

Chapter 3

Locus, matrix, status nascendi and the concept of clusters

Commentary

An individual's psychological make-up, or psyche, can be understood both in terms of its locus and status nascendi (the place and moment of birth) and its present structure, which Moreno called the matrix, considered in part to be clusters of psychological roles within the mind.

Dalmiro Bustos takes these concepts, which are underappreciated parts of Morenian theory, and shows how he has developed them into key elements that guide his work. Later in this book we will consider psychodrama itself in the terms used in this chapter. These aspects of Moreno's metapsychology explain what many psychodramatists have observed, but never quite conceptually understood, while they are directing a session. By making the theory clear, Bustos has given psychodramatists information that they can apply consciously in their work with clients. His clinical example shows the humanity of the method and how it can transform a previously blocked-off life. It also provides a moving link between the histories of the old and the new worlds.

Wings and roots
Dalmiro M. Bustos

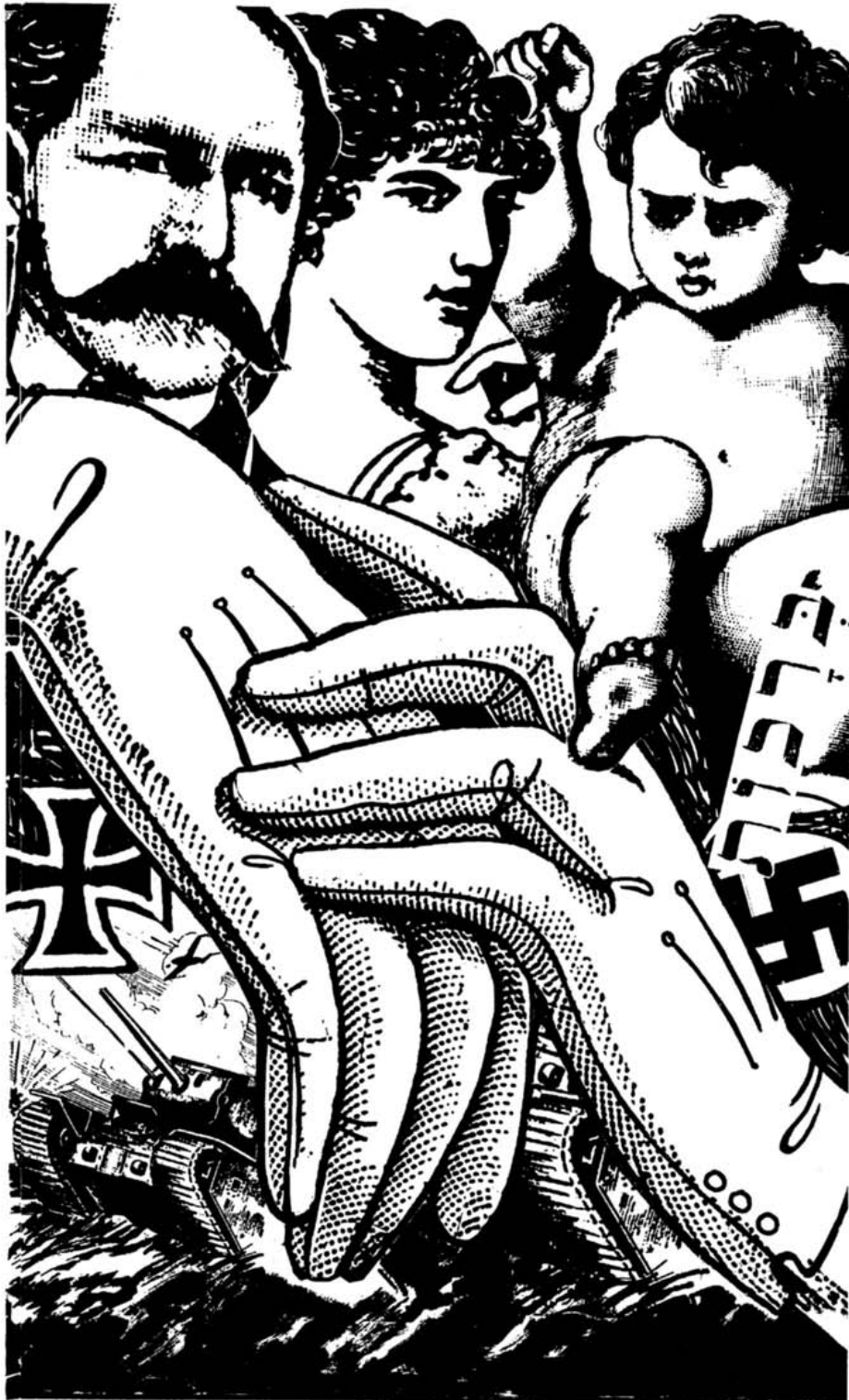
In a philosophy of the moment, there are three factors to be emphasised: the Locus, the Status Nascendi and the Matrix. These represent three views of the same process. There is no 'thing' without its locus, no locus without its status nascendi, no status nascendi without its matrix. The locus of a flower, for instance, is in the bed where it is growing. Its status nascendi is that of a growing thing as it springs from the seed. Its matrix is the fertilised seed itself. Every human act or performance has a primary action-pattern, a status nascendi.

(Moreno and Moreno 1977:58)

Here, Moreno offers some features for a rational approach to a comprehensive perspective of reality. If these are valid for all human acts or performances, can we apply them to understand the psychodramatic method? He goes on to say,

This principle can be applied to the origins of the human organism: the locus is the placenta in the mother's womb, the status nascendi is the time of conception. The matrix is the fertilised egg from which the embryo develops.

I started my career as a clinical psychiatrist, working for five years, from 1957 to 1962 as a resident in psychiatric hospitals in the USA. After those important experiences, I studied and practised psychoanalysis both individually and with groups. Freud, Klein and Bion were my guides. In 1964 I met J.L. Moreno during



a psychodrama congress in Paris. I had attended the Sixth Psychotherapy Congress in London, where an aloof Anna Freud was the brilliant star. Mysterious and distant, she was the symbol of the unconscious kingdom. I had been invited by a friend to attend the psychodrama congress where Moreno was in the splendour of his prime and I saw him directing a session with Zerka Moreno and Anne Ancelin Schutzenberger as auxiliary egos. Imagine my shock on finding that Moreno was not aloof at all, but stood with his arms open to plethoric emotion. I turned to my friend and whispered, 'I wouldn't like to be treated by this clown.'

Imagining an alliance was indeed prophetic, for not long after that encounter I started my training at Moreno's Institute in New York. There I gradually started to incorporate a new way of watching reality. This was fundamental to me and radically changed my direction. Zerka and J.L. Moreno gave me permission to be spontaneous. I have learned the pleasure of being myself, even with my multiple defects. I have learned to treat my patients from an existential position of encounter, not because it is less responsible and serious, but on the contrary, because from this position I have seen much more and increased my contact with life. Of course there have also been moments of anguish. It seems that anguish and spontaneity are two phases of the same process.

Taking up this stance of living in a continuous recreation of my universe, without totems, is like jumping off the trapeze without a safety net: one has to be ready for anything. Sometimes I watch with envy those people who can live with closed dogmas, but the envy soon disappears (though sometimes not soon enough) and I feel the relief of instability. Having taken the position of living and thinking in faithful union with myself, I keep rediscovering Moreno. His techniques and formulations are my roots, which are nourished in the fertile soil of the Morenian psychodrama. But being faithful to my teachers is also about having my own wings and flying without betraying my roots. I know Moreno wished that I would use my wings. I once asked him, whilst playing his role in a psychodrama, about this. He replied, 'If you keep my lineaments in a dogmatic way you would be betraying me. I told you to "be yourself" and not try to be me.'

MORENO'S THEORY

It took me very little time to incorporate dramatic techniques into my work. Soon after starting my training, I was ready to dramatise small scenes and practise reversing roles. I came closer to my patients, showing and sharing my feelings with them. But it was difficult for me to comprehend theory. Accustomed to the clear systematisation of psychoanalysis, it was difficult for me to get inside the chaos with which Moreno presented his thoughts. He contradicted himself thousands of times and left people free to order their own spontaneity. He did not give us a completed doctrine.

Marineau (1989) says that Moreno spent the time travelling and teaching psychodrama that he could have dedicated to systematising his theories. In some ways I think this is true, but I also feel that the process of systematisation was opposed to his thinking, which was not methodological or structured. He only achieved a methodological, structured theory in *Who Shall Survive?* (Moreno 1934/1953) in relation to sociometry. The truth is that it is our turn, his disciples, to reorganise his work creatively without betraying the roots.

During the years, whilst practising and teaching psychodrama, I have found difficulties in communicating the method in ways other than the active, experiential way. The best way to learn psychodrama is by doing it, in the roles of protagonist, director, auxiliary ego and group member. The emotional factor is the guiding star. Contrary to psychoanalysis which exalts the rational, emotion takes a central place for psychodramatists. When submerged in the dark, psychodramatists feel their way whilst psychoanalysts think their way.

To confuse thinking with rationalisation is erroneous, just as it is to confuse emotionality with emotional instability. I have therefore tried in my search through my Morenian roots to find something that allowed me to order in a rational way the theory of the psychodramatic method. First, it is clear why Moreno did not develop this himself. Psychodrama was designed to function as a therapeutic act: that is, it was therapy reduced to only one session or at least to a sequence of only two or three. Moreno never thought of it as a method to apply in a long psychotherapeutic process. It was the first time that a therapeutic approach allowed for a beginning, middle and end in a reduced time. Psychoanalysis proposed daily sessions until the pressures of real life made it impracticable. It is impossible to demonstrate a psychoanalytic session in public because it was not designed to fit into such a format. It is possible to speak, write and think about psychoanalysis, but it cannot be shown. Many times during a psychoanalytic session, nothing apparently significant occurs: it has to be understood from the process. Psychodrama allows comprehension independent of a process within it. It may or may not be described. But when we apply psychodrama as a method within individual treatment (*psychodrama à deux*) or in a group, we need a different methodological framework. Many people turn to psychoanalysis when confronted with the problem of a seeming lack of a theoretical basis.

Before continuing, we must emphasise the specific use of the word ‘matrix’. It comes from the Latin *mater* meaning mother, the greatest nutrient, nurse, the earth. ‘Matrix’ was also used in Latin as the word for the uterus or womb. But Moreno uses the words in a creative way (sometimes a capricious way). What he strictly defines as locus (the bed where it grows, or placenta in the mother’s womb) would be a matrix, generally speaking. This is confusing. If we respect Moreno’s sense, we see that the term ‘locus’ determines the place where *something* was born. Status nascendi is then the temporal dimension, the moment in which it occurs. So, the term matrix designates that *something* in its maximum specificity.

If we continue with the concept of matrix as the fertilised egg or the germinating seed, we see that it contains the elements of genetic information which will determine in the future whether it will be a plant or a baby. It is something specific and not repeatable. It is to this aspect of the *something* that Moreno is referring. The term locus is a conditioning factor but not the determining factor *per se*. It is not specific, but it has a great influence on the final character of that something. The soil in which a seed is planted can be more or less fertile, the placenta can provide good or poor nutrition. These conditions can determine whether a rose is more beautiful and full of colour, with strong or weak petals, but they cannot transform a rose into a violet or a daisy. Neither can a male baby be transformed into a female baby or vice versa. The moment or status nascendi is a temporal dimension, without a form except for the space wherein it occurs. It also plays a conditioning role: a plant that germinates at the right moment when the soil offers maximum fertility is different from the plant which germinates at the wrong moment when the environmental factors are not favourable.

THE LOCUS, STATUS NASCENDI AND MATRIX OF PSYCHODRAMA

Let us now look at the psychodramatic method. A patient comes for a consultation about a specific complaint. This is equivalent to that ‘something’: a flower or a baby. It is the ‘what’ that we now have to investigate. Now we consider the following:

- 1 A clear, specific determination about what is wrong and what has to be put right.
- 2 An investigation of the locus or group of conditioning factors where this something was created.
- 3 An investigation of the specific determining response that the person made to the stimuli that were present, i.e. the matrix.

4 An investigation of the specific moment when this response emerged, i.e. the status nascendi.

The session

Let us consider a specific psychodrama session. We have a protagonist with a certain complaint whom we shall call Betty. She complains of being unable to relate to men. When she is with a lover, she feels totally weak and accepting of anything they say or do. Her complaint is acted on the stage with auxiliary egos during a group session. She shows a scene in which she ends up giving up everything she has to follow a man who mistreats her. We now have the task for the first part of the psychodrama, to investigate in action 'what' is going to be the focus of the session. Through the technique of concretisation, she chooses an auxiliary ego who will represent this particular behaviour. We shall keep this auxiliary on stage all the time. Betty says that this behaviour is a constant pattern regardless of the characteristics of any one lover. She calls this behaviour the 'pleasant martyr'. In role reversal with the pleasant martyr, she informs us that she was born to please people. She is asked at this point when she was created by Betty and what was she created for. She recalls a scene from her early childhood. She is 4 years old, it was 1945, and she is with her two older sisters and parents as they are emigrating to Argentina.

Nobody has explained to her why they have moved from Germany. She doesn't understand Spanish. When asked what she is feeling, she replies, 'Fear', and bends over. She says that we should speak in low voices. I ask her who 'we' are. She replies, 'All of us, including you.' The lack of discrimination between reality and the psychodrama shows the degree of involvement. We were all there.

She says, 'Don't let my father listen to us. If so, he will kill HER.' Very carefully, she picks the auxiliary ego to play her father's role. Once he is on the stage, I ask her to reverse roles with him. I feel she might not be able to reverse roles with him because of her great fear. But she does and rapidly changes her expression and body posture. In the role of her father, she says he has been a sergeant in the Nazi army. He has decided to leave Germany after being wounded. He has managed to escape from hospital, but feels he is a coward. He says, 'Men are born to stand for their ideals and be ready to kill or die.' I ask him, 'What about women?' He replies, 'They are frail and need protection. They cannot think for themselves.' The scene continues between father, mother and the three sisters.

At one point, the eldest sister, played by Betty in role reversal, starts to cry and shouts accusingly at her father that he is torturing the whole family. Next moment, in the role of father, she turns towards her mother and beats her. I am surprised. Betty's sister shouts and her mother is punished? Betty as her father says:

I have to keep them all under control, this country is full of Jews. If my family start saying what they shouldn't, we'll all be in severe danger. I'll punish their mother for anything they do. Guilt is the best rope.

Up to this point we have investigated the locus, the combination of social and familial conditions surrounding the protagonist. The main question now is how is she going to react to the situation? What type of response will she make that will be specific and to a certain degree chosen by her? This response constitutes the matrix. Our focus in psychodrama should be to investigate the locus in order to operate on the matrix. Often therapies waste too much time working on the series of circumstances, often tragic, which condition the patient's maturing process, instead of going directly to the instance in which the response operated. Since it is her response, she can change it. Betty could have denied the whole situation, or learned to run away or perhaps become a Nazi herself. The particular response we make to stimuli is ours and depends on various factors. As Moreno pointed out:

The area ranging between hereditary influences and tele operations is dominated by the S factor. The S factor is thus the soil out of which later the spontaneous, creative matrix of personality grows. This personality can be defined as a function of G (Genes), S (Spontaneity), T (Tele) and E (Environment).

(Moreno and Moreno 1977)

Betty is faced in psychodrama with her response to the situation and confronts the auxiliary playing the part of the 'pleasant martyr': 'If I hadn't have used you, the situation would have been worse, much worse.' I ask her to show me how this little 'pleasant martyr' solved the situation. The pleasant martyr replies: 'I smile with pain, I accept the punishment he was giving my mother as if it was the natural thing to do, then he will stop.' In the role of father this is accepted and he says: 'She is the only one who makes me feel guilty and since I can't stand the feeling, she controls me.'

So she wins by being the loser. She then replies: 'If I don't do this, I would feel so much anger that I would kill him.' I tell her she could do that now and give her the space to experiment with new ways of handling her aggression. She has a strong aggressive catharsis but afterwards says: 'I don't want to kill you, I need you.' She then embraces the father tenderly. I ask her what she is going to do with the 'pleasant martyr' now?

This is the moment for re-matrixisation: she created this pattern of behaviour so she can change it if she now understands why she behaves in this way. She can re-create her life and thus be born again. She helps the auxiliary playing the role of 'pleasant martyr' to rise and says: 'Now you are free. The question is not to be the martyr in order to control them, or otherwise you would kill them. You are not happy doing that, so get up and start trying to bounce.'

The catharsis is necessary prior to the re-matrixisation, otherwise the amount of tension interferes with the re-establishment of spontaneity. She had developed a fixed pattern of behaviour defensively which was therefore connected with anxiety instead of spontaneity. By focusing on her response, she takes an adult and affirmative responsibility for her behaviour as a first step towards positive change.

THE CONCEPT OF CLUSTERS

So far, I have described the theory of the method of psychodrama, hoping it will help psychodramatists to conduct a session. But another of my concerns when practising and teaching psychodrama is, can we understand human suffering in a systematic way, without having to resort to classical formulations about psychopathology? Those concepts are widely accepted in our culture. Terms such as neurosis, psychosis, hysteria, etc. are part of our day-to-day language as well as being diagnostic categories in psychiatric and psychological classifications. Moreno always felt strongly against using the ideology underlying psychiatric formulations and instead offered a new way of looking at human suffering which was more sympathetic and based on health rather than on pathology. Within his theoretical formulations we can find some concepts, which, if properly developed, could help us to complete his theoretical work without betraying its essence.

The concept of 'clusters' (see [Figure 1](#)) is one such formulation of Moreno's that I found which could lead us forward in this way. He says: 'Roles are not isolated, they tend to form in clusters. There is a transfer of S from unenacted roles to the presently enacted ones. This influence is called Cluster Effect' (Moreno and Moreno 1977). Again in his book *Who Shall Survive*, he says when referring to his role diagram: 'It portrays the clusters of roles of individuals and the interaction between these roles' (Moreno 1934). This means that roles *intercommunicate*: they have the capacity for experimental exchange. A pattern of behaviour acquired in the father's role can be applied to others of a similar dynamic in which the exercise of authority dominates, e.g. the role of boss or the role of professor.

The three main clusters	
Cluster one	To incorporate passively and to depend
Cluster two	To look for what we want, to achieve autonomy
Cluster three	To share, compete and rival

Figure 1 The main clusters

What are the essential dynamics of a human being? To answer this question we must observe the first evolutionary experiences. In its matrix of identity, which is totally undifferentiated, the baby finds himself completely defenceless. Its survival depends totally on its mother or the responsible adult who takes care of it and feeds it. This dependence is total and the baby's actions are related to the ingestion of food. Defecation is involuntary, as the baby does not have any active control over it until later. These are the roles that Moreno called *psychosomatic*. I rather think that these can be called functions of the role of the baby, for they do not completely conform to the concept of a role, which is a psychosocial unit of behaviour and presupposes a two-way process with rules governing its action. Therefore, from my point of view, psychosomatic roles should be seen as protoroles or inherent functions of the role of the baby and not strictly speaking roles in their own right.

Cluster one

Let us go back to the role of the child in its early stages. It is dependent, passive, incorporative. If these experiences occur with more spontaneity than anxiety, then their capacity for adult acceptance of the dependence will be positive. Culturally, the word dependence is in some way denigrated: there is much cultural pressure to be autonomous, self-sufficient and not needing anyone. Our culture exalts an autonomous figure that is very close to loneliness. But we know that to be able to love as an adult, we have to learn to depend spontaneously and maturely on the loved person. Not only under these circumstances is it necessary to assume dependence. Life, sooner or later, confronts us with losses and frustrations. No-one lives in a state of constant success and triumph. Losing hurts. It is there, when it is necessary to accept being passive and dependent, that we can allow ourselves to be cared for and held until the pain passes.

The spontaneous anticipation of this holding makes it possible to take risks to love and we then feel stronger. If these first experiences generate anxiety instead, which is linked to abandonment and loneliness, then they add to the natural pain that is present in any change, frustration or loss. The denied anxiety leads to an avoidance of the search for consolation and holding. I call this experience cluster one, which unifies functionally those roles where the dynamic is passive-dependent-incorporative. This would include the roles of son, daughter, pupil, patient, etc. In these roles there is a spectrum of necessary and inherent dependence.

Symmetric and asymmetric bonds within clusters

At this point it is important to mention that the possible bonds between roles can be symmetric or asymmetric. Symmetric roles are those where the complementary roles have the same hierarchy and equivalent responsibilities. They are recognised because the bond has a proper name, e.g. siblings, lovers, companions, friends. They are essentially symmetric as the same rules are applied to both roles in the interaction. Asymmetric roles do not have a proper name and have to be nominated by the two people in the interaction, e.g. parent-child, teacher-pupil, therapist-patient, boss-employee. Different responsibilities and hierarchies mark these roles. They are relationships in which the power is clearly handled by one of the two in the bond.

It was significant to state this here so that the dependence bond could be understood. In the dependent relationship, there are two parts: the one that feeds, takes care and has the responsibility and power. The other one is the one that is fed, cared for, is passive and dependent. Besides such specific roles, the capacity for dependence is a necessary function in other roles, e.g. husband-wife, where one periodically takes the holding function depending on circumstances. If this doesn't occur, then the interactional dynamic fails.

Cluster two

If we advance through the developmental process, we know that the child passes from total dependence to a more autonomous awareness. He or she takes food in through his or her mouth, he or she learns to control his or her sphincter muscles, he or she walks and achieves his or her own aims. The predominant figure during this growing stage is sometimes the father, who can be linked to activity and the outside world. Although this is culturally and not naturally determined, it is usual that the child has the experience of the mother as the first holding figure. It is her face that the child first learns to discriminate, which is linked to the first stage. Afterwards appears the other figure, the father, which coincides with the acquisition of an active, autonomous position. This dynamic defines cluster two and conditions the performance of active roles which involve work, self-confidence, the capacity to achieve, the exercise of power. They are also asymmetric, but presuppose a prevalence of autonomy and activity.

Cluster three

Clusters one and two, in adult life stay as circumstantial alternatives and exist as potentials. The potency of these alternatives can be masked because the roles more exercised are the symmetric ones, corresponding to cluster three. The prototype of these roles is the fraternal relationship. A brother, sister, friend, companion, colleague acts as the model for these symmetric bonds. No-one takes care or is officially responsible. One has to learn to compete, to rival, to share. But the cluster-three role knows as much or as little as we ourselves know. Such roles put limits, take care of possessions, attack or defend themselves from aggression. Within this field we learn to take care of ourselves more carefully. Therefore these are the three essential dynamics.

To have adequate access to each one could be the answer for that unstable equilibrium called maturity. But life always leaves scars as it passes. This is when the usefulness of these concepts can help us to understand the dynamics of patients. We should seek the wounds in the different clusters. Which are the preserved roles? Which are the roles most affected? Which are the functions that need re-training and repairing?

CLUSTERS IN BETTY'S SESSION

Let us return to the case of Betty. Her complaint was that she couldn't love or devote herself to anyone. She felt humiliated before men and recaptured her power through guilt. Autonomy was impossible within the loving bond to which she submitted. Her father, a factor in the locus, never allowed an independent and strong person to get near him and his capacity for role-modelling being active and autonomous was very low. Cluster two was the first one to be repaired. Betty slowly began to give assertive responses. The myth that 'aggression destroys' which took her into the role of martyr, gave way to a more open display of assertiveness. The aggressive catharsis necessary for this to happen took several months of therapy. In her daily life she was able to begin to set limits for aggressors.

The matrix that generated the martyr as an adaptive response was open to being relearned. My role as the therapist was clearly in cluster two. I was the father who allowed her to rebel without submitting to demands. She could be aggressive, learn to measure her aggression, handle it and use it more appropriately. This enabled her to accept commanding roles in her profession. But her relationship as part of a couple did not improve. During one session, an important point emerged for the first time. Betty stated that when she is alone she feels anxious. Instead of asking herself what must she do she gets in touch with what she wants to do and the anxiety rises.

Betty in one-to-one sessions

This session was an individual one without auxiliary egos. I asked her to close her eyes and to be that anxiety. When she asked, 'What do I want?', she again bent down, but this time covered her head. She said that she felt a 'sour emptiness' which was like that of a baby that is not fed. She only felt hunger, cold, lack of protection; there were no warm feelings. She had become a baby of 3 or 4 months old and the year is 1941. Her scene was set up without actual memories; she only had the bodily sensations to go on. It is crucial to remember that the sense memory contains the most primitive registrations of the human being. Before having affective and intellectual faculties, the human being lives in a world of sensations.

Only later do the affective and intellectual representations appear. Betty said she was 3 months old and only had these bodily sensations. I asked her who took care of her and she answered that her mother was somewhere around and picked up a cushion to represent her mother. I asked her to role-reverse. As her mother, the first thing she did was to ask for some gloves. I did not have any in my office so I told her so. 'Then it is impossible to play the role', she replied. So I got two pieces of cloth and she put them on as gloves. Since the age of 17, Hanna (the mother) has not taken off her gloves, even to sleep. For a short while her husband forbade her to use them, but during the war, while he was at the battlefield, she returned to using them. She told me it was a matter of hygiene. Betty told me, in the role of mother, that when she was an adolescent her father sexually abused her. Since that time she has used gloves so as not to feel dirty. She continued to say: 'Thanks be to God that I have three daughters whom I never touch directly because all contact skin to skin is dirty. I took good care of them, but I never caressed them, that was unnecessary.'

She was then able to watch the scene using the mirror technique. She saw herself as a baby, her mother, the gloves and her rapist grandfather. She began to get in touch with her aggression. She took hold of one of the batakas that I have in my office and sprang forward towards the grandfather, letting out both her own and her mother's aggression together. Afterwards, she symbolically destroyed the gloves, looked at her mother (represented by a cushion) and cried. She embraced her and said: 'How much I needed the contact with your body.'

(It had become very important for her to be touched by another woman. Betty had had homosexual contacts to try and recapture these absent sensations. But it wasn't sufficient to recover the sensations to confirm her existence. She cut off the recognition of what she needed, especially contact with others.) At that moment, she took hold of the baby (represented by a cushion) and caressed it. I returned Betty to her own role and noticed that as the baby she was tense. Gently, I caressed her head and she held me crying: 'I want to be looked after.'

We investigated cluster one and I conducted myself principally from the role of mother. Betty had recovered a healthy aggression, autonomy and a capacity for being alone without fragmenting. Later, when she had recovered, we made a review of what she needed for emotional health and being cared for. She was only able to recover the possibility of good relationships after recovering the functions of cluster three.

Follow-up session

During a group session, one group member called Celia was a protagonist and cried for the first time. Her wounds were in cluster one and prevented her from 'loosening up'. Betty made a critical comment and called her a tearful person who can't share. We then enacted a scene with Celia's eldest sister. She was the fragile one, the one who cried, the sickly one. She was protected by everyone. This made Betty jealous. Emma (her sister) was born during peacetime, when crying was possible. Again the story was told through the role of the mother. When Betty was born, during the war, Hanna (the mother) felt it would have been better if Betty had been a boy. Although she detested boys, war was the time for men. Her disappointment was great, but her husband's was greater: he did not want to see her for several days. From her own role, Betty said: 'I never want to be with my sisters because they always have rights that I haven't. I will pretend that I don't care being with them.' (She simulated disdain preferring her own company.) (This was her matrix.)

Her attitude of being superior to her companions made her unpleasant to be with, which contrasted with the role of 'pleasant martyr' seen earlier. This created difficult bonds where she appeared cold and distant when what she really wanted was contact. In the role of the possible man in her life, Betty understood her responsibility for what happens to her and without feeling guilty she corrected these inadequate responses. From then on, Betty owned her life. She had created her responses, so now she could fight to change them.

Wounds in cluster one are very common in our culture. The Rambo syndrome, not needing anyone, includes men and women. Sometime ago, a doctor who had just suffered a heart attack, came to consult me saying:

My life has been a constant training to avoid needing someone. Instead I have been trained to attend to others needs, to answer the urgent needs of my patients, my wife and my children. My mother overprotected me and my father divorced her when I was 3. So as not to be a foolish kid, I had to invent 'the steel man' for myself. But the pain of impotence and the need for feelings and caring, infiltrated my heart and trying to recover them nearly cost me my life.'

The truth always finds a way to express itself and when our behaviour creates a barrier, it can become lodged in our body from where it tries to get noticed.

Personally, understanding the concept of three clusters has illuminated me considerably and helped me make things clearer for my students. Some years ago I experimented with another model. Through sociometric testing I tried to understand personality dynamics using positive, negative and neutral signs. But it wasn't sufficient. I then used my 'wings' to develop a sociometric reading of psychodynamics based on a modification of the perceptual test. I still use it in my study groups but the concept of clusters is far more useful. But there is scope for further evolution. My aim is to open a reflective space where I present the essential issues without any preconceptions about their future elaboration.

EPILOGUE

Psychodrama is a rich and inexhaustible resource. It offers a world of dangerous adventures and some peaceful moments. Some psychodramatists leave the profession and turn to other techniques. I have been dedicated to teaching psychodrama for many years and I have observed that many who stop practising do so because their personal style needs a more rational instrument. To direct psychodrama you need a strong capacity to give adequate answers quickly to stimuli and not everyone has this capacity. During moments of personal crisis I have found it very difficult to access my spontaneity. In those moments I use words more and I am more able to control my emotions than when I am using psychodrama.

During periods of social conflict, sociodrama allowed me to help others as well as myself. My son was a soldier in the sad Malvinas War (The Falklands Conflict). Two governments, each wrapped in their own paranoia, foolishly sent many men to their deaths. Together with my wife, also a psychodramatist, we gathered other parents and through sociodrama we created a locus of anti-craziness in the middle of chaos. We were 700 people sharing our anguish and carrying out activities to support our children. At the same time, without knowing it, my friends Marcia Karp and Ken Sprague were using sociodrama to work with families of English soldiers. Moreno's great discovery was being used to create bridges of peace between two countries, whilst their governments were hurtling towards death and destruction. Moreno would have been very proud. He believed in the potential greatness of humans and created an instrument capable of achieving it.

While studying Moreno's work, I always tried not to fall into the trap of disqualifying him because of his grandiosity. I understood that to categorise him as paranoid and megalomaniac was a misunderstanding of his invitation to an 'Encounter of Gods'. He did say, 'I am God.' But he also invited us to be Gods while reading his works. An 'Encounter of Geniuses', where the genius of one didn't hinder the other. Only if one is in contact with one's own genius, daring to use one's wings, is one then ready to read and understand Moreno. Each one of his ideas is ripe for new developments. The roots offer us rich nutrient to transform them with our wings and to take them to places not yet reached.

I see my own life as a continuous pact between my roots and my wings. When I wish to be tranquil, resting with security and a sense of permanence, my wings are soon agitating to be off again. Then a struggle starts that sometimes finds resolution, sometimes it does not. When this happens I feel strangled until I can find a way out. I identify more with my wings, but I love all my roots: my parents, my brothers and sisters, my teachers. Psychoanalysis was an opening onto a fascinating world. Klein and object relations theory gave me answers to some of my questions. Klein gave me something solid to cling to in the internal world. Moreno fought with these people, but those were his wings not mine.

To end I would like to tell you something more about our friend Betty. She was able to return to her native Germany, where she stayed for two months. She stopped punishing herself as the only means of resolving her guilt, her conflict with her parents and with others. She prayed in a concentration camp, she took flowers to the abandoned graves of her grandparents. She cried a lot and with that crying washed away some of the wounds. She returned to Argentina and is trying to live together with her partner. They want to adopt a child. When she returned to the group, she approached Celia, the group member whom she called 'tearful person'. She embraced her and cried in her arms. Celia is a Jew.

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