

Descriptions of the 28 Stories Including Plots

Formative Cluster [beginning of the LAUNCH PAD]

1. To LIBERATE oneself is to break-out of oppression. Here the protagonist shows spontaneity, interacts buoyantly, warms up quickly to novel situations. She is able to let go internal constraints which have impeded negotiation of external options. The protagonist risks, leaves the nest, and fights jailers. This may apply to teen struggles for emancipation from overprotective parental or establishment figures, or unhappily married persons going for a divorce essential to personal survival, or for finally summoning up the courage to quit a dead-end job. Here are some illustrative productions: *Animal Farm*, *Ransom of Red Chief*, *Stalag17*, *Zorba*.

This plot may be literal or metaphorical. It may take place entirely within the person, or manifest itself interpersonally. When intrapsychic, *Liberator and liberated* constitute two roles within the same person, corresponding to actor and reactor factors discussed under triangular processes above, the third portion of which is *context*. Under management of the director, context facilitates or inhibits particular outcomes, in accord with the expressed choice of the protagonist in whatever role she's enacting. To resolve the protagonist's intrapsychic conflict, one auxiliary represents the protagonist's wish while another his fear, while the director delegates to the protagonist responsibility for mediating between the two contenders. For a critical moment the protagonist has functioned, under supervision, in a quasi-director role, which we hope may carry over in off-stage action as actual liberator of oneself, the liberated.

The interpersonal version of this plot is the straight forward management of escape or emancipation. Antagonists have oppressed protagonists, who liberate themselves from bondage and secure their own freedom. When it becomes necessary for someone else to obtain their freedom, the rescue plot provides a better description.

Whether we regard the protagonist's bondage as a first threshold or a supreme ordeal problem, protagonists as liberator and liberated proceed as the generic plot predicts, even though a single psychodrama may not take the protagonist the whole way through.

A sociodramatic interpretation is possible: that the internal struggle mirrors the social context within which we live. This doesn't invalidate the psychodramatic, but merely takes it to another level.

BEGINNING OF THE ANXIOUS-FEARFUL SECTION

2. THREATENED. Anxious and fearful reactions. Protagonists, burdened with guilty feeling, suffer remorse. They blur the distinction between wishes and deeds, and show great reluctance in accepting extenuating circum-stances for themselves, though they readily grant such to others.

Protagonists in the CULPRIT role imprison and oppress themselves, and cast themselves as VICTIM too. There may have been some external action as basis for the regret, but even so, they are in need of self-liberation like that of No. 1 above, and their psychodramas may properly take that form. If so, generalizations made above apply here quite as well.

The threatened psychodrama usually includes the role of *interrogator*, who may be an actual threatening person, in which case we have interpersonal interaction, but more commonly the interrogator is the critical part of the self, which we may look upon as an internalized threshold guardian. Directors deal with this through bringing in the original source of the internalized figure and finishing the unfinished business. They may also need to symbolically undo whatever the protagonist has done which elicits the guilt feeling. All comes under the heading of coping with threshold guardians, however. Guilt and depression may be the supreme ordeal for many patients. In any case, it seems that this plot poses no difficulty for the generic hero's journey. Some models of this plot are: *Oedipus Rex*, *Alive*, *Crime and Punishment*, *Blade Runner*, *Nine Months*, *Mrs. Doubtfire*.

3. TEMPTED or Tested. The seduced role, or the role of the weak one belong here. A common psychodrama sequence includes enacting the situation of desire, representing fears, and exploring options. Ready examples may be found in *Garden of Eden*. *Faust*. *Our Lady's Child*. *Pinnocchio*. *Grand Inquisitor*. *Job*. *Baby Snooks*, and *Basic Instinct*.

The antagonist is the tempter, and the one acted upon, the tempted, is the protagonist. This can be interpersonal and external, but the terms in which we usually think of it, it is intrapsychic. Some persons interpret both the Garden of Eden story and Jesus' temptations in the wilderness in precisely that way. We enact the inner struggle through external staging. In reality the tempter is the protagonist himself. Today it is the mentally ill who are more likely to attribute temptation to supernatural causes. Persons who say, *The devil made me do it*, still hold themselves accountable (as they should) for letting the devil get away with it.

Many more protagonists imagine God tracking and influencing the outcome. If the protagonist yields to temptation, the felt presence of the Deity reinforces the sense of being judged and condemned. God may be seen as threshold guardian or as main contender in the supreme ordeal, if the protagonist is on a spiritual quest.

Except for the occasional inclusion of supernatural powers, this plot resembles No. 2 above, and may be dealt with as in No. 1 above. The same generalizations regarding the generic plot apply here too. God and the devil are regularly represented by auxiliaries. For most protagonists there is no structural complication.

At some point the observer of the protagonist's misbehavior says, *Enough already. I forgive you*. When protagonists resist this, we reverse them into the role of the antagonist. In that role protagonists are freer to look at themselves from another, more generous, perspective. The director reverses them back to themselves, so they can hear from the auxiliary how mercy has mitigated judgment. The protagonist makes a new start, but he remembers what he's gone through, even when he believes his evil deeds are no longer remembered against him. Notice how these three plots mutually reinforce one another.

4. DISCOVER plots face the question, "Can this be me?" Here we are again with another intrapsychic plot. Novels deal with this readily through a character's free associations, or the author's omniscient point-of-view. Plays and psychodramas externalize inner processes and dramatize them through interpersonal interactions. See Ibsen's *Ghosts*, or *Star Wars*, *Shattered*, *Alfie*, *Forfeit*, *Winter of our Discontent*, *Midnight Cowboy*, and especially the show tune, *What Kind of Fool am I?* from *Stop the World; I want to get off*.

The question *Who am I* arises when something about myself has claimed my attention, e.g. I discover I've been adopted, or that we've been betrayed. One part of me plunges into the facts with their distressing implications, while another part slams on the brakes, demanding that the first lay off, shut up, and not rock the boat. One part feels terrified and out of control, while the other part bravely takes the attitude that, whatever it is, we can handle it. The newly discovered one remains culpable for who he is, whereas the discoverer presses on, warming self up in advance to accept whoever this turns out to be.

Directors may bring a perspective that, though it matters who I am, it does not matter ultimately, for the future offers me more than I've been--or lets me change my opinion of what it means to be the kind of person I suspect I am in the process of becoming. Protagonists explore both options. At times the director joins in the protagonist's dismay, for the awesome option cannot be thrust aside. We must learn to live with it. Or, if it seems to be the more viable course, the director may take the attitude, *Who but you is in charge of your life?* One may embrace the emerging identity, in which case the struggle ends. If this is OK with you, that's OK."

An alternative may be built over the long run on the foundation which this alone provides. No need to panic. I say, I can live with this, even if it should turn out to be true. Those without access to a psychodrama director may find a competent personal therapist, a courageous clergyperson, or the benevolent presence of God to support their self-monitoring. This may be the Call to Adventure which marks the beginning of a Hero's Journey. Of course, the protagonists may Refuse the Call to Adventure for she anticipates implosion, alienation and discontent.

5. **CONFUSED** (includes plot **PUZZLED**, see below): This plot reflects the burden psychoses or the irrational behavior of a significant other impose on the protagonist. Or we may also include how the protagonist's own symptoms may confuse and disorganize his life. Thus the psychotic person may be protagonist of his own psychodram, struggling with his disorder, or be represented as antagonist in a caretaker or caregiver's psychodrama. Coping with madness is a Call to Adventure. For some protagonists it may in fact be the 'Supreme Ordeal.' See *Lucia, The Snake Pit, King Lear, Bright Lights, Big City, Less than Zero, Lethal Weapon, The Exorcist, The Ninth Configuration, The Shining*.

PUZZLE (formerly plot 5): This has to do with self-presentation, and is the more likely to describe an interpersonal plot than those we've considered so far. The puzzled seek to discern the truth behind all misleading appearances. The protagonist role is puzzled, subject to an as-yet-unidentified puzzler, who maintains appearances.

Beware of the conventional view of role as disguise, as if roles exist simply to hide from ourselves and others who we really are. In presiding over protagonist uncertainty directors supports Puzzled's decision on who she is and how she presents herself. We assure Puzzled that the final vote is hers, whether she is to be as she has been presenting herself. One may maintain the reality behind the appearance by letting appearances articulate the reality there, or by developing an inner self to measure up to appearance. The story of *The Great Stone Face* represents Ernest as having achieved the latter option through an unconscious process of identification.

We psychodramatists count on the fact that outer becomes inner, although the self can always decide which possible outer will be maintained. Of course this should be the self one can live with, not simply one of high market value. When the latter option prevails, reality and appearance go their separate ways, and the Ralph Linton and Erving Goffman view of roles has been confirmed.

But Jacob Moreno was right. One's roles are meant to heed the self. When reality and appearance unite, performance prospers. To take a role too far from who you are is an invitation to performance anxiety, as every professional actor knows. Anxious professionals may need to remind themselves that the role of actor temporarily welcomes his on-stage pretense of being who she is not, and everyone knows this--or should! This actors's skill consists in creating an illusion with the full cooperation of audience who applauds the successful pretense. No one is deceived.

The con-artist, liar and deceiver enacts the role of the *Puzzler*. This is who he is, whether others take him for who he is or not. Detectives solve riddles, balance the scales, and bring reality and appearance together--at least on stage. It is the role of the detective not to remain puzzled, as Columbo shows us over and over again.

The puzzled protagonist's psychodrama begins with a scene which shows how doubt arose, followed with the trial and error search into antagonist motives, and the imaginative reconstruction of the real sequence of events, exposing the deception and solving the mystery. See *The Lady and the Tiger, D.O.A., Chinatown, and The Maltese Falcon*.

6. **ASK, APPEAL**: This is a supplication theme, involving a protagonist in the role of victim, an antagonist persecutor, and an authority over them both. The protagonist approaches the power figure, pleading for justice, or to be hired, or to be accepted, or simply to be understood. A variation included under the appeal heading is the situation where the protagonist seeks something from an adversary who refuses. Negotiating and diplomacy are required. Patients want weekend passes, business persons want loans or easements, and sinners seek forgiveness. In apologizing to someone I've wronged I enact the supplicator role. Those to whom protagonists appeal enact bureaucrat, personnel chief, arbitrator, judge, district attorney, tough-love parent, or God's representative roles. Scene sequence usually begins with

1. the impact of a goad or critic on the protagonist,
2. continues with the search for a vindicator, then
3. a scene giving the response to the appeal, and in the light of that response, 4. exploring where we go from there. This sounds like the hero's encounter with Tests, Allies, and Enemies in approaching the Inmost Cave. See *The Wizard of Oz, Idomeneo, An Officer and a Gentleman, Full Metal Jacket*.

The Detour Cluster, THE NEGATIVE-DEPRESSED SECTION

7. WASTE, DESCEND: This tells us *the sad tale of how the mighty have fallen*, reminiscent of words Shakespeare attributed to King Richard III. The typical scene sequence includes:

1. How things were before the change,
2. the change process, and
3. options open to effect resolution.

The great difficulty is the tendency of some protagonists to idealize the past, as a kind of paradise lost, and melodramatize the present as hanging them over the abyss. Lack of realistic perception dooms the protagonist to what S.S. Tomkins calls the *nuclear script*, in which the protagonist strives to restore the good old days which never were, the nuclear scene. No wonder people keep making the same mistakes over and over again, like the woman who marries a series of abusive alcoholic husbands. These psychodramas are intense, focus on inner states, and represent the protagonist as innocent victim, or hero with a tragic flaw. The protagonist says, *But for this or that, all would've been well. Can you help me? I'm desperate.* Indeed she is, but not quite as helpless as she may think. Directors require full group participation to present to the protagonist the reality she's misperceiving, and provide enough support that she may be persuaded to accept it. This is not psychosis, but it's often more resistant to therapeutic influence. The challenge for directors is to replace Descend plots with positive plots. Otherwise, no happy ending. See *Heart of Darkness*, *Apocalypse Now*, *Raging Bull*, *Top Gun*. (formerly plot 9 DISSIPATE): These persons give the world a lot to talk about, but they are too self-absorbed to have done so deliberately. They act-out impulsively and suffer dramatically. We should not assume that the protagonist is invariably at fault, but once the wretched excesses are underway, he wallows in it, lacking the power to get to his feet. The *dissipator* may or may not have come down from a height. If addiction is a factor here, classify under indulge below, for addicts are less likely to intend self-destructiveness. Directors explore the compulsiveness, and attempt to relate the current catastrophe to some previously unrecognized character flaw. When at last the protagonist recognizes the pattern, the issue becomes whether to pull out of the pit or to sink deeper and deeper into the mire. If the protagonist believes all the suffering is well-deserved, she becomes even more reckless, and may succeed in an accidental suicide. Where suicide is intentional, look for unconscious fury against an internalized parental-figure, especially for neglect or abandonment. The Ty psychodrama, reported in detail in my monograph *Changing the Past* which describes one who *lives on the edge*, at least in part because of identification with a mother who did the same, and also because in failing to take care of herself she exited this life before her son was ready to let her go. Ty's counterphobic behavior suggests he may belong to the plot situation below as much as here. *Othello* is the classic dissipator. See also *The Great Gatsby*, *Scarface*, *Heart of Darkness*, *Leaving Las Vegas*, *Hustler*, and *Casino*. Ty's Call is to flirt with disaster and still survive.

8. HOOK, ADDICTED or to addict. The life of this protagonist is dominated by a single objective, particularly when it's in short supply. She cannot tolerate anxiety, but easily forgets this so long as the magical substance is there. The persons in reciprocal relationship with them suffer enormously, for the same antagonist may serve a multitude of roles, such as the *connection*, the *enabler*, the *caretaker*, and the *persecutor*. *Daredevils*, *overeaters* and *gamblers* are *Addicts* too. See *Easy Rider*, *Rush*, *The Lost Weekend*, *Arthur*.

9. BETRAYED, VIOLATED, DEVIATED: I prefer the word *deviator* to deviate as the name for antagonist role behavior. Unless we work for corrections, where we regularly encounter perpetrators, child molesters and stalkers, our practice here is likely to be limited to the victims of sex abuse, incest, and child molestation. Persons who regularly practice some form of culturally forbidden love, such as sado-masochism, live out this plot. We do not blame the victim for reciprocal role behavior for they have almost always been victims of subtle or vicious coercion and betrayal. It is amazing how popular this theme is in literature and the movies. See *Pacific Heights*, *Cape Fear*, *Lolita*, *The Graduate*, *The Blue Angel*, *The Scarlet Letter*, *Heloise and Abelard*, *Harold and Maude*.

When the victim overcomes her reluctance to blow the whistle on the perpetrator, this is a 'Call to Adventure,' which takes her into the Special World, where allies are the people who believe her and the enemies are those who deny that there's anything amiss in the face of overwhelming evidence. A formal accusation, a confrontation, or a court trial, or leaving home may be thresholds or the Supreme Ordeal. Contrary to my first impression, these protagonists easily fall into the hero's journey pattern, but directors must be aware of three pitfalls:

- 1) the proven unreliability of unaided memory,
- 2) the questionable concept of repressed memory, and
- 3) the zeal that sucks one into witch hunts. Re-read *The Crucible* and *The Salem Witch Trials*.

Universal Stressors Cluster

10. **ABANDONED:** This features the loss of loved ones through death, divorce, estrangement, and separations due to circumstances external to the couple relationship, such as being drafted or sent away. This includes the loss of family members, friends, ideals, one's country, or abilities, a physical or mental faculty or a body part. To learn one has a terminal illness or is going blind or deaf or will never walk again. Under such stresses many religious people who have taken God's protection for granted come to feel God has deserted them. Because others can readily feel with the protagonist, and because protagonist reaction is less likely to have an unconscious component as in the case of the *Threatened* plot, the prospect of resolution in a favorable environment is good for these protagonists. The sequence of scenes is likely to follow this pattern: the last time one was with the loved one, and then perhaps to redo the scene, this time with the conviction it will be the last opportunity, so that one may do it differently this time. See *Home Alone*, *Regarding Henry*, *Kitty Genovese*, *Summer of '42*, and *Casablanca*.

11. **HURT, AFFLICTED:** The protagonist has been included among the persecuted and oppressed, those discriminated against, or suffering chronic illness or permanent disability. Victims of cruelty, misfortune, natural disasters crime and war are all afflicted protagonists. The afflictor is one whose behavior, policies and practices hurt others. This may include zealous bureaucrats handling welfare or taxes, police who jump to unwarranted conclusions or allow themselves to be used, other authorities such as corporation officers, all given to the careless use of power. See *Schindler's List*, *Grapes of Wrath*, *Sudden Impact*, *Towering Inferno* and *Braveheart*.

Counterscript Cluster, THIS IS THE ANGRY SECTION

12. **RIVAL, CHALLENGE,** This has to do with competition among well matched opponents, where the prize is sufficiently scarce to preclude sharing. Such are the conditions for what Jane Loevinger calls the zero sum game. Expectations exert a significant influence on outcome, whereby persons half-consciously assign themselves to roles such as *Topped*, where one assumes she will lose, and *Topper*, where one takes for granted that "of course I'll win." See *Jacob & Esau*, *Power*, *Rocky*, *Turning Point*, *Ben Hur*, *Joseph and His Brothers*, and *Chariots of Fire*.

13. **AVENGE, CONDEMN:** When one is the brunt of insult or injury, the impulse is to retaliate, so as to Balance the Scales. Here rivalry has turned ugly. It often leads to homicidal violence. Hate crimes and terrorism have a great deal of semi-conscious vengeance in them. The usual scene sequence:

- 1) begin with the offense,
- 2) show the vain attempt to secure satisfaction through established channels,
- 3) deciding to take matters into one's own hands.
- 4) review or anticipate the effect of revenge enacted,
- 5) explore where to go from here.

How do I feel about this? Did I go too far? How may I go far enough? Is there another way? What about the effect of grudges on family relationships?

Directors ask with whom the protagonist is identified, and what other suitable figures are available to dilute the firebrand model? See *Hamlet, Death Wish, The Sting, Dark Justice, Medea, Nevada Smith, Cask of Amontillado*, or most Arnold Swartzenager films.. Avenger= one who seeks vengeance, and **Avenged**=at rest. Where stakes are high one is careful not to give offense, for we don't want to provoke enemies to respond energetically. On the other hand, we must consider the values of our allies. We may choose to assert ourselves over matters we'd prefer to drop.

14. **CONTROL**: One dominates, asserting power, showing consuming ambition (=Controller). The central question, *Who's in charge?* Poker-faces reflect emotional constriction (=Controlled), older siblings, bureaucrats, patriarchs, matriarchs, , wardens, personnel chiefs, IRS, and corporate officers generally. Central conflict: Independence VS Dependence. On breaking loose, the sense of great gain exhilarates. Only later does one begin to feel vulnerable and alone. Though this plot shares something with *liberate* outcomes those are usually intrapsychic. Interpersonal factors loom larger here. One must come to terms with this or that power figure to determine who actually has the situation under control. See *Sister Carrie, The Paper Chase, Mommy Dearest, and The Hunsucker Proxy*.16. [Formerly the JUDGED plot]: The role of Judge here does not refer to the vocation, but to the critical and judgmental attitude toward the protagonist who feels condemned, sentenced, and punished. One doesn't stop here, for if one feels one has been oppressed, where do we go from here? Am I angry enough to want vengeance of one kind or another?. Directors must be alert to the slightest hint that the protagonist may be suicidal, and inquire carefully so that follow-up may confirm or disallow one's suspicion. Judges nourish consuming hatred toward one who should be loved. When they are internalized parental-figures, it's like having an enemy within. See *One Flew Over the Cuckoo's Nest, Mildred Pierce. Familial Hatred, The Shawshank Redemption, Rambo, Escape from Alcatraz*.

15. **SACRIFICE**: We've reached a decisive point in life's struggles, for who have finally learned to stand up for themselves and fight. Painfully acquired experience teaches that before engaging the enemy one should calculate the cost to decide whether this is something one should do. Now he approaches conflict with a vivid awareness of what's at stake. This plot usually takes the form of the protagonist's self-sacrificing attitude and behavior (=Sacrificer), and includes consequences to self and others(=Sacrificed). The parable of the Pearl of Great Price shows what self-denial means, and invites a commitment script. Scenes cover

- 1) What was the protagonist like prior to commitment?
- 2) What dilemma precipitated the decision? How did this "unlikely sacrificer" decide to go ahead, despite the cost?
- 3) And at what cost?
- 4) With what immediate and long term consequences?

See *Tale of Two Cities* and Kirkegaard in *Fear and Trembling* on Abraham's near-sacrifice of Isaac. Movies: *Ninth Configuration, Alamo, Silkwood, China Syndrome, Saint Joan, Seventh Sign*.

Cluster of Positive Plots, THE MODILIZED SECTION

16. **PURSUE, HUNT**=To cut to the chase; to quest. Pursuer=one pursues another, as in courtship and police work, or a worthy goal as in questing. Pursued=suitors pursue attractive women, fugitives flee justice. Protago-nists go on quests e.g. the Holy Grail in Lowell's *Vision of Sir Laun-fal*, Dulcinea in Cervantes' *Don Quixote*, and chivalry in *Camelot*. *The double sense of pursue is favorite TV fare, as in Quincy, Knight Rider, The Equalizer, The Highlander, The Renegade. Les Miserables* is an excellent literary example. Focus is on the pursuit process > goal achieved, which need not, from an observer view be worth it. One does gain wisdom along the way. Mystics who contemplate God or the cosmos, scientists who value truth>gain, and businesspersons who seek to build > profit are questing. Directors ferret out ground rules and stakes. Scenes include answers to:

- 1) Why now?
- 2) What obstacles encountered?
- 3) What results?
- 4) What next? More examples: *Ghandi, Jason and the Golden Fleece, Journey of Natty Gann, The Princess Bride, and Indecent Proposal*.

17. VENTURE, EXPLORE: One goes out, overcomes great obstacles, and comes back bearing one form of treasure or another. This is the thrill of adventure for its own sake with minimal attention to character development. Risk seems less because the protagonist routinely takes charge of the situation and comes out on top. Fascinating to audience, but emphasis is on past scenes, not in cause-effect relations between the protagonist's past and present. Roles are *Venturer and Ventured* (=those the protagonist has thoughtlessly placed at risk because of their devotion to him). These protagonists rarely display inner processes, which makes the director's task difficult. Captain Kirk, James Bond, and Indiana Jones are venturers. Sean Connery, Harrison Ford, Claude Van Dam and Steve Segal are type cast for such roles. Tom Clancy is the modern Jules Verne and Jonathan Swift (*Gulliver's Travels*). See *Star Trek*.

18. SURPASS, SUCCEED, ASCEND: Achiever=sets goals and succeeds, though the success need not be glamorous. Others revolve around the protagonist, who comes across as charismatic. Events may shape character, but this person is more likely to shape events, and may get caught in a moral dilemma. The character flaw may bring the achiever up short, and the director's task is to make the achiever more aware of the flaw, investigate its source, and resolve the conflict which perpetuates it. Ascend plots may overlap with controllers, but here there is less a sense of putting others down. Lifted=those close to or dependent on the achiever are likely to benefit from the surrounding aura of success vicariously through identification or in sharing rewards. See *Wall Street, Godfather, The Temp, How to Succeed in Business, Death of Ivan Ilyich, All the Kings Men*.

Formerly the TRANSCEND plot: In rivalry there's a real contest, but this protagonist is a definite *underdog*. Despite the overlap with the above Ascend plot the focus here is how far from behind this person comes to triumph in the end against all odds. Transcended=the shadow side of the protagonist, which neglects or lets go others in his upward striving. This contrasts with Lifted above, but I don't mean to suggest loved ones in the protagonist's life are necessarily likely to suffer in this or any other way. After the dust of success settles, Transcenders may, and often do, remember their roots. Directors try to find out what keeps the protagonist going---it's a great asset! Likely sequence:

- 1) review the dark prospect,
- 2) show the protagonist's uphill striving,
- 3) make the most of the ultimate test.

4) celebrate the protagonist's arrival, or if there is a cloud on the horizon, look into it. See *Rocky, The Fugitive, Cinderella, The Verdict, The Count of Monte Cristo*.

19. RESCUE, SAVE: (formerly plot 25) This calls for a victim for the protagonist to rescue from the antagonist. Protagonist role names are Rescuer, Savior, Deliverer= one who saves another's life, soul, freedom, property or reputation. Caregivers, life-guards, paramedics, fire-fighters, psychodrama directors, psycho-therapists, military and police at their best exemplify those who deliver us from evils which commonly beset us. This covers much the same ground as transform above, but with greater emphasis on coping with threats to life itself. This is 'hero's journey' *par excellence*. See *Star Wars, Absence of Malice, The Accused, Straw Dogs, A Perfect World, Fidelio*.

20. NURTURE, MATURE: This plot traces normal growth in the face of typical obstacles, more familiar than heroic, though this does resemble a 'Hero's Journey' with volume turned down. This was the most common plot in my work with hospitalized teens, whose tortured lives turned volume up! Directors nearly always have to deal with protagonists' independence VS dependence conflict, which sooner or later results in emancipation. Generally, this plot deals with lost illusions, lost innocence, role transitions associated with rites of passage and body changes. Scene sequence:

- 1) how it used to be,
- 2) the change!
- 3) attempt to cope,
- 4) coming to and testing of new beliefs.

Roles: Nurturers= those who see youth through its struggles, such as teachers, coaches...etc. Nurtured= those who benefit from such care. They attract Monitors. See *Dazed and Confused*, *Huckleberry Finn*, *The Breakfast Club*, *Catcher in the Rye*, *Nick Adams*, *Hansel and Gretel*, *Great Expectations*, *Stand by Me*, *A River Runs Through It*.

21. HEAL, TRANSFORM: Focus is on character development, individuation, and integration. Sequence:

- 1) an incident precipitates a crisis. We explore the effects of this,
- 2) we highlight the protagonist's choices,
- 3) we explore decision considered, anticipating consequences,
- 4) protagonist makes a commitment, which produces a catharsis.

This is frequently associated with political and religious conversions. Look for tears, laughter and anger, capitalize on their power, show how they help, but don't stop there. For Moreno, catharses were not complete without integration--what analysts think of as insight, and Buddhists as enlightenment. Those who encourage transformations enact the healer role, and those who benefit are healed. Healers include directors, doctors, clergy, and those naturally supportive and understanding. See *The Witness*, *The Metamorphosis*, *Scrooge in Christmas Carol*, *My Fair Lady*, *Kramer VS Kramer*, *Ordinary People*.

Cluster of Having Arrived, POSITIVE-HAPPY SECTION

22. CONNECT, ASSOCIATE: This has to do with belongingness, face-to-face groups, and peer relationships. Group issues of inclusion, cohesion and reciprocity are prominent. Its settings are the neighborhood, the school, the workplace, the residential treatment facility, the church, the military, and therapy groups. Most of us derive a sense of identity from our various associations, which social psychologists call 'reference groups,' which need not even be current. Childhood associations are likely to have a lasting impact. Includers= those who make people feel at home with them, Included= those who experience the group they're with as theirs. For young people this and the Mature plot go together, and the same may be said for those at retirement. See *Dazed and Confused*, *La Boheme*, *Cocoon*, *Sunshine Boys*, *Grumpy Old Men*, *The Big Chill*, *M.A.S.H.*, *The Fox and the Hound*, *Dream Team*.

23. LOVE: This flourishes in the role reversals of lover and loved. Its themes are love opposed, betrayed, unrequited, and enduring. This category embodies an affirmation of the embracing power of relationships. The intimate relationship between two who are special to each other aspires to include as many of the varied manifestations of love as human beings can handle. Giving and receiving affection has high priority. Scenes answer the questions:

- 1) With whom is one in love?
- 2) How did the relationship develop?
- 3) How is it being thwarted?
- 4) Are you committed to its persisting?
- 5) What scenarios can you imagine the future bringing?

Not in any one order, however. Our psychodramas deal with basic issues of marriage conflict and sexual frustration. To decide whether a particular infidelity issue belongs here or under deviate above depends on whether the couple are willing and able to put the breach of faith behind them, on the basis of love and forgiveness which make continuing together a possible and desirable option. Love *in statu nascendi*, as Moreno would say, belongs here too. Romantic encounters are a staple of public entertainment and private lives. See *Romeo and Juliet*, *Somewhere in Time*, *An Affair to Remember*, *Sleepless in Seattle*, *On Golden Pond*, *The African Queen*, *When Harry Met Sally*, *Adam's Rib...etc.*

24. **CELEBRATE, PRAISE:** This expresses itself through praise and appreciation, commemorations, memorials, Holy Day and holiday festivities, anniversaries, rituals, tributes and parades. We participate in esthetic and spiritual concerns. We look back on all that we've received, and at the same time forward from the here-and-now toward a future which we expect will be open to us. We celebrate the resilience of the human spirit through psychodrama, and the spiritual vitality of expanding spontaneity and creativity. Moreno caught the spirit in *Words of the Fathers*. He was a Celebrator. Celebrated=themes which center on an honored guest, in some sense present, even when literally absent. Echos of these themes abound, from fan clubs to ancestor worship. The emphasis is on recognition for character and excellence. See *Father of the Bride*, *Lion King*, *Right Stuff*, *It's a Wonderful Life*, *Yentl*, *Fiddler on the Roof*, *Die Meistersinger*.

[This simply repeats the description with which we began]

1. To **LIBERATE** oneself is to break-out of oppression. Here the protagonist shows spontaneity, interacts buoyantly, warms up quickly to novel situations. She is able to let go internal constraints which have impeded negotiation of external options. The protagonist risks, leaves the nest, and fights jailers. This may apply to teen struggles for emancipation from overprotective parental or establishment figures, or unhappily married persons going for a divorce essential to personal survival, or for finally summoning up the courage to quit a dead-end job. Here are some illustrative productions: *Animal Farm*, *Ransom of Red Chief*, *Stalag17*, *Zorba*.

This plot may be literal or metaphorical. It may take place entirely within the person, or manifest itself interpersonally. When intrapsychic, *Liberator and liberated* constitute two roles within the same person, corresponding to actor and reactor factors discussed under triangular processes above, the third portion of which is *context*. Under management of the director, context facilitates or inhibits particular outcomes, in accord with the expressed choice of the protagonist in whatever role she's enacting. To resolve the protagonist's intrapsychic conflict, one auxiliary represents the protagonist's wish while another his fear, while the director delegates to the protagonist responsibility for mediating between the two contenders. For a critical moment the protagonist has functioned, under supervision, in a quasi-director role, which we hope may carry over in off-stage action as actual liberator of oneself, the liberated.

The interpersonal version of this plot is the straight forward management of escape or emancipation. Antagonists have oppressed protagonists, who liberate themselves from bondage and secure their own freedom. When it becomes necessary for someone else to obtain their freedom, the rescue plot provides a better description.

Whether we regard the protagonist's bondage as a first threshold or a supreme ordeal problem, protagonists as liberator and liberated proceed as the generic plot predicts, even though a single psychodrama may not take the protagonist the whole way through.

A sociodramatic interpretation is possible: that the internal struggle mirrors the social context within which we live. This doesn't invalidate the psychodramatic, but merely takes it to another level.

CELL DEFINITIONS FOR THE 24 STORIES

<p>2. SCARE, worry, threaten. As if the wish=deed. self-reproaching. Players: interrogator/ culprit/victim Seq: sadness begins> where ends>undo. Goal: From at risk to safe now, resting in another's hands. Blade Runner. Mrs. Doubtfire. Horror genre Guilt, remorse subplots.</p>	<p>3. <u>TEMPT, test</u> <u>desire, entice, lure</u> Magic Shop wish vs fear. Approach/avoidance dilemmas. Secondary gain of indecisiveness. Impulse gratification VS long haul consequences. Fantasy indulgence. Acting out. Genesis 3. Infidelity. Goal: Finally decide, or quit the dilemma.</p>	<p>4. <u>OWN discover,</u> <u>possess, disclose</u> <u>resolve, integrate</u> To at last accept the not-me as me. I see (and accept) my shadow. Lose innocence. Come to know who I am. Alarm at what I find >see where it leads> decide it's OK> belongs with the rest of me. Self- acceptance goal.</p>	<p>5. <u>CONFUSE, baffle</u> <u>mystify, puzzle, daze</u> fluster, perplex, cloud, muddle, obscure. Care- takers burden. "too much" Madness genre, also mystery genre. Reality vs appearance. Hanging on by one's fingertips. Goal: problem solve. Resource. Reality vs appearance. "What's going on here?"</p>
<p>9 <u>VIOLATE, betray.</u> Abuse trust relations. Perpetrator and victim. Exploit thru perpetrating a fraud. No respect for boundaries. Perversion. Goal=aversive therapy> personal reconstruction> grow a mature conscience</p>	<p>8. <u>HOOK, addict</u> <u>trap, enable.</u> Limited role repertoire. Rely on only one way to respond to anxiety. Compulsive consumption. Push drugs, alcohol, food, sex. Goal=give it up> broaden role repertoire.</p>	<p>7. <u>WASTE, descend, spend,</u> <u>dissipate</u> From bad to worse. Indulgent self- destructive course. Vandalism. Suicide. Refusal to care for self. Apparent helpless and hopeless. Goal= +future.</p>	<p>6. <u>ASK, appeal, beg,</u> <u>supplicate, pray, plead</u> Look to an authority for the answer. Expect to be heard, but accepts 'no.' Goal= coping with 'no' as the answer >Realizing the answer comes from you.</p>
<p>10. <u>ABANDON, desert,</u> <u>shun, by pass.</u> Something you failed to do. Neglect. Exclude. Reject. Banished, Leave behind as in death, divorce, desertion. Goal= to accept loss >replace.</p>	<p>11. <u>HURT, afflict, invade</u> What another or nature does to victims of floods, fire, quakes, tornados---or (often at random) SPOIL in war, crime, or civil strife. Goal= safety> restore.</p>	<p>12. <u>RIVAL, CHALLENGE, ,</u> Compete within family. Zero sum game=one's gain is another's loss & vice versa. Contesting in a scarcity economy. Rank, pecking order concerns. Surmount obstacles.</p>	<p>13. <u>CONDEMN, avenge</u> <u>punish, reject, scold.</u> Judgmental. Blind justice. No extenuating circum- stances. Nobody gets away with anything. No mercy. Eye for an eye.Lash out. "I want my pound of flesh."</p>
<p>17. <u>EXPLORE, venture</u> <u>risk, where curiosity leads</u> Adventure story. Awed. Goes forth circumvent, overcome obstacles> comes home. Freely risks with little or no plan. Whimsical, see what goes External, concrete. Bum. Nomad. Spontaneous but not necessarily adaptive.</p>	<p>16. <u>PURSUE, hunt, commit,</u> <u>devote, quest</u> To court. Seek out. Follow, stalk, shadow. Run after >hideaway > capture or elude> enjoy or rue outcome.</p>	<p>15. <u>SACRIFICE, disown,</u> <u>renounce, let go, deny</u> Paying a high price to or for another with question-able gain for oneself. Self- denial, even to the point of martyrdom. Duty transcends all else.</p>	<p>14. <u>CONTROL, coerce</u> <u>judge, discern, guard</u> Takes over, manipulates, covers the bases. Power drive. Emotion constricted Hate one who should be loved. Critical, nagging, opinionated, prejudiced. Evaluates everything.</p>
<p>18. <u>SURPASS, succeed win,</u> <u>achieve, ascend</u> Create, grasp opportunities. Can hang in or let go with equal ease. Decides course and follows through. Power player. Initiates. Steady more than dramatic.</p>	<p>19. <u>SAVE, rescue</u> <u>restore, advocate</u> Destructive process halted for now. No implication for the future. Past closed, future undetermined. Resolve crisis. To free from sin or symptoms.</p>	<p>20. <u>NURTURE, grow, train,</u> <u>coach, monitor, develop</u> Normal maturational process. Cope with usual obstacles and transitions. Passages seem routine. No illusions or drama. Religious 'once born.'</p>	<p>21. <u>HEAL, transform, make</u> <u>whole. Dramatic change</u> Hero becomes new, having integrated past negatives into positive factors. Functions independently. Grateful. Chrysalis. Transcending</p>
<p>1. <u>FREE, open, pardon,</u> <u>release, emancipate,</u> Unbind the captive. Hold the oppressor at bay. Lets go, rapid warm up, breaks-out. Liberate. Literal or metaphorical berthing. Deliverance. Reduces disabilities.</p>	<p>24. <u>CELEBRATE, honor,</u> <u>praise.</u> Community holidays and holy days [To mourn is opposite of celebrate, and may need to be done first]. Finish the unfinished business hindering communal spirit. Affirm traditional religious or patriotic values.</p>	<p>23. <u>LOVE, reconcile</u> include another without fusion. Goal=work thru the oscillation between commitment and distance. Negotiate crossgeneration triangles, Reveal secret relations>decide>choose to live out consequences. Intimacy requires identity</p>	<p>22. <u>CONNECT, ally ,</u> relate, bond. Join social clubs, popular movements Isolated or self-absorbed >learn that I am in the other and other is in me thru mirror, role reversal, doubling and sharing. "I belong here. I'm nice> welcome, not rejected."</p>

Names are given in the active voice, imperative mode, even though the more common usage for protagonists may be passive at the outset.