

How to Do
PSYCHODRAMA
When You Do It
My Way

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Introducing the
24 story system

Adrift mid-session? A 24 story compass puts you on course. Directors stage the protagonist story to reshape it midway into a realizable positive outcome. Our handout displays 24 familiar story patterns, named with transitive verbs to suggest reversible active, passive and reflexive roles, to confront approach-avoidance dilemmas. Sequential compass placement brings stories of similar affect and content together, while dissimilar stories recede. Self-selected groups focus on story beginnings, stage what happens next, and close with sharing. Didactic comment highlights the system's value for supervision and research.

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- 4.** Verbs suggest category names which increase treatment options.
- 5.** The system discloses interrelationships among story plots to form a continuous progression, as in Joseph Campbell's *Hero's Journey*. To represent such movement we offer geometrical spacing as ways of imaging, each with its own special merit.
- A. Circular**, whereby adjacent story plots resemble each other more than distal stories, more likely to flow in one direction. See inside back cover.
- B. Block**, using a 4x6 cell structure. We chart horizontally across rows and vertically from one row to the next. The next row's numbering follows an opposite direction from the row preceding to highlight concentrations spatially. Our single word chart is amplified inside the back cover.
- SIX intuitive clusters:** formative, detour, stressors, counterscripts, positive motion, and fulfilling.
- FIVE affective clusters:** anxious-fearful, negative-depressed, angry, mobilized, and positive-happy.
- 6. FOURSQUARE:** separating, descending, ascending, homing., which makes Joseph Campbell's influence apparent, as does the triangle below.
- 7. INVERSE TRIANGLE** helps directors move from negatives to positives.
- 8. 7. Closure is vital, and begins half way through the session.**
- 8. 8. Magic Shop models approach-avoidance conflict, manifest in all the stories. See page 12 below.**
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- 9. 10. Keep the protagonist's quest for identity in view. The social atom and the psychodramatic baby offer surplus reality possibilities.**
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HOW TO DO PSYCHODRAMA,

When You Do It My Way

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I began doing psychodrama 46 years ago. Here are some operating assumptions I have come to. I have no idea how widely they are shared, or to what extent they represent modern psychodrama practice. Do I stand at the center, or way out at the periphery? You tell me.

1. Keep a wary eye on **CONTEXT**, especially at the beginning and end of your session, and everywhere in between.

All theater has the world as its backdrop, which we strive to represent on stage. Directors meditate upon the theater's setting within the larger community, and on what version of that world participants bring into the session with them. A few generalizations fit nearly everyone, so we are accustomed to the form they take in relationship with us. This makes deviations from pattern stand out in bold relief, inviting our free-ranging exploration, which supplies clues we can put to use later.

Each person arrives with particular fears and hopes, which we must hear and respect. Candid self-presentation flows from the prevailing level of trust, which is a function of group cohesiveness, warm up, and the director's personal style. I seek to model openness, beginning with a concise, frank disclosure of my own emotional state at the moment. Beginning directors err in blocking themselves out, for this merely replicates the usual social situation, which puts the more pertinent matters out of reach. The director's self-presentation is vital to the group warmup, as significant in what it doesn't say, as well as in what it does.

We have ongoing groups and workshops with strangers. In the **workshops**,

- a) We establish personal identity right away, beginning with my own. "I want you to call me 'Don.' 'Don' brings to mind Don Quixote, who tilts at windmills. What do you want us to call you, and what does that name bring to your mind?"
- b) "What brought you to this workshop? What do you hope to get out of it? What are you prepared to do to make it happen?" That done, we go round again.
- c) "If you were protagonist today, what would you work on?" This calls upon the individual to take responsibility for meeting his own needs, rather than expect his peers or the director to guess what they may be.

With **ongoing groups**, I'm reasonably familiar with context, which allows me to tune into the inevitable variations immediately, inasmuch as they affect everyone present, especially in residential treatment settings.

When I follow the routine of going round the group asking, "What two words describe you?" contextual matters surface, and may be dealt with at once. Then we resume the two-word-go-around.

I make a point of not asking "what are your feelings?" for they usually tell us anyway (and when they don't this is noteworthy). So everyone knows where everyone else is coming from, in order to reach a decision on whose situation will have pre-eminence today. The words tip-off the director to one's emotional level.

Research Results (reported in *Teens Connect with the Self*, pp 29-31): "I kept careful records of the two word choices of 355 consecutive teen protagonists and made frequency counts. In descending order: Anxious=68, Angry=60, Happy=54, Confused=34, Depressed=25, Tired=24, Frustrated=22, Guilty=5, Lonely=5, Curious=5, Courageous=4. All the remaining words I grouped intuitively in terms of seven families where they seemed to belong. Here they are with representative word examples, which also come from the relocated top twenty above:

Positive tone: happy, good, hopeful.

Negative tone: depressed, sad, tired

Anxious: upset, confused, nervous

Mobilized: frustrated, excited, tense

Fearful: scared, worried

Angry: outraged, jealous, explosive, resentful

Isolated-alienated: hurt, empty, different"

Over many years I've sought to locate emotional expression on something analogous to a color wheel with its circular surface. Woodworth & Schlossberg's *Experimental Psychology*, 1960 edition, chapter 6 generated such a surface from two orthogonal dimensions, pleasantness-unpleasantness, and attention-rejection. "They placed love, mirth, happy at 60 degrees, surprise at 120 degrees, fear-suffering at 180 degrees, anger-determination at 240 degrees, disgust at 300 degrees, and contempt at 360 degrees." In the 1970's Leary and in the 1980's Plutchik likewise offered circumplex models. "I decided to relate the words to each other, building on a listing of empirically determined angular locations of a long list of emotional concepts"....

I mixed in all the different words from the 355 protagonist reports cited above, and came up with **five categories which simultaneously approximated a circular arrangement of my 28 plots (recombined later to make up 24 stories)**, moving clockwise, beginning with **anxious-fearful** at an arc of 37 degrees and including the formative cluster, **negative-depressed** next at 58 degrees, including both the detour cluster and the two universal stressors, **angry** next at 100 degrees, including the **counterscript** cluster with plots 14 through 18, **mobilized** next at 65 degrees, including the potency and healing cluster, with positive plots 15 through 25, and **positive-happy** at 100 degrees, the arriving cluster, with plots 26, 27, 28 and 1. 'Mobilized' was a very useful choice. It may look complex but it is simple enough the director may instantly recognize which of five categories a potential protagonist's two words suggest, know the plots associated with that particular category, and have a running start on where the participant may be headed.

To return to our discussion of the group's selection of protagonist, our choice usually is sociometric, reflecting their central concern. I like the Dale Buchanan model, but dare not apply it in detail. Few groups are cohesive enough to reach a central concern, or fortunate enough to identify an individual to represent that. If the ideal were rigidly applied, little time would be left to get the protagonist's work done. Often the director cuts deliberation short, making the decision for them, for after all, the director must be warmed up to the protagonist too.

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everyone will be more readily available to concentrate on the protagonist to which the group has committed itself. Training groups tend to follow this pattern. They take the intermission in stride, while inwardly preparing themselves for what follows.

Remember, the role of the protagonist represents a rare and precious opportunity. We must strike while the iron is hot, move as far as we safely can, giving adequate closure, for who knows whether that same person will ever be as reachable again as at this moment?

3. Everyone is living out a story, which we must approach psychodramatically, if we are to be worthy of our vocation.

How frustrating it is when the director has allowed a person to go on and on, for the protagonist risks talking away his warm up. Hardly anyone present is as aware of this danger as is the experienced director. We love to hear stories, and to tell our own. Our whole culture thrives on a seemingly perpetual diet of movies, TV, books...etc. There is no denying the cathartic value of these, for through identification with the parade of protagonists, some minimal growth may take place.

But this is the trouble with the observer point of view. It rarely engages the emotions to the fullest, and allows a person to languish unchanged in the present situation, for no risk or decision-making is required to move one along in one's own personal story. All the elements we see in the stories of others likewise exist in our own life story. Beware of the passive posture. Things happen to us. If we fail to take control of our own lives, we haven't really lived. Rather than reviewing the lives of others from the outside, I must live my life from inside out, and act as agent of my own destiny. **Movement from passive to active constitutes progress.**

4. Verbs provide facilitative category names which increase our options.

We have been plagued with entity type thinking, which treats persons as receptacles or containers of various characteristics. It is a world of nouns and adjectives. They create an illusion of permanence, which contributes to the feeling and reality of being 'stuck.' Psychodrama emphasizes roles, through which something is being done, but even here, we fall into the trap of regarding roles as socially defined and relatively inflexible. Once again, we're limited by nouns. Substituting verb names restores the flow. Our culture conspires to keep patients passive, doing what comes easy. And what comes easy hasn't been working. Therefore we must actively do something different, which may have some promise of working. In the psychodrama we explore the workability of the proposed solutions, and return to the outside world better prepared to move forward.

Transitive verbs lend themselves to the neat contrast between passive and active. Note that the verb names chosen are sometimes active voice, sometimes passive, depending on the option protagonists are more likely to take within the plot. This also highlights the contrasting roles others take in the protagonist's story

But we have reflexive verbs too, which articulate our behavior toward ourselves. The process takes more subtle forms, both negative and positive. These make up our identity, define who we are. Nouns and entity type thinking invite the protagonist's falling into a negative identity, whereas verbs open doors.

Some input is so compelling, I react rather than put it on hold. As I invite the protagonist to the stage, I get the group's permission (which inevitably is forthcoming) to work with this person this session

I do not remind the group of the previously announced subject or theme of the workshop. I get a reading on how significant this may be, and have often found that the title was barely noticed in passing. This saves a lot of waste motion. Why insist on an agenda that provoked so little warm up? On the other hand, the title given may represent the group's central concern, and we must follow through..

2. Don't open up that can of 'warmups.' I've told you what I do. Here's what I don't do. Canned warm ups interfere with rather than facilitate the process.

Once a participant in my workshop told me he'd come to see what I had in my bag of tricks. Apparently he wanted to extend his repertoire of warm up techniques. I have no criticism of the techniques themselves, but only a concern with the use being made of them. Does their use reflect the beginning director's fear that he'll have nothing to work with, if he leaves it up to the participants? If so, the director risks staying on the surface rather than plunging to the depths, which may be just as well, for such a director should have taken the role of protagonist elsewhere, before involving protagonists in sessions where he is in charge.

Of course, surface work has an important place, but psychodrama fails to realize its potential when it remains at that level. For example, drama therapists and art therapists typically enjoy a wealth of resources of a projective kind.

But we psychodramatists should guard against relying overly much upon on the 'empty chair,' which lends itself all too quickly to confrontations undertaken without having provided an adequate foundation of support, all too often the situation where Gestalt Therapy reigns supreme. Far better is the auxiliary chair where one begins by "presenting a significant person in my life," then asks one from the group to take the role of that person, allowing the protagonist to use the surplus reality situation to advantage. The director should be alert to the likelihood that background matters often require scenes themselves, which takes us into a full psychodrama session, and prevents our going around with the whole group..

The living newspaper and improvisational theater are fun, but they don't take us very far. In the hands of a spontaneous magic shop keeper, the barter may lead to a full psychodrama, if the context of the warm up allows us to go there. Selection from a pile of scarfs or objects may appeal to half the group and leave the other half cold. Be sensitive to the difference between women and men in this regard. In my experience, dependence upon them costs far too much time, limiting the depth we can go to in the action portion of the session itself. If a warmup takes more than 20 minutes it's too long.

I speak of ongoing groups. Workshops have more breathing space, allowing us to double the time spent in warm up, which includes some of the phenomena one finds in a good group therapy. We are preparing for sessions soon to come as well as the one immediately before us. When the protagonist and director have been selected, I often allow a five or ten minute break, so that when we reassemble

If we typically live out stories, we require some way of classifying them which will serve our therapeutic purposes. Otherwise the complexity and multiplicity of stories may overwhelm us. I now propose a 24 story system, based on verb names. The action helps us locate ourselves within the system. Inasmuch as action involves role taking or role playing, we can see the working out of a role within the context of a situation. With a relatively short list of situations we have further circumscribed the available roles within those situations. The situations are recurrent and abundantly illustrated in the theater, media and life. Our ability to draw the parallels provides us with relevant clues and suggestions, and opens the future for us.

5. The system demonstrates its power in the suggestive interrelationships among the story plots, forming a continuous progression, approximating the pattern of Joseph Campbell's HEROES JOURNEY. We've developed several ways to represent the progressive movement. Such geometrical spacing provides a convenient way of imaging, each with its own special merit:

A) circular, whereby adjacent story plots resemble each other more than distal stories, and tend to flow more often in one direction than the other.

B) block, using a 6x4 cell structure. This allows us to chart horizontally across rows, then drop directly down to the next row for the next numbered plot. Then we continue the progression moving in the opposite direction from the row above, till we come to the end of the row and drop directly down again to another row, but moving again in the opposite direction from the row above....etc. See the numbered chart below: Occasionally I use synonyms, when the context invites it.

2. Threatened	3. Tempted	4. Discover	5. Confuse
9. Betrayed	8. 'Hooked'	7. Waste	6. Ask
10. Abandoned	11. Hurt	12. Rival	13. Punish
17. Explore	16. Pursue	15. Sacrifice	14. Control
18. Surpass	19. Rescue	20. Nurture	21. Healed
1. Freed	24. Love	23. Praise	22. Connect

If we expand the above so that all cells may be represented on a single page, with blank space in each cell provided, then note takers may make entries in the appropriate cells. The result reflects concentrations both vertically or horizontally in a given session. This should lend itself readily to training and research activities.

Following the numbering above we find that the 24 story plots may be arranged in **SIX clusters: a) Formative: 2-6; b) Detour: 7-9 c) Universal Stressors: 10, 11; d) Counterscripts: 12-15; e) Positive Motion 16-21; f) Fulfilling: 22, 23, 24.1.** These were intuited by content analysis. Very nearly the same arrangement has been arrived at experimentally by focusing on self-disclosed affects.

FIVE affective based categories are A) Anxious-Fearful, 2-6, (B) Negative-depressed, 7-11, (C) Angry, 12-15, (D) Mobilized, 16-21, (E) Positive-happy, 22-24 and 1. The single variation is that "Detour" and "Stressors" have been combined in forming the "Negative-Depressed" affective category.

C) A simpler, gross arrangement is the square, which divides the 24 evenly into six each, following in succession, suggested first in *Generic Psychodramas*.

FOURSQUARE

<p style="text-align: center;">ASCENDING or BATTLING</p> <p>19. Rescue 18. Succeed, surpass 17. Venture, explore, risk</p> <p>16. Pursue 15. Sacrifice 14. Dominate</p>	<p style="text-align: center;">ARRIVING and FULFILLING</p> <p>20. Nurture 21. Healed, transformed 22. Connect</p> <p>23. Praise, celebrate 24. Love 1. Freed, liberated, born</p>
<p style="text-align: center;">DESCENDING and 'STUCK'</p> <p>13. Punish, condemn 12. Rival, compete, zero-sum games 11. Hurt, afflicted, victimized</p> <p>10. Abandoned, isolated, orphaned 9. Betrayed, violated, 8. "hooked.". addicted</p>	<p style="text-align: center;">[Begin here] SEPARATING</p> <p>2. Threatened, to fear 3. Tempted, tested 4. Discover, own</p> <p>5. Confused, puzzle 6. Appeal, ask 7. Dissipate, descend</p>

D) Inverse Triangular arrangement: We enter the triangle at the upper left, which I think of as the launching pad, with formative stories 1 to 6. The other two sides are like an upside down isocles triangle, where moving down the right represents negative stories, while moving up the left represents positive stories. This is simple enough that the director can keep it in mind while in the process of doing the psychodrama. Protagonists react to negative and positive as we'd expect:

The practical value of this arrangement:

1. It follows the spirit of Campbell's Hero's Journey, which is best suited for stories which cover a life span rather than a few episodes. When we deal with episodes alone, this places them within a protagonist's wider life context.
2. Pictorially it is very easy to grasp. One descends on the negative side, and moves up on the positive side. If a session begins in the negative, here are an array of potentially positive stories suggesting themselves

THE INVERTED TRIANGLE FOR THE 24 STORIES'

LAUNCHING STORIES

1. FREED BEING BORN	2. SCARED	3. TEMPTED	4. OWN	5. CONFUSE	6. ASK
------------------------------------	------------------	-----------------------	---------------	-----------------------	---------------

24. LOVE	WASTE 7.
23. CELEBRATE	HOOKED 8.
22. CONNECT	BETRAYED 9.
21. HEAL	EXCLUDED 10
20. NURTURE	INVADED 11.
19. SAVE.	CHALLENGE 12.
18. SURPASS	CONDEMN 13.
17. EXPLORE	CONTROL 14.
16. PURSUE	SACRIFICE 15.

POSITIVE STORIES

NEGATIVE STORIES

6. We resist the protagonist urge to wipe out the negative, as if some kind of a demon exorcism would solve all the protagonist's problems. We believe the so-called negative is so judged because it is 'out of place,' like 'dandelions on the lawn.' The negative stands for something desperately needed. If we could wipe out negatives we'd be poorer for it. Our approach advocates taking the negative into the positive, which gives the positive more power than otherwise it would have.

The existentialists speak of 'standing over against the abyss of nothingness and taking it into oneself.' Not everyone will follow that, but I believe psychodramatists may be persuaded by Doctor Moreno's **distinction between abreactive and Integrative catharses**. In the early days of psychodrama we lacked his vision, and concentrated on ventilation, "getting the feelings out," whether they be anger or grief. Perhaps we were influenced by the ancient Greeks which spoke of a purging of the emotions, as if emotion were something bad to be gotten rid of, or a potential enemy requiring tight restraint. But Doctor Moreno's wisdom was that once the protagonist's powerful emotions had been acknowledged and 'owned' as one's very self, then we're in position to take them in again and live with them more fully and effectively. The goal of therapy is not intellectual insight, à la psychoanalysis, or tranquil enlightenment, but in an integration which makes the person whole. Healing is in the restoration of wholeness, not in psychic surgery.

7. This leads us to an appreciation of the value of closure. Psychoanalysts selected their patients with a view to their ability to pull themselves back together between sessions after analysis had done its damage. I don't deny that this worked well for people with the leisure and the money to invest. But I believe it is unnecessarily painful and terribly inefficient for most of us. The residue of psychoanalytic education has had an adverse effect on some psychodramatists in that they run out of time and leave the protagonist up in the air, giving perfunctory shrift to the sharing segment of the session, often omitting it altogether. Psychodrama is both more humane and more effective.

About half way through the action portion of the session, directors begin to think in terms of closure. The first half featured reality scenes which illustrate the protagonist's problem. The second half features surplus reality scenes designed to help one resolve the problem. The sharing which follows (which as a rule of thumb should at least equal the time spent on warmup at the outset) dilutes the painful exposure in showing the protagonist that he belongs as a regular member of the human race, for others present have had to face the same kind of challenge. The sense of bonding within community is protective and healing.

8. The Magic Shop provides a model of approach/avoidance (stories 2,3,4), easy for both the director and the protagonist to grasp in the heat of the session. One begins with a wish, a desire which remains unfulfilled. This has run headlong into a fear, the obstacle responsible for the protagonist's troubled state. Why hasn't the protagonist overcome the obstacle? Is he too afraid? Consider the addict. He believes the anxiety confronting him is more than can be borne, so he has recourse to a substance which diminishes the fear but fails to grant him the healthy fulfillment which overcoming the obstacle would develop. Even non addicts find respite in the status quo, which we call 'secondary gain.' How does it happen that the magic shop customer hasn't resolved his problem already? Maybe there are compensations in the patient role. Remember the ancient healer who asked the cripple, "Would you be made whole?" In other words, do you really want to be healed? Not if you've already given up hope of ever attaining what you've desired.

9. I've found it useful to think in terms of script and counterscript. When the protagonist comes to us it is because either his script or his counterscript isn't working. If it's a defective script, then our task is simply to move him toward an appropriate counterscript. The more usual situation, however, is that the protagonist comes to us when his counterscript hasn't worked either. Indeed, the 'cure' is often worse than the disease. The director's obvious options are to return to the initial script and repair it, or work out a counter-counterscript. Our taxonomy of plots should contain many helpful suggestions.

10. To return to the quest for identity touched upon above. Classical psychodrama has emphasized the formation of the social atom, that limited constellation of roles occupied by the adults of one's childhood, which serve over and over again to structure the world of the adult. So often the world of the child has been so dysfunctional, the child develops habits and perspective which provoke the adult world to replicate the old patterns. If there's no hope of something better, at least here he is on familiar ground. An especially pathological expression of this is in the multiple personality, whose dissociative alters mirror the patient at various attempts made in the course of growing up. Better a split than try to contain the pain. My way of working with such patients is to side with the patient in his relatively healthier administrative role, in the hope of containing the cut off identities as roles within the same person. This coincides with Murray Bowen's concept of mature independence in how we relate with one another.

Psychodrama has recognized a **psychodramatic baby** within us. This bears an overlapping relationship with **the inner child of the past**. So construed the director's task is to reenact the old situation with modifications whereby one no longer remains the victim but comes out victorious. Here the director makes legitimate caring for oneself. As one would do for another child, one is patient, loving and restorative to the suffering self within. The psychodramatic baby is a self-figure, which also represents one's aspirations. One can live down the limitations of one's own childhood in providing the kind of care for one's children that the psychodramatic baby within longs for and deserves. In caring for them one cares for oneself too. This is more likely to work, and to show proper perspective, when the person realizes what he is doing. The beauty of the psychodrama is that we can more easily convince a protagonist that this situation exists and he can do something about it here and now.

11. To construe one's life journey in terms of role transition is an obvious view consistent with the Hero's Journey and the continuous 24 stories mentioned above. Doctor Moreno took a dynamic approach to role in tracing the progression from role taking, through role playing to role creating. This saves us from the static sociological way of seeing roles. Most protagonists can readily grasp the idea that roles become obsolete, and leave on in the chaos of not knowing where to take hold. I like the way Erik Erikson speaks of a moratorium which gives a person permission to flounder around a bit. This is a transition zone which opens the door to the development of new roles, more adequate to the life situation the future offers.

12. We take a positive view of faith and the spiritual life. This does not mean we support religious views which create obstacles to the quest for truth. The partisan approach to faith creates social problems and interferes with self-acceptance too. Cults are destructive, but the world's major religions show great communality. Our approach features the relationship with God, and builds upon the positive aspects the protagonist already holds. Typically we have a double alongside the protagonist as he addresses the empty chair where he imagines God is, for God is everywhere. Then we ask the protagonist to take the chair and represent what one believes God's response should be. The double hears God's message from the protagonist. We reverse the double into God's chair so that the double-as-God delivers to the protagonist the healing message God grants him.

SUGGESTED READINGS: [All my five novels contain fictional psychodramas. In sequence of publication they are: *Mary Smith is Missing*, *The Last Step*, *Smelling Like a Rose*, *Freight Elevator*, and *Running on Empty*. The advantage here is that the whole context for the psychodramas has been presented. We dare not supply such complete information with our real protagonists, making identification a risk].

Psychodrama for Youth at Risk (with Steve Lowe) covers almost all the above.

Teens Connect with the Self reports the research results.

Catharsis and Closure presents both catharses and the importance of closure.

Directing Psychodramas was an early 'how to' book and contains summaries of 28 plots, which we've reduced to 24 stories. The last chapter of the book is obsolete.

Spontaneous Healing offers the concept of letting the positive include the negative.

Bibliodrama of Job, *The Presence*, *The Parable Sampler*, *The Parables of Jesus*, *A Healer's Spiritual Odyssey*, *Spiritual Growth in Psychodrama* all reflect spiritual concerns.

Celebrating Role Transitions emphasizes growth, development and rejoicing.

The 28 Plot System introduces, illustrates and defends the original system.

Generic Psychodramas shows the parallels between the Hero's Journey and 28 plots.

Couples Minus One shows the impact of an absence or death on a couple

Couples Plus One relates our approach with Bowen's, especially regarding triangles.

Across Generations shows how dysfunctional patterns persist over generations

Changing the Past features detailed psychodramas, including post-traumatic stress.

As Depression Fades suggests therapeutic method, including suicide prevention.

Risking Responsibly is a long paper which shows how to deal with sex, violence, homicide and suicide through psychodrama. It contains the cross cultural psychodrama from the novel, "Mary Smith is Missing."

Revised editions of *The Mini Guide*, *The 28 Plot System* and *Bridging Drama Therapies* are in preparation. The latter is to be renamed *Storybridges*.

APPROACH/ AVOIDANCE, COUNTERSCRIPT, SECONDARY GAIN

What is the wish?	What is the fear?	conflict unresolved, So what can I do next	Secondary gain, what I can salvage
1.being freed, unbound	vulnerable	captor values me	one watches over me
2. restored relationship	more than I can bear	I'm just not enough	If I feel bad, I'm good
3. that I'll take it.	no one will respect me	savor fantasies	wasn't meant to be
4. to know who I am	that this is me!	alienated from real me	live in my own world
5 (=5+6) to be sure	chaos overwhelms me	vascillating, don't test	pity me, the martyr
6.(=7) Fix my problem	If refused, now worse	where do I stand?	no one helps me
7(8+9) blot out world	have to face my pain	oblivion, then collapse	I frustrate helpers
8.(10) no stress , worry	can't obtain self-meds	others may rescue me	I'm not to blame
9 (11) fully possess	isolation	someone will find out	it's what I deserve
10.(12) fill the void	unremitted grieving	carry torch, depressed	I'm beyond help
11(13)save me,let me die	no let up, can't get help	I watch myself perish	proof of no good world
12 (14) grab what I can	another will get it first	incessant competing	I won't yield
13 (15) to get even	won't get satisfaction	miss out on living	fantasy of their pain
14 (16+17) to control	I'll slip up, lose my grip	constant vigilance	others fear, envy me
15 (18) self denial	lack of appreciation	living on the edge	to them I'm a hero
16 (19) elude hunters	they'll track me down	capture is imminent	continue to survive
17 (20) new experience	more of the same	go on, not miss out	not held accountable
18(21+22)top the heap	come out 2nd best	strive harder	reputed go-getter
19 (25) saves others	not quick enough	I show I care	at least I'm trying
20 (23) see you grow	you may not make it	I'm doing my part	I did my best for you
21 (24) see you thrive	you'll forget me now	inner critic flays me	something to live for
22 (26) central figure	others overlook me	Own their conflict	loyalty is appreciated
23 (27) to enjoy gaiety	I won't feel their joy	uniting with others,	satisfied with world
24 (28) fuse with you	I'll lose me	keep others away	others don't interfere

First numbers refer to the 24 stories. In parentheses are the original 28 plot numbers. The list is meant to be suggestive, not exhaustive. I've taken one of the three possible views in nearly every case. Keep in mind the protagonist as active, as passive, and as turned within. Thus the chart does not do justice to two-thirds of the possibilities. Patients have been passive. In treatment they become more self-reflective. As they improve they become more active. All this may take place within the very same story, altering their story, or transitioning to a more positive story where the protagonist's desired outcome becomes more accessible. To accomplish this, spontaneous modification of a protagonist's desires may be required to transform the old story.

THE HEROE'S JOURNEY

Here is Vogler's own recap of Joseph Campbell's "hero's journey," which I quote in full from page 30 of *The Writer's Journey*, together with one word names I've given to each of the twelve steps to show parallels to the 24 story system. Remember, heroes are both Positive and Negative. This gives us an overall picture of a life span, seldom approximated where our focus in on episodes, but the schema allows us to conceive of the context within which a given episode may occur.

My one word names	Quotation from Vogler	24 story parallels
1. PARTICIPATE	"Heroes are introduced into the ORDINARY WORLD, where"	
2. CALLED	"they receive the CALL TO ADVENTURE."	3. tempted
3. HESITATE	" They are RELUCTANT at first, or REFUSE THE CALL,"	2. threatened; 5. puzzle; confuse 3. tempted
4. LISTEN	"but are encouraged by a MENTOR to"	4. discover; 6. appeal
	[first role transition]	
5. RISK	"CROSS THE THRESHOLD, and enter the special world"	17 venture; 20. nurture
6. RELATE	"where they encounter TESTS, ALLIES and ENEMIES."	24. love; 23. connect
7. INITIATE	"They APPROACH THE INMOST CAVE, crossing a 2nd threshold"	16. pursue; 15. sacrifice
	[second role transition]	
8. PREVAIL	"where they endure the SUPREME ORDEAL."	15. sacrifice; 13.avenge
9. SEIZE	"They take possession of their REWARD and"	19. rescue; 18. succeed; 12. rival
10. ESCAPE	"are pursued on THE ROAD BACK to the Ordinary World."	19. rescue; 14. controlled
	[third role transition]	
11. LIBERATE	"They cross the 3rd threshold, experience a RESURRECTION, and" are transformed by the experience."	1. liberate; 20. mature
12, CELEBRATE	"They RETURN WITH THE ELIXIR, a boon or treasure to benefit the ordinary world."	23. celebrate, praise; 21. healed, transformed

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, leave it in another's hands. Blade Runner. Mrs. Doubtfire. Horror genre Guilt, remorse subplots.</p>	<p>3. TEMPT, test desire, entice, lure 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. OWN discover, possess, disclose resolve, integrate To at last accept the not-me as me. There's 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. CONFUSE, baffle mystify, puzzle, daze 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 VIOLATE, BETRAY Abuse of trust. Molest 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. HOOK, addict trap, enable. 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. WASTE, descend dissipate, spent. From bad to worse. Indulgent self-destructive course. Vandalism. Suicide. Refusal to care for self. Apparent helpless and hopeless. Goal= +future.</p>	<p>6. ASK, APPEAL, BEG. supplicate, pray, plead 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. ABANDON, desert, shun, by pass. Something you failed to do. Neglect. Exclude. Reject. Banished, Leave behind as in death, divorce, desertion. Goal= to accept loss>replace.</p>	<p>11. HURT, afflict, invade 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. RIVAL, CHALLENGE, , 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. CONDEMN, avenge punish, reject, scold. Judgmental. Blind justice with no extenuating circumstances. Nobody gets away with anything. No mercy. Eye for an eye. Lash out. "I want my pound of flesh."</p>
<p>17. EXPLORE, venture risk, where curiosity leads 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. PURSUE, hunt, commit, devote, quest To court. Seek out. Follow, stalk, shadow. Run after>hideway> capture or elude> enjoy or rue outcome.</p>	<p>15. SACRIFICE, disown, renounce, let go, deny Paying a high price to or for another with questionable gain for oneself. Self-denial, even to the point of martyrdom. Duty transcends all else.</p>	<p>14. CONTROL, coerce judge, discern, guard 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. SURPASS, succeed win, achieve, ascend Creating, grasping 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. SAVE, rescue restore, advocate 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. NURTURE, grow, train, coach, monitor, develop Normal maturational process. Cope with usual obstacles and transitions. Passages seem routine. No illusions or drama. Religious 'once born.'</p>	<p>21. HEAL, make whole, transform, Dramatic change Hero becomes new person, having integrated past negatives into positive course. Functions independently. Grateful. Chrysalis. Transcending</p>
<p>1. FREE, open, pardon, release, emancipate, unblind the captive. Hold the oppressor at bay. Lets go, rapid warm up, breaks-out. Liberate. Literal or metaphorical birthing. Deliverance. Reduces disabilities.</p>	<p>24. LOVE, reconcile 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>23. CELEBRATE, honor, praise. 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>22. CONNECT, ally relate, bond, join a social club or popular movement When isolated or self-absorbed>learn that I am in the other and he in me thru mirror, role reversal, doubling and sharing. "I belong here. I'm nice> welcome, not rejected."</p>

Figure 1: Circumplex for the 24 stories

