

Introduction

Kua hinga te Totara i te wao nui a Tane — The totara has fallen in the forest of Tane.¹

Welcome to the 22nd journal of AANZPA. With great sadness we announce that 2013 marked the death of Rev Dr G. Max Clayton, our beloved colleague who brought psychodrama to Australia and New Zealand and was instrumental in the founding of AANZPA. It is appropriate that a significant portion of this journal commemorates Max's passing and our members' response to it. It is also appropriate that the journal contains other articles that our members have produced over the current year. These articles celebrate the continued spontaneity of ideas flowing from AANZPA members and are a part of the legacy of spontaneity that Max has bequeathed us all.

The journal starts with a brief *Biographical Overview* of Dr G. Max Clayton's life, compiled by Jenny Hutt. Following this, in *Being and Creating: Max Clayton 1935–2013*, Jenny has collated thoughts and recollections from some of the many people Max has touched through his life and work. We hear remembrances from Jenny Hutt, Peter Howie, Phil Carter, Vivienne Thompson, Hiromi Nakagomi and Robert Brodie.

The second article, "*Just An Ordinary Max Clayton Person*", stems from a lengthy interview Peter Cammock conducted and recorded with Max in 2002, which I have edited for this journal. Max responds to Peter's questions about the progression of his 'hero's journey' into psychodrama, the people who inspired him in early life and how psychodrama suited his personality. An introduction by Peter Cammock prefaces the article. It is intended that other articles edited from the interview will appear in subsequent journals.

Next, John Farnsworth contributes an article entitled *Boundary and Flow: Max Clayton and Psychodrama in Action*. This was inspired by John participating in a workshop where Max demonstrated his thinking on the relationship between containment and flow. Max also raised important questions about how closely psychodrama and psychotherapy relate through these concepts. The article investigates each of these concerns, illustrating them by investigating how boundary and flow appear in different settings, whether with individuals, groups, face-to-face or online.

Don Reekie has written a pair of articles for this journal that share a common theme. In the first article, *The Heart of Humanity: Thinking it Through with Moreno Again and Again*, Don makes a plea for us to immerse ourselves in the totality of Morenian discourse, rather than looking at its elements as separate entities. He argues that only by doing this can we truly grasp the totality of Moreno's thinking. Don posits that each concept in Moreno's vision for humanity is appreciated best when viewed in the light of all the others. He suggests that taking them one by one often leads to misinterpretation. Worse, the psychodrama community may become distanced from Moreno's core philosophies. Embracing

Moreno's thinking as a whole enhances and refines the comprehension and application of his work. The central thrust of Moreno's thinking attends to a range of factors that together powerfully assist us to work effectively with the *heart of humanity*. Within this article Don asks you to think of social systems, individual systems, each individual person, personality and relationships, as well as their physical and mental well-being and family health.

In the second article, *Creative Genius: A Spark in a Cloud of Unknowing*, Don passionately argues that "creative genius" is not in itself a role but rather a force, present in all of us, that can propel role development and life expansion. Don illustrates this through four compelling case studies that illuminate what can happen when a psychodrama director learns to follow the protagonist and trust a wide range of interactive communications, even when their full nature may be hidden from the director and even the protagonist. Don accepts many cognitive functions of the central nervous system happen at a speed that makes conscious consideration impossible. Thus, learning is not only an intentional act but is built into our mind-body functioning. This paper considers *creative genius* as an integrative quality common in human functioning.

Rollo Browne contends in his article *Psychodrama and Insight* that insight in psychodrama can occur through the use of basic techniques such as concretisation, role reversal and mirroring, but it is not guaranteed. However, drawing on research into the neuroscience of insight, the psychodramatist can explicitly focus on simple steps to maximize the possibility of insight: setting out the dilemma, shifting to a resting state and then bringing this state of being into contact with the presenting dilemma. Rollo illustrates this with examples from his own practice.

This journal also contains three book reviews. Suzanne Wallace reviews *A Clinician's Guide to Psychodrama* (2001 Edition), by Eva Leveton, a useful book when starting out as a psychodramatist, according to Suzanne. The second book reviewed is *Radical Man: The Process of Psycho-Social Development* (1970), by Charles Hampden-Turner. Kevin Franklin, the reviewer, regards this as one of the top ten books any person should read before the age of 50. Neil Hucker reviews the final book, *The Autobiography of J.L. Moreno* (abridged), finding it "interesting, enlightening, informative and challenging".

As Neil has found, challenges can come from various sources, including death. Max Clayton lived with a total commitment to developing spontaneity, vitality and 'beingness' in his own life and in those with whom he worked. Max's death calls us to do the same, thereby ensuring his life's work will continue to flourish and spread. I hope we as individuals and AANZPA as an organization can heed the call.

Gillian Rose
Editor 2013

¹This Maori proverb is used to note the passing of great leaders, as a mighty totara tree grows for hundreds of years and for one to fall is a tragedy.