

Editorial

Each article in this edition has resulted from a cooperative effort. Many people have been involved in assisting the contributors in the many different ways that are required to produce a satisfactory and effective piece of writing. I thank you. I have worked hard to facilitate the relationships and to model thoughtfulness and direct expression. I am very pleased to see that a journal is being created that reflects the work and thinking of AANZPA; a distinctive group of psychodrama practitioners, trainers and trainees.

Wilhelmina Boettcher integrates clinical and aesthetic sensibilities in a poem taken from her social and cultural atom paper.

Valerie Hunton highlights aesthetic aspects of the psychodramatic method, illustrating the value of setting the scene and being a living example of readiness for life. The cover has paintings by Valerie of the blue lizards from the North Pacific, the *limen imen seri*, protector of the infant and new life.

A tribute follows to Evan Sherrard, a TEP from Auckland – colleague, friend, pioneer, educator and trainer. There are expressions of our love to him and his love to us.

Rosemary Nourse presents group work with the elderly; reflecting on the advantages of careful attention to the physical and being alert to the rich life experiences in such groups. The description of the work is crafted with astutely observed details informed by heart.

Patricia O'Rourke and Heather Warne discuss their work with infants and their families; Patricia as supervisor, Heather as a worker. Heather says, "Supervision has helped me to bring realness into the therapy room as well as spontaneity, the ability to really be with my clients, and to trust in the process of relationship." These things are illustrated in an immediate and intimate way in an essay of Heather's work with a client.

I am delighted to discover that writing was so nourishing and generative for Heather. Patricia says, "The writing process is a sort of doubling process in your self. It's like a production. Instead of actually producing the action on the stage you've produced it on the paper." Heather replies, "I find writing very enlivening. Through the writing I get immersed in the 'drama' and the felt sense of the session and at the end I feel more settled and have a new perspective. It's like an un-jumbling process that feels satisfying."

Katherine Howard takes us on a journey, a vision quest, that provides background for a consideration of the connections between the psychodramatic and shamanic worlds. The question of lineage is raised. Psychodrama as a formulation of J. L. Moreno's is modern. However, if one orientates to the core elements of *spontaneity*, *encounter* and *the stage*, then

ancient origins can be traced. Such an orientation has advantages. J L Moreno becomes one of many visionaries. Reification of the hero may be avoided. The onus goes on current practitioners to refresh psychodramatic theory and practice.

Walter Logeman is one such practitioner. He discovered that the heart of Moreno's philosophy includes a research paradigm that incorporates spontaneity and unpredictability. A set of principles are identified and formed into a working description that Walter hopes will be taken up.

Neil Hucker, Peggy Cook, Annette Fisher and Kate Cooke are a group of clinicians who have been working to describe and translate their practice so it can be understood by both psychodramatists and medical professionals. They report on the 19th International Association of Group Psychotherapy Congress to which they presented their work. The Congress theme of *Desire and Despair in Times of Crisis* is highly relevant to many group workers around the world.

Peter Parkinson is a psychodramatist and MD who has embodied a working knowledge of medicine with appreciation of the psychodramatic method. Caril Cowan reviews his book – *Smash Asthma: The wisdom of wheezing*.

Thank you to all contributors. From the association and from other readers; thank you.

For the next edition, the 25th, there is a call for contributions that reflect on papers written during the previous 25 editions. This might be from an author reflecting on what has developed out of their writing. It might be from a reader on the impact of a paper, or papers, on their own understanding and practice.

I hope you enjoy the journal and find it uplifts your spirits and informs your practice.

Philip D. Carter

