

Introduction

Welcome to the 2019 edition of the *AANZPA Journal*, which includes seven articles and three book reviews.

In the first article, David Oliphant presents a welcome exploration of J.L. Moreno's spirituality and theological thinking. Traditional theology had presented God as 'object', but now Moreno had 'role reversed' with God and understood this as part of the unfolding of God's subjectivity in history. From this perspective, God no longer needed religion because he had entered the secular world fully, as spontaneity and creativity. David explores some of the implications of this shift and highlights the centrality of our 'responsibility' as co-creators with Moreno's God, which is the spontaneity-creativity of the universe.

Charmaine McVea's paper brings a focus to the therapeutic agent in corrective experiences in psychotherapy. In this regard, she draws a distinction between Greenberg's focus on the activation and processing of emotions, and Moreno's emphasis on spontaneity. Presenting illustrative material drawn from research, she proposes that the psychodrama paradigm has a unique contribution to make in this field. This is because spontaneity constitutes both an outcome of corrective experiences as well as a catalyst that contributes to the emergence of those experiences, specifically through the development of action insight and corrective interpersonal experience during psychodrama enactments.

The third offering, from Walter Logeman, is concerned with the application of psychodrama principles and practices to couple therapy. In particular, it explores Moreno's philosophy of encounter, that meeting of two, 'face to face and eye to eye', which lies at the heart of psychodramatic couple therapy as the author has developed it. Drawing on illustrative material, he demonstrates the way in which the psychodrama structure of warm up, action and sharing apply in a couple therapy session, with the encounter presented as the action phase, while also describing the application of doubling, mirroring and role reversal to facilitate that encounter.

In the fourth article, Jenny Postlethwaite poses this question: What effects might emerge through embracing a psychodramatic approach when working in heavily conserved organisational systems and cultures? Having incorporated Morenian methods in a long running mentoring programme in two Australian universities, she collaborated with her academic companions to explore the question in terms of the evolution of the programme and its impacts. They identified the outcomes for the mentors and mentees as novel and impactful, providing them with a springboard to integrate a new relational capacity into their rational world and sparking spontaneity capable of shifting the wider university paradigm.

Proposing the stage as the first instrument of psychodrama, Moreno

designed it with four levels: the audience, the warm up space, the action space and the balcony. In the fifth article of this edition, Cushla Clark provides examples to illustrate her notion that a psychodramatist who maintains consciousness of the structure of the Morenian stage, including improvising the different levels when physical constraints are present, is able to enhance a protagonist's warm up to spontaneity and produce a full and satisfying dramatic enactment.

In the next article, 'The Thinking Heart, The Loving Mind', Patricia O'Rourke describes the ways in which she applies a psychodramatic approach in her therapeutic reunification work with parents and babies in the child protection system in Australia. This paper was developed from a keynote address delivered to the Australian and Aotearoa New Zealand Psychodrama Association (AANZPA) Conference in Brisbane in January 2019.

Following on, natural horsewoman Kate Tapley invites us to view the horse as an auxiliary for life. Through her work training riders in natural horsemanship from a psychodramatic perspective, she has noticed that horses, unerring sentients that they are, act as auxiliaries by mirroring human beings' inner experience with immediacy and authenticity, and following only those riders who prove themselves willing to enter their here and now world of being-ness and presence, as 'true leaders'. The article presents the application of this approach during a natural horsemanship workshop and the positive outcomes in terms of leadership development, healing and wholeness.

Three book reviews are included in this edition of the *AANZPA Journal*, two of them psychodrama classics republished by the United Kingdom's North-West Psychodrama Association. Rollo Browne reviews *The Future of Man's World* (2013 Edition), Elizabeth Synnot reviews *Psychodrama Third Volume: Action Therapy and Principles of Practice* (2012 Edition) and Penny Beran offers a review of, and personal response to, *The J.L. Moreno Memorial Photo Album* (2014).

This is the sixth and last edition of the *AANZPA Journal* under my editorship. In the process of producing these six editions, I have kept psychodrama practice in mind by employing, to the best of my ability, the techniques of doubling, mirroring and role reversal in my dealings and relationships with contributors, editorial guides, helpers and you, the readers. I trust that the *AANZPA Journal* will continue its mission of stimulating and revitalising readers interested in psychodrama theory and methods and their contemporary applications in Aotearoa New Zealand and Australia.

Bona Anna,
Editor
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At the beginning was action, at the beginning was the group, says Moreno (p.65).

Jacob Levy Moreno, born in Bucharest in 1889, was to become famous world-wide for the development of the science of sociometry, the method of psychodrama, and his pioneering work in group psychotherapy. ... The philosophy and theories developed by Moreno are not only fascinating, but ultimately much more coherent than he made them appear. Many of his concepts and ideas survived him and are now part of the psychological vocabulary, but his scientific works are often mixed with autobiographical fragments and personal claims, as he admits himself in *Preludes to the Sociometric Movement* (1953) where he concludes, 'There is no controversy about my ideas, they are universally accepted. *I am the controversy*' (p.xi).

René F. Marineau in *Jacob Levy Moreno
1889-1974: Father of Psychodrama,
Sociometry, and Group Psychotherapy* (1989)