The Instructor’s Manual accompanies the DVD Zerka on Psychodrama (Instructor’s Version). Video available at www.psychotherapy.net.

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Instructor’s Manual for Zerka on Psychodrama
With Zerka T. Moreno, TEP

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Instructor’s Manual for

ZERKA ON PSYCHODRAMA

with Zerka T. Moreno

Table of Contents

Tips for Making the Best Use of the DVD  7
Group Discussion Questions  9
Reaction Paper Guide for Classrooms and Training  13
Suggestions for Further Readings, Websites and Videos  15
Session Transcript  17

<table>
<thead>
<tr>
<th>Origins of Psychodrama</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments and Director</td>
<td>19</td>
</tr>
<tr>
<td>Theory Behind the Practice</td>
<td>21</td>
</tr>
<tr>
<td>Protagonist and Auxiliary Ego</td>
<td>24</td>
</tr>
<tr>
<td>Role Reversal and Doubling</td>
<td>29</td>
</tr>
<tr>
<td>Zerka as Director</td>
<td>33</td>
</tr>
<tr>
<td>Zerka’s Entrée</td>
<td>37</td>
</tr>
<tr>
<td>Sociometry</td>
<td>42</td>
</tr>
<tr>
<td>Living Fully</td>
<td>44</td>
</tr>
</tbody>
</table>

Video Credits  45
Earn Continuing Education Credits for Watching Videos  49
About the Contributors  51
More Psychotherapy.net Videos  53
Tips for Making the Best Use of the DVD

1. USE THE TRANSCRIPTS
Make notes in the video Transcript for future reference; the next time you show the video you will have them available. Highlight or notate key moments in the video to better facilitate discussion during the video and post-viewing.

2. GROUP DISCUSSION QUESTIONS
Pause the video at different points to elicit viewers’ observations and reactions to the concepts presented. The Discussion Questions provide ideas about key points that can stimulate rich discussions and learning.

3. LET IT FLOW
Allow the interview to play out some instead of stopping the video too often. It is best to watch the video in its entirety since issues untouched in earlier parts often play out later. Encourage viewers to voice their opinions; no style of therapy is perfect! What do viewers think works and does not work in the psychodrama descriptions?

4. SUGGEST READINGS TO ENRICH VIDEO MATERIAL
Assign readings from Suggestions for Further Readings and Websites prior to viewing. You can also time the video to coincide with other course or training materials on related topics.

5. ASSIGN A REACTION PAPER
See suggestions in Reaction Paper section.

6. PERSPECTIVE ON VIDEOS AND THE PERSONALITY OF THE THERAPIST
Every psychotherapy is unique, influenced as much by the personality and style of the therapist as by the use of specific techniques and theories. Thus, while we can certainly pick up ideas from master therapists, participants must make the best use of relevant theory, technique and research that fits their own personal style and the needs of their clients.
Group Discussion Questions

Professors, training directors and facilitators may use a few or all of these discussion questions keyed to certain elements of the video or those issues most relevant to the growth, development and interests of the viewers.

ORIGINS OF PSYCHODRAMA

1. **Spontaneity**: What do you think about the idea of spontaneity and “throwing away the script” in psychodrama? What are the advantages and disadvantages of such spontaneity? What about applying this idea to traditional psychotherapy? Are there times in psychotherapy when a script is necessary and being spontaneous is problematic? When?

INSTRUMENTS AND DIRECTOR

2. **Balance**: As director, how would you balance staying true to the theory and techniques of psychodrama but also using your personal style in the work—both aspects being key to a successful psychodrama? What aspects of your personality do you see as important to include in your role as director and what might you like to keep out?

THEORY BEHIND THE PRACTICE

3. **“The Psyche”**: Zerka notes that language is not the royal route to the psyche and suggests that the body and taking action in therapy impacts the psyche more powerfully. What are your thoughts about the importance of language, the body and action in psychodrama and other forms of therapy?
PROTAGONIST AND AUXILIARY EGO

4. **Resistance**: What do you think of Zerka’s technique for dealing with the protagonist’s resistance by switching roles and allowing the protagonist to be his/her own director? In what ways might this help overcome resistance to exploration and change? When might this technique not be helpful?

5. **Relationship**: Can you see yourself as director facilitating the relationship between the auxiliary ego and the protagonist, coaching the auxiliary ego to move the protagonist beyond his/her current perception? Can you see yourself as the auxiliary ego? What aspects of being the auxiliary ego would be the most challenging? What scares or excites you about this process?

ROLE REVERSAL AND DOUBLING

6. **Role Reversal**: What do you think of using the technique of role reversal with a mother and child, or two other people in a real relationship? Does it seem daring to you, too, as it does for Zerka? What are the potential risks and benefits? Would you want to try this in your own practice?

7. **Doubling**: Can you imagine “emptying” yourself, as Zerka explains is necessary in order to double? What would be challenging or scary about this process? How would you go about doing it? What would you need to sacrifice, if anything?

ZERKA AS DIRECTOR

8. **Cosmically Connected**: How does Zerka’s description of her work as going beyond what we can explain and being in a cosmic dimension sit with you? Do you agree with Zerka or are you skeptical? Why? Do you have an alternate explanation of what is going on in psychodrama?

9. **Director**: How would you feel about being in a psychodrama with Zerka as your director? Do you feel that she would be effective in making you feel safe enough to engage emotionally? How so?
ZERKA’S ENTRÉE

10. **Craziness:** What is your take on Zerka’s perspectives on “craziness” in terms of it being something to engage and embrace? Can psychodrama provide a way to control a client’s craziness? How so? Do you think it is the role of the therapist to provide a safe space for craziness to be expressed and controlled? Is accepting some craziness in ourselves a way to open up to the world? How so?

SOCIOMETRY

11. **Group Therapy:** Zerka explains that group therapy evolved out of the relationship between citizen/citizen/citizen, not patient/therapist. What do you think of this notion of citizen/citizen/citizen and is it still relevant in group psychotherapy today? How so?

LIVING FULLY

12. **The Psychodrama Approach:** Does Psychodrama and its ideas make sense to you? Do you see using any aspects of it with your clients? What would you take or leave from the instruments, tools and ideas presented?
Reaction Paper for Classrooms and Training

• **Assignment:** Complete this reaction paper and return it by the date noted by the facilitator.

• **Suggestions for Viewers:** Take notes on these questions while viewing the video and complete the reaction paper afterwards, or use the questions as a way to approach discussion. Respond to each question below.

• **Length and Style:** 2-4 pages double-spaced. Be brief and concise. Do NOT provide a full synopsis of the video. This is meant to be a brief reaction paper that you write soon after watching the video—we want your ideas and reactions.

**What to Write:** Respond to the following questions in your reaction paper:

1. **Key points:** What important points did you learn about psychodrama? What stands out in how Zerka Moreno works and Jacob Moreno worked?

2. **What I am resistant to:** What issues/principles/strategies did you find yourself having resistance to, or what approaches made you feel uncomfortable? Did any techniques or interactions push your buttons? What interventions would you be least likely to apply in your work? Explore these questions.

3. **What I found most helpful:** What was most beneficial to you as a therapist about the model presented? What tools or perspectives did you find helpful and might you use in your own work?

4. **How I would do it differently:** What might you do differently than Moreno? Be specific in what different approaches, strategies and techniques you might apply.

5. **Other Questions/Reactions:** What questions or reactions did you have as you viewed the interview? Other comments, thoughts or feelings?
Suggestions for Further Readings, Websites and Videos

BOOKS


RELATED VIDEOS AVAILABLE AT WWW.PSYCHOTHERAPY.NET

*Exploring Narradrama*
– Pam Dunne, PhD

*The Gift of Therapy: A Conversation with Irvin D. Yalom, MD*

*Jacob Levy Moreno: His Life and His Muses*
– Marco Maida
Moreno Movies
   – Jacob Moreno

Psychodrama in Action
   – Zerka T. Moreno

Psychodrama, Sociometry and Beyond
   – Zerka T. Moreno

Rollo May on Existential Psychotherapy

WEB RESOURCES

www.morenoinstituteeast.org  Moreno Institute East
www.asgpp.org                  The American Society of Group
                                Psychotherapy and Psychodrama
www.nadt.org                   The National Association for
                                Drama Therapy
www.groupsinc.org              American Group
                                Psychotherapy Association
www.apa.org/journals/gdn/      Group Dynamics: Theory, Research
                                and Practice, an APA journal.
www.psychodramacertification.org
                                American Board of Examiners
                                in Psychodrama, Sociometry and
                                Group Psychotherapy
http://members.tripod.com/%7Eportaroma/iagp_pd.htm
                                Psychodrama section of the
                                International Association of
                                Group Psychotherapy
ORIGINS OF PSYCHODRAMA

Barcroft: Hi, Zerka.

Moreno: Hi, Adam.

Barcroft: Thank you for joining us.

Moreno: Well, thank you for having us. Having me and these lovely people and especially thanks to Ed for organizing this.

Barcroft: It’s such an honor to have you hear to talk about the origins of psychodrama and so many other questions. And so little time. So, let’s proceed.

Would you give an overview of psychodrama and sociometry in group psychotherapy?

Moreno: Well, let’s start with psychodrama first.

Moreno really got the idea when he started to do play groups with children in the gardens of Vienna. Everybody who’s in the field knows about this.

Actually, he didn’t start with play, you know. He started—he put himself on a low branch of a tree in the Augarten in Vienna—he was a student of philosophy—and began to speak out loud, fairy tales he made up. Not the classic Grimm fairy tales, his own. And he spoke as if he was speaking to the world, and gradually people gathered around him to hear what was going on there. There used to be nannies with perambulators and babies and little children. And eventually, this group of little cohorts—children—began to gather and know when to meet this man, you know, was—who told tales. And they’d sit around him—this is where the ideas for the stage came in, by the way—and sit around on the grass and listen to him.
And then he began to think about letting them play these stories. And he even did, as a matter of fact, he did some actual plays with them. And he found that the more often they would—When they first did it, they were very natural, very spontaneous, very amusing. The more often they repeated this play—it was a Moliere play—they began to remember the best lines that evoked laughter, the funniest gestures. In other words, they began to incorporate what he later called “cultural conserves.” They began to conserve certain movements and certain words and certain ways of planting themselves in the scene.

And he said, “Throw away the script.” That’s where psychodrama came in.

He also promulgated, from 1914 on—the idea had become very important in humanistic psychology of “the encounter:” the meeting of two people face-to-face. In fact, it may interest the group to know that recently it has been discovered that he predated Martin Buber with I and Thou by nine years.

And that Martin Buber may have copied some of his ideas. In fact, he certainly uses the same language.

So, the idea of the—Moreno, very early had—whatever he is doing, whether it’s group psychotherapy, sociodrama, psychodrama, sociometry, the idea is the encounter between people and the relationship they establish between them, and it is this area between people, interpersonal area, that we are engaged in.

So, I cannot say that psychodrama developed step by step the way you build a table or a piece of furniture. In fact, he said that it was conceived—psychodrama was conceived in Europe and born in America. And even there, it went through a series of impromptu theater. He had a little studio in one of the rooms in Carnegie Hall where he, for two days, did impromptu theater. And published a magazine called Impromptu.

So, I don’t want to give the idea that it all came together like, you know, some miraculous whole. And when I began to work with him, we were especially engaged in forming a system that was applicable and that we could pass onto other people.
But the whole idea of—that we are all natural role players on the stage of life, some we do better than others. And the ones we don’t do so well in, they need a little help. And you do them best, not by repetition but by doing them spontaneously and with creativity. Building something new and fresh that wasn’t there before.

**INSTRUMENTS AND DIRECTOR**

I’d like to talk a little bit about what the instruments are in psychodrama for people who don’t know that.

**Barcroft:** Great.

**Moreno:** There are actually five. First is the director. The second is what Moreno called the primary ego or protagonist. The primary ego is the person around whom the drama is built.

Third person is what Moreno called, in view of the primary ego, auxiliary ego—these are now trained actors; we used, also, untrained ones, especially patients who helped each other—who represent absentees that are not there or are not available. For instance, if you have some sorrow with your grandmother or grandfather and they’re dead, they have to be represented, because you are still—the relationship is still there. The person may be gone, but the relationship goes on. And it’s the relationship you may be struggling with, not the person. So, these auxiliary egos are trained to take the role of absentee people guided by what the protagonist instructs them about them. We’ll talk about that later.

Then we have, usually, a group presence. Psychodrama started as a group approach. But I must say, that it is also very effectively used with one patient and one therapist, and sometimes, one patient and another—an auxiliary ego and the director.

And then there is the setting. For Moreno, whatever setting he engaged in, like an ordinary theater, wasn’t plastic enough for him. So he designed his own theater. You have a sample of it here. That’s one of the theaters. Originally, his theater in Vienna was a multiple stage theater, very large, with a central theater, stage, and other little stages around it, so that whoever was inspired to do their
psychodrama could get up and do theirs while the central one was going on up here.

Now, whether that was practical from the auditory or observatory point of view, I don’t know. But the idea was openness. And so, instead of the peep show box that we use in the classic theater, this is an open theater. And instead of the actors coming from the back of the theater, they come from the group.

So, now I want to talk a little bit about how the director functions and the other parts of the psychodrama, too. Moreno said that—and this is true of all therapists, whether they do psychodrama or any other kind—personality of the therapist is the tool. And by that, he means that everyone, every therapist is different and may have a different interaction.

And I remember—it’s very curious—I remember a young man from Maine who was very, very shy and withdrawn who was very effective with shy and withdrawn people because they didn’t feel the gap between this spontaneous, charismatic character Moreno was and who they were themselves. They were drawn to him because they saw themselves reflected in him with his problems. So it’s very difficult to predict which therapist is going to be better with which group.

However, the importance of this method is the method itself. The tools work if they’re well used. The method works. And we know that; we’ve seen it happening. If the tools are properly gathered together and used for the benefit of the protagonist.

Moreno thought that if you have a protagonist whose tears are real, whose laughter is real, the group present will share that more than knowing this is a fine actor playing Hamlet. That’s already quite a remove. It’s not the same thing. So that the protagonist represents who we are, living this with this person.

Well, what does a director do? The director tries to warm up the group to being present, to allowing themselves to interact with whatever’s happening spontaneously with others. You can do that with music, with drum—He always suggested that in some cultures, you shouldn’t begin with words or mingling with each other or whatever plan you
have, but to start with music and dance. For instance, in Africa: start your group with music and dance. That’s still a good idea in our culture, too.

So, devise your own warm-ups that suit a particular group. We used to use, because we had a lot of strangers coming to open sessions, get up and get to know each other a little bit, so that—tell each other, communicate with each other something about—that you want to share with another person. So that they were already beginning to form dyads. We don’t realize it, but the beginning of every group is a dyad pair. And it is in the dyads, in the pair relationship, that we have the most difficulties.

We can, you know, be very happy in a group of six or seven people and, you know, party and have fun. And you can go home—maybe you can go home alone if you haven’t found somebody in that group you want to be with after the party

So I feel that the director should be a bit of—should know the theory; have a grasp, thorough grasp of the techniques of which there are many; be a bit of an artist; a scientist; an anthropologist; a sociologist; a literary figure—I mean, in fact, the more roundedly you live, the better a director you’re potential—potentially—Because you can apply what you’ve learned from these other areas, within the psychodrama.

Were you going to say something?

THEORY BEHIND THE PRACTICE

Barcroft: There’s so much to psychodrama and of the whole body of theory and practice. How does psychodrama fit into the entire theory and practice of the method?

Moreno: Well, I don’t know that it fits into. I think that it’s a new area of practice. People have to learn to do it. And I think what that was—In fact, a fine point you’re raising. One of the main problems we had introducing it was that many ideas of therapists had been trained to believe in which identified them were not acceptable to Moreno. He was throwing it all out. He was saying, “That’s not where it’s at.”
So, we had a very—especially with people who were psychoanalytically trained—great difficulty. First of all, Moreno did not believe that language is the royal route to the psyche. And he had a scientific reason for that.

When you observe the group and you observe the individual—First of all, ontogenetically the child, it takes quite a while before a child begins to speak. It learns to do all kinds of things before it speaks. How is it learning? In interaction with other people.

From the point of view of the phylogenetically, the point of view of the race, we have the same assumption. There wasn’t language to begin with. And as another problem, we don’t have a universal language.

So, Moreno said, “No. Things happen between humans on the primordial level, lying below language and that’s what I want to tap. It is the language of the body and the psyche. It is action and interaction.”

Imagine that we suddenly were in the Tower of Babel. By the way, I think it should be called the Tower of Babble. No, I mean that seriously. That’s probably what it was. Not Babel, but Babble. And I’ll tell you why. Linguists have discovered that babies all over the world, wherever they are born and no matter what sounds they are going to hear later, babble in the same way. But you don’t get very far with babble language, unfortunately.

So, there’s a long history to all of this, developmentally thinking about psychodrama. The main reason is that language is not, according to Moreno, the royal route to the psyche, and you know very well from we are hearing today that language is not the language of truth, necessarily. Sometimes one little gesture tells more than 1000 words. So, that’s what he wanted to reach: that primordial level. Okay.

**Barcroft:** Can you talk a little more about the developmental model to which the method ascribes?

**Moreno:** Yeah. Speaking about a child, for instance. The child observes very, very carefully what’s going on and already establishes relationships, by the way, on the nonverbal level. And Moreno discovered that as long as a child is still in a symbiotic relationship
with the mother, it doesn’t distinguish between I and you.

And I remember one night, to give you an example, with my son. He was about 18 months old. It was very, very hot when I put him to bed, and I said, “Darling, shall Mommy put the cover—shall Mommy leave you uncovered or shall Mommy cover you?” And he said, “Mommy, cover you.” So I knew that we were still—he was still very closely entangled with me.

So a child cannot, not even represent itself, psychodramatically speaking, “I am…,” until it has found itself separate from all the other beings in the world and all the other objects in the world. That takes about—it varies, of course—two years.

At that point, the child can say, “I want…” You know, that does the terrible Nos. “I want,” “I need,” or “I do.” That’s the beginning of the separation. At that point, a child can represent itself, present itself. It takes a little while longer to be able to double. We’ll go into that later.

I think that it is important to realize, also to look for—protagonists or patients or clients we work with, they cannot—often cannot double until they have found a little bit more about who they are themselves. Because it means giving up something they haven’t got yet.

So, that’s a very subtle thing. You know, that we work with young people and we expect them to be able to double. That is already quite a step in the development of the human being: to step out of oneself momentarily into the reality of the other. Role reversal is much more complicated. Let me go into that later on.

So, I would say that we are also, in a way, archeaologically involved with this process. We should be studying how—not only as Margaret Mead found how babies were swaddled, but how the mothers relate to these babies. Do the mothers feel what it’s like to be swaddled on a board like this? I don’t think so. And do they know how to understand about the child’s capacity to eat or not to eat?

I mean, these are all very subtle things that differ in every culture. Hasn’t even begun to be scratched yet psychodramatically.
So, if you’re asking me what—Psychodrama is a universal tool. I don’t think it’s easy to categorize it because of that. And therefore, especially as we enter into sociodrama, psychodrama of the groups, the director had better get to read and do and explore the world of different culture. We’re talking about a global culture. We don’t have a global culture. But we need it very desperately.

Alright. So, does that answer your question?

Barcroft: Yes, and I—

PROTAGONIST AND AUXILIARY EGO

Moreno: Can we go onto the other instruments before we forget them? In psychodrama?

Barcroft: Please.

Moreno: Unless you have something that’s still relevant to this.

Barcroft: Well, I wanted to ask you about the most essential instruments of psychodrama, and it sounds like we’re already talking about that.

Moreno: Right. Now, let’s look at the—we have the director. I would say the most important function for the director is to be welcoming to the protagonist and to the group members, to establish a safe place for them. A welcoming place.

The protagonist. When you know—many, many hours of therapy, individual therapy, deal with the problem of resistance to therapy. How does psychodrama deal with that? Well, there are many ways. Turn—you can turn your protagonist into his or her own director. Let them do their own psychodramas. Remove the authority figure. Find some way of entering in.

What people talk about as resistance can be explored psychodramatically. Why are you…? Why are we having this barrier? What is this barrier? You can even concretize the barrier, which we have done, and try to help to either break through it or to make a hole in it like—I mean, you can concretize all these problems to the point where it’s no longer an abstraction but a reality. Psychodrama tries
to put a body to things which are abstract. It’s much easier to deal with something that’s concrete in front of you than something which hovers over you like an abstraction.

How do we know that resistance isn’t something else? I want to tell you a story about that. My husband gets a young man to come to work with him who has been working with a Rogerian non-directive therapist. And he complains that he’s not getting anywhere.

So Moreno said, “Alright. Let’s set up, right there, the situation with your therapist.”

An auxiliary takes the role of the therapist. He sits in his own chair and looks across and Moreno said, “Did you say anything?”

He said, “No.”

“Well,” he said, “but you’re saying things to yourself, aren’t you?”

He said, “Oh, yes.”

“Could we hear your soliloquy?”

Here comes the soliloquy: “He’s wearing a blue shirt. Today is Wednesday. It’s a signal of some sort. I don’t know what it is, but I’m afraid of it.”

“Let’s find out what you’re afraid of.” He gets—in other words, the psychodrama begins right there.

A 9 year old kid is brought to us. His father is a psychiatrist. His father is not in the session. An auxiliary is there.

“Let’s see your usual interaction with your father.”

Little boy stamps his foot and says, “I don’t want to be your son. I want to be your patient; that’s when I get your attention.”

Tragedy is, he can’t have his father’s attention. His father’s a psychiatrist. So what do we do? We give him auxiliary—an auxiliary ego who is the loving father. Takes quite awhile to get these two people together. But here’s a psychiatrist neglecting his own child.

And this is a professional image, by the way. Many professional people do just that, people in the helping professions.
Barcroft: Can you describe the auxiliary ego a little bit?

Moreno: Ah, yeah. Now we’re going to the auxiliary ego.

The auxiliary ego is the person who represents the absentee who cannot come, doesn’t want to come, is not available, and may not even be therapeutic at this point. Who takes the role of the required—required role of the person and acts it first as it is perceived by the protagonist and then as it might be beyond the perception. And I’d like to go into the functions of the auxiliary ego a little bit.

The first function of the auxiliary ego is to portray the role as required by the protagonist. In this case, a father who neglects a child, so that the truth can come out about this interaction.

If you begin to get to sentimentalize it, you know what the protagonist falls out of the role and says, “That’s not my father.” Doesn’t recognize his father.

I had that happen in a psychodrama with me. Somebody wanted to be nice to me, playing my mother’s role and I began to laugh. I said to my director, “Well, if this would have been my mother, this scene wouldn’t have happened. There’d be no rationale for it.”

So to represent the role as perceived and experienced by the protagonist. Now, how do we get that? We let the protagonist take the role of the father first and show us his or her perception of that father, so that the auxiliary ego has an example. But you still have to feel your way into that role and improvise from there on.

Then it’s the image—and the director will interview the child in the role of the father. By the way, you get the most fantastic information in role reversal. We’ve discovered that in this role reversal process, you learn more about the protagonist than the protagonist will tell you in his or her own role. Over and over and over again. So merely being able to represent how that father relates to you already begins to give you a lot of information.

So yes, role reversal is very important. Not as a therapeutic tool for the protagonist, but as a diagnostic tool for the director. Taking the temperature, in other words. When you take somebody’s temperature, you don’t say, “Oh, it shouldn’t be 103.” Well, it shouldn’t be 103.
You say, “Oh, you’ve got 103. We’ve got to do something about it.” Right? You don’t scold because the patient has 103. You take care of it. And you don’t blame the thermometer.

That’s another interesting thing. People blame psychodramas for having revealed things about themselves very often. They don’t understand how much they reveal until afterwards. Moreno used to say, “Well, it must have been there or it wouldn’t have shown up.”

The second function is, while you’re playing this role, to try to assess what this interaction is really about. What’s really happening between these two people?

The third function is to try and interpret the person you’re portraying, emotionally. To get, not just—get a composite of this person. The father’s own problems, as an example. Now, these three functions, most auxiliary egos can learn pretty fast, but there are really two more which are just built upon these three.

The fourth is to try and—in interaction, if possible—to interpret what you have just learned about this person in action. I found a way to do this by saying—in the role of a mother, for instance, the accused mother—“I’ve never told you this before but…” And out will come, “I’m really jealous of you. You have a chance for a better education. I was a child of Depression. You have opportunities I’ve never had. Besides, I’m supposed to know more than you are. You’re my child. And I’m feeling I’m losing ground. So I’m going to hold onto what I know as tightly as I can.”

Now, sometimes a protagonist would say, “My mother would never say that.”

And the director said, “No, of course not. That’s why we’re doing it in psychodrama.” Or, “We don’t replicate life. We go beyond life as it is. We go where life doesn’t allow us to go because you can’t have this exchange with your mother. Your mother’s not going to own up.”

“Well, I’m not sure she feels that way.”

“Let’s role reverse and try it out.” Always an opportunity to try it out. If it doesn’t, alright, forget it. But sometimes a protagonist would say, “How do you know?”
I don’t know the many times all of us have experienced that, that you respond spontaneously as an auxiliary ego in a situation. Without having been prompted, you use the very words. And then someone in the group says, “But how do you know?”

That is the result of the building of the relationship between the protagonist and the auxiliary ego, and we call that relationship “tele”. It’s beyond empathy. It’s beyond transference. It’s built on the reality that’s maybe buried somewhere and suddenly brought to light.

So you have four functions. If that can’t be done in the interaction, it may be able to introduce it in the sharing after the action. To say, “You know, I feel your mother or father or your friend or your lover or your husband or whatever –“ And very often, the protagonist will say, “Oh. I didn’t know that.” Because the whole point of this is to learn, to look beyond the perception of the protagonist. That’s your guide. But what do you open up on that perception that the protagonist may not have been able to do because they are stuck in their perception.

We are not dealing with the real people. We are dealing with the perceptions people have of other people. And I want to come back to perception in a little while And then finally, we have the group process. And this is really where group psychotherapy begins in psychodrama in what’s called the sharing. People in the group share, not intellectually, not analyzing, not guiding. But you’ve just taught me something about me. Let me share with you. From the heart, let me tell you what I’ve just been made aware of in my life.

I want to talk a little bit about perception. I think this is something that’s grossly underestimated in the psychodramatic work. Perception is subject to change, number one. Did you ever go away to camp and when you came back, the house looked smaller?

There’s a story by Mark Twain that he went for seven days—seven year away into the world and came back and found his father had learned so much in seven years. Perception. That gives us hope, because perception is subject to change.

No human being is given total perception of another human being. It isn’t given to us. Maybe if there is a supernatural being who created this world, maybe that being has it. We don’t. And that’s how very
often, you have an old relationship and suddenly you see something in that person you’ve never seen before, good or bad. Why didn’t I see this before? Well, you didn’t. You didn’t have whatever tools you needed to see that. We give them the tools.

ROLE REVERSAL AND DOUBLING

Barcroft: Are there other essential tools?

Moreno: Yeah. The other tools—I’ve already mentioned doubling. I want to mention role reversal. Again, in the original version of role reversal, Moreno role reversed the two real people: mother and child. Not an auxiliary ego. That’s very daring. But he was daring.

When he saw that they were not ready for that kind, because it can become very painfully confrontational and distorted because if Person A—I’m going to use your glass—is asked to take the role of Person B, they change position in space—that’s one of the important things. But they may change position in space, but this person hasn’t really taken on the reality of the other person. What they have taken on is the perception they have of the other person. They’ve shifted it from here to here. That’s not proper role reversal. That has to be stopped. That’s not therapeutic. That means that this person isn’t free of this person yet. And has to clarify that relationship first with a stand-in who is neutral.

The wonderful thing about being auxiliary egos: you can be anything. You can be a body part. You can be a delusion, a relation, an animal. It doesn’t matter. A perception of something. A breeze that blows by. The instrument is neutral; it only comes to life according to the needs of this protagonist.

And that was particularly—I’m particularly grateful in my training, that my first training was done with psychotic patients. It gave me enormous liberty to try out my own spontaneity and creativity.

And the interesting thing—I’ve often thought about it. Why didn’t Moreno criticize or guide? He accepted whatever I produced. And I think it was, we were still building the system. We didn’t really have guidelines yet. We were just doing it and learning as we went along. It was quite remarkable.
But however, the role of the auxiliary ego is really very delicate because you are a team with the director, on behalf of the protagonist. You’re a bridge. You’re a go-between. You go between the director and the protagonist, the protagonist and the role you play, and the protagonist and the group that’s present. So being an auxiliary ego is a very powerful position. It’s—it may be subliminal in terms of its power, but it’s there.

So role reversal then began to be done with the protagonist and an auxiliary ego, portraying the other. And it was often easier for the protagonist to become the other person, while the auxiliary ego now takes the role of the protagonist.

Now, role reversal is more difficult. I’ll tell you why. When you’re doubling, you’re putting yourself aside and entering into the reality of the other. In role reversal, you are not only putting yourself aside and taking on the reality of that person, but you are facing the other person in your role with the perception that person has of you with all your faults and failings. It’s a heck of a lot more difficult.

You know, I did a lot of doubling and role reversing with my son when he was little. The first thing my son did when he took my role was—look down his nose at me. I thought, “My God. That’s how he sees me?”

And I had to—I shrank, literally shrank in front of him. Just in the motion. What does it mean? I was the person in authority over him. Very important for children to borrow the authority of the person who’s their authority because that strengthens them. It gives them a new kind of sense of who they might become.

So, you see now how much more complex that is.

**Barcroft:** And I keep wondering about the double a little more.

**Moreno:** Yeah.

**Barcroft:** Wondering if you could say a little bit about the double.

**Moreno:** Yeah. When I was taught to double, I was taught to stand or sit next to the protagonist. Not behind. You can’t see the face of the protagonist when you’re behind, and you need to see the facial
expressions, too, because they give you clues. So besides with, it’s a different experience of reversal when you’re there or when you’re here. Proximity makes a lot of difference.

And I was also told to—people think it’s imitation. It’s not imitation in the sense of—it’s not a pejorative kind of imitation. It’s—because this person has a different way of expressing and using the body from yours, put your body’s expression aside and warm yourself up to the expression of this person. See how they live with their body.

So, if they’re doing this with their hand or—watch the feet. People don’t—directors don’t watch feet enough. Feet are very expressive in psychodrama. Now, yours are okay. But you know what people do with their feet?

**Barcroft:** They move them a lot.

**Moreno:** They do. I mean, they do all kinds of things with their feet. You know, we are actors, for heaven’s sake. We come from the drama, I think—much of psychodrama is done from up here. That’s not where it comes from: right from your toes to the top of your head. Watch the whole body.

The way people sit in a chair. You and I are sitting comfortably on a chair. If someone sits on the edge of the chair, they are literally on the edge. They are about to fall off. We’ve tested that with people. I’ve done that with groups.

How you make the space your own—very important. The rate of breathing. I’ve done doubling session where I’ve taken away the words altogether and have people for 20 minutes—one is the protagonist; one is the double—follow each other, walking.

That’s another thing: how people walk in space. Step—size of the steps. Frequency of steps, and the breathing pattern. Some people told me—this is wonderful—“I’m a shallow breather. My protagonist was a deep breather. I learned to breathe deep again.”

So, there are certain fine nuances which are lost unless we focus on them every once in awhile.

I did one doubling session where the double actually got the back
ache of the protagonist and described it to him. We had to help him get rid of that one, of course. You can actually take in—all of us have experienced it if we’ve done proper doubling. You can experience headaches, back aches, shoulder pain, neck aches coming from the protagonist. Sometimes it’s just from the way they use their body.

So, it’s not imitation. It is feeling into. It’s very different from imitation. Sometimes the protagonist would look me and say, “My God, is that what I do?” So, it becomes also a mirror of what they’re doing, reflecting to them.

Barcroft: So, you’re not just reflecting the words that someone says.

Moreno: The movements. People wring their hands.

Barcroft: Much, much more

Moreno: I’ve found that when people had a crying spell and they’re holding a tissue in their hands, I make them take the tissue away because they’ll hold onto that tissue for dear life, you know, like it’s a lifesaver. But they’re not using their hands properly. So I make them take away, throw it out, get rid of that tissue.

So, there’s a multiplicity involved in doubling. I got to the—I was Moreno’s favorite double largely because that’s all he had to begin with. He had to build his staff step by step. But I’m very grateful for that because I got a lot of practice this way. Curious is that I got more response from people in the group about my doubling than I got from Moreno; he just seemed to accept it. Now, I can’t believe that I was always that good. I’m sure that I could have been improved on.

But then something really striking happened, someone in the group would say so to me. For instance, crying at the same time as my protagonist. I couldn’t see it because my eye was focused momentarily here, but she had started to cry on the side of the face I didn’t see. Tear came down this side. But I started to cry a split second after her. And the incentive was fear of death.

So, come on. We use some of our own experiences, too, you know. Different—The thing is—This is a rule for the director, for the auxiliary: Be sure you’re not doing your psychodrama on your protagonist.
I had to ask myself: This woman feels depressed. Am I depressed? I’m subject to depression like everybody else. You know, you ask yourself that momentarily. You know, “Put that away. It’s not you. This is not your psychodrama.” And then I felt her depression.

You can feel people’s depression. It’s not so difficult. You can feel their joy, too. And it means cleansing the self. Empty yourself. Truly empty yourself and make yourself available. If you’ve just had a fight with your boyfriend or girlfriend or your boss or whatever, forget it. I often had to—There were many problems in the office before I ran a session. I often had to take a break for myself and go walking on the grounds to cleanse myself so I would be available for the group. Open.

ZERKA AS DIRECTOR

Barcroft: I’ve heard you say that at times when you’re directing, you experience yourself in a cosmic dimension, like you’re an empty vessel.

Moreno: Right.

Barcroft: That’s really—How did that happen?

Moreno: Well, I don’t know how it happens. But I think Moreno would explain it that we are co-creators of the universe with that God principle, and maybe that’s a moment when we’re touched by that principle.

Because I remember, I had a group of 35 people I had never seen before except the student who brought them, who studied with me, and I hadn’t seen him for awhile. And he had brought his—Actually, he had suggested to his teacher at graduate school that she bring the class from Connecticut. So there were 35 people I had never seen before. And I thought they don’t know much—I understood they didn’t know much about psychodrama so I’d better say something on background material before we start to work.

And I started to do that when all of a sudden, it is if a hand is pushing me, and I’m off the stage, like two inches off the stage on air. Someone is pushing me in the direction of a girl sitting right here in the front row, and I don’t even know what I’m going to say before I say it. And I say to her, “Give me the pills. I know you’re planning to commit
suicide with them.”
And she gasps, opens her bag, and out comes a bottle of pills. So, I told my student, “Take this young lady to the bathroom. You know where it is. Make sure she flushes them down the toilet.”

And everybody’s going, “She’s a witch.”

And I was beginning to feel a little bit odd, I must admit. And then we have the session, which is in fact about her fiancé who took LSD, went driving, was never told not to go to driving under the influence of LSD—this was when everybody was dropping acid—and killed himself inadvertently, hit a telegraph pole and was killed instantly. They had been planning to be married.

Not only did she have to face that, but his parents developed a *folie à deux* and considered her wicked because she said—because she was mourning him.

“He’s coming back. You’re a wicked girl. How can you talk like that?”

She said, “I am going crazy.”

“Alright. Let’s redo the accident.” Now, by—I meant this literally, even. “You take the role of how you think it happened to your boyfriend.”

So, what we did was we put two chairs on the table, two, so that she’s in the driver seat and there’s an empty one here, which is what you do when you’re alone in a car. And I motioned to several men and told them, “Push these chairs off the stage.” So, she actually rolled—I mean, it wasn’t—it’s not such a high stage. She rolled over physically. As she was lying on the floor of the theater and I addressed her, I addressed her in her fiance’s name because she’s still in his role. And I say to him, “How did this happen?”

And he said, “It was an accident. I had not been warned not to do this. Nobody told me they shouldn’t do anything after taking LSD except rest. And I just went on a drive. It shouldn’t have happened. I didn’t intend it to happen.”

I said, “Well, you know, here’s your fiancé, and she’s absolutely bereft.”

He says, “I know.”
So, meanwhile, I’m pulling the girl from this—who I’ve also never seen—who’s got crying, you know. Everybody’s weeping at this point. Pulling out her seat and said, “Here she is,” using her by her name.

And I prompt her and I say, “Tell him how you feel. Tell him that you can’t go on living without him. His parents are driving you crazy. Using exactly the same words.” So, she says them. You know, the repetitiousness in itself is not only reaffirming, but it’s bringing it back why this whole thing happened. It’s unbelievable, and these parents are just beyond it.

So she pleads with him to be allowed to join him. She shoots up. Says, “No. I don’t want you to do that. It was an accident. I wanted to spend my life with you. If you join me, I will feel worse than ever. And I know my parents are crazy. I’ve told you that all along. Don’t pay any attention to them. Live your life for me. Don’t join me.”

Now, the role reverse. She hears it again in her own role. That was the entire session. And if you ask me how I knew, I don’t know. I don’t. I just—It happened. It happened in a flash. And I was literally propelled towards her.

I had another occasion where a girl came from Sweden I had never seen before. And I was coming down the steps of our building. She’s coming out of the taxi, and the first thing I say to her is, “Oh, my God. You need a lot of mothering.” And she burst into tears because that’s her very problem.

Now, all of us have had this. The point is to use it for therapeutic purposes, not to devalue the experience but to appreciate it for what it is. Is this true? If so, what do we do about it?

Now, there’s another interesting thing I’ve discovered to prevent suicide. And I’ve written an article about this. It is important that the potential suicidee role-reverses with all the significant others who might be bereft by the death of this person. And I have never yet had it happen that the absentees whose roles they’ve played give them permission. Not once. So I describe it as a sociometric way of preventing suicide. Because they have the idea that they can join, but they don’t know what they’re doing through this absentee spirit. It’s
very interesting that they—

The only time it did happen, was when an alcoholic—a young man reverse roled with his alcoholic father who had died and his alcoholic father said, “Yes. You must come and join me.” And he immediately jumped out of the role and said, “Yes, I know that’s what you want, and I’m not going to do it. I’m not following your path.” So, he immediately correct—He showed me his father’s role and then immediately jumped out of it and became himself. And that’s the only one, and he did it to show me that he was not going to follow his father.

So, people don’t know that suicide is not just within the person. It’s out there somewhere. These invisible threads pulling people. I call it the sociodrama of life and death. The sociogram of life and death. And what you have to do is you have to substitute the sociogram of life—you have to eliminate it, in fact—and put instead a valid relationship in life, so that’s what we have to do with all of these people. Who will this hurt most in life? And then they role-reverse and become that person.

**Barcroft:** You mentioned going—in a psychodrama—going beyond the protagonist presenting reality.

**Moreno:** Correct. Yeah.

**Barcroft:** Is—Can you tell a little bit about surplus—

**Moreno:** We call that “surplus reality.” It’s not just imagination. It is the reality beyond reality as perceived by the protagonist. Sometimes they may see it in fantasy. Sometimes they do not. And so you have to have them realize there is another universe somewhere. We’re very close to the physicists, by the way, in this.

**Barcroft:** How so?

**Moreno:** Oh, the quantum physicists talk about this other reality, and I think that’s what we’re working with sometimes in psychodrama. But we’re not lineal. Psychodrama is not lineal, totally non-lineal, which means you can go wherever out there.

So, it’s the reality beyond the ability of the protagonist to see the reality that’s out there. And what you produce is that what’s out there
that they haven’t looked at. And that’s the other, that’s that other reality that’s very real, not substantial in the materialistic sense, but leaves its impression upon us. And that’s what surplus reality is.

You can also say that even such a thing as role-reversal is a surplus reality technique, because we’re going beyond the real person’s reality. But it’s that person’s reality plus, plus, plus, plus everything that’s involved in it.

**ZERKA’S ENTRÉE**

**Barcroft:** Let’s go back a little bit—

**Moreno:** Yeah.

**Barcroft:** —to how you got involved in all this. What was your entrée?

**Moreno:** Ah. That’s a novel in itself.

To say briefly, I brought over from Europe in 19 in August, 1941, my sister and her husband and child, and my sister was psychotic for the second time. And she needed treatment. And we were referred by a Viennese psychiatrist in New York to Moreno, who said, “He does amazing things with young people. She’ll be taken well—well-taken care of.”

I didn’t know what I was walking into. I had never—Nobody in my family ever knew where—that Beacon was on the map, but that doesn’t mean anything because I found New Yorkers very provincial. Anything north of Westchester is upstate.

So—but Beacon was a two and a half hour drive, so—then, because we didn’t have the highways we now have.

And that’s how we met. And I became involved in her treatment because I knew that she was non—basically, non-cooperative. This was a suicidal woman who kept saying, “All I need is a rest.”

“Well, yes, that’s very true. You do need a rest. But so what else is new, you know?”

She tried to commit suicide, and she wouldn’t admit to it. And I began to give him some background history, on the basis of which he set up a mirror psychodrama.
Now, that’s another technique we haven’t talked about. The mirror psychodrama, you are psychodramatically on the stage, but you are actually sitting in the group, watching yourself being performed by an auxiliary ego who has become familiar with your case and the way you behave.

So, what Moreno did, was he told one of the—his nurses who had been, in fact, on the stage and who was a good auxiliary, to observe her. To be her nurse and to be—to observe her and to see how she interacts with people, and so on. Even at her most, you know, bizarre.

And the scene was a scene with my—it was very crucial throughout her marriage. My mother, my father, and herself asking her not to marry the man she was about to marry because her first psychotic break happened after she met him. So, of course, my parents were terrified of her marrying him, with good reason.

And this is shown as an evening at home, my parents talking to her about either postponing—postponing the marriage. They were really hoping that it would come to an end, the relationship.

Well, however good an auxiliary, she wasn’t there. My sister didn’t—and I didn’t give her all the details because I wasn’t there. I only know of it. That wasn’t part of it. But I can imagine the roles they took because that was clear, the position they held. And I was also quite clear about my sister being stubbornly defending herself.

At a certain moment, of course, my sister is sitting there watching this, and she’s being—Moreno is addressing her on the stage, which is in a way very insulting, you know, because, “Hey, listen. I’m here, you know. Who is she?”

But this is, in a way, a confrontational technique to get—to arouse her. She stands up, walks up to the stage, says to the auxiliary, “This is all very nice. Thank you very well. Let me show you what really happened.” That’s how she became involved in her treatment.

So, the mirror technique is used for patients who are non-cooperative, people who are non-cooperative, who don’t have a clear perception of who they are and how they relate. And—But then, when they step on the stage, they show you very clearly who they are and how they
relate, which is what you want. She couldn’t give words to it, because it doesn’t exist in that realm. It exists somewhere else. And that somewhere else is where we’re working with on the stage. And from then on, she became cooperative in psychodrama. She even—even on the basis of this scene, Moreno had—the next time, her husband came up—had them show how he proposed to her. The two real people. Remember: I said this is really much more dynamic.

And she said, “Yes.”

And he said—stopped it. He said, “No, you didn’t say ‘yes,’ first. You said ‘no’ first.”

So, here we have an entirely different perception of what the reality is, and we had to find out why she said ‘no’ first. That was between her and her therapist. But you see, the psychodramatist is primarily a barrel of truth. That’s our role. However bizarre that truth may be, it’s still your truth. It’s the only truth you’ve got.

And people used to say to Moreno, you know, “You make people look more crazy on the stage. You—you just make them crazy.”

He said, “Well, yes. But you see, I induce a dose of insanity under conditions of control. It’s not the insanity I worry about; it’s the control.” Here, they can learn control. Out there, they’d be punished.

So yes, in a way, it’s a vaccination. So psychodrama is very organic, you know, and it’s homeopathic in a way. You’re using yourself to heal yourself.

**Barcroft:** I’ve heard it said that psychodrama is at first—I think you said this—at first, it’s disintegrative—

**Moreno:** Can be. Can be.

**Barcroft:** But then it’s integrative.

**Moreno:** Can be disintegrative and then the job is for us to—

**Barcroft:** That’s that crazy energy because, you know—

**Moreno:** Yes. Absolutely. Absolutely. And then we have to look at this disintegrativeness and see how we can integrate it. How do we go about that? Yeah.
So patients very—My clients very often look worse after a session that—We used to warn the staff about that. We particularly emphasized that. They are, what we call, “in the recovery room.”

You know, when—At one time, in surgery, you didn’t have a recovery room. You went straight from surgery to your bed on the ward. That doesn’t happen anymore. There’s an interim phase where you’re being watched, and you’re recovering from the surgery itself. That’s what you’re—sometimes when you’re acting crazy after a psychodrama session, you’re still in the recovering room and you need TLC.

So, we used to warn the staff, you know, “This person’s had a very important session. Be careful, and be nice. Supportive.” Until they found themselves again.

Yes, I think it can be very disorganizing. I had one girl in Brazil I did a session with in São Paulo, and she lived in Rio de Janeiro. Next morning, after we processed the session, she said, “It was so intense, when I came out, I was confused. I thought I was in Rio. But here I am in São Paulo.”

I said, “Yeah. Be careful. Watch yourself.”

**Barcroft:** You know, it’s pretty difficult as a student learning this method. What are the biggest challenges that teaching this method to students presents?

**Moreno:** How to use your own creativity and spontaneity to help people. To be able to warm up to the maximum. The director has to be the most spontaneous person in the group, and how to be able to maximize that and make it helpful for the group.

We were going to talk a little bit about sociometry. You know, the most important thing about becoming a director is practice, practice, practice—as in any art. And learn from your mistakes. That’s why we have supervision, and people get corrected, you know.

I must tell you that it took me seven years, a full seven years, before I began to feel I was really a director. And that’s very interesting. I realized afterwards that in the guilds in Europe, apprenticeship took seven years.
Now, there are very few people who study as long as I did under a master for seven years, so I feel very privileged. And you know, I can only hope and pray that he approves of, you know, what I’m trying to interpret here.

**Barcroft:** Well, you’re clearly quite accomplished. What are you most proud of, of your accomplishments?

**Moreno:** Well, I don’t think it’s a question of pride. I think it’s a question of feeling, “Am I doing it right?” You know, you can never be sure you—Everybody can make mistakes.

To tell you the truth, I thought that Picasso was spoofing us with his art. I think he’s making a fool of us. And you know what? He said that to one of his art dealers. And the art dealer said, “Don’t do that. I’ll never be able to sell another piece of yours.”

So, I may be crazy, but I’m not that crazy, you know.

**Barcroft:** Let me ask you a little bit—Instead of asking what you’re most proud of, of your accomplishments—

**Moreno:** I think I’m proudest of my craziness that works.

**Barcroft:** Your craziness that works!

**Moreno:** Yes! I think that Moreno appreciated that I was a little bit crazy and he could make it useful.

**Barcroft:** So, a little proud of that.

**Moreno:** Yes.

**Barcroft:** And of your accomplishments, what accomplishments—

**Moreno:** But that falls under that. I couldn’t have accomplished it without that craziness. I couldn’t have accompanied him in his thinking if I hadn’t been there, you know.

**Barcroft:** What’s the essence of that craziness?

**Moreno:** Oh, the essence. Openness, I guess.

**Barcroft:** We’re playing with the words here.

**Moreno:** Playing with ideas, with—not taking the world for what it really is. It really isn’t the way it is. There are other things going on.
I want to talk a little bit about the beginning of sociometry, because some people don’t realize that that comes not from Hudson, but it traces back to an era of the First World War.

In 1917, Moreno became a physician at a children’s hospital that was part of a resettlement community. Refugees—

I’ll tell you what happened. In the first World War, Italy was part of the Allies—was with the Allies. Austria was against the Allies with the Germans. But Austria has in its throw a lot of Italian speaking wine growers who would ethnically be related to the enemy, who was with the allies.

You know how intricate this stuff is? Our history is all involved in this junk of who’s what, with what barrier—anyway.

So, the Austrian government did what Roosevelt did with the Japanese: literally moved villages of wine growers—women, children, and old men—and put them into this refugee camp. They had—Some of the buildings are still standing. And European psychodramatists have discovered that there is a Dr. Moreno Strasse there, a Dr. Moreno Street, in that village called Mittendorf. They now have statistics about how awful that place was, and he was so upset about it, saw the demoralization of these people who were wine growers who were turned into shoe factory workers. And the guards who took advantage of these women because the men were in the war, in the army, dying.

So he wrote a letter to the Ministry of the Interior saying that he had a plan for improving the relationships there. Of course, the Ministry of the Interior said, “Forget it. We’re fighting a war.”

But his plan was beginning to form for sociometry, and it wasn’t until he could carry it out in 1932 in the New York State Training School for Girls in Hudson, New York that he could fulfill that plan: to sociometrize an entire community.

So that was another one of these long pregnancies, from 1917 to 1932. So, all these things happened piecemeal.

Then he began to look also at—He was invited to come to Sing Sing
Prison, and he began to do something not sociometric, but he began to look at personalities that might be complementary to each other so that there wouldn’t be so much violence between the prisoners. So, they used to have two in a cell. So he used—studied the personalities and the way they related and put them together differently—prison cells. In the prison cells.

Warden Lawes who was the head of the Sing Sing invited him to do that. And he—In 1931, under the auspices of the Commission on Prison and Prison Labor, he published a monograph called *The Group Approach*, and that later became a monograph. In 1932, he presented this at the American Psychiatric Association, and he began to use the word “group psychotherapy” for the first time. No one else used it: “group therapy” and “group psychotherapy.”

And he didn’t mean it to be a psychoanalytic approach. He meant it to be a sociometric approach, where the relationships of people to one another—not patient/therapist, therapist/patient—but citizen/citizen/citizen/citizen. So, he was able to do that. He was given the go-ahead by the lady who ran the Hudson school.

So, he learned a lot from that. He learned a lot from that experience in much of his....

Later, I find that Franklin Roosevelt was interested in it. And Moreno brought him *Who Shall Survive?* Franklin Roosevelt said if he had not—if he’d gone into sociology, he would be doing the same thing. So he encouraged people in the Department of Agriculture to use sociometry in their resettlement program, and the very first issues of *Sociometry: A Journal of Interpersonal Relations* (1937) dealt with some of these resettlement programs at the Department of Agriculture.
LIVING FULLY

Barcroft: Well, we know that in your book, you quote Dr. Moreno as saying that he wanted to be remembered as bringing joy and laughter back to psychiatry. We know how difficult it was for him to bring any joy or laughter into the American Psychological Association, and how he struggled with those connections. And he wanted to bring joy and laughter into psychiatry.

How do you want to be remembered?

Moreno: People ask me that, you know, and I really haven’t a clear idea about that. I think—I think people should look into their own hearts and decide what they—what they want to remember.

Sometimes, I think the personality is like a jigsaw puzzle: one person remembers this piece, another one another piece, another one a third.

When people ask me, I think they should remember me as someone who really wanted to live life fully. I say—I don’t know if I say it in this book; I believe I do. Aristotle said, “The unexamined life is not worth living.” The unlived life is not worth examining, so live it to the full, as fully as you can. That’s how—I think I’d like to be remembered that way.

Barcroft: Thank you so much.
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POST PRODUCTION:
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MUSIC:
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