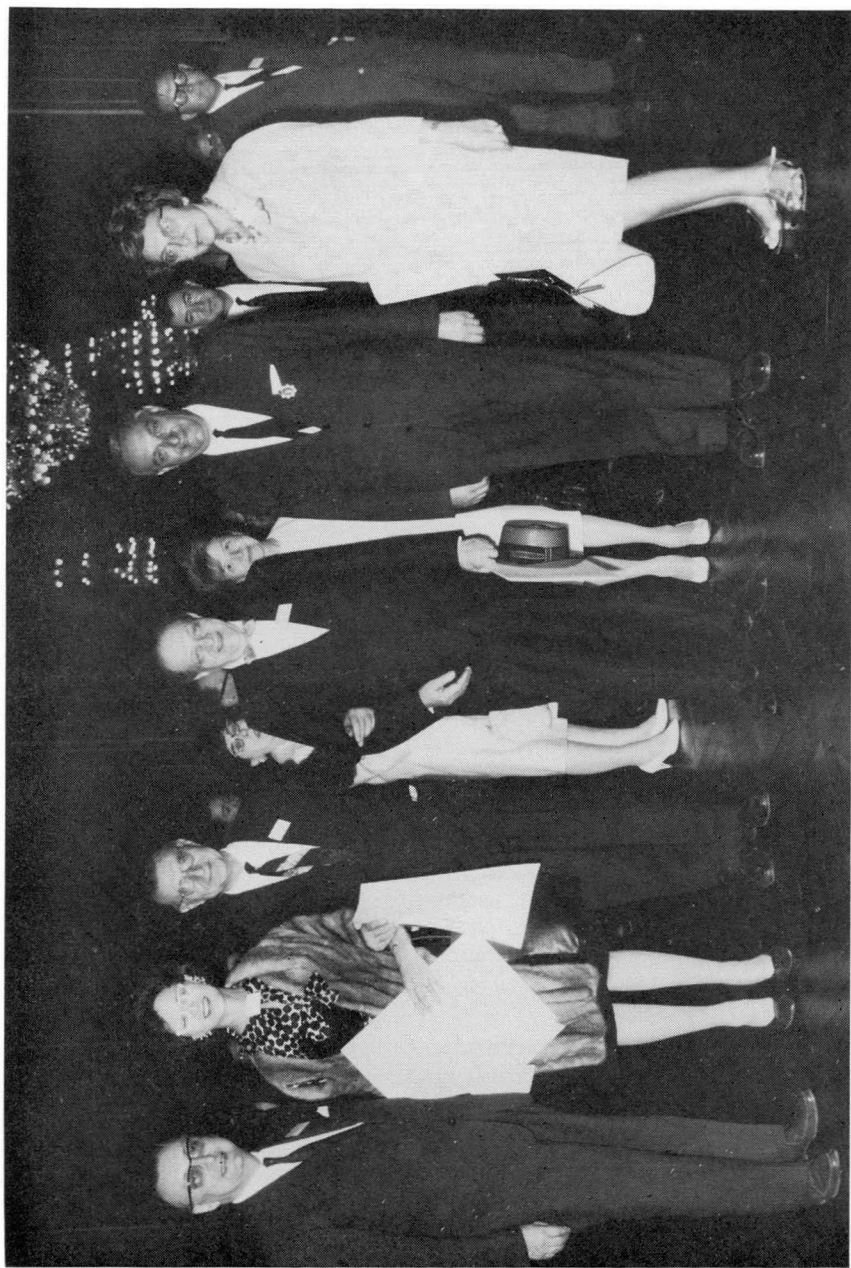
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Officers of the First International Congress of Psychodrama, Paris, France, August 31-September 3, 1964 (From left to right) Prof. P. Sivadon, President; Mrs. Zerkka T. Moreno, Scientific Secretary; Prof. Ramon Sarro, Vice President; Dr. J. L. Moreno, Honorary President; Mr. Jean Legaret, Mayor of the City of Paris; Mrs. Anne Ancelin Schutzenberger, Scientific Secretary.

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FOUNDED BY J. L. MORENO, 1947

PRESIDENTIAL ADDRESS*

VINGT ANNEES DE PSYCHODRAME EN FRANCE

P. SIVADON, M.D.

Institut Marcel Riviere, La Verriere, Le Mesnil-Saint-Denis, France

C'est en 1932, il y a plus de trente ans, que le Professeur MORENO formula le principe de sa méthode devant l'Assemblée annuelle de l'Association Psychiatrique américaine. Les fonctions mentales étant essentiellement des fonctions de relation significative, il convient de les traiter dans des conditions permettant ces relations, c'est-à-dire en groupe. Les significations qu'il s'agit de communiquer à autrui n'existent pas en soi, elles sont en grande partie la résultante de cette communication. D'où il découle que dans le groupe, chaque individu, et pas seulement le médecin, doit être un agent thérapeutique pour tout autre élément du groupe, et pour le groupe dans son ensemble. Sur ce principe général, qui est celui de la psychothérapie de groupe, MORENO a élaboré une technique originale. Le psychodrame permet de faire vivre, sur un mode symbolique mais concret, l'expression dramatique, les situations conflictuelles dont la charge affective, dans la réalité contraignante de la vie, bloquait la communication avec autrui. Il s'agit de prendre suffisamment de distance avec le réel pour se dégager des dangers qui favorisent les inhibitions, et de reproduire la structure de la situation de façon aussi concrète que possible sur un mode permettant la compréhension réciproque, donc l'objectivation. Cette transposition du réel sur un modèle analogique servant de médiateur symbolique entre le thérapeute et son patient constitue l'essence de toute psychothérapie, depuis les pratiques shamanistiques jusqu'à la psychanalyse en passant par le "rêve éveillé" de Monsieur DESOILLE et la "réalisation symbolique" de Madame SECHEHAYE. Mais le modèle ici est une action dramatique réalisée en commun au sein d'un groupe thérapeutique.

Cette double tendance utilisant le milieu comme agent thérapeutique et utilisant l'action symbolique comme médiateur de la relation soignant-soigné, commença à se faire jour dans la psychiatrie française il y a une vingtaine d'années.

C'est pendant la guerre, dans cet étonnant creuset où bouillonne sans arrêt quelque nouvelle forme de thérapie collective, à St Alban (Lozère),

* Extrait de l'allocation d'ouverture du 1^{er} Congrès International de Psychodrame à Paris 1964.

sous la direction de Balvet, de Bonnafé, de Chaurand, mais sous l'inspiration constante de Tosquelles, que furent expérimentés, parmi d'autres, la thérapie de groupe et la thérapie par le théâtre. D'autres essais auront lieu, à quelques années d'intervalle, dans d'autres services, à Fleury-les-Aubrais en particulier. Pour ma part, dès 1945, j'organisai à Ville-Evrard un club théâtral, le club des C.R.I.S.A.N.T.S. où les malades improvisaient des scènes dans lesquelles les policiers étaient battus et le psychiatre camisolé. Mais tout cela n'était que tâtonnement.

C'est en 1946 que Mireille MONOD crée le premier groupe de psychodrame pour enfants dans le cadre du Centre Médico-Pédagogique Claude Bernard, sous la direction de Madame le Professeur FAVEZ-BOUTONIER et de Monsieur Georges MAUCO. A la même époque, le Docteur Serge LEBOVICI crée, dans le service de neuropsychiatrie infantile du Professeur HEUYER, le premier groupe de psychothérapie collective pour enfants, avant de pratiquer également le psychodrame analytique pour enfants. Il développera cette activité, tout d'abord avec Madame DREYFUS-MOREAU, puis avec les Docteurs DIATKINE et KESTENBERG.

Pendant ce temps, les essais de psychothérapie de groupe se multiplient dans les hôpitaux psychiatriques, à Lille, à St Alban, à Lyon, à Ville-Evrard. Mais les techniques restent incertaines. Les contacts entre les Etats Unis et l'Europe s'étant multipliés à partir de 1950, les possibilités de formation devenaient plus nombreuses. J'ai eu pour ma part le privilège de prendre contact en 1950 avec J. L. MORENO à New-York et de m'initier à la technique psychodramatique à Washington au St Elizabeth Hospital. Dès mon retour, avec FOLLIN, Mademoiselle TOURNAUD et quelques autres, nous utilisions largement cette technique dans notre service de malades mentaux adultes. Et la première thèse sur ce sujet en France est faite par notre élève RIDOUX.

En 1951, sous les auspices de l'Institut MORENO, un Comité International de Psychothérapie de groupe se forme à Paris.

Madame ANCELIN-SCHUTZENBERGER, rentrant en 1952 d'un stage de deux ans aux Etats-Unis où elle avait travaillé avec MORENO, contribue très largement à développer les applications des techniques de groupe tant dans les milieux pédagogiques et universitaires que dans les services hospitaliers.

Désormais, les groupes de travail et les expériences se multiplient. Certains groupes d'inspiration strictement freudienne se spécialisent dans le psychodrame analytique surtout individuel. Les travaux de Didier ANZIEU, de LEBOVICI et DIATKINE en sont les témoins. D'autres, sans négliger

la valeur de la formation analytique, mettent l'accent sur l'importance de la formation clinique et surtout de l'expérience personnelle du groupe et du psychodrame lui-même.

Le Professeur MORENO et ses principaux disciples américains viennent de plus en plus souvent en France où ils organisent des sessions de formation. Puis l'on voit se créer le groupe Français d'Etudes de Sociométrie en 1955, qui sous l'impulsion de Madame ANCELIN-SCHUTZENBERGER étend son action formatrice à tous les pays de langue française. En 1958, est créée la Société Française de Psychothérapie de Groupe.

En 1961, s'organise la section de psychothérapie de groupe de la Société de Recherches Psychothérapiques. Dans le même temps, les techniques psychodramatiques sont utilisées de plus en plus largement pour la formation des cadres hospitaliers, des cadres industriels, des pédagogues et moniteurs de rééducation. Les grandes Ecoles s'intéressent à cette nouvelle méthode. En 1961, l'Université de Bruxelles crée un enseignement officiel de dynamique de groupe et m'en confie la charge.

Lorsqu'il y a un an le Professeur MORENO me fit l'honneur de me confier la Présidence du Comité d'organisation de ce Congrès, je fus aussitôt convaincu de la très grande importance de cette manifestation. MORENO s'est souvent comparé à Dieu le Père, et le choix qu'il faisait de la France pour tenir son premier Congrès International du Psychodrame conférait à notre pays le titre de fille aînée de l'Eglise. Mais je dois dire que j'escomptais surtout en succès symbolique. Comment espérer qu'une technique aussi spécialisée que le psychodrame, qui est art bien plus que science, remplirait un programme de congrès et les salles de notre vieille Ecole de Médecine? Bien vite je fus rassuré en ce qui concerne le programme. Le génie inventif et la force persuasive de notre animatrice scientifique, Madame ANCELIN-SCHUTZENBERGER, suscitèrent les travaux les plus alléchants et s'assurèrent les plus brillantes collaborations. A elle seule, la prestigieuse présence du Professeur MORENO et son active participation nous était une garantie de succès. Toutes les prévisions ont été bousculées. Dès son premier Congrès, le mouvement International du Psychodrame s'affirme avec autorité.

ARE WE CLIMBING JACOB'S LADDER?*

LEDFORD J. BISCHOF, PH.D.

University of Illinois, DeKalb

It was my privilege to attend the First International Congress of Psychodrama which was held in Paris at the Sorbonne in the latter part of August and the first part of September 1964. It was an exciting congress. One of the high points for me was the reception given in l'Hotel de Ville by M. Jean Legaret, the Mayor of Paris. It was not only exciting, it was very impressive. You know the French do this sort of thing very, very well. They honored Dr. Moreno, Mrs. Moreno, and tangentially, we were all part of this ceremony.

Psychodramatists, I have found, are sort of a living testimony to their skill and their craft and their profession. They are easy to know; they are nice people. They are friendly. They do make good friends, here and abroad.

It was a new world for me to watch, just to name a few, Jim Enneis, Dale Anderson, Doris Twitchell Allen, Jim Sacks, Jack and Cynthia Ward, Hannah Weiner, Dean and Doreen Elefthery, and so many, many others. It was a world of bouncing, ebullient, effervescent, role-playing, spontaneous, creative, dedicated professionals.

Now tonight, it is my privilege to make a short address on this, the Society's twenty-fifth annual meeting.

When Zerka asked me to speak, I knew what I wanted to say, but had some difficulty in giving my remarks a title. The pleasure of being asked to speak, I'm afraid, gave rise to some spontaneous idiocy on my part; however, my enthusiasm ran rampant. I sat in my study and very quickly rambled off a number of titles such as the following:

The Gospel According to St. Moreno; *or* Tele, Time and the Future; *or* The Great (Psychodramatic) Society; *or* J. L. M., a Portrait in Psychodrama; *or* In Remembrance of Things Psychodramatic; *or* Theory, Therapy and Thanks; *or* Moreno: Magic or Method?

Consequently, if you do not like the title for tonight's speech, "Are We Climbing Jacob's Ladder?," well, you may pick any of the foregoing. I shall not be disappointed.

* This address, referring to the Congress, was presented at the Twenty-Fifth Annual Meeting of the American Society of Group Psychotherapy and Psychodrama, Hotel Astor, New York City, March 19, 1966.

I should like to group my remarks in three possible phases: The Founder, the Society and World around us.

First of all, the founder: Dr. Jacob L. Moreno. A human being like this comes along once in the history of mankind, and when he does come, the world quivers a little from the impact. It has to quiver. It has never met anything like this before.

I sometimes get the irreverent feeling that at the moment of Dr. Moreno's birth, he came into this world in a full, spontaneous gallop. Here was a spontaneous, creative, cultural conserve, the likes of which the world has never seen before, and I feel unchallenged in making this statement—that the world will never see again. I get the feeling that at his birth, we had an example of instantaneous warm-up. How he managed a role reversal at that tender stage, I'll never know, but I have a strong hunch that he did it.

Now when Jacob L. Moreno came into the world, he began to build something. I am using the analogy of a ladder. Being Moreno, he did not build the ladder in the customary fashion by placing it down on the ground, constructing it, and then leaning it up. He did it the creative way. He started at the ground, got on the ladder, and kept building piece by piece as he went upward and was able to stand on this thing and build it at the same time: a pyramidal ladder. This defies practically all of the laws of Physics, but you can do this when you are spontaneous, creative and understand a conserve.

It is obvious now at this point in History that the higher you go, the more you can be seen. But the more you can be seen, the more you can see from the top of the ladder: the broader your visual field.

However, when Jacob's Ladder was built, he built it in such a way as to make a group ladder. It was not—never has been, never can be—an individual stunt. It always has to have room for other people; it always has had room for other people. This is the essence of the entire Psychodramatic movement, an unselfishness, a device to help others go upward, a unique device with such a broad base as to not be tippable.

If you are following what I am saying, one of your reactions might be "Yes, of course, Bischof, you can go up, and the higher you go, the more you can see, and the higher you go, the more you can be seen by others. Fine, but—also, the higher you go, the further you fall." (An old cliché.)

Again we meet the uniqueness of J. L. Moreno and the Society. You cannot fall when there are so many up there with you. If Moreno were all by himself, way up there, on the top of Jacob's Ladder, and he did fall, he'd be like Humpty-Dumpty. But he cannot fall because we are with

him. Again the uniqueness. When a person is unselfish, he brings others with him, and now he has a built-in security of having the hands and the help and the heart of many others who keep him at the pinnacle of this movement.

Now I would like to take a look at this Society which is celebrating its twenty-fifth birthday. It has reached its maturity. Keep in mind I speak as a non-card-carrying observer. It may be fruitful for me to do a little role reversal, although this may be somewhat of a delicate operation.

There is one thing that has always bemused me about reversing roles and tonight we have a good example. Now I stand here, and I would like to be trained as you are. But if I reverse roles with you, and I become like you, then, we come to this situation that poor you would have to be like me, and with that thought, you have my sympathy.

Putting it another way, and paraphrasing irreverently, Moreno's words of eyeball to eyeball, and I tear your eyes out and put them in mine and vice-versa, the thing that has always intrigued me about this is that I happen to be colorblind, myopic, and a very poor visual risk. We may trade eyeballs, but I'm so sorry for you to have mine, whereas I think there is only one way I can go and that is with greater visual acuity. So perhaps I may not be able to utilize the ideas and the dynamics of role reversal. If we role reverse—poor you and lucky me!

Let me turn then to another concept, that of auxiliary ego. Now I brought my own auxiliary ego with me all the way from DeKalb, Illinois, Mrs. Betty Bischof. And so I'm going to cast my role tonight as the auxiliary ego to the twenty-fifth meeting of the American Society of Group Psychotherapy and Psychodrama. Heré then, is your auxiliary ego speaking to you. If I have any value in coming here tonight, it is in this capacity of being the auxiliary ego for this Society.

In the beginning of my remarks tonight, I made reference to the delightful and stimulating and instructional time I had in Paris, at the First International Congress. Once more it has been my privilege to be among you, to sit in your meetings, to listen to you, to watch you, to be inspired by you, and at certain times, to be a little puzzled by what it is you are doing.

Now I have learned some things on my visit to New York this time in regard to your Society. I know now that not everyone can be a therapist of spontaneity, creativity, with a resulting conserve. I am even more impressed by the thrilling capacity of most people to participate in a role reversal.

I have further learned that it is a privilege to be a member of this Society, but I also know that a privilege always carries with it a heavy sense of responsibility. That previous sentence is practically a direct quotation from a lady I once worked with and have learned to have great respect for as a friend.

During my academic sabbatical leave of 1959-60, it was my privilege to be with Miss Anna Freud in her clinic at #20 Maresfield Gardens Road. Because I had to be cleared by three separate lady analysts before being granted the privilege of meeting Miss Freud, (that's a wild story in itself) I was understandably apprehensive of her at the first encounter.

We met in the basement lounge of her clinic, we sat down, we started to have a cup of tea and I mumbled some sort of thing like "This is a great privilege for me to meet you, Miss Freud." The moment I said this, she put down her teacup, looked me directly in the eye and said, "Every privilege carries with it a responsibility. What is yours?" Fortunately or unfortunately, I never did answer that question. Being a spontaneously devious rascal, I simply said I took cream and sugar in my tea and would she mind passing it.

But the question is a good one. Every privilege carries with it a responsibility and I might repeat as your auxiliary ego tonight, what is your responsibility?

Later on during the same sabbatical leave, it was my privilege to be in the home of Professor Carl Gustav Jung. Again, the entry had to be gained through others: Michael Fordham, Annie Jaffe and a few other people, and I was understandably again quite apprehensive. I was met at the door of his home by a very pleasant Spanish-descent maid, led upstairs, ushered into the study in the back on the second floor, northwest corner, and there met Dr. Jung. We smiled, shook hands, he asked me to be seated and then said to me "Now that you have come, what are you going to do about it?"

Once again, without the utility of a warming-up period, I had absolutely no response. Instead of cream and sugar for tea that day, I used a device of the American Indian. I pulled out my pipe and pouch which had American tobacco in it, and said, "I understand you like American tobacco. Won't you share mine?"

Just by way of contrast at this moment, I should like to describe my first encounter with Dr. Moreno. It occurred on August 30th, 1964 in the City of Paris, France, in the halls of the School of Medicine of the Sorbonne. I recognized Dr. Moreno immediately (you can hardly not recognize a

cultural conserve of that dimension). Again I was somewhat apprehensive because we had been "pen-pals" for quite a long time, but had never met eyeball to eyeball.

Upon introducing myself, Dr. Moreno recognized the name immediately, threw out his arms, smiled, and said "Welcome. You are my friend. Now, how may I help you?" What an excellent example of instant tele.

In no time at all, we were doing a personal polka up and down the halls saying all the things we had saved up or were unable to get out in our heavy correspondence in the past years.

Now if you will forgive the digression of name-dropping, I should like to get back to the rationale, and the *raison d'être* of this Society. I have no unique qualifications as your auxiliary ego. I come from an academic world and a Psychology Department that is thoroughly indoctrinated with rat methodology and the brass instruments of its trade. This hardly qualifies me to be your auxiliary ego.

My research grants support work that I am currently engaged in concerning the developmental problems and techniques of middle-aged people (particularly women): a fascinating group of subjects, the data are interesting, but again, my particular research area hardly qualifies me to be your auxiliary ego.

However, you know as well as I do that there are times when an outside member of the family has more effect than the mother or father of the family. I learned this the hard way from my fourteen-year-old daughter. I should not be very much surprised if Dr. and Mrs. Moreno have learned this in their role as mother and father to Jonathan. So I am here tonight as an auxiliary ego from the outer limits.

In the words of Anna Freud, you have a unique responsibility to this world. And in the words of Professor Jung, "What are you going to do about it?" Unfortunately, for you, yours is not a national organization of Cleaners and Dyers or the American Society of Florists or any other organization which amounts to a "closed corporation."

Yours is a gift which must be furthered, shared and publicized. You truly need a broader canvas for your leader and for yourselves. Group Psychotherapy is extremely efficient therapy, but now, as an outsider, I must say that many of us cannot find you. We cannot find your directory. We do not know where you are.

But this sort of thing is self-aggrandisement, it's publicity, it's advertising, and it can be very cheap. The thing that Moreno created is an unselfish thing. It has to be shared in order for it to stay alive.

My summary, my conclusions, my final thoughts are dedicated to the idea that Psychodrama is more than a system of therapy. It is more than a method. It is more than method acting. It is much more than a type of charade. *It is actually a way of life.*

1. Psychodrama is a way of perceiving the world. I am absolutely convinced that the ability to do role reversal is essential to our perceptual systems. No one can exist for long without the co-active reinforcers of his fellow man. Would that nations knew this.

2. Psychodrama is a way of human existence: telic sensitivity, the conserves of family, friends, and vocations, and the value of role development and role acceptance.

3. Psychodrama is a way of problem solving. I see no other way of adequately coping with problem solving without the resources of warming up to the paradigm, whatever its dimensions may be. To deny the value of warming up is to create a spontaneous idiot whose self-destruction is assured. To ignore the creative value of powerful conserves is to wander in ignorance of all the values that the past has given us.

4. Psychodrama is a way of learning role reversal: the *sine qua non* of human existence. The Golden Rule as a base line. The history of man through survival. The test of Abraham Lincoln when he said, "As I would not be a slave, so I would not be a master."

5. Psychodrama is a way of living our daily lives. To put it bluntly, I do not think you can raise a family, earn a living, participate in society, or act like a decent human being without utilizing the resources that are inherent in the concept called psychodrama. It's all there. It's more than a method: it's a way of life.

Will you help me and my colleagues to use it more efficiently?

To me this is the real essence of Psychodrama. Moreno proved that or you would not be celebrating 25 years of organizational existence.

And so in conclusion, the question was asked "Are we climbing Jacob's Ladder?" The answer must be an unequivocal "Yes," and every step goes higher, higher.

And—you can only go as high as the ladder you use—.

Thank you for inviting me. You have been a very attentive and gracious audience. I now return to the world of academia and wonder when the curtain will go up for a wider, broader staging of Psychodrama here in the United States and the entire planet on which we live.

I close now with two quotations from *The Words of the Father*.

“What would you be if I were not?

What would I be if you were not?”

and,

“All creators are alone until their love of creating
forms a world around them.”

Thank you, Dr. Moreno.

Thank you, good people, for listening.

OUR PSYCHODRAMA DEMONSTRATION IN THE PERMANENT THEATER OF PSYCHODRAMA

DEAN G. ELEFTHERY, M.D., AND DOREEN M. ELEFTHERY

Northeast Florida State Hospital, MacLenny, Florida

Paris, the shimmering Seine, the sparkling sun, summer, life, feeling colour, all magnified by the excitement of the First International Congress of Psychodramatists being held at the Faculty of Medicine at the Sorbonne.

The demonstration is scheduled for 3:00 P.M. We arrive at the Sorbonne full of good food, red wine and anticipation. The amphitheatre is packed, strange voices greet us, people from forty-six different countries with language, mannerisms and customs alien to ours are here, hundreds of isolates waiting to be integrated unknowingly into a cohesive group. The amphitheatre is dark, vast and dreary, the floor carpeted in faded blue patterned carpeting, on which stands a tall silent microphone, cold austere; a long table covered in sickly green felt stands against one wall, a wall which is half blackboard, rows of stiff wooden chairs line the table, rows of seats rise in tiers up and away from the circular floor space.

There isn't much conversation, people sit silent, the odd polite word, the smile at the person sitting next to one. Each individual is a little anxious, the psychodramatists that the session be beneficial, the uninitiated eager to begin.

The director and his wife are talking to the engineer, there was some trouble with acoustics this morning and also trouble with translators, just not enough.

"Will you please try the microphone this afternoon, it will work if you do as I say."

The engineer is anxious to prove his equipment is not at fault.

"Yes, we will work with a microphone, have you two?" "You can have three if you wish." The engineer rushes off to his booth, happy. The director turns to one of the officials: "Do we have translators this afternoon? I wish to run the session in the language of the protagonist, but if I do, I must have a translator here beside me on the stage." "Sorry there are not enough, I would gladly do it for you but I am hoarse from the morning session."

"Well we will see what happens; anyhow, psychodrama is action not merely words."

3:00 P.M. "One, two, three, testing. It is on, monsieur." The director steps forward.

"Good afternoon. Welcome to the afternoon session of the Permanent Theatre of Psychodrama. This is your psychodrama."

Group: "What is your name?"

Director: "Dr. Dean Elefthery, from Florida."

Group: "Louder. Write it on the board. We don't understand." (Wonderful! Here is a spontaneous warm up.)

Director: "We are starting off with some unfortunate barriers the worst of which is not the language but the seating arrangements. Will you please move closer together and closer to the stage." (There is a great deal of movings and pushings and stumbling and body movement.)

Director: "Good that feels better. I have introduced myself to you. Now I would like to meet some of you."

The director moves towards the group.

Director: "Good afternoon, sir. What is your name?"

Man: "Arendsen Hein from Holland."

One by one individuals are introducing themselves to the director and the rest of the group, one from France, another from Sweden, one from Italy. After the warm up, the director turns to one of the group.

Director: "How do you feel, now?"

Man: "I feel as if it has suddenly ceased to be a psychiatric congress and has become a social event."

Director: "And you?"

Man: "I don't feel such a stranger."

(The director is speaking in English and each member of the group replying in his native language, the translators are really busy and if there is an amusing comment the laughter that follows is spontaneous from that country and then a few seconds later there is another laugh as the comment is translated.)

Director: "And here is a lady from Paris maybe? How are you feeling now?"

Woman: "Oh, yes that is true. How am I feeling? Well, I feel, I don't know how you say, friendly, warm."

(Obviously the group is becoming more cohesive and relaxed and the director is ready to seek out a protagonist; there are many people anxious to work.)

Director: "Would those who speak English or are bilingual please

come forward? I do not have a translator here beside me and it would be too complicated to work through the translators in the booth."

(There are many volunteers but alas, not all with enough English. The director decides on four and turns to the group.)

Director: "As this is primarily a demonstration and not a therapeutic psychodrama, I will interrupt as we go along and explain the various techniques. And now we will ask these people to state their problem and you the group can choose the one you would like to hear."

(The group chooses a woman from Portugal, who has been in the field of psychiatry for many years. We are indeed fortunate as she speaks Spanish, French and English. The director assures her that she does not have to answer any questions that might be too revealing, that he will not touch on anything too personal and points out to the group that a psychodrama session is at all times confidential and must not be discussed outside the theatre, the protagonist must be protected at all times and especially at a demonstration. The aim of the demonstration is to feel as a group and as one with the protagonist. The protagonist's problem involves a young girl.)

Director: "Would you like to choose someone to be this girl?"

Protag.: "Your wife will do."

Director: "Doreen, will you be . . ."

Protag.: "Her name is . . ."

Director: (Interrupting) You don't have to tell us her name. Maria will do. (To his wife) You are Maria.

(Turns to protagonist)

"Where did this argument take place at your home? An apartment?"

Protag.: "At my apartment."

Director: "Please describe it to us."

(The director has moved the protagonist from the imaginary first step of the psychodrama stage, onto the second or interview level and now as she moves the chairs around assimilating her apartment, she is on the third level back in time and space to her apartment in Portugal. Slowly the psychodrama unfolds. The director is using as doubles the other three people who had volunteered to work. He has kept them close to the stage, kinder than returning them back to the group as if their problems were not important enough. The protagonist is becoming more and more involved and the director's task now lies in controlling her and not allowing her to become too involved in a situation which would be too traumatic psychologically. A problem can not be resolved adequately in one session and not

in a demonstration. The protagonist is reversing roles and as Maria the young girl, is gaining a lot of insight, so is the group. It is one with the protagonist, intent, silent, people have crept in and are sitting on the aisles, at the sides of the stage and on the floor directly in front of the stage; a photographer is moving around but the protagonist, director and group seem oblivious.

Protag.: "I have done everything I can for you, like a mother."

Maria: "I have no mother; you are taking advantage of me."

(A woman sitting on the steps has tears in her eyes, a man twists his earphones to another language and with a disgusted "Ugh" whips it back again, many are sitting with their heads in their hands, this vast arena has become small these isolates have become one and are feeling as one with the protagonist. Enough, the director, always in command eases the session to a close to the feedback of the protagonist and the group. The protagonist is very warmly applauded: "Thank you for sharing and allowing us to share," the group says. The group pours down onto the stage, what a different atmosphere now, the chatter, the buzz, the excitement, everyone expressing their feelings and reactions and all eager to learn more about Moreno and psychodrama. Here are some of the comments of the group after the session.

"I wish I could work out my problems this way."

"It was wonderful to feel group catharsis with such a mixed group."

"Formidable."

"Magnificent."

"I really felt for that woman."

"I was involved."

To the director:

"I was fascinated how you held the reins as she wanted to go over the precipice, but you held her again and again."

MOTTO

More important than science is its result,
One answer provokes a hundred questions.

More important than poetry is its result,
one poem invokes a hundred heroic acts.

More important than recognition is its result,
the result is pain and guilt.

More important than procreation is the child.
More important than evolution of creation is the
evolution of the creator.

In the place of the imperative steps the imperator.

In the place of the creative steps the creator.

A meeting of two: eye to eye, face to face.

And when you are near I will tear your eyes out

and place them instead of mine,

and you will tear my eyes out

and will place them instead of yours,

then I will look at you with your eyes

and you will look at me with mine.

Thus even the common thing serves the silence and

our meeting remains the chainless goal:

The undetermined place, at an undetermined time,

the undetermined word to the undetermined man.¹

¹ Translated from *Einladung zu einer Begegnung*, by J. L. Moreno, p. 3, published in Vienna, 1914.

PSYCHODRAMA IN THE CRIB AND IN THE FAMILY

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These demonstrations might be viewed from three points of view: the administration of demonstrations in an International Congress; Psychodrama's use with psychotics (first session); Psychodrama's use with normal adults in situations of stress (second session).

Administration:

I am not informed regarding the intent of the Program Committee in placing together as a team of three to lead these demonstrations, two psychodramatists from Paris and one from the United States. But for the three of us, this raised the question of how two strange elements (the two leaders from Paris were acquainted) could combine their skills and present a meaningful demonstration to the group members. Since there was no opportunity to meet in advance and make plans, we had to establish the constellation of our interpersonal relations instantaneously and on the spot in front of the assembled group. Moreover, we had to deal with the handicap of my late arrival. I had to handle two overlapping Congress Meetings and remained long enough to make a presentation at the one before joining the other, namely this Permanent Theater. I had intended to remain unannounced in the crowd standing around the edges of the room. But I was spotted and thus our first encounter was even an intrusion and interruption of the on-going scene.

Perhaps because we were psychodramatists we could respond with spontaneity: the French leader of the two from Paris brought me to the center of the room (the "stage") and introduced me as the U.S. member of the team. I greeted the French leaders and the group with a smile—that was all that was needed—suggested they continue and that when they finished with their drama, I would give a demonstration of my approach. That was all: in a minute and a half, we had met, settled our respective roles and timing of schedule and "gone on with the show." Beneath this momentary overt behavior, however, was mutual respect and a mutual desire to exchange ideas, and techniques. Psychodramatically we could communicate at many levels in an instant. We carried through a session on two different days, each element, the French and the U.S., making its distinctive contribution. We did not try to mix the approaches and thereby

tangle with differences of philosophy and technique. We let each leader be himself, unhampered; supporting each other in any way possible. French Ann aided me in the second session, for example, by a running translation from my English into her French. She stood at my side and as a double, followed me about inconspicuously paralleling my mood and manner.

The group had opportunity to observe Psychodrama worked out with more verbal interpretive content by the French, and with a more direct cutting through outer layers of the everyday self to the deeper, more central parts of the person by the U.S. representative. By the second session, the penetrating approach involved the protagonist to the exclusion of the spectators. The protagonist sobbed as she gained insight into a different way of approaching her problem. The French leader of our team summarized the sessions in these terms of differences between the French and the U.S. techniques.

FIRST SESSION

Psychodrama's Use With Psychotics:

From the point of view of teamwork, it seemed wise to maintain a continuity with the preceeding demonstration given by the French leaders. I therefore offered a special technique which I have found useful in Psychodrama called the "Crib Scene." I applied it to the psychotic patient who had been role-played in the demonstration just given by the French leaders.

Hypothesis:

Success in Psychodrama will depend, to a considerable degree, upon the matching of the maturity level of the Psychodramatic experience with the maturity level of current behavior of the subject.

Application to the Psychotic Case Presented in the Scene Given by the French Leaders:

First of all, it was explained that in the following presentation, I was not presuming to say that the therapy which would be presented would have been successful with this particular patient, Philippe. It was acknowledged that one could not know from a quick presentation, as we had had in the French session, enough either about the patient or about the whole family constellation or the relationship between the therapist and the patient to be able to say what would have worked. As a therapeutic approach, all that I was attempting to demonstrate was a technique that might be useful in an attempt to reach a patient excessively withdrawn and dependant upon his mother—as was Philippe, for example.

Rationale of the "Crib Scene":

To the audience members it was explained that the director's desire was to carry every member of the group, including the particular psychotic patient with whom we were especially working, back before he had experienced whatever trauma had led to his ineptness in adapting to normal male adult living. Therefore, the group was asked to take the part of young babies, even infants at the age of three weeks or three months. They were asked to lie on the floor and pretend that they were living as a three-week-old infant. It was explained to the audience that the desire was first to induce as completely as possible, the state of the three-week old infant; and second, to feed this infant as much mother-love as he could receive in that infant state.

The rationale was that this young man, Philippe, had been so unsuccessful in life that he had had to withdraw. We therefore wanted to start at the beginning and have him become so sure that love and protection and support exist in life that he could "re-enter the world" and be willing to learn how to handle daily activities of male adult life. Moreover, we wanted him to contact primal life forces that would stimulate spontaneity in human relations.

Psychodramatic Scene:

The scene was laid on the ward in the hospital in which the French psychiatrist had entered the psychotic patient. The part of the psychotic patient was taken by the French psychiatrist who had been the protagonist in the previous session with the French leaders. The part of the psychodramatic director was taken by myself. Five members of the audience volunteered to take the parts of other patients on the psychotic ward.

First, as the psychodramatic leader, I set up rapport with the "patient" group and then specifically gave the directions:

"Today we can be babies—just young infants in a crib. And we can lie on the floor like a baby. That's right, just lie on the floor. Get down out of your chairs now and lie on the floor, because although you are not a baby, you can, for a few minutes, pretend that you are a baby, you can live as a baby. It is possible to feel like a baby if you think about it. Just lie on the floor like a baby, down out of the chair, on the floor like this. Here is room for someone to lie over here. You could lie over here, Jim. And George, you could come over here."

Thus, the director got one after another patient to lie on the floor and included in this the patient in whom we were particularly interested, whom we shall call Philippe.

After all were on the floor, lying as babies in a crib, the psychodramatic director, in the role of the nurturing Mother, walked around from one to the other, patting them and covering them with an imaginary blanket:

"So the baby goes to sleep, warm and quiet. So the baby gets heavy, gets heavy and goes to sleep. So the baby sleeps and sleeps, closes his eyes and goes to sleep. Gets heavy and goes to sleep. And the Mother comes and loves the baby. Takes care of the baby. Covers the baby and keeps him warm. Feeds the baby and gives him milk. Pats the baby. Watches over the baby and loves the baby. While the baby sleeps and sleeps."

(This usually is repeated several times during a twenty minute sleep. In a single demonstration, as in Paris, there is not time for a complete demonstration of twenty minutes in the crib.)

The sleep period was followed by the waking-up period:

"So the baby begins to wake up. Begins to move a little. Stretches a little. Opens its eyes. Begins to sit up. Feels good, feels alert, feels happy and content. So the baby begins to wake up. Stretches, feels good, feels content, sits up, gets up, gets back in the chairs."

It was explained that this is repeated as often as necessary for the group to wake up, and finally ending with:

"Now as you sit back in your chairs you are adults again, acting like adults. But for a while you were a baby and the Mother came and loved the baby and took care of the baby."

Back in the chairs, the patients discussed how they felt when they were babies.

It was pointed out that this exercise of the "Crib Scene" should be *repeated*, for maximum effectiveness, the intervals between practice being determined by the needs of the individual and the group.

Relation of "Crib Scene" to a Course of Therapy:

A presentation was made to the audience of the relation of the "Crib Scene" to a long period of psychotherapy, namely, that the "Crib Scene" is the start in a course of developmental incidents. After feeding the person the nurturing love and care of the Mother, experiences can be practiced by the group at progressively higher ages. How close the age levels should be is determined by the nature of the group and their rate of progress. It would be possible, for example, for the sake of this particular patient, Philippe, to act out experiences of self-adequacy at the age of six months,

two-and-a-half or three years, also at six and seven, at ten and eleven, thirteen and fourteen, up into adulthood. It would be possible to remain at any one level with a variety of situations as long as seemed necessary.

Summary:

The "Crib Scene" was presented as a special technique in Psychodrama to be introduced when it appears needed by a particular individual of the group or by the group as a whole. It was presented at the Congress as a practice exercise which for reinforcement and maximum effectiveness if used repetitively. It was presented to the Congress that if a patient has regressed to a low level, the psychodramatic scenes should be geared to this level and only gradually stepped up to higher levels of maturity, remaining at any one level long enough to permit a restructuring of the personality. Thereby the course of therapy can offer opportunity for a person to change step by step in a developmental sequence.

(The "Crib Scene" is useful also with "superior normal adults" but the full rationale of this technique could not be presented in this limited time of the Paris Workshop.)

Hypothesis:

1. Psychodramatic action to be most effective for change in the protagonist must represent a free flow of emotional expression.

2. The more the whole person is involved in the action, the more effective is the Psychodramatic scene for change in the protagonist.

The Problem:

For my part in the second session I demonstrated the use of Psychodrama in a problem posed by a member of the group. When I called for a problem, a woman in the rear volunteered. She said she had a very pressing problem which had to be resolved within the next few days. Her sister-in-law had been living in Tunisia with her husband and three children for several years. Six weeks ago, the volunteer and her husband received word that this sister-in-law had cancer. The Tunisia family decided that they would all come home to Paris and that the ill Mother would immediately go into a hospital upon arrival.

The volunteer who had brought up this problem was faced with the task of delivering this news to her sister-in-law's mother who lived outside of Paris. This volunteer was in the habit of visiting her Mother-in-law every week; she was devoted to this charming French lady. For several

weeks she had been trying to present this sad news to her Mother-in-law, but each time she dreaded bringing up the matter and on successive weeks had returned home and reported to her husband that she had not been able to reveal the true situation to her mother-in-law. She was afraid the Mother-in-law might be unduly shocked by the news. Since she was very fond of this elderly lady, she was loath to upset her emotionally, and she feared her physical reaction to shock. The volunteer's specific question was, what would be the best way to break the news to the Mother-in-law.

The Psychodramatic Scenes:

As Psychodramatic director, I stated that it was not a question of "the best way," but rather a question of a variety of possibilities of breaking the news. I suggested we look at the results of different attempts to solve the problem. I pointed out that the final decision would have to be made by the volunteer to be true to her own personality and also to the particular relationship between her and her Mother-in-law, as well as being satisfactory in terms of the physical condition of the Mother-in-law and her ability to assimilate shocks.

1. Enactment by the volunteer as protagonist: The volunteer was given opportunity to dramatize the situation, that is, to work through an encounter with the Mother-in-law in which we could see how, on the next visit, she might handle the situation. Even though the protagonist had in mind a demonstration of how she might inform her Mother-in-law, in the actual scene the protagonist was unable to transmit the news. She greeted her Mother-in-law with affection and talked with her in a friendly, realistic way, but terminated the visit without mentioning the cancer, and, in fact, any illness on the part of her sister-in-law.

2. Enactment with an audience member in the role of protagonist: The members of the workshop noted this omission and were ready to observe how one of their own members might handle this difficult situation. One lady felt that she would know how. She came forward and took the part of the protagonist. She went through the whole scene of the affectionate greeting and the exchange of general news on both sides. But she also terminated the session without revealing the news of the illness of the Mother-in-law's daughter.

3. Enactment with Psychodramatic Director in role of protagonist; role-reversed with real protagonist as Mother-in-law: It was obvious to the group that we had not come to grips with the real feelings in the situation. We as a group acknowledged the depth of feeling that was inhibiting

the daughter-in-law from revealing the news to her Mother-in-law. I pointed out the desirability of expressing these emotions in order for a deep thorough-going communication between the two parties—the Mother-in-law and the protagonist. I said I would try to work through the scene in a way which would bring the whole person into action for a deeper relationship between the two. I, as daughter-in-law, arrived at the home of the Mother-in-law, gave her an affectionate embrace, but then began sobbing on her shoulder. The Mother-in-law became solicitous and protective. She realized that the daughter-in-law was upset about something and rose to the occasion of being the protective Mother. With this emotional inter-change, it was possible for me, as Daughter-in-law, to tell the sad news. It was a very frank admission by the two of us of the sadness of the situation: together, Mother-in-law and daughter-in-law could feel sad and regretful, and at the same time, protective of each other. Already the Mother-in-law had seen herself as the older woman and the one who needed to be strong in the face of the younger and less mature Daughter-in-law. The result was that the Mother-in-law got the facts, but in a setting in which she immediately began to deal with them in the most effective way. She was concerned with the time of arrival and the plans for getting her own daughter from Tunisia immediately into the Paris hospital.

The role of the Mother-in-law in this last scene had been assigned to the volunteer who originally had presented this problem. This was, thus, a role-reversal for this real Daughter-in-law who must capture some insight into the possible feelings of her Mother-in-law.

Audience Discussion and Summary:

It was clear to the audience that, in the third practice scene, the problem had been dealt with on the level of emotion combined with facts. Both Mother-in-law and Daughter-in-law had wept real tears. The exchange of emotion and the sensitive communication between the two women was not diluted by superficial conversation. Attention was directed immediately to feelingful action.

Not until the real protagonist was plunged into a situation where she was face-to-face with her true emotions, did she become completely involved. With this honest dramatic interplay, she perceived new possibilities for relationships with her Mother-in-law. In a new way, she was ready to solve her problem.

THE JUDGMENT TECHNIQUE IN THE PERMANENT THEATER OF PSYCHODRAMA

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This report is being written from memory a year and a half after the fact and will undoubtedly be invested with the author's confabulations. Apologies are offered to those who were present at the session and who remember otherwise.

The aim of the session was to demonstrate the "Judgment Technique."¹

The session was conducted under two very severe handicaps. The previous session had run over in time and less than an hour remained. Secondly, the audience was predominantly French-speaking and the Director spoke only English. Most of those in the audience who did know English knew it only as a second language and did not feel fully at ease attempting to use it as a vehicle for expressing the nuances of their feelings. The simultaneous translation apparatus functioned well enough for those with earphones in their seats but was of little value on stage. The time pressure and the limitations of the situation, rather than inhibiting the development of the session, led to some interesting new solutions.

To reduce the time needed for the usual warmup, we began with a discussion related to the previous session just completed. In this way some of the group cohesion which had already been generated was able to survive the change in directorship.

The protagonist who came forward was a young man who spoke a halting English but far better than the Director's French. A sensitive-looking priest was appointed to take the role of God. Far from being offended, he was delighted to portray his understanding of the deity. At the Director's suggestion he told the protagonist that he had died and was in heaven. Since then several members of his family had also died and were at that moment applying for entrance at the gates. Among them were the protagonist's mother, played by the protagonist's present girlfriend. This choice of auxiliary egos enabled him to explore emotions which might have embarrassed him to show toward a stranger.

God now explained that the mother had failed to repent her sins and

¹ A full description and rationale for this technique is described in Sacks, James M. *The Judgment Technique in Psychodrama. Group Psychotherapy*, 1965, 18, 69-72.

unless she did this soon she would be consigned to hell. The purpose of this suggestion was to motivate the protagonist to save his mother from hell by forcing her to repent, reminding her of all his grievances, etc., and in the process purging himself of the latent hostility in the son-mother relationship. To our surprise, however, the protagonist simply stated that he hated his mother so much that he preferred that we send her off to hell at once. The auxiliary playing the role of Satan was about to drag the mother away when God suggested an alternative. He felt that the mother should plead her case for entrance into heaven while the protagonist took the prosecutor's role.

The mother began by offering broad statements justifying her life in vague and general terms. The protagonist at first ignored her, but his tension slowly mounted, and he began to counter her arguments with a cold sarcasm. By degrees his expression became more animated, and the content of his attack more specific. At this point it was apparent that the strain of using English was holding him back. For this reason, despite the awkward situation of a psychodrama session in which the therapist did not understand the language of the protagonist, he was asked to switch to French. Without breaking the rhythm of his speech, he stood on a chair and worked himself up into a tirade in which he was waving his arms in the air and shouting his mother into silence. He accused his mother of total callousness in her early care of him, of placing him in a children's home without sufficient reason, of sexual indiscretions and of preferring her other children, for whom she had somehow been able to provide.

It did not require an understanding of the language to recognize when the climax of his attack was over. Once he calmed down, he returned to English, and we had some opportunity to discuss his feelings with the group. Unfortunately, there was no opportunity to reverse roles, but the cathartic experience of his hostility in a more active form rather than in his chronic bitter form seemed to mellow him. Rather than wanting to send her to hell, he agreed to allow her into heaven as long as this would not be construed as evidence of his forgiveness, and as long as he was not forced to live with her.

Finally, one more interesting phenomenon occurred which we frequently see after the "end" of a psychodrama session. The protagonist and his girlfriend approached the Director in the hall and explained that the mobilizing and warming up of the protagonist's anger toward his mother enabled them to see that some of the conflict in their own relationship was based on the protagonist's displaced anger. They asked about possibilities

for further therapy sessions, etc. The warmth and earnestness of the couple was very moving, especially in this after-session. Many people seem to hold back a great deal of themselves in any situation where they are "supposed" to produce. The psychodrama often stimulates feelings which cannot be fully aired in the discussion phase of the session. These people frequently wait until the session is officially over and then approach the therapist, or congregate in groups where they share these further intimacies.

Some of the most important parts of the sessions took place in the corridors or over coffee in the nearby sidewalk cafes.

EXPERIENCES RESULTING FROM CLINICAL USE OF PSYCHODRAMA WITH CHILDREN

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This is to summarize experiences of several years of practical work at the Child Department of the Psychiatric Clinic in Prague. Various forms of utilizing psychodrama have been examined with the conclusion that in a group of children it inevitably takes on a slightly different form than in adults. Though analogies must be sought for in previous experiences with adults (Moreno et al.) work will have to be oriented in the main toward search for specific forms adequate to the child's age.

While the adult conceives psychodrama to be a conscious component of treatment and tries to co-operate in the process, the child sees it rather as a play. His absorption in it derives from the conviction that he is playing at something, which render his conduct far more immediate than that encountered in the adult, very often beyond control and without restraint.

The child patient has to be approached in a more sensitive and individualistic way. The children in a group have not yet developed, to its full extent, the ability of the adult to control their individuality and subordinate it to collective being. In the group the attention and interest of each and every individual, as well as close good contact have to be continually maintained. This requires more concentrated effort on the part of the director toward sensitive reaction upon the individual children's manifestations as well as upon their mutual interactions which generally are more tempestuous, labile, not always adequate, considerably more varied than that of adults.

Our experiences are proof that psychodrama actually has several functions. It serves:

- 1) As a projective technique, enabling a more direct and dynamic detection of problems of child conflicts, motives of action and personality needs than individual and static techniques could ensure.
- 2) As a method for assessing the social traits in the child's behavior and for studying its adaptational mechanisms and acquired ways of interaction.
- 3) As a psychotherapeutic method enabling the child abreaction of situational conflicts, realization and deeper knowledge of his own approach and of that of others, correction of his own approach on

the basis of experiences of the remaining group members and finally his learning of new approaches. (This applies mainly to the child's family environment, his relation to school, friends etc.).

- 4) As therapy by means of play helping many a child to become one with the group, ridding it of fear, facilitating to shy children entrance in a group, teaching them how to behave therein, all this to a larger extent than could be achieved through activities where children play or work rather individually.

Whether we concentrate in our method on one of these functions or combine several is a point of opinion and purpose pursued. For research purposes clarification of these different functions is essential and so is their individual study.

In contrast, for routine work with children at psychiatric and other child establishments we consider merging of all these functions possible and appropriate. Of course, it is essential to realize what component will prevail in the respective situation. It is even assumed that this form of combining all viewpoints suits the child better, being more acceptable and varied—less constrained. The children believe they are actually playing at something, which is better than knowing that in fact “examination or treatment” are under way. This is an important point. Naturally, such a complex approach requires a procedure devoid of rigidity and schemes. The method, on the contrary, has to be flexible and dynamic. Though the group of children is guided by standard principles, there is space enough within the “standard” limits for modifying individual procedures.

ACTUAL METHOD OF PSYCHODRAMA WITH CHILDREN

1) *Establishing Contacts*

The conductor or director introduces into the psychodrama play-room 4 children of similar age, and, if possible, with analogous clinical problems. (Under exceptional circumstances the number may be 5 or 6.) The children are questioned as to whether they have acted in a play before, or at least, in some scene, at school, vacation camp, etc. The conductor has them tell where it was and in what sort of play they took part, so as to get them into the appropriate mood. In play therapy, abreactions of children are merely observed; in child psychodrama actual “scenes” are portrayed. The child is an actor, not only an “abreactor.” They generally show pleasure at being told that a similar attempt is going to be made. “We will be reproducing ‘scenes’ from life, from your life such as you will choose yourselves. At

least for one time you will have a chance to be real actors. One of you, he who volunteers, will be the author of the scene. He is to designate the actors himself and to conduct the play. So who volunteers?" At further sittings, the children (all of them) successively alternate in directing the play and in thinking up scenes.

2) *Actual Play*

This includes preparations and designating the characteristics of persons who play some part in the child's life.

The child chooses some scene from his own life. Often the choice is a valuable projection in itself. The director may prompt him inconspicuously to add still further scenes, aiming at involvement of all important spheres from his life (i.e., family, school, friends etc.). Thus the child's whole day of life is covered, starting with scenes such as getting up, getting to school, playing with friends, up until evening, when all family members gather at home. This part comprises two stages.

The first stage consists in the child's narrating in detail the whole content of his play (the whole plot with all his conflicts). In addition, the instruction given to the child is to characterize parents, brothers, sisters, teachers or still other persons, all who have an important part in the play. Pretended reason: the other children will thus get sufficient information to execute their roles properly. This already entails a valuable diagnostic contribution, for the child thus portrays, for instance, his father, much more convincingly and plastically, with greater vivacity, because he is without conscious restraint, fascinated by the play's main idea and without controlling his statements. Besides, he begins to relive his own narration so vividly that the characteristic traits of the absent person being represented are brought out more dynamically. We thus learn a great deal about the child's perception of and relation to the significant person, about how he or she appears in his eyes rather than through conversation, no matter how deftly engaged, for the child's attention is focused on explaining to the play-mate everything as thoroughly as possible, how his father is, so that the friend should enact him well. The real objective pursued by the director is concealed. The 'author' then determines who is to enact what role. The other children co-operate in asking for the part they would like to play. The choice of roles again is a valuable diagnostic contribution. Finally the children prepare the scene (chairs, tables, the curtain—no other objects being generally needed) and the play may start. It comprises several acts (time topics: morning, forenoon, afternoon, evening. As to content: family, school, friends and a new family).

Second stage: The children play while the conductor takes down notes, concentrating his observations upon:

- a) Content of the action, conflict situations, motives of action, inter-personal relations (seen from the 'author's' viewpoint and from the other children's angle; very often they modify the action according to their fancy, introducing many of their own projections.
- b) The child's way of characterizing various persons in the play and execute individual roles (father role, etc.).
- c) The social interaction predominant in the individual children, their own particular and social qualities as reflected in play and acting. In both stages of the actual play emphasis thus rests, on one hand, on the projectional component of psychodrama, on the other on assessing the social qualities and interactions.

3) *Discussion of the "enacted" play*

The director has the children tell how they liked the play. Again, the original characteristics are checked upon and corrected. The children mutually evaluate their performance in the play. The author's part consists in criticizing the remaining ones (i.e. in deciding how far their acting corresponded to reality—whether, for example, father shouts as much as the auxiliary ego did when enacting him, how the "actors" have acquitted themselves in their roles, etc.). There follows a debate not only on acting itself, but also on general facts raised in the discussion. (Whether, for instance, all fathers shout so much and what individual fathers are like, what the relation between the parents, etc.). Problems common to most of the children are brought out, generalizations made and discussed. The children mutually correct their approaches. They may give their impressions and views unreservedly, the director interfering only as is necessary to guide them toward a relatively correct view of their own condition, which, however, they are left to formulate for themselves.

In the following debate the emphasis is on the psychotherapeutic component, though, of course, it has been present even in the actual play when the children came to realize their problems and when many of them reached abreaction.

4) *Finishing the Sitting*

The last part aims at imprinting on the child's mind the impression from the play for which end a final debate would be unsuitable. In the child's eye it rather would mean digression from the actual core—the play. That is why the director proposes to the children to choose at the end some-

thing gay and diverting, i.e. some fairy-tale or well known scene. This the children always welcome, although sorry that the play has to come to an end.

In the latter part, the component of therapy-through-acting is predominant, though functionally it has been involved throughout the whole psychodramatic sitting.

In conclusion, we would like to emphasize that with children, a complex approach to psychodrama has brought good results, enabling the clinician to draw valuable diagnostic material from his observations. For the child, it means directive therapy through playing, including the component of concretely directed psychotherapy.

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PSYCHODRAMATIC EXPLORATION OF DOCTOR-PATIENT RELATIONS IN THE PERMANENT THEATER OF PSYCHODRAMA*

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The session starts with a brief presentation on the part of the Director. He further states that he will carry on direction in Spanish, but dramatization will be performed in French.

In order to avoid a longer warming-up, because of language difficulties, he will present short demonstrations. It is from these demonstrations that the protagonist emerges.

The protagonist introduces himself, saying that he is a physician. He discloses moral problems in the practice of his profession. He adds that the area in which he works is very poor, with much alcoholism and delinquency. Lately, in a quite incidental manner, he has had to assist in three similar cases: attempts to commit suicide by barbiturates, with the peculiarity that the three women patients were women married to alcoholics.

His basic problem is an overwhelming moral torture, beginning at the moment he knows there is a risk of death, that would only disappear when the patient is out of danger. The director asks him to mention a specific case:

"Two nights ago somebody called me urgently because of an attempt to commit suicide. This was the third case in a few days. My crisis of anxiety started. Throbbing, mouth dryness, dullness of movements and above all, fear, a terrific fear; fear that the patient would die before I could attend her, or that I would not be able to diagnose right away, of not having the necessary antidotes and medicines while attending her, that she would cheat me and I would not realize it, that is, panic, fear of everything."

During the dramatization he repeats soliloquy all the above and adds his curiosity as to the reason why the patient poisoned herself.

For the scene to represent the patient's house, he chooses one of the persons who had intervened in a short dramatization to act as the husband, and a young lady to act as the patient.

There are two rooms, one at the entrance, where the husband is having a drink and behind it another one where the patient is in bed, with her eyes closed.

* Auxiliary ego: Edith Saal; Interpreters: Celita Pavlovsky and Lidia Forti.

The doctor rushes in and the husband, imperturbable, points to the next room. At his arrival the patient opens her eyes and tells him she wants to die. She has taken a number of barbiturates of low dosage. Actually, there is no risk of death. He gives her an injection, leaves some prescriptions and instructions, and goes away.

Once at home he starts to doubt: "Hasn't she cheated me with the dose? She might have another flask and use it now. Will my instructions be followed? Why didn't I take her to a hospital, where she would be safer? I've been too short with her, she wanted to keep on talking and I didn't let her. What will happen if she dies? Her husband doesn't seem to care. I think I should go back and see her again. Will that injection be enough?" etc.

As this narration is monotonous and cold, an auxiliary ego doubles him and expresses corporally all his anxiety. The protagonist is surprised and leaves the role.

The audience intervenes and comments on the incongruence between the narration and his rigid behavior, as well as on the slight attention he paid to the husband, his lack of consideration and his despising him for being an alcoholic.

On the basis of these comments the following scene was constructed, a dialogue between the physician and the alcoholic husband. The doctor, intolerant, attacks drinking and, to a certain extent, makes him responsible for his wife's suicidal attempt. When role reversal is done, he states (as the husband) that he drinks because he feels very lonely, without goals in life, and that his wife doesn't sympathize with him, doesn't accept him as a man and incriminates him constantly.

In the following scene the protagonist refuses to take the role of the wife. The Director suggests then the dramatization of his meeting the husband a year later. The alcoholic invites him to his table and tells him that he feels all right, that he has found a job and his life is completely changed. The Doctor delays in asking him about his wife. When he does, the answer is that fortunately she passed away and that he is very grateful to the doctor for what he did for him. After recovering from the initial surprise, the emotional level of the dramatization changes into a lively dialogue, with jokes about marriage, women and the social canons. This emotional level readily reaches the audience, too.

When reversal of roles is effected, the joyous tone is maintained. It is in this new role where the protagonist reaches his spontaneity stage and creates a hilarious character that enables him to express hate and resentment

at an impersonal level. The audience follows him step by step in his puns and applauds his wit. When his interlocuter (auxiliary ego in the role of the Doctor) makes a joke on the difficult life of a person with so many responsibilities, the Director reverses roles again and it is then the protagonist who answers affirmatively. Questions are now directed towards his work and emotional life. The protagonist eludes this last point, but the audience insists. He states that he is going through a crucial period because he is alone; he has divorced his wife and has not yet elaborated his new civil state. He adds that when playing the role of husband, he realized what motivated his irony, but that he felt such a satisfaction in so doing it that he could not stop it. The audience requests a scene where his conflict with his wife could be seen, so as to compare and thus be in a position to relate his family problems with the professional difficulties he mentioned and explored in action. The protagonist refuses to do so, arguing that that was not his intention when he started the dramatization and that besides, he is not in a need to talk publicly about such intimacies. The Director supports the idea of the protagonist, on the basis that this Psychodrama, as stated at the beginning has a didactic aim more than a therapeutic one; it is a demonstration and therefore certain dramatizations must be left out. He shared with us another privacy and he has the right to decide what he feels he can give or not. Should it have been a therapeutic Psychodrama, the position of the Director would have been different. Anyway, there is a new emergent and it must be taken into account, though it may not be dramatized. This family emergent during a regular therapeutic Psychodrama should be on the basis for a new dramatization. In this case, the protagonist's vote marks an end. We must accept it. Although the family conflict was not dramatized, the negative reaction of the protagonist produced in the audience an intense curiosity, which was expressed by means of questions, comments and analysis of the dramatization performed in the light of the newly know elements. A new subtle plot was then woven into the dramatization, which broadened the understanding and increased the group's cohesion.

COMMENTS AND ANALYSIS BY THE DIRECTOR

We have shared a bilingual Psychodrama and we have communicated by means of a universal language: the act. Auxiliary egos, interpreters, audience and directors have achieved a common aim: to dramatize. Now only the comments of the Director are needed to close this session.

We have today started with a problem of professional morals and ended with the disclosure of the matrimonial conflict of the protagonist: his

divorce. You have commented on and minutely examined the session, taking into account these two elements. My comments will be therefore directed to other points which I consider of importance, to complete the understanding of the session. As on the other hand there have been questions as to the manner in which I conducted this session, I want to emphasize that besides the characteristics of this Psychodrama, more didactic than therapeutic, psychodramatic techniques do not necessarily chase past traumatic situations, which do not always have a therapeutic value, although they can give the session a special flavor. The richness of psychodrama techniques, allows the understanding and working with the "here and now," on basic problems of the personality at this time, without reverting to the trauma and its history. This, as a trend, had a special éclat in psychotherapy a few years ago, but it is now being replaced by the "here and now."

To go on with our session, we shall take one of the more evident elements: the physical and mental attitude of the protagonist. From the beginning of the dramatization the physical rigidity of the protagonist, as well as his dissociation of body-mind, were striking. There was an enormous difference between what he said he felt and what he showed. This rigidity invaded other levels, for example, his work, where he dissociated the patient from the corresponding context, disregarding valuable points of reference which would enable him to work more adequately. In both cases, his emotional blockage produced his dissociation and his parceling up of reality. During his medical call, for example, he disregarded the context; the denial of the husband, superficial investigation of the medication, the medium of suicide, and other medical elements, produced his eventual challenging of his own performance and fearing for his patient's life. According to the dramatization, this worry kept his attention busy and isolated him from any other influence. This could be a defense mechanism to protect himself from other thoughts much more painful, as, for instance, those which appeared afterwards. In this way, the moral torture protected him against other feelings which could involve his deeper personality, making control impossible.

The importance of tight control in the personality of protagonist was shown by his physical attitude, by his speaking and his acting rigidity. At a dramatization level it was shown by his coldness and the distance towards the auxiliary egos and the audience, whom he never forgot but looked at, produced well spoken and formal scenes without emotion.

The inclusion of an auxiliary ego to double him and show his anxiety corporally, in action, marked the beginning of a series of technical maneuvers

specifically aimed to an adequate warming-up, which would unfasten his spontaneity. Any interpretation at this moment would have been self defeating, for it would have augmented his defense mechanisms.

After being doubled, the protagonist starts hindering the dramatization, arguing that the scenes do not show reality and that he wants to stick to the truth. This was his reaction to the double, and showed that he had been deeply touched. It was his alarm reaction against dramatization which he pretended to control.

The reaction produced by interpretation would have put into action his ego energies so as to block his conflict, whereas the mobilization produced by dramatization is outward. In the first case, the ego tries to control the inner conflict; in the second case, the external one. The advantage of dramatization is that it allows us to check the ego energies in action and therefore to know their characteristics, apart from diminishing progressively the inner blockage. Inner conflicts are then more easily disclosed.

As to the dramatization, various techniques were fruitlessly attempted in order that the protagonist might be induced to change his attitude of control. I then suggested a scene in the future: his meeting the alcoholic husband a year later.

The auxiliary ego was instructed to create a good rapport with the protagonist and to introduce, when indicated, an unexpected circumstance.

It was then, while speaking with the physician that the husband thanks him for his fortunate intervention in liberating him from his wife, who had passed away.

It depended on the manner in which he received this new impact that the new role would be accepted; this made the warming up process of the protagonist of fundamental importance. The auxiliary ego, who had received instructions to this effect, could bring it about, and the protagonist evidently started to relax. Once a certain spontaneity was achieved, roles were reversed. The protagonist was now in a position to play the role of the alcoholic husband. Besides, the characteristics of the role and the tenor marked by the auxiliary ego, gave him enough leeway and a starting point to perform the role without his direct responsibility.

We had reached this point technically with the specific intention of easing and smoothing the playing of the role, assisted by the influence of both the auxiliary ego in the same role and by his offering a resolution of the conflict.

As could be seen, the protagonist created the role of alcoholic husband

which changed him physically and spiritually, compared with the first part of this Psychodrama.

While playing the role, he could integrate different parts of himself—many of which he rejected, such as alcoholism, fear of aggression, or death impulses—while other parts, more valuable and socially acceptable, permitted him to make contact and interact with the auxiliary ego and the audience. This was his Catharsis of Integration. The protagonist had come outwards, released from rigidity. Hand in hand with his euphoria his matrimonial conflict was revealed. Everything is thus enlightened. We have arrived at a new starting point.

THE PATH TOWARD PSYCHODRAMA FAMILY PROCESS

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Moreno's psychodrama method of treating the mentally ill has been used by the author as a primary therapeutic procedure for several years now. My earliest employment on the staff of a state mental hospital enabled utilization of psychodrama with a wide range of patient types; the value of this approach to the various problems was quite impressive. It was quickly learned that surprisingly good results were obtained if the patient had even a moderately workable ego, though emotional instability might be rather pronounced. The demonstration films of Moreno working with a group were assiduously studied, and copied. Training received while attending his seminar-workshops was put to most extreme tests. Affective disorders ranging from very active hypomanias to near catatonic depressions were dealt with through the psychodrama procedure. It was soon found that limits could be located wherein hypomanics had to be authoritatively handled and prevented from disturbing the action on stage but not have their verbalizations suppressed too extremely. Group members adopted and learned to ignore the impulsive interruptions of disturbed friends, if some damper was put upon extreme acting out. These hyperactive individuals do not make the best candidates for psychodrama, however. More benefit seemed to be derived from shy, somewhat withdrawn, inferiority-ridden persons who were most awkward in social skills; in other words, Adlerian complexes were noted to respond most readily to alteration in group psychodrama.

The utilization of Psychodrama with Schizophrenia has been reported. It was found possible to include chronic, process variety schizophrenics in the list of those who could profit very greatly from the staging of their mental problems and conflicts. Paranoid illnesses succumbed most readily! This appeared to derive from the open, frank and honest handling of threatening areas of difficulty. After an initial period of guardedness and defensiveness, paranoid schizophrenics could be persuaded to open up more and more through succeeding group sessions. They moved more rapidly than depressives in most instances. The depressed persons were variable in their response to psychodrama procedures. Where guilt could be sufficiently alleviated, or a grief reaction effectively worked through, the effects were generally good. Many cases failed to respond, however, and needed the physical assault effect of EST. A combination of blunt desensitization

through psychodrama, coupled with several ESTs proved most beneficial on occasion. Deep depressions were not helped by our psychodrama efforts—nor were character disorders. With the latter type of patients, it was felt we frequently provided them with better techniques for promulgating their harmful manipulation of others. Alcoholism per se was unaffected but could be brought under control when it was a symptom occurring along with others as manifestations of a neurotic or psychotic illness. Level of intellectual function was also found to determine how well a patient could be helped through psychodrama. Though brightness was not required, no lower I.Q. level than dull normal (80 min.) received full benefit from the the insight-stimulating acting out and the interpretations and suggestions that came out in group discussion following scenes or skits. Other workers who have dealt with alcoholics and the low I.Q. patients have, however, reported favorably on their own application of psychodrama.

Various themes were noted to require periodic repeat. The schizophrenic family constellation was the primary one of these. Social histories of patients were notorious for either the weak father-dominating mother parentage, or else father was a crude bully whose alcoholic indulgences added disrepute to the family name. Whenever there was a marked imbalance of authority, appropriate sociosexual role demands could not be met. The warped concepts developed in the minds of their children could be noted so flagrantly in our patient's behavior. Oedipal and Electra irresolutions were rampant. Of course, sib rivalries came in for their share of notice and importance. While dealing with groups of male veterans at a government hospital, it was necessary to use the services of nurses and volunteer workers (Grey Ladies, and the like) as mother, wife and sister figures. As the author moved on to a private clinic where N P ward patients included both males and females of age range 16 to 70, the number of marital discord cases seemed to rise alarmingly. Actually, what was being revealed was the culmination of interaction between two people, a patient and a spouse, inadequately prepared to cope with marital and parental roles themselves. They had either acquired incorrect concepts of husband, wife or parent roles, or had failed to learn at all what was expected of them in the everyday give and take of family living. They had difficulty in communicating with each other, could not show feelings, could not form warm, close relationships, could not assume responsibilities; in general, they were inadequate in handling even the simplest requirements of mature married folks. It was also found we were usually dealing with three generations since the children of our patients frequently exhibited symptoms of emotional disturbance.

Situations in which marital strife had arisen were reproduced and

emotions reexpressed with the usual beneficial catharsis experienced. Attitudes and scales of values could be evaluated for appropriateness. Insights were typically limited to effect only one member of the married couple, however. The individual being treated was instructed to take full advantage of week-end passes and to begin communicating insight to their spouses, concomitantly associating feelings which had been aired in psychodrama. But spouses, as well as parents or other relatives, so frequently resisted change in the patient. In fact, it developed that in many instances the sickest member of the marital union was not our patient. It was the spouse remaining at home! Parents of teenage patients were repeatedly discovered to be conducive to mental illness in their offspring—to be poor examples of parenthood—and to be living a sick existence in their own marriage relations. Family conferences were instituted to evaluate these people who had decided upon the patient as the relative to be termed most “nervous.” Psychiatric social workers found family therapy to be very successful with a real “clearing of the air” occurring when a catalytic third party was present. Typically, the patient had been prepared for the family session through psychodrama, and a “dry run” had been made of the feelings and attitudes involved. What amounted to a re-enactment of this frequently occurred. Too often, however, the family member(s) were more constrained and could not make the adjustment to adapt to the healthier changes in a spouse or in a son or daughter as the case might be. It was at this point that the development of psychodrama family process seemed to be needed.

To date, we are only in the experimental beginning stage. Many problems came up just in trying to set a day and hour which would be convenient for husbands and wives, as well as parents and their sons and daughters. Other questions which arose included the issue of whether to try to handle children, or confine ourselves to adolescents of C A 17 and older; should we exclude sexual topics if the teenagers were group members (very beneficial results had been obtained dealing with “taboo” subjects of sexual promiscuity, incest, and the like, with all-adult groups); should we always insist that both husband and wife attend together or allow only one to come if work or family demands appeared to be a legitimate excuse on occasions; et cetera.

There are many more suggestions and comments which might be made about the feasibility of psychodrama family process, and therefore it is to this end that the subject is submitted as a discussion topic, with a demonstration of the activity easily made with volunteers from the Psychodrama Congress audience.

MARQUIS DE SADE, A FRENCH PRECURSOR OF PSYCHODRAMA

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Zerka Moreno stated clearly at the Third International Congress of Group Psychotherapy in Milan, 1963, that therapeutic acting in a theatrical play is not psychodrama per se. Nevertheless, it should be pointed out that it was through acting in the Living Newspaper* in the Impromptu Theater, Vienna, 1923, that Barbara was cured of her neurosis by J. L. Moreno** and psychodrama was discovered.

Trying to cure mental patients through play-acting can be traced back to the year 1805 when Mr. de Coulmier, Director of Charenton Hospital, and former Superior of Premontres, decided to let the Marquis Louis Donat Alphonse Francois de Sade write plays for the patients of the hospital. At that time, Sade was 65 years old and was in prison because of a "lettre de cachet." He was jailed originally in 1778, and subsequently served five prison terms between that year and the year of his death in 1814. His mother-in-law, Mme. de Montreuil, had demanded his imprisonment, to protect the reputation of his family, but against the wishes of his devoted wife Constance Quesnet.

In a letter dated September 2, 1808,*** Mr. Coulmier states that he is greatly obligated to Mr. de Sade, since he looks upon comedy as a means of curing alienation of the mind, and that he is happy to have in his hospital a man able to train on the stage mental patients whom he thus wishes to cure.

Unfortunately for this new treatment, Sade's bad reputation made Dr. Antoine Athanase Roger Collard, Chief Medical Officer of Charenton since 1806, try to stop Sade's activities by acting against the decisions of Director de Coulmier and writing to the Ministre de la Police Generale. Here follows a translation of Collard's letter: "Someone has had the nerve to form a theater in this hospital under the pretext of having the patients play in a comedy, without thinking of the tragic and tumultuous effects which this must necessarily produce on their imagination. Mr. de Sade is the director

* The Living Newspaper was not a "written" theatrical play. It was improvised, a version of the Spontaneity Theater (Editorial Note).

** See *Psychodrama*, Vol. I, pp. 3-5.

*** Letter from the Prefect of Police to the Secretary of State for Police and Justice.

of this theatre. It is he who chooses the plays, distributes the roles, and presides over the rehearsals. He is the master of the acting styles of the actors and actresses and of the artistic form of the scenes. On the day of the public presentations there are always a certain number of tickets at his disposal, and placed among his assistants, he makes some of the introductory speeches. He is even an author on special occasions. The sick are in daily contact with this man . . .”

It took Collard a few years to have all theatrical activities forbidden at Charenton. He had tried to stop Sade's writing by an arrest in October 18, 1810, but did not succeed. He finally succeeded with a spectacular arrest in Charenton on May 6, 1813.*

As nearly all of Sade's writings of that time were destroyed by the police, it is difficult to surmise how much foresight was in his mind or how much in de Coulmier's mind in trying to cure mental patients by having them act in a play. We do not know what plays Sade chose nor exactly what he wrote for the patients during those years of daily meetings with them, nor how much their discussions were near group-psychotherapy, nor why Dr. Roger Collard was so disturbed by these free-floating discussions and by the private and public play-acting inside a mental hospital.

We have seen (or heard) in our own time in many a mental hospital the turmoil that group psychotherapy and psychodrama stir up in an unprepared personnel. In order to develop a tolerant, democratic, psychodramatic climate, many a French psychiatrist (like Francois Tosquelles or Yves Racine) was led to introduce institutional therapy and training of the personnel by means of group psychotherapy and psychodrama. Thus we can guess that some similar turmoil happened around Sade's theatrical activities which pleased the liberal director Coulmier and frightened the conservative psychiatrist Collard, who, finding he could not control them nor his director, turned to the top of the administrative hierarchy in order to stop them.

Autobiographies of the “divine Marquis” point out that Sade was a true revolutionary mind, interested in psycho-pathology of sex (as a precursor of Kraft Ebbing, Havelock Ellis, Alfred Kinsey), and fighting for

* As soon as there was a political change in France, from the abdication of Napoleon I, to the entry of Louis XVII and a return to royalty in May 3, 1814, Coulmier was replaced as head of Charenton by Mr. Roulhac de Maupas, a former lawyer and friend of Dr. Collard (May 31, 1814). In 1815, the old Coulmier was re-stated in his function, but it was too late for Sade, who had died on Dec. 2, 1814, and for theatrotherapy.

freedom of expression. Thus he frightened the guardians of ancient law, order and society, who imprisoned him in truth for that and for his so-called sex and near-murder offences.

Without going as far as Kloss and Gilbert Lely to clear him of all his offenses, it seems to us that tribute should be given to Sade and to Coulmier as the French precursors of psychodrama.*

Some plays written during the Revolution or at Charenton by Sade:

Les Antiquaires

Franchise et Trahison

Fanny ou Les Effets du Désespoir

Les Fêtes de l'Amitié (dédié à Mr. de Coulmier) in *Hommage de la Reconnaissance* (inédit)

La Tour Mystérieuse

Le Magistrat Prévaricateur

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* Editorial note: There are several varieties of therapeutic drama:

1. A play "written" by a playwright in which mental patients play all the parts—a la de Sade.
2. A play "written" by a patient portraying his own problem, in which he plays the main part and in which other mental patients play the auxiliary parts.
3. A play "written" by a playwright about a specific patient in which the patient plays the main part, with the other patients acting the auxiliary parts.
4. Improvisations: Psychodrama, Sociodrama, Role Playing—their many varieties.

PSYCHODRAMA OF A MARRIAGE, A MOTION PICTURE

DIRECTED BY J. L. MORENO, M.D.

Beacon, N.Y.

As the film opens, bells ring, pictures of Moreno and quotations from his work, are seen; an announcement is made: arriving from New York, Pan American Airways, Flight 114, Gate No. 36.

The opening scene takes place at the Faculté de Médecine, at the Sorbonne in Paris. Moreno stands behind a desk in a beautifully furnished room. The walls are covered with paintings and portraits; a number of busts stand around the room; these are used by the photographer from time to time as symbolic characters, relating them to the psychodramatic worth of the protagonists—mother and father figures, young men and women, friendly and threatening faces, persons in various poses.

The audience is packed to the last chair; people are standing, crammed together. There is an air of apprehension and tension in the room. There is a couch at the left wall of the spacious room; a number of informal chairs are scattered about the room. Motion picture men and photographers are getting their cameras ready for action, filling the room with sounds and signals.

The entrance door on the left side is still open. Several men try to close it in vain. A crowd of students and delegates try to break into the room, anxious to see the session. There is a big commotion; the crowd is surging and pushing and swinging back and forth, pleading and swearing in various languages. A few succeed in getting in, but finally the doorman is able to close the entrance door and keep it closed.

Now Moreno steps forward with outstretched arms.

This is a short warm up. The presentation is strictly in the "here and now." Up to the last minute, Moreno did not know for certain that the Radio and Television Center of France would make a motion picture or a television program of the psychodramatic session he was to conduct on the afternoon of September 1, 1964, at the Faculté de Médecine at the Sorbonne.

MORENO: My friends, ladies and gentlemen, do you hear me all? I'm happy to greet you today in the name of the First International Congress of Psychodrama. You know, psychodrama has come to Paris because Paris is the capital of psychodrama. It always has been and it always will be. There are many many cities, but there is only one Paris, and one France. President de Gaulle said, "La grandeur de France." We say "La grandeur du

monde." As I look at you, I am looking for people who are troubled, who have problems, problems in love, marriage, in family, in business, and I'm ready to work with any one of you who is ready to work with me. So as I am now stepping forward to look for subjects, I am seeing first you. What is your name? (Points at audience member.)

YOUNG WOMAN IN AUDIENCE: Michele.

MORENO: Michele, and what is your name? (Points to another audience member.)

YOUNG MAN IN AUDIENCE: Paul.

MORENO: What is your relationship to Paul, Michele?

PAUL: We are a married couple.

MORENO: You are a married couple. Why don't you come forward. Let me meet you. Oh, Michele, beautiful. May I kiss your hand? And you Paul, come perhaps to this side. Now how long are you married to Paul?

MICHELE: We have been married five years.

MORENO: Five years?

MICHELE: Yes.

MORENO: Why are you here in Paris? What brought you to this beautiful city?

MICHELE: I am an old Parisienne.

MORENO: You are an old Parisienne, and you?

PAUL: I am an American. I have stayed here since our marriage. I'm a journalist here.

MORENO: Since your marriage? How long are you married?

MICHELE: Five years.

MORENO: Five years. Children?

MICHELE: We have two children.

MORENO: Two children? Where are they?

PAUL: They're in the country.

MORENO: They are in the country? Tell me now Paul and Michele, why are you here in Paris? What brought you here?

MICHELE: The Congress.

MORENO: The Congress? But what do you want to do here? What is your motive?

PAUL: I'm writing an article about the Congress.

MORENO: An article about me, perhaps?

PAUL: Yes.

MORENO: Yes! Let's write it now.

MICHELE: I am very much interested in psychology.

MORENO: (To Paul) And you?

PAUL: Yes, very much.

MORENO: Yes. Now tell me, you must have a problem, otherwise you wouldn't have come forward to see me.

PAUL: Well, we do.

MORENO: What is it?

PAUL: We don't get along.

MORENO: You don't get along? Now what is that? That is so general. Is there any specific problem you have?

MICHELE: Well, I think that from my point of view, I have a problem.

MORENO: Yes. Be sincere, because only a real problem has a meaning in this session. If it isn't real, if it is fictitious, then you just return to where you come from. It must be true, and it must be felt.

MICHELE: It's a true problem.

MORENO: What is it?

MICHELE: I have been studying for several years and after that I have been working. And then after working only one year I went back to studying to get my license. Then I wanted to go back to work but instead I got married. Since then I haven't been working. My husband is American and he always wanted to go back to America, but we had fights about that and problems.

MORENO: You had fights because he wanted to be in America and you wanted to be in Paris? (Both nod with a forced smile.) You know, you remind me of a problem which I encountered many years ago. I remember the couple, her name was Joan Crawford and his name was Franchot Tone, their problem was that she felt she is the queen of Hollywood and he felt he is the king of New York, and so they decided to have half a year in Hollywood and half a year in New York.

MICHELE: (Smiling.) Yes, we thought we would have such a solution but in our case that is too complicated. It's across the ocean.

PAUL: Well there's more to it.

MORENO: What is it, Paul?

PAUL: Let's talk about this ocean business.

MORENO: The ocean business.

PAUL: I know that I have used going to America as a tool of aggression against my wife. (Rubs his hand against his forehead, tries very hard to explain.)

MORENO: Do you beat her up once in a while?

PAUL: No. I also know, however, that it is very upsetting to me that she has become very resentful of all things American and is very hostile toward my country.

MICHELE: No. Not exactly. (Smiles uncomfortably.)

MORENO: No? What is it, Michele? What do you find wrong with him? His nose, his eyes? Is he a good husband to you?

MICHELE: Well, in a way.

MORENO: Not in a way, either-or. Do you sleep in the same bed with him?

PAUL: Not anymore. No.

MORENO: Since when is it. Do you sleep both in the ocean? Do you have separate bedrooms?

PAUL: It isn't physically possible where we live in Paris, but if it were physically possible we would. We have spent time in separate bedrooms in the country where it is possible, yes.

MORENO: Well, anyway, there is a profound corporal disagreement between you.

PAUL: Yes. There is.

MORENO: To come back to the situation itself. For instance, do you have a problem that you would like to resolve right here, now?

PAUL: Many.

The director takes the initiative to bring the protagonists into the act. The initial dialogue has spent itself; there is no point in going on with it. The director behaves like a playwright who is in the process of writing this play. He knows the strategic moment for the next episode. If he were to let the dialogue drag on, it would fulfill no purpose.

MORENO: What is it that bothers you at the present time?

PAUL: I think we would both like to get along better.

MORENO: Now do you have any conflict right now, today, tomorrow. You want to stay here in Paris and he wants to go to New York?

PAUL: No, that's not really much of a problem.

MORENO: But what is a problem?

PAUL: I can bring my mother into it. We have a mother-in-law problem.

MORENO: You have a mother-in-law? Is she in Paris?

PAUL: It is my mother but she's not in Paris.

MORENO: Where is she?

PAUL: She lives in New York.

MORENO: She lives in New York. It is your . . .

PAUL: Yes, she's my mother.

MORENO: Your mother.

PAUL: She came over and stayed only for a week; it was her first visit in a year and a half and the going was very rough. It all ended up in a terrible scene.

The warm up period moves swiftly. It has the character of an interview and dialogue between the director and the two protagonists, Michele and Paul. It is a gradual moving into their world, trying to find a significant clue for the opening episode to be acted out. Two leads for the first episode come forth; one is their present hostility towards one another, which seems to be too loaded for opening the psychodrama. The second lead is the mother-in law problem.

The director accepts Paul's suggestion to bring his mother into the picture. She would give Paul support against Michele and he needs support very badly. (Mother's boy). The clue is chosen for the first scene. The warming up period ends; the action period begins.

MORENO: Let's see the scene.

PAUL: Then we would have to describe the whole week.

MORENO: You bring just the essence. Where is your mother now?

PAUL: She's in New York.

MORENO: She's back in New York. Let's go to New York and see how she is.

PAUL: All right.

MORENO: Let's go back now. Where does she live in New York, on what street? Has she her own house or is it in an apartment building?

The director takes again the initiative and structures the scene. He doesn't permit long and vague story telling, but insists on concretization. By forcing the protagonist(s) to stick to actualities he warms them up to present the facts directly and to express their actual experiences. Nothing warms up a protagonist better than his real life situation, e.g., where he lives and what he does.

PAUL: She's in an apartment.

MORENO: What floor?

PAUL: Sixteenth.

MORENO: Let's go up to the sixteenth floor and see her and see where she is. (To Michele) Do you go together or do you let him go alone?

MICHELE: I let him go alone.

MORENO: Why don't you go jointly and face her?

PAUL: I don't think that my mother would like it . . . there would be no possibility of this.

MORENO: Oh, Michele wouldn't go to see her?

PAUL: She wouldn't go near my mother and my mother wouldn't go near her.

MICHELE: We had a terrible fight.

PAUL: Over the children.

MORENO: Over the children. Where are the children now?

PAUL: The children are in the country.

MORENO: Oh, they're in the country, here in France.

PAUL: Yes.

MORENO: Oh, God. The children in France, the mother-in-law in New York and you two in Paris at the Psychodrama Congress.

PAUL: Mother came to visit us when she was here.

MORENO: In psychodrama the ocean is nothing. We can always go thousands of miles away, from this room.

MICHELE: I'd rather not go.

MORENO: I understand how you feel, Michele.

PAUL: So do I.

MORENO: Michele, I am very sorry for you. I want to talk to you alone. Forget him, we are alone for a moment. I understand it is your mother-in-law who bothers you since you are married, isn't it?

MICHELE: In a way, yes.

MORENO: In a way? Let us find out. I would like now for you and your mother-in-law to have an encounter and see how you make out with her. You have to realize that the encounters you have had with your mother-in-law in life itself are one thing. But here you can be far more expressive and extensive than in life. You just get going the whole way and expose your feelings and her feelings. All right?

MICHELE: Yes.

The structuring of a future situation emerges, a future situation which the protagonist fully visualizes but which has never taken place. This offers certain advantages. If it were a situation which actually has taken place in the past, then the protagonist would try to "re-enact" what happened from memory, trying to be as literally accurate as possible. To move from the past into the here and now is loaded with difficulty. It is easier to move from the here and now into the future. The fantasy is freer from detailed commitments. In the here and now both protagonists are present, husband and wife. In the future situation the mother-in-law has to be represented by an auxiliary ego. But this

is full of practical learning. We are shown the mother-in-law as the protagonists see her rather than as she is in reality.

MORENO: Whom do you like to choose as a mother-in-law? Let us see. Zerka, (who is in the audience) would you like to portray her? (Zerka steps forward.) All right.

Choosing from the audience the person to enact the role of Michele's mother-in-law is the privilege of the protagonist. She is guided by a special clairvoyance for the right person. But at times the director may have an intuition for choosing the right person, an auxiliary ego trained for playing unpleasant, nasty mother-in-law roles.

MORENO: Now this is what we call in psychodrama an auxiliary ego. She is not your real mother-in-law. But she will try to portray her to the best of her ability and I would appreciate it Paul if you would sit down on that couch for a moment and leave the two ladies alone. Now, Michele, you have entered your mother-in-law's home in New York, right? You have flown by Air France to New York and you are in your mother-in-law's home. Do you remember how the living room is fixed?

MICHELE: Well, she has. . . . (laughs), I don't know.

MORENO: You can imagine it.

MICHELE: Yes.

MORENO: And what kind of furniture has she?

MICHELE: Yes, I can imagine it.

MORENO: Now you are just coming in; you are taking her by surprise. Here she is. Come in. You just come from Kennedy Airport and it's your projection into the future, you are doing now what you might do tomorrow, because that may be the best solution to your conflict. We'll find out. Now you are coming in and you are opening the door, and here is your mother-in-law.

ZERKA AS MRS. MARK (Paul's mother): Michele?

MICHELE: Hello, eh . . .

MRS. MARK: Come in.

MICHELE: How nice to see you.

MRS. MARK: Do you want to sit down?

MICHELE: Thank you.

MRS. MARK: This is a surprise.

MICHELE: We are in New York, actually. I thought I had to come and see you to try to see if there is a way to improve our relationship.

MRS. MARK: I've been thinking about that terrible scene we had. I'm really very sorry.

MICHELE: Well, I'm ashamed. I shouldn't have said what I did. But at the same time, I thought you were so aggressive with me because you had the feeling that I had taken your son away from you. I couldn't bear your aggressivity for so long and at the same time I had the feeling my husband was resentful to me because of you.

MRS. MARK: Is he?

MICHELE: I think he is, yes.

MORENO: Is this how your mother-in-law would act towards you, as this lady does now?

MICHELE: Well, she talks very frankly. At the same time my mother-in-law is more aggressive.

MORENO: More aggressive? Reverse roles and let's see how you perceive her. You take the part of your mother-in-law, because you know her, and she will take your part. But talk a little louder because we have a big audience over the ocean; they all have to hear you.

ZERKA AS MICHELE: You know you got me very upset, and I'm sorry. I shouldn't have said the things I said to you and perhaps you shouldn't have said some of the things you said to me either. But why do you dislike me so? What have I done? I just married your son. Millions of young women marry sons every day.

MICHELE AS MRS. MARK: Yes, but Michele, I think you are too nervous. It's your fault.

ZERKA AS MICHELE: What's my fault?

MICHELE AS MRS. MARK: I would be much more with you if you were not like that. And I think my son should be in this country. You must understand that he has to spend some time with me. I am his mother. It's a problem for him to be abroad, and I don't like my son to live in France. (Michele turns to Dr. Moreno) Well she's never said that, but I think she feels. . . .

MORENO: You are acting your mother-in-law, don't fall out of the role my dear.

"Falling out of a role" is a special pathology. A protagonist will easily fall out of a role which is displeasing for her to play or when she wants to play her own part again in order to tell her mother-in-law directly what she thinks of her.

ZERKA AS MICHELE: I have the feeling that you're accusing me of having brought your son back to Europe after you left Europe. After all, he could have picked somebody from, I don't know, Waikiki, and gone to live there. Why do you have to take it out on me that he fell in love with

me? He did fall in love with me, you know, and I with him. And you know something else, I don't think you're letting him be my husband because of your attitude.

MORENO: Mrs. Mark, may I ask you to step up for a moment and to forget that Michele is here? Now tell me honestly, what do you have against your daughter-in-law? Did you want Paul to marry somebody else? Did he have another girl in America whom you wanted him to marry?

MICHELE AS MRS. MARK: Well, I think. . .

MORENO: Not "I think," tell me now, did he or not?

MICHELE AS MRS. MARK: Yes.

MORENO: What was her name, the girl's name? Her first name, nobody knows it, don't worry.

MICHELE: Yes. I ah . . . (hesitates).

MORENO: You don't remember? Now, listen. You don't remember the sweetheart of your first born?

MICHELE AS MRS. MARK: Eleanor.

MORENO: Eleanor! What happened to Eleanor; did she marry somebody else?

MICHELE AS MRS. MARK: No, I don't think so.

MORENO: Is she still available?

MICHELE AS MRS. MARK: Yes, but I haven't seen her.

MORENO: When Paul comes alone to America does he go and see her?

MICHELE AS MRS. MARK: No.

MORENO: You are sure?

MICHELE AS MRS. MARK: Oh, sure.

MORENO: You wanted him to marry Eleanor and you're disappointed that he married Michele?

MICHELE AS MRS. MARK: Not really, no, but I think it would have been better for him to marry an American girl.

MORENO: Did you ever talk with him about it? Did you ever tell him your opinion, I mean to Paul.

MICHELE AS MRS. MARK: No.

MORENO: Why didn't you? Is he your only son?

MICHELE AS MRS. MARK: Yes.

MORENO: He is your only son. Oh, my God, your only son. He means so much to you, eh?

MICHELE AS MRS. MARK: I didn't talk frankly to him about that.

MORENO: Why don't you talk to him frankly now? Maybe that you'll help him.

MICHELE AS MRS. MARK: Yes, but at the same time I can't destroy a family with two children.

MORENO: No, but here in a psychodrama session you don't destroy anything. You try to learn something. What is your name?

MICHELE AS MRS. MARK: Mrs. Mark.

MORENO: How old are you?

MICHELE AS MRS. MARK: Fifty-five.

MORENO: Fifty-five. Is your husband still living?

MICHELE AS MRS. MARK: I have a new husband. I married again.

MORENO: You married again. How do you get along with your new husband?

MICHELE AS MRS. MARK: Not very well.

MORENO: Not very well. Have you children with him?

MICHELE AS MRS. MARK: No, no children.

MORENO: Maybe that's the trouble. No children with him and you are a grandmother, eh?

MICHELE AS MRS. MARK: The trouble is that I don't have any occupation.

MORENO: No occupation, and the only occupation you have is to try perhaps to ruin such a wonderful marriage, eh? I don't want to say such harsh words, you know. You understand me? All right, I'll tell you a secret. Paul came also with Michele and he's outside waiting. Will you let him come in to talk to you?

MICHELE AS MRS. MARK: Yes.

MORENO: Fine. Now this is Paul. Paul, may I introduce you to your own mother?

PAUL: Yes, hi. (Michele as Paul's mother embraces him, kisses him on both cheeks.)

PAUL: You see, that's the French style.

MORENO: That's the French style of making love to each other. Go ahead. Here is your son Paul. Have a frank interaction.

PAUL: All right, well, we get along very well, my mother and I. We don't see each other very much.

MICHELE AS MRS. MARK: No, you never write to me.

PAUL: No, but. . .

MICHELE AS MRS. MARK: You never tell me things about the children. I'd like so much to know all about you.

PAUL: Yeah. But you know that I am very upset about what's going on at home and that I get into situations where I want to ignore the future;

I want to ignore all but the present or ignore what happened. I simply don't write to people; I don't take pictures of the children because I really banish the present from my mind; I retreat.

MICHELE AS MRS. MARK: Yes. Well, I think you should reproach yourself and try to keep in touch with me.

PAUL: Well, it makes me very sad that I haven't been too patient. It seems to me that. . . .

MORENO: Mother is a little bashful and I know you came to me for advice and for counselling just like your wife, Michele. And it would help me in order to understand your problem better, if I would use a method which we call the double.

PAUL: All right, fine.

MORENO: I will invite another lady to be like your conscience, to be also here. Here is a young lady who might do that. (Hannah Weiner comes up.) You are now the double. There are two Mrs. Marks, now. And to express herself better toward you, because we want to know the truth.

PAUL: O.K.

MORENO: All right, go ahead.

DOUBLE AS MRS. MARK: When are you going to come home?

PAUL: Do I answer you, too?

MORENO: Yes, of course. She is the same person, only two different bodies, the same mind.

PAUL: You know that when I went to Europe five years ago I went on a three-week vacation. I had no intention of staying and I've been here ever since.

DOUBLE AS MRS. MARK: I asked you, when are you going to come home?

PAUL: You also know that I was very confused about what to do with myself when I got married and so forth.

DOUBLE AS MRS. MARK: Paul, will you take off those silly glasses; you're in the house now. (Paul grins sheepishly and takes off the sunglasses.)

DOUBLE AS MRS. MARK: I mean after all, when are you going to know when to do something on your own?

PAUL: Um . . . (laughs).

DOUBLE AS MRS. MARK: Well, I really mean it; you need to be around me. I can tell this. Living with her has been. . .

MORENO TO MICHELE: Don't let her take over, she's only your double. You are still number one. Go ahead.

PAUL: Anyway, what I was trying to get to is the point that I have

now built a life for myself in Paris, so professionally, I just can't come home at this point.

MICHELE AS MRS. MARK: Well, maybe professionally.

PAUL: In about two years I probably will be able to. In fact I'll have to. Because of the things I've done I'll probably be called to New York.

MICHELE AS MRS. MARK: You can try to come back professionally.

PAUL: At this point I'm too committed. I have to follow a career and the career dictates now. This wasn't true six months ago, but now it dictates that I must stay.

MICHELE AS MRS. MARK: But you know here I can help you. I have a good friend who can help you to stay in New York if you want to. Can I talk to him?

PAUL: Of course. I'd be very interested to have any kind of an offer of a good job, but I have a period of commitment now. In any case even if I were offered it presently, I wouldn't be able to give up these commitments.

MICHELE AS MRS. MARK: Yes, but maybe you would have first to go to Timbucktoo and then you are sure to go back to New York and have a good job.

PAUL: Well, yes. That would be fine. But you haven't understood that I'm now committed to Paris.

MICHELE AS MRS. MARK: Yes, I have understood.

DOUBLE AS MRS. MARK: Paul, I know you've grown up. You don't have to tell me you've grown up. I know you can do things on your own. But I think it's about time you came home and if my friend can help you, why. . . .

PAUL: I would love to come home but not especially to live with you. I wouldn't choose New York where you are. But I would love to come back to my country. I miss the United States.

DOUBLE AS MRS. MARK: You wouldn't choose New York?

PAUL: No, well, most of our family is in California and I like California much more than I like New York.

DOUBLE AS MRS. MARK: You just seem to not want to be around me at all.

PAUL: I love you very much. . . .

DOUBLE AS MRS. MARK: Then come to New York.

PAUL: Uh, but. . . .

DOUBLE AS MRS. MARK: It's Michele, I know.

PAUL: It's not Michele, anymore.

MORENO: Who is it now, Paul?

PAUL: What?

MORENO: Who holds you in Paris?

PAUL: Well, it's work, its not anything else.

MORENO: Really?

PAUL: Yes.

MORENO: Now, please. Tell me the truth.

What kind of woman could be attracted to Paul and vice versa? Women who are submissive, looking up to him like a God, compensating him for his weak position in his family.—In opposition to the permanence of family life—temporary affairs which do not commit him to anything but which give him momentary autistic satisfaction. Sex is not Love.

PAUL: No, it's the absolute truth. No girlfriends.

MORENO: No girlfriends, only your work.

PAUL: The girlfriend in America. . . .

MORENO: Do you ever meet Eleanor?

PAUL: No.

MORENO: No?

PAUL: That was exaggerated, something in the mind of my wife. The thing with this other girl was finished and my mother didn't really particularly like this other girl anyway.

MORENO: Does she like any girl, besides herself?

PAUL: My mother? Yes. But every girl that she has liked for me, I haven't particularly liked and vice versa.

MORENO: And so you are now married to Michele and you want to stick to it.

PAUL: I don't know.

MORENO: You don't know. The children, that is the problem.

PAUL: Yes.

MORENO: Where are the children now?

PAUL: They're away from us.

MORENO: In what part of France?

PAUL: In Brittany.

MORENO: In Brittany. Do you see them once in a while?

PAUL: Yes, we've been spending the summer there. We're only in Paris for a few days.

MORENO: For a few days. And how old are they?

PAUL: They're four and one.

MORENO: Four and one.

PAUL: The boy is four and the girl is one.

MORENO: Very sensitive age.

PAUL: Yes.

MORENO: Do you love your children?

PAUL: Yes, in a way. I haven't been a very good father.

MORENO: Not a very good father.

PAUL: No, you would have to ask my wife about that.

MORENO: Well, now thank you very much Paul. I'm very glad that you came to see me. And now if you Paul will sit down for a moment and I'll remain alone with Michele, please. (Paul leaves the scene and sits down at the side.) (To Michele) Now, you'll take the role of Mrs. Mark and you're alone with me. It breaks my heart, how you feel. I understand you, you know.

MICHELE AS MRS. MARK: Yes. I have a problem. I'm not young.

MORENO: How long have you been married to that new man?

MICHELE AS MRS. MARK: Oh, about five years.

MORENO: What business does he have?

MICHELE AS MRS. MARK: Well, he's not working anymore. He had a heart attack.

MORENO: What kind of work do you do?

MICHELE AS MRS. MARK: Well, I'm not working.

MORENO: You are not working, but you have an income?

MICHELE AS MRS. MARK: Yes.

MORENO: You can take care of him?

MICHELE AS MRS. MARK: Oh yes, but he's a hard person to take care of.

MORENO: And so, you are lonesome and you want to have your son back whom you have lost to Michele.

MICHELE AS MRS. MARK: Well and my grandchildren. I would like to see more of them.

MORENO: Your grandchildren?

The children are with the French mother-in-law, Michele's mother. A confrontation between the two mothers-in-law, the French mother-in-law and the American mother-in-law, might have brought out a reciprocal hostility of special significance. Both are lonely women craving for the love of their grandchildren.

MICHELE AS MRS. MARK: Yes, my grandchildren, particularly my grandson.

MORENO: Thank you very much, it was a pleasure to meet you, and I'd like to talk a little bit more with Michele, with your daughter-in-law, if you would disapper and tell your daughter-in-law to come in again. (Michele leaves and comes back in the role of herself.)

MORENO: Michele? I'm certainly glad to see you Michele. How is it with your father? Your father doesn't live anymore?

MICHELE: Yes, he's still living.

MORENO: What does he do?

MICHELE: He's a painter.

MORENO: He's a painter!

MICHELE: An artist.

MORENO: Where is he living?

MICHELE: In Paris.

MORENO: What does he paint?

MICHELE: Oh, he's an art teacher.

MORENO: Where do you see him?

MICHELE: In his apartment, we have lunch together sometimes.

MORENO: Well, I would like to meet him. Do you meet him frequently?

MICHELE: Oh about once or twice a week.

MORENO: How does he get along with Paul?

MICHELE: Oh, very well.

MORENO: They are good friends?

MICHELE: Very good friends. In a way I think they get along much better with each other than he gets along with me because there is a kind of fraternity between men.

MORENO: Now I'd like to meet your father, and I will try to get hold of him. In fact, I have already made arrangements and he's right here in this room and I will try to let him come over to see you, all right?

MICHELE: Yes.

MORENO: I'll tell you something, Michele, here is your father. What is his first name?

MICHELE: Pierre.

MORENO: Pierre. (To Dean Elefthery who is now in the auxiliary ego role of Michele's father) Monsieur Pierre, vous etes le pere de Michele?

DEAN AS PIERRE: Oh, oui.

MORENO: It's a pleasure to meet you. Now, she has a problem with Paul and I would like you to see what you can do for her.

DEAN AS PIERRE: (To Michele) Oh, chérie. Sit down. Where's Paul today?

MICHELE: Well Paul is very busy today, so he couldn't come. He's still at his bureau.

DEAN AS PIERRE: What have you been doing?

MICHELE: I've been readying and preparing the house in the country for the summer.

DEAN AS PIERRE: How are my grandchildren?

MICHELE: Oh, fine. Yes, they are in good shape.

DEAN AS PIERRE: Do you think Paul will come around to see me?

MICHELE: Oh yes, he likes you very much.

DEAN AS PIERRE: Well I like him too. He's a very nice fellow.

MICHELE: He's been so busy.

DEAN AS PIERRE: I'm very upset about this marriage business, Michele. You know he's a very nice boy.

MICHELE: I know you like him very much. You think maybe I am wrong.

DEAN AS PIERRE: No, no, no, no, you're my daughter, you're my daughter. But just the same I can understand Paul you know, after all. . .

MORENO: Is this how your father acts?

MICHELE: Not exactly.

MORENO: Not exactly. Then reverse roles. You take now the part of your father and you are now Michele. (They change places for role reversal). Are you glad to see your father again?

DEAN AS MICHELE: Oh yes.

MORENO: Now what happened to you, Michele? I'm wondering, your father is divorced from your mother, right?

MICHELE AS HERSELF: Yes.

MORENO: How long ago is that?

MICHELE: Um . . . several years.

MORENO: Is your mother still living?

MICHELE: Yes, they are divorced, my parents.

MORENO: They are divorced. Where is your mother now?

MICHELE: She's in Brittany.

MORENO: In Brittany with her grandchildren?

MICHELE: Yes.

MORENO: A very complicated family, apparently. One mother here, and another mother-in-law there, and the children here, all scattered around the world. And so now, Pierre, here is Michele. Why don't you try to clarify the relationship between you two.

MICHELE: Between Pierre and Michele or between. . . .

MORENO: Your family, your marriage is at stake and it is important. . . .

DEAN AS MICHELE: Oh papa, I still have the same problem with Paul. He wants to go back to America and you know I love Paris and you know. . .

MICHELE AS PIERRE: Yes, that's your problem, but you should be very kind to him, you know, to have him stay here with you, to love you more, you know. You are too nervous, you should be more. . .

DEAN AS MICHELE: I know I'm nervous, but you don't have to live with this all the time. He wants me to go back. I've got his mother, and she's got too strong a hold on him.

MICHELE AS PIERRE: Well, I think you should work and forget about that. Don't have fights because you know men don't like fights and when they get bored. . . .

DEAN AS MICHELE: I don't like to fight. What do you want me to do here? What kind of work do you want me to do?

MICHELE AS PIERRE: I wish you were very patient, very kind, you know men are very sensitive to this.

DEAN AS MICHELE: Well, what do you suggest I do? What kind of job, here in Paris?

MORENO: Pierre, do you think it would be best for Paul and Michele to get divorced?

MICHELE AS PIERRE: No, no, not at all. I think Michele should stay with her husband and follow him.

MORENO: But if they don't love each other, anymore, what can you do about it?

MICHELE AS PIERRE: Oh well, he's a good man; they should love each other.

MORENO: Do you think it can be restored?

MICHELE AS PIERRE: Oh yes, yes.

MORENO: You don't think that Paul has some sweethearts outside of. . . .

MICHELE AS PIERRE: No, he's a serious man. Anyway, it has no importance for men.

MORENO: No importance for men, what do you mean by that? It has no importance for men, do you mean because of the sexual explosion we are living in in our time?

MICHELE AS PIERRE: Yes, it's more serious for women, but for men it has no importance. I don't think so.

MORENO: You don't think so. Even if he would have, you wouldn't mind for her to live with him?

MICHELE: Oh no.

MORENO: The children mean more to you than anything else?

MICHELE: (Falling out of her father's role). I'm thinking of myself.

DEAN AS MICHELE: I love him, I love him, you know, I love him.

MORENO: You love him.

DEAN AS MICHELE: I love him. I love Paul, you know.

MORENO: You love Paul.

DEAN AS MICHELE: We just don't seem to be able to get together again.

MORENO: (Dismisses auxiliary ego.) Tell me now Michele, you turn again into Michele, what in your honest opinion is the greatest difficulty which emerged in your marriage with Paul? You are married to him about six years?

MICHELE: Yes, five years and a half.

MORENO: Five years and a half. It's a young marriage, still.

MICHELE: Oh yes.

MORENO: It was better in the beginning, hm?

MICHELE: Much better in the beginning. We had fights in the beginning. You know, on the same subjects.

MORENO: The children made new difficulties, hmm?

MICHELE: Yes, in a way, because I wanted to work and at the same time I wanted to be a good mother, so I have always been torn between those two roles.

MORENO: Between the mother role and the role of the wife?

MICHELE: And at the same time I thought Paul didn't help me very much being a mother because, maybe because a family was the symbol for him of his situation of a prisoner here, or something.

MORENO: A prisoner in France.

MICHELE: Maybe.

MORENO: (Calls Paul back.) I see Paul is waiting outside for me to call him. In the meantime I became acquainted with some members of your family, except with your children. Now, I'll tell you something, Paul, just come a little closer to me. (Holds both their hands.)

PAUL: Well, which one is this? Is this Michele or is this my father-in-law?

MORENO: This is Michele and you are Paul.

PAUL: Hi.

MORENO: Now we are again ourselves. And I'm Moreno.

PAUL: Everybody's got their own part.

MORENO: Now, as old friends, I've seen many such matrimonial conflicts in my practice, and especially in psychodramatic practice, and I have already a feeling for both of you. I love you and I love her. You are both wonderful people. We are good friends. I'll tell you now how it is in a marriage. Now it is obvious that the first tie is between you two, you started together, right?

MICHELE: Yes.

MORENO: And there must have been some strong attraction between you two which started it, right?

PAUL: Yes, however it's more complicated.

MORENO: How long did the courtship last?

PAUL: Oh about six months, I guess. We had known each other earlier. We'd known each other seven years earlier when I was a university student.

MORENO: And you liked her.

PAUL: Yes, at that time I was very much in love with her. Seven years later, perhaps, I was in love with a memory, I don't know. We don't know.

The first episode preceding the mother-in-law episode could have been an encounter between Paul and Michele presenting their present conflict, basing it on existing facts, but enlarging upon them. Paul no longer loves Michele. He wants to leave her and the children and return to America as soon as he can get a job there. She wants to maintain the marriage, if not for herself, for the sake of the children. She suspects that he loves someone else, perhaps a girl he left in America or somebody new in Paris. The following techniques could have been used:

- a) *Return to the first encounter between Paul and Michele in the past.*
- b) *Reversal of roles, Paul becomes Michele and Michele becomes Paul.*
- c) *Future technique.*
- d) *Mirror technique.*
- e) *Paul's role as a medical student and his past desire to become a doctor. (This is brought out later in the session.)*
- f) *The other woman in Paul's life. Michele's encounter with Paul's girlfriend.*

MORENO: You don't know. Now, how did it happen? Did she get pregnant before you married her?

PAUL: No, not really.

MORENO: What do you mean, "not really", either, or. Apparently then, she didn't.

PAUL: Let's say it's either, and!

MORENO: All right. And so you have now these two children and they are of course small. The main thing is the relationship between you two. The second thing, of course, is the relationship to the children.

PAUL: That's a problem. It's my problem. We speak French in the house, result, my four-year old son speaks no English. I've tried to speak English with him, maybe I haven't tried enough. I get discouraged because even though my wife verbally says that she would like me to teach him English, whenever I really try, she gets resentful and the situation gets very difficult.

MORENO: It's a bilingual marriage, right?

MICHELE: Yes.

PAUL: Well, it's a French marriage.

MORENO: Then how do you talk to each other?

PAUL: We talk in French.

MORENO: In French. That bothers you.

PAUL: It bothers me terribly.

MORENO: Why don't you talk in English?

PAUL: Well, because that gets her upset.

MICHELE: No. We speak English more and more because I have improved my English.

PAUL: Only when we fight, and only when I get so angry that I abandon my French.

MORENO: Then you begin to talk English.

PAUL: Yes, we really don't talk English at all.

MORENO: You talk French.

PAUL: Mostly French.

MORENO: Well, I have to learn French myself when I come next time to counsel you. Then I'll speak only French. Now it seems as if I take Paul's part because I speak English. Don't fear for a moment, Michele.

PAUL: I feel that I've abdicated by country, my directorship.

MORENO: Your language, you left your mother, you left everything for Michele.

PAUL: Well, I didn't leave everything for her, but I think that I've taken second place. I'm not running this show at all.

MORENO: She's dominating the picture.

PAUL: Yes and her culture is dominating me.

MORENO: She is in French culture, she speaks French, your children talk French, everything in French.

PAUL: Right.

MORENO: And you are just isolated from your family.

PAUL: Right, right.

MORENO: And you are supposed to be the boss. Well, tell me something Paul, I can understand you fully. I'll tell you what it also is. You see in a marriage there is a third force, and that is the children. We have first to see the children before we come to any other conclusion. You know you have another problem, that is your professional relationship to her. You are a book writer, right, a newspaper man, a scientist, and you, Michele, are also a psychologist of a sort.

PAUL: No, no, she's a lawyer.

MICHELE: I'm a lawyer.

MORENO: A lawyer, God. You could produce the divorce yourself.

MICHELE: Yes.

MORENO: To make the whole story short, in a way you have three dimensions of relationship, as man and woman, and then of course as co-workers.

PAUL: Artists.

MORENO: I met you as co-workers and I was very impressed with both of you. She's just as brilliant as you are.

PAUL: Oh, more so.

MORENO: More so. Really she is. And so now, of course she writes French and you write English, and then you need somebody else to translate it?

PAUL: No, I'm going to do the writing of the thing.

MORENO: You are going to write in English. And she translates it into French?

PAUL: No, she'll help me with the planning of the article, with the idea, with the outline.

MORENO: We have a number of very complicated relationships here to solve. I, as your friend and counselor, I would like now to see you with your children.

PAUL: All right.

MORENO: And I would like to bring your children from the Bretagne here to see you. Now of course, may I look around. I have fixed everything in advance and I see there your two children. Here is . . . (Jonathan Moreno comes forward). How old is he?

PAUL: This is Claude, and he's four.

MORENO: Claude, you are four. And then of course the one who is one

...

PAUL: Madeline.

MORENO: Madeline. Maybe that . . . here is Madeline. (Doreen Elefthery comes forth) She is one year old. She'll try her best. Now the children are brought in by the nurse, right, to see me and to see you. And now here they are. What are they doing, there?

MICHELE: They are playing in the sandbox.

MORENO: They are playing in the sandbox. All right.

DOREEN AS MADELINE: (Cries because Claude has thrown sand in her face) Waaah!

MICHELE: Claude, you should be nice to your little sister.

JONATHAN AS CLAUDE: Why?

MICHELE: Well, because you are older and you have to be nice to her.

JONATHAN AS CLAUDE: So?

MICHELE: You are usually pleasant and cooperative, so be sensible also today. (Madeline continues to wail and Michele tries to comfort her by swinging her watch on a chain before her. Madeline stops crying and plays with the watch.)

MICHELE: (Laughs) That's right. (To Paul) Maybe you could do something with him.

MORENO: Tell me now, Michele, do you have any nurse for these two kids?

MICHELE: Yes.

MORENO: What is her name?

MICHELE: We call her mademoiselle.

MORENO: Mademoiselle. Do we have a mademoiselle in here? (Zerka Moreno comes forward to take the role of Mademoiselle.) We have Claude and the little one, let's see what we can do with them, because I like to see how you operate with your children.

PAUL: Yeah, well Claude is a very turbulent boy.

MORENO: Turbulent.

PAUL: And eventually he would get into some sort of trouble where he starts to cry and I might say, "All right, Claude, come along. Let's go for a walk."

MORENO: (To Jonathan as Claude) Make trouble.'

MICHELE: He is not turbulent.

DOREEN AS MADELINE: Waah!

PAUL: (To Claude) You and I, let's go for a walk. Let's go on to the beach or something.

MICHELE: Well, you should speak English to your son.

PAUL: Come along, I'll tell you a story in English.

ZERKA AS MADEMOISELLE: (To Claude) Here, take the ball. Go ahead, Go with papa.

PAUL: (To Claude) You should know better, you're older than she is, you're bigger than she is.

MORENO: And so you take the boy for a walk.

PAUL: All right, I take the boy for a walk and I might speak in English to him. He's a very loquacious little boy.

MORENO: A very loquacious little boy. (To Claude) Talk, talk. (To Paul) And so you just walk out with him and retire. (They both leave the scene.) (To Michele) And so you take care of the little girl.

MICHELE: I don't care to take care of the little girl because she is too young and the nurse is very possessive.

MORENO: She's very possessive. Well, let's have a fight with the nurse. The nurse is very possessive, so let's have a fight.

MICHELE: Well, I never tried.

MORENO: You never tried.

MICHELE: Because it would not be possible.

MORENO: The mademoiselle dominates your child.

MICHELE: Yes, I let her do that because I want to . . .

MORENO: To have peace in the family.

MICHELE: And have some freedom and be able to work independently.

MORENO: Now all the children can go back. And you can leave also, mademoiselle. Thank you very much. We are coming now to understand. As I see it and I'm sure you will admit that yourself, your attraction, your warmth towards your children is not very strong. (Auxiliary egos leave, Paul and Michele remain with Moreno.)

PAUL: All right, yes.

MORENO: Often you find such a profound intensity of emotion between parents and children and, that of course, is often a bond, after love between two people begins to subside in the best marriages. The love for children takes its place, but here we see a certain amount of letting down. The children don't mean as much to you as they should. They make troubles for you, because you speak English and they speak French. They are really Michele's children, not yours, in a way. You feel abandoned and isolated and the only thing you have is your work. You are a writer and a scientist and that has become your profoundest dedication, right?

PAUL: All right, yes. I run away from that a lot, too.

MORENO: You do. Why do you run away? What do you do when you run away?

PAUL: I don't do my work. I find a pretext for not doing it.

MORENO: Tell me, Paul. Do you have at times dreams?

PAUL: Yes, of course.

MORENO: Did you have a dream recently, in the last few days?

PAUL: Uh . . . I can't think of any.

MORENO: Michele, do you have any dreams?

PAUL: Yes, I can think of a dream. I can think of a significant one. A dream of traveling.

MORENO: No, no, don't tell me the dream. In psychodrama you don't tell dreams, we act them out. You remember the dream?

PAUL: Well try Michele. (Paul sits down.)

MICHELE: I don't remember any dream these past nights.

MORENO: No? Did you have a dream a long time ago, a very profound intensive dream?

MICHELE: Oh, I had a very profound intensive dream, but years ago.

Both protagonists have dreams. As it comes out in the session, both have had dreams of traveling. The question is whose dream to present first. Moreno decides in favor of Michele's dream. Why? She appears more involved, more sensitive, more productive, and even more important. Moreno communicates better with Michele, as part of a producing team. If there would have been time, it would have been interesting to present also Paul's dream and to compare them. From the "playwright's" point of view, had we given Paul's dream preference, the session would have taken a different direction and we may have deprived the session of the profound symbolic dream of Michele.

MORENO: How many years ago?

MICHELE: I don't know.

MORENO: Before you met him or since you met him?

MICHELE: I think it was before I met him.

MORENO: Before you knew him?

MICHELE: Yes. Although I knew him, but we didn't have any relationship.

MORENO: No contact yet.

MICHELE: No contact.

MORENO: But you knew him and he knew you.

MICHELE: Yes.

MORENO: At times, you know, when we come to the point where such a complicated marriage requires a deeper understanding we use a dream

technique. I don't know if you understand our dream technique. Dream technique in psychodrama is that the patient or problem person acts it out. (To Michele) You were alone in the room where the dream took place at the time.

MICHELE: Yes.

MORENO: Now let's see. Let us come a little bit forward. I'd like to explain to you something. You see, Michele, you came to me with Paul because you felt I could be of some service to you. All the service I could provide for you has to come from within yourself and from Paul's own mind. You are both grown people.

MICHELE: Yes.

MORENO: You have lived together for so long, you know one another far better than I could interpret in a short moment of time. But one thing is important. It is important that I go a little deeper into your mental life.

MICHELE: Yes.

MORENO: We are using in psychodrama a form of dream technique which is different from analysis. You act out your dream. And so, I'd like you to know, try to go back to the time when you had the dream. Do you remember where you had it in Paris?

MICHELE: Maybe it was before an exam.

MORENO: Yah, but let's stick to the story now. You don't have to tell me anything because if you tell me the dream you kill the dream. In psychodrama you don't tell anything; it has to be real so that you can produce it. Now, do you remember the room in which you slept that night? Do you remember the night and the place?

In a psychodramatic dream presentation we say to the protagonist, "Don't tell the dream, but act it out." We don't mean it only in a sort of superficial way. Let the patient go to bed. Let him re-enact every detail: Here is my bed; it is night, I get ready for bed. The concretization of the situation is brought about instead of a sort of unrelated kind of presentation which the analysts prefer to ours. The patient goes first into the role of the sleeper before he can be a dreamer. It was quite a revolution when we began to do dreams not only by analyzing them but by insisting that the patient becomes a sleeper first. We try to recapitulate the natural process of living, instead of just analyzing in an unrelated way. That's concretization of the situation in which the dream is presented in the here and now.

MICHELE: I remember the place.

MORENO: The place. Where was the place? Don't tell me too much, just answer my questions.

- MICHELE: It was in the small apartment of my mother.
MORENO: In the small apartment of your mother?
MICHELE: Yes.
MORENO: Your mother lived with you in the house.
MICHELE: Yes.
MORENO: What is her name?
MICHELE: Lise.
MORENO: Lise. Where is she now?
MICHELE: Well, she's an art teacher.
MORENO: She's an art teacher just like your father, Pierre?
MICHELE: Yes.
MORENO: And so you live with your mother, alone?
MICHELE: Yes.
MORENO: Do you see the room before you?
MICHELE: Very well, yes.
MORENO: Now, describe the room to me. What kind of a bed do you have?
MICHELE: It's a very small bed.
MORENO: A couch, a double bed, a single bed?
MICHELE: No, a single bed.
MORENO: A single bed. Try to describe the room. How many windows do you have in it?
MICHELE: Only one window.
MORENO: One window. Where does it go to, the window?
MICHELE: In front.
MORENO: In front of what street do you have there?
MICHELE: Well, on eh. . . .
MORENO: On a boulevard? What's the name of the street?
MICHELE: The roof of a small market.
MORENO: The roof of a small market. A meat market, or what kind of market?
MICHELE: No, it is empty. It is not used anymore.
MORENO: It is not used anymore. Where is the bed?
MICHELE: The bed is here with a red blanket.
MORENO: A red blanket! That's right! I remember it now myself. It was a red blanket, and now, where is the bathroom?
MICHELE: It's outside.
MORENO: Outside, where?
MICHELE: In a little corridor.
MORENO: In a little corridor.

MICHELE: Yes.

MORENO: Let me see where it is. Let's walk for a minute. Here?

MICHELE: It's there.

MORENO: It's there. And you go through a door into the corridor, right?

MICHELE: Yes.

MORENO: And now let's go back into the room. Have you anything on the walls?

MICHELE: Yes.

MORENO: What do you have ?

MICHELE: I had, how do you say, "des affiches."

MORENO: Posters.

MICHELE: Posters done by artists, by painters.

MORENO: Anything you have done, or your mother or your father?

MICHELE: No, by Matisse.

MORENO: Matisse, ah, je comprends. Now, is it summer or winter?

MICHELE: I think it was in spring.

MORENO: In spring. Do you remember the day?

MICHELE: Not at all, no.

MORENO: Was it day or night?

MICHELE: It was night.

MORENO: It was at night. And you have the room alone?

MICHELE: Yes, I was alone and I was sleeping.

MORENO: You were sleeping. Now the bed is here, right here. And you go to bed.

MICHELE: Yes.

MORENO: Well then, go to bed. (Michele makes sleeping motion by putting her hands along her cheek.)

MORENO: No. In psychodrama you have to do the dream; you have to do it here. (Takes Michele over to the couch). Now, that's wonderful. It's very nicely arranged. You have a bed here. Now, but you see in psychodrama you have to act it out. Before you go to bed what do you do? Do you sleep in your clothes?

MICHELE: I sleep in my nightgown. (Goes to lie down on couch.)

MORENO: No, no. You undress yourself first, don't you? All right, well go through the motions. (Michele pretends to take off clothes.)

MORENO: You can't do it that way. Fiction is not permitted. You have to go through the motions so that we get the feeling that you *are* undressing yourself.

MICHELE: Yes.

MORENO: All right. A little bit.

(Michele takes off cardigan sweater. She goes through the motions of undressing herself step by step.)

MICHELE: And I am putting the things on the chair.

MORENO: That's it. That's the spirit. You put it on the chair. Then you see the psychodrama dream comes back to you by doing that. You warm yourself up to it and you warm me up to it and everybody here is warmed up by it, Michele. And now what do you put on.

MICHELE: My nightgown.

MORENO: You are a beautiful girl, really, look at her, very charming. Let me see, what do you put on?

MICHELE: I put on my nightgown.

MORENO: What kind of nightgown is it? Where is the nightgown, let me see the closet.

MICHELE: Where is it? Here. It had a big drawer.

MORENO: In the middle of the room?

MICHELE: No, by the wall here. I take the things from the drawer.

MORENO: Yah. Take it out. What do you take out?

MICHELE: A white nightgown.

MORENO: A white nightgown. That is nice. White, are you sure?

MICHELE: Oh yes.

MORENO: You remember.

MICHELE: Yes.

MORENO: Are you still wearing white nightgowns now?

MICHELE: Yes.

MORENO: That is your problem!

MICHELE: (Laughs.) Yes.

MORENO: That's very nice. Well and so it's a white nightgown; you put it on then, go ahead. Oh, let me look at you. Now, do you go to the bathroom?

MICHELE: Yes.

MORENO: All right, then, go ahead. Do what you always do.

MICHELE: I fix my hair; I brush my teeth.

MORENO: You fix your hair; you wash your teeth. All right, let me look at your teeth. Some girls don't wash their teeth properly. Oh, your teeth are all right. Very good. And now?

MICHELE: And then I am going to bed.

MORENO: You're going to bed. Now go to bed.

MICHELE: I take a book.

MORENO: You take a book. What kind of book do you take Michele? Do you remember?

MICHELE: I'm afraid not.

MORENO: What do you think? Guess!

MICHELE: I have read so many books, I can't remember.

MORENO: What do you think that you might be reading that night?

MICHELE: Frankly, I have no idea.

MORENO: No idea. Well, make a choice, even if it's a mistake. What comes to your mind first? What book?

MICHELE: "War and Peace" or "Le Captif Vertical."

MORENO: "Le Captif Vertical," that is a beautiful book. It is a book you love to read again and again.

MICHELE: Yes.

MORENO: That's natural. And you have the book in your hand.

MICHELE: Yes.

MORENO: Where is the telephone; do you have a telephone?

MICHELE: The telephone's outside in the corridor.

MORENO: That's good enough. And at that time, as you remember, Paul never called you?

MICHELE: No, I remember he wrote me letters, you know.

MORENO: Do you have the letters which he has written you at that time?

MICHELE: Hmmmm?

MORENO: Did you receive letters from him then?

MICHELE: Yes.

MORENO: Well, let's hear one of the letters before you go to bed which might be . . .

MICHELE: Well at that time he wrote me such clever letters.

MORENO: Clever letters! Well let's see one of these letters you think you might have had already then in your hands. Read it. Whatever comes to you.

MICHELE: He was back in America then.

MORENO: Back in America. Was it in English or in French?

MICHELE: It was in French.

MORENO: In French! There is your problem at its core.

MICHELE: He was in college.

MORENO: In college and he. . . .

MICHELE: And he said, "I'm very happy in college". . . .

MORENO: Uh, uh, read it out loud, just let's hear it.

- MICHELE: He wanted to become a doctor.
- MORENO: Did he write, "Dear Michele"?
- MICHELE: Dear Michele.
- MORENO: All right, then read it like he writes it: Dear Michele . . .
- MICHELE: "I am in college."
- MORENO: I am in college, yes (Echo)
- MICHELE: It's a beautiful place.
- MORENO: Beautiful place.
- MICHELE: "I wish you'd see it one day. It's very pretty. People are nice and the courses are very interesting. I'm studying to become a doctor."
- MORENO: I'm studying to become a doctor, a doctor of what?
- MICHELE: Medicine.
- MORENO: Medicine. A doctor of medicine.
- MICHELE: Yes.
- MORENO: And then, how does he finish it?
- MICHELE: Well it ended because he killed eh. . . . (Michele misinterprets this question to mean, how does he end his study of medicine, rather than, how does he end the letter.)
- MICHELE: Well, he didn't want to continue.
- MORENO: He didn't want to continue.
- MICHELE: Studying medicine.
- MORENO: What? What?
- MICHELE: Well, he had accidents manipulating animals, so he didn't want to continue.
- MORENO: He didn't want to continue to tell you at that time what he did as a student of anatomy or physiology?
- MICHELE: Oh yes, he told me. He told me the story, yes.
- MORENO: And so, how does he end the letter?
- MICHELE: Well he says he's very sad that I'm away and he'd like to be with me.
- MORENO: But you had no close contact with him yet.
- MICHELE: No, not at all. He was just a boyfriend. . . .
- MORENO: Just a boyfriend.
- MICHELE: . . . I met by accident.
- MORENO: By accident?
- MICHELE: Well, yes.
- MORENO: Some of the best people you meet by accident. And so thank you for the letter. And now you are going to bed. Do you fall asleep easily?
- MICHELE: No, not especially at this time because it's examination

time and I was worried about the idea that I may fail, and I took two sleeping pills.

MORENO: You took two sleeping pills. Where did you get them?

MICHELE: In a drug store?

MORENO: In a drug store. Do you still take pills?

MICHELE: Yes, but very rarely. I try to stop.

MORENO: Not to take too much.

MICHELE: I used to take too much.

MORENO: And so, when you go to bed do you turn the light out?

MICHELE: No, I'm reading usually, should I start to read?

MORENO: Then start to read; start to warm up to the act of reading.

MICHELE: Yes. And I'm reading a story.

MORENO: And so you are reading.

MICHELE: And I relax.

MORENO: You relax. Now you are coming closer and closer to the dream, right? Do you have your head on a pillow?

MICHELE: Yes.

MORENO: How many pillows?

MICHELE: Only one.

MORENO: Only one pillow. (Michele turns on her left side.) Do you sleep on your left side? That's how you always start?

MICHELE: Yes, I sleep easier that way.

MORENO: And what do you do with your arms, with your hands?

MICHELE: I sleep like that. (Folds her arms over her body.)

MORENO: You sleep like that. What do you do with your legs?

MICHELE: Usually they are like that. (Bends legs under her.)

MORENO: They are just like that. You always sleep with your legs bent.

MICHELE: Yes, especially when I start to sleep.

MORENO: When you start to sleep you bend them and you just crawl together, right? You crawl together.

MICHELE: Yes.

MORENO: And now, you try now to close your eyes. Now close your eyes and try to fall asleep, deep asleep. Try to fall asleep, deep asleep. Breathe deep. I'm breathing with you. Breathe deep. Deeper and deeper, that's it, deeper and deeper and deeper. That's right. And you fall—a—sleep. Now, recall your dream. Recall the dream, Michele. And now, I get you out of that trance. And now try to concentrate on the first part of the dream. Do you see it? What is first in the dream, do you see that?

MICHELE: Well.

MORENO: Don't tell me now. Do you see it?

MICHELE: Yes.

MORENO: You see it.

MICHELE: Yes.

MORENO: You see it. Do you see yourself in the dream?

MICHELE: Yes.

MORENO: What do you do in the dream? Get up and let us see how you are in the dream. Come on, get out of bed. (Michele stands up, moves sleepily). Are you standing? Sitting? What are you doing in the dream?

MICHELE: I am in in the Metro. (Stands up.)

MORENO: In the Metro. Oh, then let's go to the Metro, come on. You are in the Metro. What is the Metro, the subway?

MICHELE: The subway. (Makes long parallel movements at side of her body to indicate a train.)

MORENO: What are you doing in the Metro?

MICHELE: I am standing.

MORENO: You are standing. And what have you on, anything?

MICHELE: Yes, I'm dressed up normally.

MORENO: All dressed up normally. Is it dark, is it night, is it day?

MICHELE: It's very dark. I don't see much.

MORENO: You don't see much. Are you alone?

MICHELE: No.

MORENO: Who is there?

MICHELE: It's filled up with people.

MORENO: Filled with people.

MICHELE: Very, very crowded.

MORENO: Very, very crowded.

MICHELE: We are close together.

MORENO: You are close together.

MICHELE: Yes.

MORENO: Maybe let's have a few people here. Come close together. Let's see how it is. (Motions to some members of the audience who get up and crowd around Michele.) Now they are all close together.

MICHELE: Yes.

MORENO: Yah, in the Metro. And you are in the middle. (To people surrounding Michele): Let her be in the middle, don't crowd her out. Why don't you all go there, and here is Michele. (To Michele): Is this how it is? Are there too many people here?

MICHELE: No, much more, much more.

MORENO: Much more, much more. And are they talking to you?

MICHELE: No, not at all. Everybody was dumb.

MORENO: Everybody was dumb.

MICHELE: Yes, and I didn't. . . .

MORENO: "I don't." Be in the present.

MICHELE: I don't see their faces; I don't feel them there.

MORENO: You don't feel them; they are just there.

MICHELE: Well, there are people, but they are very . . .

MORENO: Are they men or women?

MICHELE: I don't know.

MORENO: You don't know.

MICHELE: I don't care.

MORENO: You don't care.

MICHELE: I'm lonely.

MORENO: You are alone there.

MICHELE: With a lot of people.

MORENO: Are you thinking of something?

MICHELE: Well, no.

MORENO: Are you feeling good, are you feeling good?

MICHELE: No, I feel empty, not explainable.

MORENO: Are you feeling comfortable; are you feeling depressed, sad?

MICHELE: No, no special feeling.

MORENO: No special feeling.

MICHELE: Not explainable.

MORENO: Not explainable. You are just there. And what happens next?

MICHELE: Well the Metro goes very, very fast.

MORENO: The Metro, let's see, goes very, very fast. Let's see the motion. It goes very very fast. Try to go very, very fast. (Crowd surrounding Michele pretends to be hanging on to straps, overhead, and begins to sway back and forth.)

MICHELE: And then sometimes it stops.

MORENO: Sometimes it stops. (People around Michele bump into each other, suddenly, and stop swaying.)

MICHELE: And I get mixed-up. I don't know where to go.

MORENO: You don't know where to go.

MICHELE: No, I don't know if I have to stop in that station or in another one.

MORENO: You don't know where to stop.

- MICHELE: Yes.
- MORENO: You are very confused about it.
- MICHELE: Yes. I feel empty and . . .
- MORENO: You feel empty and you don't know where to stop.
- MICHELE: No. That's it. And I feel completely mixed-up.
- MORENO: Are you in motion or are you always standing still?
- MICHELE: I am standing still.
- MORENO: Standing still. With all these people. You don't know where to stop and you are empty inside.
- MICHELE: And finally. . . .
- MORENO: And finally what?
- MICHELE: Well, I want to go down the Metro and stop somewhere.
- MORENO: Do you eventually go?
- MICHELE: Well it was not possible.
- MORENO: Not possible. Why?
- MICHELE: The Metro doesn't stop anymore.
- MORENO: The Metro does not stop anymore!
- MICHELE: No.
- MORENO: Well, that is terrible. What are you doing now?
- MICHELE: Well, I feel very . . .
- MORENO: Very what?
- MICHELE: Full of anguish.
- MORENO: Full of anguish.
- MICHELE: Yes.
- MORENO: Are you trembling? Are you crying?
- MICHELE: No, not at all, no manifestations. Nobody can see.
- MORENO: Nobody can see it, only you?
- MICHELE: And I don't even know if there are other people in the Metro. I suppose there are some people, but very few people.
- MORENO: The Metro doesn't stop anymore and here you are all alone and there is nobody to help you.
- MICHELE: No, and the Metro goes very, very fast.
- MORENO: The Metro goes faster and faster and it doesn't stop. (Crowd around Michele sway back and forth rapidly.)
- MICHELE: I don't know where I go. And after hours like that . . .
- MORENO: Hours? Hours go by. Long time?
- MICHELE: Long time.
- MORENO: Long time. Hours and hours go by and it doesn't stop. And what happens next?

MICHELE: The Metro finally stops.

MORENO: The Metro finally stops! Where?

MICHELE: Well, in the country, very, very far away.

MORENO: In the country very, very far away. Is it in America?

MICHELE: No.

MORENO: No. You don't know?

MICHELE: I didn't have that problem then!

MORENO: Oh, I see. (Laughs)

MICHELE: No, very far away. It was completely unknown to me.

MORENO: Completely unknown to you.

MICHELE: In the country.

MORENO: In the country. What kind of a country is it? Do you know the streets? Does it look like French country?

MICHELE: Well, it was French country; trees and . . .

MORENO: Trees. Do you see the trees?

MICHELE: Yes.

MORENO: What type of trees do you see?

MICHELE: It was not a far country at all, but just country.

MORENO: Beautiful country. Sun shining?

MICHELE: Yes, it was morning.

MORENO: Morning? It was morning. You remember that? You see it?

MICHELE: Yes.

MORENO: It's a blue sky?

MICHELE: Light blue, yes.

MORENO: Do you walk? Do you walk out of the Metro now?

MICHELE: Yes, I . . .

MORENO: Then walk, walk, come on, walk.

MICHELE: I walked here and then I was seeking for a road.

MORENO: You were seeking for a road. You seek for a road. Well, do you find a road?

MICHELE: No, no.

MORENO: You don't find a road.

MICHELE: I didn't find any road; I was lost.

MORENO: You were lost!

MICHELE: And I didn't have any money.

MORENO: You have no money. Maybe I can help you out, Michele.
You have no money.

MICHELE: No.

MORENO: No. And what are you doing now?

MICHELE: Well, I don't know. I was there and full of anguish.

MORENO: No money. . . . What?

MICHELE: Full of anguish.

MORENO: Full of anxiety.

MICHELE: Yes. And then the dream stopped. It was the end. I woke up but . . .

MORENO: Just a moment. What is the last thing you remember? What is the last picture you see, country, trees?

MICHELE: Well, the landscape and me wandering about like that.

MORENO: Do you wander in the countryside, into the streets?

MICHELE: There were no streets; it was only grass . . .

MORENO: Only grass and trees.

MICHELE: Yes, and the sky, that's all.

MORENO: That's all. You are all alone, no money.

MICHELE: No money . . .

MORENO: How do you know that you had no money? What for do you need money?

MICHELE: I felt it, you know. I felt that . . .

MORENO: That you have no money.

MICHELE: No money, no name, nothing.

MORENO: Nothing. That is the last thing you remember. Now, let's go back to bed. You are in bed now. The dream has been reenacted and now you go back to bed and sleep. Go back to bed to sleep in the same position. Now you close your eyes and you are sleeping again, yes?

MICHELE: Yes.

MORENO: Now tell me, does the dream wake you up?

MICHELE: I think so; the anguish wakes me up.

MORENO: The anguish wakes you up. And you suddenly get up. Get up.

MICHELE: I didn't get up, no.

MORENO: No? You remember that night you were in bed? Do you speak to anyone about this dream?

MICHELE: I don't remember.

MORENO: You don't remember.

MICHELE: I probably speak to my mother because I like to tell dreams to people.

MORENO: Oh I see. You spoke with your mother. All right, Zerka will you please be Lise. (Zerka comes up). Here is Lise. She will talk with you. Now, of course, you can speak now in French, because you probably talk in French with her.

MICHELE: Yes, yes.

ZERKA AS LISE: Michele? Time to get up. (Michele tells entire dream to her mother in French.)

MORENO: Well Michele, now of course we followed you and tried to explore with you. Now, what do you think your dream means? What do you think it means to you?

MICHELE: Several things. Maybe a deficiency of communication with other people, I suppose.

MORENO: You have always difficulties of communication with people.

MICHELE: Well, I had it when I was small. It's strange. I went to school very late and I was not allowed to play with other children because my parents were so afraid of sickness, you know.

MORENO: How many sisters and brothers do you have?

MICHELE: I have a sister, but she is much younger.

MORENO: You were like the only child, in a way.

MICHELE: Yes.

MORENO: Just like Paul.

MICHELE: Yes.

MORENO: And little communication as a child, isolated, shy.

MICHELE: But it was improved tremendously, when I was 18, and I was in boarding school, and I was with many, many people and had fun with them.

MORENO: But what else does it mean to you? At that time, how old are you when you had that dream?

MICHELE: I was about 23 or 24, something like that.

MORENO: And did you have many boyfriends at that time?

MICHELE: Oh yes, I know many boys and I had occasions to go out.

MORENO: You always had a good time.

MICHELE: (Laughs.) Yes, every night.

MORENO: Every night, yes. But at that time it is strange that you felt suddenly alone.

MICHELE: Yes.

MORENO: How much longer did it take you until you became friendly with Paul?

MICHELE: Well, he wasn't there. We met, I don't know, one or two years later again. He was back from America after seven years.

MORENO: How did the dream repeat itself, or is it a one-time dream?

MICHELE: No, it is a one-time dream but a dream I'm always thinking of. Strange.

MORENO: You always think of this dream. You have such a strong picture of this dream in your mind.

MICHELE: Yes, it impressed me terribly.

MORENO: It impressed you terribly. And it is meaningful to you because eventually you got to know Paul and he comes from a strange country.

MICHELE: Yes, maybe that's why, at the same time, I was attracted by strange countries. And at the same time I'm so scared of unknown things, maybe.

MORENO: Maybe. And so it's all so meaningful to you now, and I'm so glad that you bring this dream to our attention because it helps up to understand you better and to understand why you are so upset. You have met a man who is a very fine man, just as fine as any other man you might have married. Of course, you are attracted to strange people, to strange things, and so you married an American. They are not the worst.

MICHELE: No, I thought it was a very good thing, because two cultures may mix very well and produce something good, but at the same time . . .

MORENO: At the same time it is difficult to live it through.

MICHELE: Yes.

MORENO: Well of course now, and so Paul, if you'll come close now; we are becoming now so well acquainted with your wife that I hope she doesn't alienate herself from you. But she's very delightful.

PAUL: She's delightful.

MORENO: She's a delightful person. And so we are coming now to say the following as I see it Paul. You have a difficult task ahead. According to experience, marriages break up more easily the first two years, but if they last five, the chances are good. You have, of course, two children, which are bound to hold you together for a while. However, I was profoundly impressed by the fact that the children seem to be not well integrated into yourself and your life.

MICHELE: Yes, that is a problem.

PAUL: That's the very honest truth.

MORENO: It's something which you have to solve because the children are often the foundation of a family. Because if you are not very strong lovers and very strong parents, what's left?

PAUL: Yes, exactly.

MORENO: And so, you have to rebuild.

PAUL: How do you rebuild on the basis of a great deal of hostility underneath? We haven't really gone into it.

MORENO: I understand. The treatment of matrimonial hostility should be the theme of the next session. But I'm coming now to another point which is of great importance for you, it seems to me. You work together.

MICHELE: Sometimes.

MORENO: You don't always work together?

PAUL: No, not always.

MORENO: Isn't it possible to strengthen the professional bond, to let her work with you more frequently, to share.

PAUL: I don't know if I want to.

MICHELE: I wish, you know, because I'd like to have a profession.

PAUL: (To Michele) You're pushing me.

MORENO: Do you have somebody else with whom to work?

PAUL: No, no. I like to work on my own; I like to be independent. I like to have this area of my life.

MORENO: By yourself.

PAUL: I like to run my own show.

MICHELE: Yes, you work with other people too.

PAUL: Only because they can do something for me.

MORENO: We found out that there is no amatory or no strong emotional relationship which ties you together?

PAUL: No. Not anymore; we like each other.

MORENO: What I appreciate about both of you is your sincerity. Anything I suggest you reject if it is not true.

PAUL: Yes.

MORENO: It seems that the bonds on all levels are comparatively weak. They have been stronger to start with but they have lost some of their cohesion.

PAUL: Right.

MORENO: Now it is obvious that that is a situation which is not so rare as you think. You are of the same religion, for instance?

PAUL: We don't have any religion.

MICHELE: No religion.

MORENO: Yah, but you come from the same national roots.

PAUL: Yes.

MORENO: You are of the same religion, the same race. You have however, the difficulty of different languages, coming from different countries, and though you have done everything that a man and woman can do to establish a family, you have no family yet.

PAUL: No, we don't.

MORENO: It is disintegrated to an extent. It is broken up. And so you can have a broken up family for no reason, because you have apparently no reason.

PAUL: Right.

MORENO: Now, it's obvious that here the most important objective is the future. The past has been lived and has not been the best, except for the beginning. In the beginning it must have been good. (Dr. Moreno stands between Paul and Michele holding each of their hands. At times he brings Paul's hand together with Michele's.)

MICHELE: Oh yes, we had very good moments.

MORENO: But the future. You are both young; how old are you, pardon me.

MICHELE: Oh, I'm thirty.

MORENO: And you?

PAUL: Thirty-three.

MORENO: Thirty-three. You are both young people; most of your life is ahead of you, right?

PAUL: Yes.

MORENO: Now in psychodrama, we place a tremendous emphasis upon the future. And that is why we have a method of projecting the future in advance. I'd like now that you should show up how your life would be five years from now.

PAUL: All right.

MORENO: Where will you be, Paul, five years from now?

PAUL: Well, I can say that I have several alternatives.

MORENO: What do you think will be five years from now?

PAUL: I think in five years, if I work well, I think that I will be offered a job in New York, a more important job than I have now. And I might very well be tempted to take it.

MORENO: Where would you live, so far as you are concerned? Try to predict.

PAUL: I would like to be living in New York.

MORENO: Do you think you'll live in New York five years from now?

PAUL: I don't know.

MORENO: You don't know. (To Michele): Where do you think you'll be five years from now. Would your marriage still exist?

MICHELE: I have no idea, really.

MORENO: (To Paul): Now what do you suspect?

PAUL: I suspect it will not.

MORENO: It will not.

PAUL: Yes.

MICHELE: I don't know.

MORENO: You don't know. Do you want it to last?

MICHELE: It depends on the conditions.

MORENO: (To Paul): Do you want it to last?

PAUL: I don't know.

MORENO: You don't know. I am very happy that we have two people here who are sufficiently mature for a psychodrama session to express themselves honestly without trying to sentimentalize the situation. They don't know what will happen five years from now. The future, which is the most important hold they have, is unclear, obscure; it is just like when she got off of that Metro; no money, no future, no stop, only anxiety.

PAUL: That's right.

MORENO: Well now, in a situation of this sort, especially if it is the first psychodramatic session, we stop here and we throw the ball to the audience, to the group here, because there may be many here who have similar problems like yours, and see what they have to express. Thank you very much Paul. You sit there and you sit there. (Both sit down.) And now is there anyone who has anything to offer in reference to the problem? Come. Well here is a young lady, Doreen; what do you have to say about yourself? Always remember, do not analyze; at this point we don't need analysis. We need that you present your own experience in relationship to this; to what extent you could share with them a similar problem.

DOREEN ELEFTHERY: Well, I could identify very closely with Michele, because I am Irish and my husband is Canadian. And I left my country and everything that was very close to me and I went to America. And let me say that I've been very, very happy. It was a very hard thing to do.

MORENO: How many children do you have?

DOREEN: I have two; I have two little girls.

MORENO: Where is he from, your husband?

DOREEN: My husband is from Canada.

MORENO: He is from Canada, and his ancestors?

DOREEN: Oh his ancestors are Greek, English.

MORENO: Greek, English, and you?

DOREEN: And I am Irish, and French.

MORENO: How did you do it?

DOREEN: Well I just decided what was really important. And I think it's only fair to try. I think, go and see what it's like because you don't

really know unless you go into the future, and if you are frightened, well, I think it's not so difficult once you plunge ahead. And I think you have to give an awful lot. I find that our success has been so far, thank God, that we've both given a hundred percent to each other. And I think the more you give in marriage the easier it is. And I don't know if this is of any help.

MORENO: Paul, do you hear that? Do you hear what these people say?

PAUL: Yes, I have my reservations about it.

MORENO: What do you have reservations about?

PAUL: (Steps up to Doreen) Well, in your case it was the woman who followed the man. It's a much more traditional situation than the one I find myself in, in which for many reasons I abdicated the male position. I came here, I stayed here.

DOREEN: But you are thinking of going back, aren't you?

PAUL: Well eventually, yes.

DOREEN: Well then.

PAUL: But in that case I don't think that we'll go together.

DOREEN: Well then, at that point it still will be a mutual problem, won't it?

PAUL: The point is that in your case it worked and in your case . . .

DOREEN: Well, at one point you didn't know, when you were going, whether it would work or not.

PAUL: Of course. But it is true that the way that our society is set up, today, it's easier for the woman to follow the man than vice versa.

DOREEN: Oh, I can't agree with you, there, at all.

MORENO: That is very fine what Paul said.

DOREEN: Thank you.

MORENO: (To Michele): Before we go further, have you something to say?

MICHELE: Yes, I have something to say to Doreen. (Steps up). You speak English so there was no difficulty in language. When you were in love you followed your husband and there was no problem of assimilation on that point.

MORENO: What language do your children speak?

DOREEN: They speak Gaelic and English.

MORENO: They have the same problem there.

MICHELE: Oh yes, I see. That's fine.

PAUL: Yeah, but you know English.

MICHELE: They are bilingual, what I wished for my own children. But when we got married, I couldn't speak English properly and it was a

real strain for me to understand English and I said to my husband, well, let's wait a moment until I am able to speak English, you know. I will improve, I will learn, and I still don't speak English very well.

MORENO: No, you do very well.

MICHELE: Because I was rejecting this possibility, because I was scared to leave.

MORENO: You rejected him, you rejected the culture, you rejected Americans; he is American.

MICHELE: Not Americans, no, not at all. I married an American.

MORENO: You married an American? Oh, yes, that's right! I meant him, of course; he symbolizes America. I'll tell you something I would like to say now before we go further with our audience group here. They're all experts, at least in their lives. I'd like to say the following: You know in psychodrama, we don't take any sides. I'm not here to try to bring you together or to keep you apart. I'm merely a catalyzer trying to explore with you your life situation and at times if we succeed in improving a relationship we are very happy. At times we are very happy to introduce what we call a divorce catharsis, to help people to separate and find new ways of life in a nice, pleasant, cultured way. Now that doesn't mean that you need it yet. I'm still optimistic about you two. Anyway, let's hear other people. Thank you very much Paul and Michele. Does anybody else have anything which has a relationship to this problem? Don't say anything except if you have a similar feeling and experience.

DR. ROUX: Yes, really.

MORENO: We don't any analysis.

DR. ROUX: Yes, I have the same problem as Michele. It was only different in that I am colored and my wife is French.

MORENO: What color do you mean?

DR. ROUX: I mean, I'm quarter Welsh, quarter Italian, quarter African and quarter Indian.

MORENO: What a combination of colors.

DR. ROUX: Quite a combination of colors and races, in fact. And my native language is French and I've been living in France for the last fourteen years. And my mother was European and had the same problems with my father. And then I fell in love with a young French girl while studying medicine.

MORENO: Is she here?

DR. ROUX: No, she's taking care of the babies.

MORENO: Oh I see, how many babies do you have?

DR. ROUX: I have two children.

MORENO: Also two. My God, you know, they all run in twos.

DR. ROUX: Then, before we got married, we lived some time together in Paris, and we thought we'd better try it first. And I had some problems with my father-in-law, who is an ambassador.

MORENO: These ambassadors!

DR. ROUX: I mean, in this family, they'd all been marrying French people, you know, at least Indo-Aryan for the last twenty generations.

MORENO: You?

DR. ROUX: No, in my father-in-law's family you know. And I was invited to the villa on the Cote d'Azur as a friend. But then there was no problem of my marrying the daughter, you know. He said to my wife who is called Rochelle, "There is no question of your marrying Dr. Roux." And my wife told him, "Papa, je m'pouse?" And I said, "Tres bien, on va essayer de ramener papa a nous."

MORENO: A nous.

DR. ROUX: Yes. And we tried this. And it took three years but it worked.

MORENO: It worked! It worked! Well! And?

DR. ROUX: So beyond the difference of language and of the milieu, the place where you live, there was the huge basic difference of race which we tried to overcome before we got married.

MORENO: To overcome.

DR. ROUX: That is, what's the name of Paul's mother?

MORENO: Mrs. Mark.

DR. ROUX: (To Michele): As I tackled my father-in-law, now we are very close friends. You might have made friends with your mother-in-law.

MORENO: Congratulations! Very good. Well now, next, has anyone else to contribute something to the woes and tragedies of Paul and Michele, to that wonderful relationship they may eventually have? According to Dr. Roux, it might have been a good idea to be more diplomatic with Mrs. Mark. Oh yes, yes, Dean, what have you to say?

DEAN ELEFTHERY: Well, I just want to add that it wasn't easy for my wife. My wife was the leading lady of the Abbaye Players in Dublin. She was in great demand for films and has been since that time, and she has continually given all this up. The odd time going back to her country, doing a play or doing the odd film, her family coming first at all times. Now, when this sacrifice is made, there just isn't anything in the world I

won't do for her. So, you've just got to try, somewhere. And you have got to make some sort of effort, somewhere along the line. Get your sense of values and your sense of proportion a little more accurate, and life will work out for you. I would suggest that very strongly.

MORENO: Well Dean, I thank you very much and beautiful Doreen who is such a famous actress and a great person in the Irish stage and Abbey Theatre. And we see the way these two very cultured people have attained the maturity of finding a way out of tremendous complications. Now, there are all kinds of difficulties which are encountered in marriage and family and family life and I could continue, of course, to move into the group and to call upon everyone, and let everyone communicate. A psychodramatic session is never terminated unless everybody here has been involved in the process, not only as a spectator, but as an actor and communicator. I would be very glad to do that, but the time has come for us to finish this very delightful meeting. I want to thank Paul and Michele, if you'll come forward to take my hand and to thank them for their cooperation. They have given the French public and maybe also the public at large an opportunity to see how psychodrama can be used as a method of exploring difficult matrimonial relationships. Because even if they would be the most wonderful people, the situation in which they are is very complicated. So you have our blessings and the blessings of all that if you stay together, that you'll do it well and if you have to part that you'll remember us.

MICHELE: Thank you.

MORENO: Thank you, thank you all. Au revoir.

THE TRAGIC ORIGINS AND COUNTERTRAGIC EVOLUTION OF PSYCHODRAMA

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Psychodrama had many roots to grow by and from: The stirring undercurrents of Bergsonian thought and early existentialism at the turn of the century, the turbulent, Marx-marked years immediately following World War I, J. L. Moreno's personal make-up, his dream of being God the Brother rather than God the Father, his embryonic social action as pioneer sociometrist, his psychiatric training, and his theatrical experience, to name but the biographically most discernible tributaries.

This paper is primarily concerned with the last named source of origin, partly in order to avoid dispersion of attention and partly because the authors consider the theatrical experience to have been the most decisively formative matrix of Moreno's early conceptualizations.

Indeed, it seems at times, perhaps erroneously, that Moreno's basic tenets may be deducted directly and unitracedly from his congenial and fruitful contact with the theater and the drama.

We have touched upon this subject in a brief paper published in the quarterly *International Journal of Sociometry and Sociatry*, v. III, No. 1-2, 1963, and recapitulate here only in passing that the psychodramatic principles of Action, Collectivity, Spontaneity, and, to be sure, the psychodramatic stage itself are close linear descendants of Moreno's Theater of Improvisations, or, better yet, of his Theater of Selfenactment.

This curtailment of subject matter leaves this paper dealing 'only' with Moreno's ingenious dethronement of Tragedy, with his extraordinary transmutation of litero-esthetic theater into therapeutic psychodrama.

LITERARY DRAMA

Conflict Resolution is the subject of all dramatic literature. The Action which drama portrays is not just any kind of action. It is the action of combat, of belligerent collision. Drama always presents someone's struggle against somebody or something.

While drama's fighting protagonist has always been man, either in his natural semblance or in various symbolic disguises, both his antagonist and the locus luctationis have been less strictly defined.

In the first great concentration of dramatic creativity of our Western

civilization, the Classic tragedy, the deadly bout had been between man and the super-power of a god, or between man and the inexorable march of some mysterious destiny.

By the very nature of this contest, its arena was outside man, somewhere between him and his external adversary. Very vaguely visualized, the field of battle of the Greek tragedy was the entirety of life, the cosmos, the great unknown.

Man himself was seen as essentially unbroken, as an indivisibly whole entity. A great deal of the cathartic experience induced by tragedy consisted exactly in the spectator's exhilarating and prideful identification with the protagonist's unyielding assertion of his monolithic immutability, even in defeat—particularly in his hour of final defeat. Man could be crushed, but he could not be made to give in, to compromise his identity at the will of whatever power in heaven or on earth.

The theater of the Renaissance, despite some surface appearances, was not a simple reiteration or emulation of the Greek achievement. In its culminating summit, that is, in Shakespeare, a major substantial metamorphosis of the total dramatic concept had been accomplished.

With Shakespeare, man became, for the first time in the history of literary drama, his own antagonist, and the jousting arena was consequently located within man himself.

When King Lear ragingly suffers the consequences of his decisions, it is a wise Lear flagellating his own blind and foolish self. When Macbeth hears the otherwise inaudible voices crying out: "Macbeth does murder sleep! Macbeth shall sleep no more!"—something within his own self has obviously destroyed his one-goal, one-character integrity. As a matter of fact, Lady Macbeth makes it explicit as she asks him: "Who was it that thus cried? Why do you unbend your noble strength to think so brain-sickly of things?" (Note: Her words appropriately sound like a diagnosis of hallucinatory paranoia rather than a literary, or rhetorical, or wifely question!)

And Hamlet, the fascinating, psychologically precocious prince, one of Shakespeare's greatest discoveries and the perennial prototype of man against himself, actually raises the ultimate question whether man can go on at all with this forever bifurcating innermost core of his.

Indeed, Shakespeare's prodigious fecundity, his obsessive and unequalled spawning of more and more idiosyncratically nuanced characters, including fools, buffoons, madmen, and simulators of mental derangement, his *passim* outcropping and truly tragic thought flashes (like Gloster's, Though the

wisdom of nature can reason it thus and thus, yet nature finds itself scourged by sequent events . . .) permit the assumption that mankind's greatest tragedian—if he was indeed a single person—had an intuitive inkling of man's psychic fragmentation way beyond the innocuous schizoid vacillation between two alternatives, and that Shakespeare kept mustering his creative power out of sheer despair over the horror of his vision.

We are not enough well-read to know whether this absolutely new and mind-shattering dramatic concept of man battling against all the himself within has ever been duly emphasized in the Shakespeare literature. We do believe, though, that the extremely well-read and multi-interested Freud was not entirely aware of Shakespeare's upsetting innovation when he (Freud) projected into pre-Shakespearean Oedipus a Shakespearean, imminent, fissure.

On the other hand, Shakespeare was, of course, utterly pre-Freudian. Libidinally naive, he apparently held the somber view that man indiscriminately slaughtered his father, occasionally his mother, or both, murdered his older and younger brother, killed himself, his father-in-law and his second cousin thrice removed, wiped out male and female, relative and non-kin, with sex thrown in and without the sweet motivation of sex, while ungratifiably and desperately craving all along for some uncluttered identity, for any kind of certain and definite oneness.

A brief look at what has immediately preceded and what followed Shakespeare may help us appreciate the more this aspect of Shakespeare's multifaceted genius.

The medieval theater also dealt with fragmented man. The arena of struggle was also within man's own self. But the embattled forces were not really part of him. The fight was between God and Satan for the possession of man's soul. Man, the ought-to-be interested onlooker, was the prize object of the confrontation, not one of the duelists.

In a sense, this dramatic concept was actually a regression from the antique one. In the medieval drama man's role was 'degraded' to some sort of spectatorial side-taking, to a choice of alliance with—or betting on—one or the other side, preferably that of the ultimate winner-to-be, God.

After Shakespeare, the magnificently eloquent French 'pseudo-classic' tragedy (Corneille's, Racine's . . .) became a mere formalized paradigmization of Shakespeare's revolutionary intuition. Man's auto-antagonism was reduced to a clear-cut, static, palpable, rational, and overexpressed conflict between two well-defined, equally valid, equally approved of, ardors, like Duty and Passion, for instance, or any two equally comprehensible loyalties.

It became the task of the literary world after the French Revolution to complete the work of Greece and Shakespeare and to give definite form to man's third conflictual situation, to the clash of arms between the individual (fighting for his freedom) and a (freedom-restraining) group, or to man as representative of one group ideology (say, progress) and the representative(s) of another ideology (say, reaction).

By the nature of its fight-content, this third dramatic concept is only indirectly, or tangentially, or secondarily, psychological. Its central trait is moral indignation, socially significant insurgence. It shifts the emphasis from existence to history, from individual to spokesman, from apocalyptic tragedy to contingency-close drama.

But be it as it may, all three known forms of dramatic presentation of life are built around, and based on, irreconcilable conflict, whether it is the struggle of the individual against the universe, or that of the individual against himself, or, lastly, that between individual and society.

Outside the literary world there were close to, or within, the span of J. L. Moreno's formative years two spiritual currents which stood up against man's self-subjection to unabridgeable antagonism. One was the freshly—particularly, through Schopenhauer—re-infused Buddhism with its total abnegation of all, intrinsically Armageddonian, existence, and the other was the Tolstoian-Ghandian non-resistance to belligerent force.

On the other hand, there were two potent extra-literary corroborations of ruthless dramamachy. There was, first, Marxism, pitting socio-economic antithesis against unyielding thesis, and, second, Freud's budding insight into the fatally hopeless fight between culture and instinctual drive.

PSYCHODRAMA

Not even J. L. Moreno himself can possibly re-live and re-tell the slow, gradual, and imperceptible process of his metabasic growth.

One has to look very closely at Moreno's formulations and re-formulations of his ideas, concepts and techniques to grasp fully the essence of the questions that were plaguing him and the nature of the answers he was groping for.

On the surface, Moreno's first theatrical innovations might have appeared rather formal, or even faddish. All the world was looking for theatrical novelties in those hectic days and years after World War I. And half the half-baked geniuses mounted Commedia-del-Arte-like theaters of improvisations, discarded written-out stage plays, and tore down barriers dividing actors and audience.

But Moreno went just one portentous step further. He made his protagonists discard also the fixed theatrical characters firmly established in the world literature. (*Ingénue, Raisonneur, Noble Father, Harlequin, etc.*)

Moreno's protagonists played themselves, and the amazing, instantaneous, psychotherapeutic effect of their doing so burst open the merely theatrical, or literary, or esthetic frame of values.

As the protagonists enacted themselves, improvising as they went along, they were actually discarding also their own past and present, fixed, characters. They were in a sense creating themselves anew with the assistance of the audience, getting insight into their acts and the motivations behind them, seeing alternatives, choosing, making decisions, and, above all, learning and changing with each ensuing performance.

Coming at a time when the decibel-gaining—though otherwise contending—psychological trends were proclaiming the dogma that man's basic character formation, be it psycho-sexually fixed or a gelled style of life, was rather completed at the age of about five, Moreno's concept of the potentiality of ongoing change and metamorphic growth was looked upon askance, if paid attention to at all.

It still is. Moreno's hardest job is still persuading his learned opponents that given the universal force of spontaneity—and given the proper setting and involvement (*Warming Up*)—man can and will go on creatively enacting himself, that is, he can and will constantly evolve his inexhaustible potential.

The preponderant part of all his theoretical work has been consecrated by Moreno to the elaboration of the concept of spontaneity (as process) in contrast to the rigidity, 'fixity', and dead weight of product (*Conserve*), and to the constant refinement of the devices of spontaneity training.

But Moreno achieved with his little *Stegreiftheater* much more than creative energization of drama and actors through spontaneity. He has paved his own way to a higher form of conflict resolution, way beyond that which drama could ever offer.

Moreno's voluminous writings contain almost no theoretical analysis of literary drama, beyond the above mentioned, repeated statements of drama as cultural conserve.

We must then take the liberty of using one of psychodrama's own devices, assume for a brief moment the role of Moreno the theoretician, and take a closer look at drama with our-his eyes.

Drama, one of man's most brilliant achievements, reflects a form of conflict resolution which is a complex absurdity.

Fight to the bitter end, struggle aiming at annihilation, rigid unyielding combat between man and his alter ego(s), between man and group, or even the impossible unquestioning and total submission of man to inscrutable God (the religious variation of Classic tragedy)—all this is a biological absurdity.

It represents an evolutionary unprecedented specio-suicidal abnormality.

Tragic conflict resolution is also a teleological absurdity. It leads to a dead-end, or, worse yet, nowhere. There are no victors in drama on either side. There is no triumph over a dead adversary. By removing, by wiping out the defeated antagonist, or even by subduing him and rendering him impotent, the victor removes the only being he wanted to triumph over, the only one worth triumphing over. That is, perhaps, why fighters, victors, supermen, have to go on fighting and conquering for ever and ever. They keep chasing a goal which their very attainment keeps destroying. No triumphant synthesis can possibly be ever achieved when the antithesis annihilates the thesis, be it on the intra-individual, inter-individual, or individuo-universe level.

Then there is the semantic absurdity. Drama's action is no action at all. It is counter action, it is re-action. It is essentially sterile. Whatever little it achieves, it does so at an exorbitant price and at a loss of the victor's own energy and essence in the process. Counter action is deranged dialectics, whether it is the terror-dialectics plying between God and man, or between man and his neurotic selves, or between social classes.

Lastly, there is the minor esthetic absurdity of raging and ranting carnage, the nauseating sight of corpses on the stages of all ages, both theatrical and historical.

In brief, drama mirrors a worse-than-primordial, sub-animal response to a non-primordial, human situation.

And now let us return to J. L. Moreno. Lo and behold, one of the central devices, if not THE central device he had introduced was most brilliantly fashioned to overcome the fundamental flaw of all drama, as though the above presented absurdity of drama's conflict resolution had been thought of and formulated not by us but by Moreno himself.

This extraordinary concept-device which transforms literary drama into psychodrama, this surpassing innovation, has been Moreno's Role Reversal.

Through role reversal Moreno offered his protagonists what no drama could ever do. He offered his protagonists the means and the opportunities to meet their adversaries in an experimental, experiential, controlled, and

entirely new form of co-action. Role reversal offered both protagonist and antagonist the chance of dramatic learning, of mutual triumph, without tragic dead-end outcome. Role Reversal has creatively, that is, truly dialectically, overcome mostly sterile and always lethal counter-action.

CONCLUDING WORDS

The subject of Spontaneity and Role Reversal, as well as Moreno's aspiration to enlarge small group therapeutic achievement to global endeavors are too vast and too important to be glossed over in this scope-limited paper. They deserve special treatment, which, we hope, will be forthcoming in the near future.

But we should not conclude this rather introductory discussion of Moreno's accomplishments without placing it in the proper perspective of place and time.

The time of this writing is late summer of 1964. The world commemorates almost on this very day two world-wide tragic events: The conflagrations of World War I and II. Viet Nam, Cyprus, the Congo—are more or less in flames. In many other spots the fire is being barely contained. By sheer historical coincidence, this is also the quadricentennial year of the most encompassing tragedian of all times, William Shakespeare.

But the most menacing of all non-wars, the Cold War, is cooling off. Indeed, we also commemorate right now the first anniversary of the first nuclear agreement and hear the public and solemn promise of the three great signatory powers, Britain, Soviet Russia, and the United States, to strive for a settling of their differences through peaceful negotiations.

The portentous term Coexistence is uttered, or hopefully muttered, everywhere. Coexistence means a livable-with degree of tolerance. It means avoidance of tragic, that is, all-destructive collision, involving in its unspeakable havoc victor, victim, and spectator. It means, at its best, parallel existence, non-collision. It does not necessarily imply pervasive and creative co-action yet.

And again, by a historical coincidence we need not be pompous about, the occasion and place of this brief discussion is the First International Congress of Psychodrama convening in Paris these days of August-September of this same year, 1964.

Suffice it to say that this congress is to-date the crowning glory of J. L. Moreno's life-long labor of furthering mutually creative human communality.

II INTERNATIONAL CONGRESS OF PSYCHODRAMA CONGRESO INTERNACIONAL DE PSYCHODRAMA

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August 29-September 3, 1966

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At the end of the Paris Congress all participants became aware of the close relationship between action and group methods and of the need to concentrate the forces of specialists in the psychological and social sciences upon the problems of the group.

The Congress in Barcelona accepts this grave responsibility. For maximum elucidation of group problems we have solicited the aid of the Department of Psychology, represented by Prof. Siguan, and the Department of Sociology, represented by Prof. del Campo. We hope that this example will be followed by other international centers of investigation. We aspire that sociologists and psychologists will share with physicians in the activities of the Congress.

FLASH

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