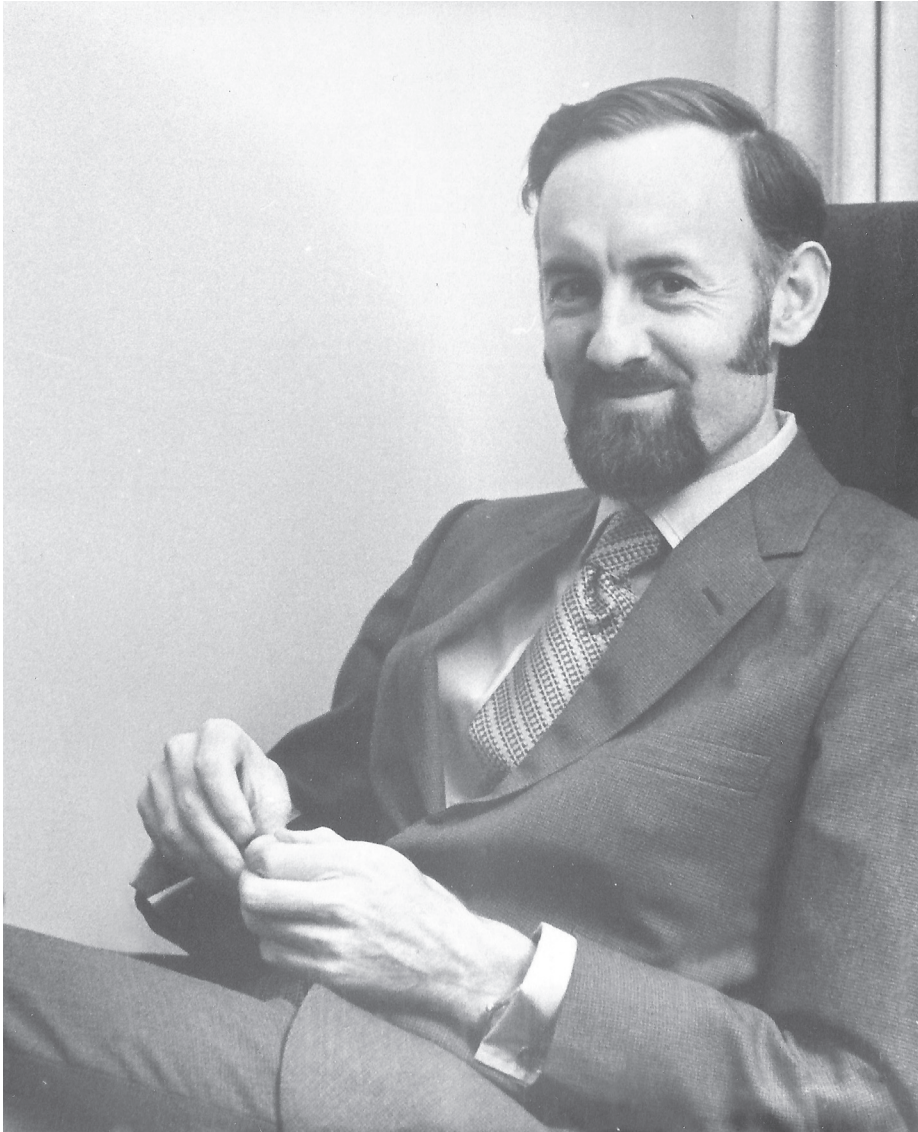


BEING AND CREATING:  
*TRIBUTES TO MAX CLAYTON*  
1935-2013



# I Will Come Through a Better Person

*JENNY HUTT*

Max died on Thursday 28 March less than six weeks after being diagnosed with pancreatic cancer. In this heartbreakingly brief period, Max displayed courage and a commitment to live creatively; characteristics of his which have inspired many. During that time he wrote to me, "I am developing a method of freeing my self from pain and keeping myself creative and in touch with my vision. I am increasingly confident that I will come through a better person." I felt moved by his humility and his vision of transformation.

Max achieved a great deal in his life. He trained thousands of people in the psychodrama method. He was highly chosen as a trainer for his capacity to tune in with individuals and groups, his clinical acumen and his creative capacities to surprise and inspire. He committed himself to the development of psychodramatists in Australia and New Zealand for over forty years, and in more recent decades in Hungary, Japan and Greece. He wrote newsletters, chapters, articles and books. He expanded role theory. He had a strong influence on the development of AANZPA as both a professional association and as a coherent training system.

Perhaps one of his greatest achievements was his ability to warm up and be wholeheartedly present with each person and situation. In this there was very often beauty and grace.

It has been an honour to compile these reflections by Phillip Carter, Vivienne Thomson, Hiromi Nakagomi, Peter Howie and Robert Brodie to honour the life of Max Clayton. I trust that they will evoke for you as they do for me, a deep appreciation for Max's vision, his qualities and his enduring legacy.



## There is a Time for Everything

PHILIP CARTER

The book comes. That must be why I'm still here, muddling around and not gone up to see Max like the situation demands. I had no idea, no warning, no notification but I know immediately what it is, when Robin comes in with a parcel, a package from the courier, it's the book, I think. Magnificent. A volume of mysterious encryptions. Six years in the translation ... *here Max, look ... the book, your book, our book ... look in Japanese ... Isao did it.* Thirty minutes later I am ready, the car packed for an indefinite time away, what I do when going up North. Who knows what the ancestors have in mind.

It will be three hours driving, well gone dark by the time I will arrive. He showed me on the map last time he stayed. He was excited: *this was the lake, look, all*

*the different walks, finally, getting to go sailing, I won't travel so much ...* He was going to write. I would help him anyway I could, perhaps another idea he would grow to like. I would organise a trip for him and Chris on a yacht, perhaps a trip out to Paroa Bay, my ancestral home. "Not this weekend," he said. He was doing some work with a healer. He wasn't dying. He was healing. He had been remembering encounters he had had, remarkable people he had met. That would be a book, we thought. "I've got one for you to write, too." He would chat with me about that, when he was through with this thing.

In the last couple of weeks, I have had a pen and paper ready when I ring him. I put him on speaker phone and hunch in. "It's really good to receive things," he said. "I'm used to giving out a lot ... You know, there's a bit in me that doesn't feel worthy ... Now I'm taking in things from you and not being conflicted about them ... The day's going to open up ... It's funny how much I notice about people and what's going on with them and myself."

I phoned again. It wasn't going to work to go sailing. He was not feeling so well but yes, he would like to chat. It was a sunny morning. He was on his deck looking out over the lake. I had pen and paper ready. "I know I should be looking on the bright side of things but I'm not going to do that." Silence ... "I'm going to appreciate the beautiful world I'm in. And all the beautiful people around me." He was so full of feeling. I got it, something magnificent. It was good to write his words. I liked writing his words. I could listen to them again and hear him saying them. I wouldn't just say whatever came out of my little mouth. I could gather a clearer form to what was on the opening edge of my consciousness. The space was evocative to him. I expressed my love. "I can feel your presence," he said.

Another time he had a thing he wanted to say, an important statement, and I was so curious and surprised I got only fragments written down: "We are completely and desperately alone, when we plan these things. It is a dignified place to be in ... Let yourself enter into yourself. Come up in the here and now. There's a wellspring ... We have been squashed into a mould and punished for being individuals. Honour everything that comes up in you ... Keep thinking of me. I love you. I will be thinking of you." Nectar wept from the cultivated life of a man of conviction.

There is no mistake. The way opens to my car lights and I am on the driveway, rough, going out to some reclusive place where the sage retires and enters into the final stage, ten years to leave us his golden reflections, surely, ten years at least, the way he has looked after himself. I come into his home, welcomed by his loved ones, the guardians. He rouses, coming from a place, his eyes so blue, dense to the centre, shining as a child taken completely up in delight and wonder. He comes back to his body. He thought it was a moth that had passed across. No, it was me and The Book. Here ...

He takes the book, so beautifully crafted. His long fingers, their tender tips caress the gift. He lingers over the pages, many pages, each a delicate moment. We talk to him as though he is a child. He comes to a picture — Marilyn

Sutcliffe and Christian Penny — his finger circles around her face and out into the space between them. We bend forward ... “Such life,” he says. “Look!” It appears his forehead has swollen even more, shiny like what we are shown of the Chinese sage.

Later, he gathers us together for the night’s blessing. “Isn’t this a great universe to grow up in?” He has us formed into a circle, standing. “There is a time for everything ...”



Dr Philip Carter is a Psychodramatist. He lives near the West Coast north of Auckland. He co-authored *The Living Spirit of the Psychodramatic Method* with Dr Max Clayton. Phil can be contacted at [phil.carter@aut.ac.nz](mailto:phil.carter@aut.ac.nz)

# Max Clayton: Designer, Role Theorist, Trainer and Practitioner

VIVIENNE THOMSON

To me, Max was a man of vision and action and the one person so far in my life experience who has unswervingly embodied psychodramatic principles. Whenever I think of him I am inspired by his spontaneity and creativity, his voice in my ear with some phrase or other that spurs me on. In my work as the Secretary of the AANZPA Board of Examiners I can see his handiwork and appreciate the brilliance of his foresight and particular skills. As I reflect on our Association, I am thankful for the robust processes that he helped to design.

The following accounts are of a few of these different areas of work in AANZPA where I experience Max's contribution.

## As a Designer

Max spent much of his life travelling to different countries providing psychodrama training. I imagine a sociometric map of his extensive connections would be a graphic revelation of his significant influence on many people in building up psychodrama around the world.

For many years, Max visited Wellington, New Zealand, running training workshops, some short, some long, some residential. The workshops were well subscribed and our region had quite a few members eager to train. As a budding sociodramatist I craved more opportunities to learn the method so I decided to initiate the establishment of a local psychodrama training institute. A small group of us presented Max with the results of a sociometric test I had conducted in the region that identified the four most highly chosen individuals the community would trust to develop and deliver a training program. Max was immediately supportive, valuing our warm up and the work we had done so far. He made a few recommendations regarding staffing, curriculum development and practicalities for us to get going. His responsiveness already demonstrated his commitment to be centrally involved in the evolution of the institute.

The decision to accredit training institutes rather than individual Trainer,



Educator, Practitioners (TEPs) was part of Max's vision of a strong Association founded on sociometry. Our work as teaching staff of institutes keeps us connected, relating to each other, meeting and working to develop and refine what we do.

Max led trainer development workshops in both Australia and New Zealand, assisting the development of curriculum and building effective training institutes. Later on, as institutes and the Association matured, Max commented on our appreciation of our long-standing relationships and that we tended to want to work together. He suggested we federate, and shortly after the New Zealand institutes formed the Federation of Training Institutes in New Zealand (FITNZ) and in Australia the Australian Federation of Training Institutes (AFTI). These organisations have met every year for the past 15 and 13 years respectively. Just this year the Australian Federation has formed one institute.

Part of setting up the Federations required the development of legal documents. After a consultation with a lawyer, Max took one look at their proposed constitution and declared it full of unnecessary legalese and, within a few minutes, had drafted a plain English document that has stood the test of time. Max's impressive linguistic ability is also apparent in cleverly crafted documents such as the Training and Standards Manual and the Examiners' Guidelines. Working with Max's writings I have come to appreciate their clarity and comprehensiveness. In addition to the formal documents of our Association, I frequently re-read various of Max's works including assessment reports and articles on role.

## As a Role Theorist

One distinguishing feature of AANZPA, and Max's leadership, is the development of role theory. There are several stand-out moments in Max's teaching on role theory. I remember one workshop where Max called someone a jerk. I was a bit startled to hear this at the time but realized that it was not meant in a pejorative sense but as a literal description. It was an apt role name as the trainee started one thing, stopped abruptly, and immediately started up with something new. The trainee's stop start functioning caused everyone in the group to feel jerked around. The trainee himself felt like a jerk, again not in a shameful or self-denigrating way but as an accurate portrayal of his being. This realization was the beginning of his role development in this area.

On another occasion, during the afternoon tea break in a trainer workshop, a group of us including Max were chewing the fat. Max began fooling around engaging as a cowboy chewing tobacco and speaking in a broad American cowboy drawl; and then he spat. I was repulsed by the tobacco chewing and the spitting. Max teased me, asking me, still in role, why I didn't like to chew. Didn't I like the taste and the sensation of the baccy? He goaded me to try some. The scene, although funny and absurd, was completely credible and relevant. The learning

for me was about warm up, spontaneity, will and play and their part in developing role repertoire.

In yet another training session Max had frozen an enactment of a scene from Goldilocks and the Three Bears. He focused in on one of the bears, getting us to name the role, noticing a whole gamut of aspects of the bear's expression to help generate role names. Grappling with the task we finally came up with a role name to which Max said, "How do you explain the tear in his eye?" The learning for me was about the finesse of capturing the whole of a person's functioning.

Another time, in a small work group doing vignettes, Max was a protagonist and chose me as one of his auxiliaries. I was a friend in Greece chatting over a coffee. With minimal scene setting we quickly got into an animated conversation. I felt free and absorbed in the role; I *was* his Greek friend. Then something in the conversation caught my attention and I fleetingly lost connection with Max as I thought of my own situation. Max felt this loss of connection and asked me something relevant to the scene. When I replied he said he didn't believe me. In that interaction my experience of role as a dynamic relationship was palpable.

Max's inventiveness and playfulness, his immediacy and attention have produced many poignant learnings for me about role. I continue to learn.

## As a Trainer

I have loved Max's superb training and recall a particular training session in which he worked sociodramatically demonstrating his skillfulness and craftsmanship. This was a 10 minute process in a workshop when, just before morning tea, two people were vying for being protagonist. Rather than make a sociometric selection, Max chose to direct a negotiation that I wished I had recorded. He clearly differentiated between positional bargaining, where each person haggles until they reach a compromise where usually at least one person doesn't get what they want; and interest based bargaining, where the art is to reach agreement through acknowledging the different warm ups and role relationships. The resolution was very satisfying for the whole group as, together, we generated a creative and inclusive outcome. I have applied my learning from that brief session on many occasions as I have worked with managers and unions.

I expect that all trainees could similarly recount specific insights and abilities they have gained as a result of Max's training.

## As a Practitioner

Moreno hypothesised that "the nearer two individuals are to each other in space, the more do they owe to each other their immediate attention and acceptance, their first love." (*Who Shall Survive?*, 1953) I have experienced this with Max like no other. He had a tremendous talent for quickly making a role assessment,



homing in on what is important with genuine interest and appreciation of the other's experience. In such moments, when there was mutuality in the relationship and Max's timing spot on, the experience was of exquisite beauty and tenderness. At other times, the experience could be excruciatingly painful and, although difficult and unpleasant, remarkably accurate and ultimately developmental. I remember the relief he brought with the simplest statement or the delicate touch of his hand that could make you feel recognized and understood.

I admired his diligence in attending to mind, body and soul. He was fit, regularly running, walking, enjoying his physicality. One workshop he arrived back a few minutes late after lunch panting as he took his place in the group. He told us he had just climbed a mountain!

Max's engaging personality meant that once met, he is never forgotten. In his capacity as a designer, trainer, role theorist and practitioner, Max has affected us all with his great vision, and his pioneering and adventurous spirit. He challenges us to be lively, engaged directly and spontaneously with each other, always developing our ability to generate anew. Integrating his teachings, our practice serves as a living memorial to him. I know I am a better person for having known him and I for one will endeavour to live my life as fully as he did.



Vivienne Thomson is a Sociodramatist, TEP, staff member of the Auckland Training Centre for Psychodrama and Secretary to the AANZPA Board of Examiners. She lives on Waiheke Island in Auckland where she works as a trainer and consultant. Viv can be contacted at [viv@algate.co.nz](mailto:viv@algate.co.nz)



# Max: A Thousand Winds

HIROMI NAKAGOMI

*Please do not stand at my grave and weep  
I am not there, I do not sleep  
I am the sunlight on the ripened grain  
I am the gentle autumn rain*

*I am a thousand winds  
I am a thousand winds that blow  
I am the diamond glint on snow  
I am a thousand winds that blow*

*Please do not stand at my grave and cry  
I am not there, I did not die  
I am the swift rush of birds in flight  
I am the stars that shine at night*

Lyrics based on a poem by Mary Elizabeth Frye (1932)

I was profoundly grateful to Chris Hosking for giving me the opportunity to sing this song, *A Thousand Winds* at Max's funeral.

When I saw Max lying in a boat-shaped coffin in a room of his house the day before the funeral service, he was smiling and looked gratified. I had a strong sense that even though his body had ceased living, his spirit was abiding everywhere. It was hard to believe he was dead.

Chris told us that Max was extremely happy to hold the Japanese translation of 'The Living Spirit of the Psychodramatic Method' in his hands. The copy of the book was brought to him from Japan when he was very close to leaving us. Isao Matsumoto, my psychodrama colleague, took five years to translate the big green book and it was published towards the end of March. Isao sent copies to Max and co-author Philip. What an amazing epilogue it was! But I don't think it was a coincidence.

I met Max for the first time in Melbourne in 1987. I was an audacious enough explorer to join Max's psychodrama training group in Melbourne in 1988 when all of my family were living there and I myself was in search of psychodrama. I was the only Japanese person in the group, the only non-English-speaker. Even now, I can remember those days quite clearly.

I was often very surprised and impressed with what Max said and did and how the participants responded in the group. He taught us, "Reflect the whole person in the mirror!" Many years later I found this enigmatic line was in fact the secret to his map of the psychodrama universe.

Since the 1990s Max has been to Japan many times. In 2003 Isao began to organize Max's workshops. Max became a great explorer and a lover of the culture in Japan. He loved Japanese food. He loved the nature of Japan. Because I acted as Max's interpreter, I learned a lot about him, his ways and his ideas about practicing psychodrama and training people professionally and personally. It was a great privilege for me to play such an important role. The task of interpreting was filled with challenges and treasures. I kept on building a strong relationship with him through the constant workshops and friendly companionship every year in Japan. More and more Japanese people became interested in Max's way of training people. We wished we could organize his workshops forever.

Above all I was deeply impressed by the idea of systemic role theory in the four training books written by Max which I applied myself to studying. They gave new meaning to my life. I found it a very satisfying way to look at people. As we were usually being taught to focus only on a person's problems or trauma in psychodrama training in Japan, Max's way appeared to be very different and fascinating to me. But I could not tell what was actually making a difference at first. Though it took such a long time for me to start to apply it in my work and to run my own groups, the four training books always continued to be a lifeline for me in practicing the psychodramatic method within the Japanese culture.

The role training book, which is the second of the four training books, has been translated into Japanese and it is now being published. How happy I will be to see Max's many Japanese fans being delighted to have a translated role training book! To translate his training books into Japanese will be my life work, which I find is the best way to overcome his absence. Max will always abide with us as A Thousand Winds.



Hiromi Nakagomi is a Psychodrama Director and Role Trainer in Utsunomiya, Japan. She works as a family court mediator and as a trainer in role-training in Tokyo. Hiromi can be contacted at [hiromi-hym@mte.biglobe.ne.jp](mailto:hiromi-hym@mte.biglobe.ne.jp)

# Reflections on Max Clayton and His Determination to Progress Psychodrama

PETER HOWIE

I have many memories of Max in my life: many recollections of times when he had been extraordinary, and ordinary, both. In considering the experiences that stand out for me I realise there are many areas that I want to celebrate.

One is the remarkable way I saw Max hang in with a person. This had great value for me, for the group, and especially for the protagonist. Sometimes this was from an auxiliary role, and sometimes when he was directing. I witnessed his extraordinary capacity to not move aside when everything in me said: "Please move aside Max" or "Let's not go there. Aye yi yi!" This modelling assisted me to appreciate a group member's reactive fears, rather than try to reject, mollify or destroy them.

I am reminded of a character, Frank Underwood played by Kevin Spacey, with similar qualities from the *House of Cards* TV Series. He explains about a colleague, "You see, Freddy believes that if a fridge falls off a mini-van, you better swerve out of its way. I believe it's the fridge's job to swerve out of mine."

I saw Max being steadfast, hanging in there, way past the point others might, and this producing extraordinary results for me and others. When I first met Max after spending my lifetime swerving, I began to appreciate the value of being unwavering, steadfast and resolute.

Max was one of our Association's and community's few full time psychodramatists and trainers. This allowed him to continually think about, reflect on, and develop his thinking, style, and application of the method. Each time I trained with him he would undoubtedly bring a new take on our method. He might arrive at the workshop with a yen to explore and teach us about doubling. Perhaps he said something like this: "You know how you hardly use doubling, (nods from the group), well let's really go into that area and make it a part of what you do from here on in." I remember a series of sessions where he called everything 'doubling'. I got part of what he meant at the time, and spent a lot of time subsequently considering doubling, and the many and varied ways it can be applied to sustain interaction with group members and with people in my life.

Max kept finding different takes on life, and different takes on directing,

learning, group work, and Morenian philosophy. I can recall many examples of Max turning up to our Brisbane residential workshops and emphasising something entirely fresh.

One year he began inviting group participants to express their appreciation of one another. He would say "I notice you looking at Vicki across the room. You seem positive towards her." And the response was "Well, yes I am appreciating the effort she is making." To which he responded "Well can you express this to her?" Sometimes in this group the group member did. Sometimes the group member couldn't. Sometimes the group member argued the value of doing it at all. Sometimes Max resorted to spontaneity development to assist self-presentation. Sometimes he would engage in a Socratic dialogue such as "What might stop you expressing this appreciation? And other times he might engage in guerrilla doubling such as "Yeah, they'll just get a swelled head, won't they? And anyway, they weren't that good. I could have done better." (Or maybe I am remembering me doing that last one!)

I discussed this with Max once, his continual refining and expanding psychodrama theory and practice. I suggested that he seemed to be miles ahead of the game and my hypothesis was that it was due to his being deeply involved with the method, and training folk in them, most of the time. He said he thought that that was about right, and that small smile of his crept slowly onto his face, as he considered what I was saying.

I recently put together a workbook for trainees wanting to develop their capacity for working with roles by improving the simple ability to name roles. I spent a short time hunting out the few books on role theory. Once trainees appreciated the systemic nature of role theory I wanted to focus on the naming of roles. Role naming is after all a creative enterprise and not all that easy or easily sustained.

After much hunting, I revisited Max's book *Living Pictures of the Self*, a marvellous book on so many levels. In there I found a couple of lines towards the front where Max suggested starting by generating adjectives about what someone had demonstrated. He suggested following this by naming the verb function being demonstrated. Finally he suggested putting two of them together and experimenting that way. I'd read the book a few times, and never remembered him writing this! When I applied this simple process in the groups I was working with, trainees became role-naming aficionados.

Max had written that book many years previously and I had enjoyed his take on leadership towards the end, reading that chapter about a zillion times, without regularly returning to the earlier parts of the work. This is an example of Max bringing many important elements, ideas and points of view to bear on psychodrama, many of which I simply missed in my rush to practice.

One of Max's enduring legacies is to have encouraged me, and many others, to think long and hard about what we are doing, as well as work out just what thinking actually is. I clearly remember Max suggesting, "It is all in the warm-



up.” Well I have been thinking long and hard on that for many years. And I now believe it is all in the warm-up. Finally I was able to convince a university supervisor, and those involved with admissions and scholarships, that warm-up is worth researching and that I could be the one to do it for my PhD.

Max’s reference greatly assisted me to re-enter university in 2004 to start a Master of Education program. My science degree from 1975 had mostly passes in the grades column. However, Max, in the reference, expressed his conviction that I could do the work required, to a high level. In that case he was right and I did, which helped when applying for the PhD. I had wished Max would be around to see and critique what I write on warm-up. I understand Max had wished to be around longer to do quite a bit of writing. I reckon that was a hard one for him to give up.



Peter Howie is a Psychodramatist, TEP and Executive Director of Psychodrama Australia. He is currently a PhD candidate researching the psychodramatic concept of warm-up. He has run self-development groups for 20 years and psychodrama training groups for 15 years. Peter uses psychodrama in organisational consultancy and training. He can be contacted at [peter@moreno.com.au](mailto:peter@moreno.com.au)

# Recollections and Reflections on the Life of Dr G Max Clayton

ROBERT BRODIE

Max was a big Man.

Max saw himself as a cosmic being participating in the ongoing creative evolution of this world in all its dimensions throughout the ages, past and future. Every person he came across, at some point, he also saw through this lens. I think he dreamt of dwelling in a world of giants and longed to be met with strength and independence and a deep willingness to engage, to encounter.

He sought to embody the principles that he taught as he understood the work of Jacob and Zerka Moreno. He lived as an existential hero. He enacted his knowledge that spontaneity is trainable, that the more spontaneity is called forth by life and other human beings, the more the human's capacity to be spontaneous is developed.

A consciousness Max valued greatly was to dwell in a naïvely magical world. The naivety of the child where everything is new all the time, was of huge appeal to him. He spoke of this magical sense being an essential experience. However he did not simply sit back if the magic did disappear. He strove all the time to bring newness and freshness and life into situations that he was in. As we returned to a group of friends at a celebration one summer evening, he nudged me with his elbow saying "Let's see what we can get up to here." We became companions in a boyish adventure.

Most people who came across him found it difficult to be neutral to him. Those who could rise to the ongoing spontaneity test, which I think he knew was his work to present to people, sought him out.

Max had great and active faith in each human being's creative capacities. He taught his trainees to see that the other in front of them is seething with spontaneity. He treated people as though they were so seething, without sentiment. And of course many rose to this and did become more full of creative life.

He was capable of sustaining the most intense intimacy. A friend has spoken to me of the first time in her life that she felt listened to. She had shared with Max something of her own reaction and was met with silence. After a time Max responded to her thoughtfully and pertinently and this woman who had been very active in communities and raising children experienced for the first time in

her life that she knew of, that she had been truly heard.

I felt something of the same myself in January of 1980. This was in Canberra at the commencement of a psychodrama training workshop coinciding with the inaugural meeting of the Australian and New Zealand Association of Psychodramatists, Sociodramatists, Sociometrists and Role-Trainers, Inc. of which Max was a founder. At the opening session of the workshop he directed me in a drama revisiting my experience of my relationship with my father who had died many years before. For the first time in years of therapy, I had a companion who was capable of seeing and feeling me and being my companion in this tangled, confused, pain-filled territory.

In very few economical words, Max would offer a concise and insightful assessment. I remember being at a training workshop speaking to another group member when Max made a side comment that I was good at creating a tangle. There was no further elaboration at that point and I sought none. However, over the years I have become aware of how prodigiously proficient I am at this particular ability. I am grateful for the wake up.

He would never give up on people or projects. I remember on the wall of his office in Caulfield a picture of a horse chained to the ground against a stormy sky struggling with straining muscles, bulging to get free. This seemed to capture something essential in Max. He did not believe in giving up, even on what seemed impossible to others, nor did he give up on others.

One favourite memory of Max's enduring playfulness sees us in Brisbane in the lounge room at a university college after the final day of the conference. We are watching the last night of the Australian Open tennis championship. Max had an ongoing interest in competition sport. I know of tennis and the cyclists' Tour de France and more passingly Australian Rules Football. Several of us present have been following that tennis competition and its players and there is a atmosphere of warm playful companionship accompanied with a glass of good red Australian wine. This is 2006 at the time of John Howard's Prime Ministership of Australia. During a commercial break, Max, somewhat shyly, performs his acutely observed impression of John Howard. He has him to a T. The same slightly hurt puzzled eyes and face and pain-blockers voice. We are very entertained. Another of his more well-practised and performed impersonations was of John Wayne. He had the gunslinger down pat. Clint Eastwood, as a favourite actor, exemplified much of the human capacity for standing solid on the side of life and relationships as he dealt with forces seeking to destroy and demean ordinary folk.

I remember organising workshops for Max to come across to Adelaide to conduct training in the 1980s. He was very careful and patiently caring as we discussed finances and his fee when my budget went awry through low numbers. This meticulous approach in dealing with figures was evident too in giving directions when driving.

An achievement of which Max was particularly proud was the building of a

Morenian psychodrama stage at the Wasley Centre in Perth. It had 3 levels of warm-up, a balcony and stage lighting, clearly based on the theatre at Beacon, New York. I spent a year in residence at the Wasley Centre to complete the bulk of my psychodrama training in 1981. It was a thriving community of psychodramatists, trainers, and various other practitioners. There were over 300 folk each week attending groups and individual counselling, supervision, training and psychotherapy.

Another of Max's dearest accomplishments which probably also occasioned him some of the greatest pain was the building of the community of psychodramatists in Australia and New Zealand. Now that he is no longer active in the psychodrama world, the strength of the relationships that he developed between those he worked with is becoming evident. He actively sought not to make himself central but to make each person central and capable in their relationships, quality relationships, with others.

Among Max's most significant works was the formation and development of the Board of Examiners of ANZPA. He carried out this work faithfully for 24 years. His wisdom and compassion were experienced by the membership as a whole through his participation in the writing of the Training and Standards Manual, the development of accreditation of institutes and assessments of practitioners. Lynette Clayton and he collaborated over many years, along with, in the early days, Tom Wilson and Teena Lee-Hucker. As the Secretary of the Board of Examiners he engaged in much sensitive communication with a wide range of organisations, institutes and individuals, across the Tasman and overseas. If you have received any communication from him I recommend that you go back and read it with eyes afresh for it is likely to have wisdom that you have not recognised.

Jointly with Chris Hosking, his wife and dear companion, he nurtured an increasingly refined aesthetic and interpersonal sensibility amongst those with whom they worked tirelessly in annual workshops and in their involvement with the various training institutes and in other functions of the Association.

Shortly after Max died, in various sessions in Melbourne and in other places, particularly Adelaide, over and over again I found that individuals were able to remember their encounters with Max in vivid detail. He lit many lights throughout the world, notably in Japan, Greece and Hungary as well as in New Zealand and Australia.

Many continue to have a sense of his ongoing life and presence, so using the past tense doesn't quite fit. Sifting through the richness of his range of roles and abilities and accomplishments will continue for the rest of time. Much remains to be mirrored.

Towards the end of his life Max said some words which have been widely quoted and which do summarise his work and his devotion to spontaneous, authentic life. He said these words to a group in Hungary.

*Light*

*You know, what comes into my mind is,  
there is light and there is darkness.  
there is always a bit of light.  
stay with this light,  
just with that little bit.  
don't look for a bigger one.  
stay with what you've got.  
it'll grow.  
stay with the small light.  
very important.  
stay with it.  
don't stay with what you haven't got.  
light is light.*

Max Clayton



Robert Brodie is a Psychodramatist, TEP, a Director of Psychodrama Australia and a Distinguished Member of AANZPA. He lives in Melbourne and works, face to face and online, as a clinical supervisor, counsellor, groupworker, psychotherapist, university lecturer, team developer, life coach and trainer. Rob can be contacted at [iam@internode.on.net](mailto:iam@internode.on.net) or [www.robrodie.tk](http://www.robrodie.tk)

