

**THE  
BULLETIN  
OF THE  
BRITISH  
PSYCHODRAMA  
ASSOCIATION**

**APRIL 2006**

## from the chair

The early weeks of the year have been dominated by the sad news of the death of Francis Batten. Francis died in Auckland, New Zealand, on 17th January in the company of his close family. The legacy of this lovely man will be long and enduring. He has meant so much to so many people not only in the world of Psychodrama and Sociodrama but in Playback Theatre and the whole world of Action Methods. What skills and personal qualities he displayed! One of many enduring memories for me was his introduction of the 'Zest Test' during his 4 years on the Executive Committee of the BPA. We were encouraged to judge the value and effectiveness of initiatives according to the sparkle value which might gather around new ideas and ways forward.

I was privileged to attend Francis' funeral on 5th February in company with many family and friends, with a generous and loving representation from the world of the BPA. Francis was buried at a natural burial site near Nottingham in his boat shaped coffin. Many tributes and expressions of appreciation and love were extended to him. Stories of his life and legacy abounded. Looking back, it was so fitting that he was able to receive the Life Time Achievement Award from the BPA during the Worcester Conference. Although he was not able to be there, he was deeply touched by the tributes to him which were captured in video form.

In conversation with Francis I know that he was much encouraged by the BPA's

evolving plans around visibility. The activities at The Development Day for the Executive on 19th November 2005 would have enthused him and he would have had much to contribute, both in form and content. The executive meeting on 21st January saw further thoughts in the direction of our wider visibility. Here are some ideas for your consideration:

\* The forging of alliances with other therapy modalities. To this end a series of courses linking action methods with CBT/CAT will be taking place. Workshops will be delivered in Worcester, Oxford, and possibly Belfast during 2006.

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\* Valuable work has been done introducing professionals in Child and Adolescent Psychiatry services to the world of Psychodrama and more are planned. More work is expected from the Therapeutic Communities' special interest group and from that involved with Eating Disorders.

What the BPA needs are others who have a real interest in an area of our work to get together with other like minded people to generate an event, or series of events, which would attract organisations and other professionals. To that end we need to encourage our graduates, fresh from qualification, to be involved.

How do we utilise the energy generated by special events or conferences? We need to have in place a follow-up package in the form of locally-based introductory or certificate courses in Psychodrama or Sociodrama. We have many trainers whose skills can be utilised to provide a network of trainings that can be assessed by other professionals and organisations.

\* We need to embrace the name Psychodrama rather than be apologetic about it. We are the inheritors and practitioners of a viable and dynamic form of psychotherapy which provides a way of gaining deep insights and exploring real and lasting change in people's lives. In its Sociodramatic form, it enables in-depth exploration of ideas and the opportunity for great and sustained organisational change.

\* The BPA needs a new and simplified flyer expressing essential information about the BPA in its therapeutic, sociodramatic and action methods roles.

\* The BPA needs to embrace a business plan. Do we have a business consultant out there? Is there someone with real marketing expertise? If there is money out there, then how do we gain access to it?

\* Closely linked with the above is the importance of research which will help us to challenge the increasingly dominant role of CBT as the talking therapy of choice in the NHS.

\* According to UKCP, psychotherapy trainings will be increasingly expected to be at Masters level. This move is coming down to us from the Health Professions Council (HPC) which will almost certainly become the regulatory body when statutory registration is achieved. At this stage it is not necessary that every psychotherapy training will be linked to a university but that all trainings shall be of Masters level standard. This will inevitably mean that our trainings will have a full research module/ assignment as part of the curriculum. In many other aspects our trainings do match higher degree standards. Research as part of the training course will provide a body of material highlighting both qualitative and quantitative evidence-based practice.

All the above offers both

challenges and opportunities. Is there any area that you would wish to be involved with? We need your help to foster the future of Psychodrama, Sociodrama and Action Methods in this country.

Finally, an update on the clinical hours' issue. In respect to meeting the challenge of conforming to the 450 clinical practice hours demanded of trainees by the HIP Section of UKCP, our training organisations have met together. At this extremely positive meeting, common ground was agreed whereby the hours' requirement could be met. The final ratification of their thinking and other ideas leading to greater standardisation between the schools was made at the Accreditation meeting in February (see the page on 'Clinical Practice Hours' in this issue).

As you will be reading this towards the end of April, may I wish you a very good summer and trust that the end of June will see you in Portsmouth for our Annual Conference. Jenni Metcalf and her team have provided a very exciting diet of workshops and an attractive venue where we might meet and socialise in our own inimitable way.

*Jonathan Salisbury  
February 2006*

# Where Can I Train in Psychodrama or Sociodrama?

*All of our trainings are accredited with the British Psychodrama Association (BPA) - a member organisation of the United Kingdom Council of Psychotherapy (UKCP).*

*All of our courses are part-time and trainees combine their course with continuing their existing work.*

*The costs of training are specified in the brochures available for each course - you may find them moderate for a psychotherapy training.*

*Our trainers work with the minimum of administrative support and share their knowledge for others to carry on. We hope that you will appreciate this.*

## London Centre of Psychodrama and Group Psychotherapy

The London Centre of Psychodrama Group and Individual Psychotherapy was founded in 1990 and offers training in psychodrama, group and individual psychotherapy. In 1994 a further training school, associated with the London Centre, was set up in Thessaloniki, Greece. The centre offers an annual summer school, beside the sea at Halkidiki, Greece  
**Senior Trainers:** *Jinnie Jefferies and Olivia Lousada*

### Four-Year Diploma Course: London and Greece

The Diploma Course offers a training in psychodrama & group psychotherapy. It aims to produce practitioners who will be professionally competent in these areas and who will be registered with

the UKCP. Trainees may choose to train in either London or Greece.

### One-Year Certificate Course:

The Certificate Course offers a basic introduction to psychodrama theory and action methods. It can be credited towards the full Diploma Course.

For a full brochure and details of the Summer School please contact:

The London Centre of Psychodrama & Group Psychotherapy  
15, Audley Road  
Richmond TW10 6EY  
Tel: 0208 948 5595

**E-mail:** [jinjefferies@aol.com](mailto:jinjefferies@aol.com)

## Oxford Psychodrama Group

Oxford Psychodrama Group was founded in 1989 and has established a well-known training course based in Oxford. Certain workshops within the course are based at the attractive retreat centre at Henley upon Thames.

**Senior Trainers:** *Susie Taylor and Peter Haworth*

### Four-Year Diploma Course: Oxford

The Diploma course leads to registration as a practitioner with the BPA and as a psychodrama psychotherapist. It aims to produce practitioners who will be professionally competent in these areas and who will be registered with the UKCP

For a full brochure please contact:  
Peter Haworth

Department of Psychotherapy  
Warneford Hospital  
Oxford OX3 7JX  
Tel: 01865 747604 or 07941 360283

**E-mail:**

[peter.haworth@oxmhc-tr.nhs.uk](mailto:peter.haworth@oxmhc-tr.nhs.uk)

## Northern School of Psychodrama

The Northern School of Psychodrama was founded in 1996. Training centres are operated in Glasgow, Newcastle, and Manchester. Trainees should expect to attend workshops in all 3 centres. Trainees also benefit from the accommodation and beauty of Fawcett Mill Fields, Cumbria, the venue for their bi-annual residential weeks

**Senior Trainers:** *Jenny Biancardi, Dr. John Casson, Celia Scanlan*

### Four-Year Diploma Course:

The Northern School of Psychodrama offers an Advanced Diploma in psychodrama leading to accreditation with the BPA and registration with UKCP

### One/Two-Year Certificate Course:

This Certificate offers training to individuals with prior counselling/psychotherapy training who wish to use aspects of psychodrama as part of their working practice or those who wish to use the Certificate as APL towards the Diploma

We also co-operate with MPV/SAM School in Sociodrama and Action Methods to offer a psychodrama training to their diploma programme in sociodrama.

For a full brochure please contact:  
Celia Scanlan, NSP Registrar  
Flat 1/1 105 Hyndland Road  
Glasgow G12 9JD  
Tel: 0141 339 1077

**Email:** [celia@nspd.co.uk](mailto:celia@nspd.co.uk)  
[www.creativepsychotherapy.info](http://www.creativepsychotherapy.info)

## Where Can I Train in Psychodrama or Sociodrama? (Cont'd)

### MPV School in Sociodrama and Action Methods

The MPV/SAM School provides the only training in this country in sociodrama and action methods. This is now well-established with a Sheffield base. Consequently, a further training centre has been set up in Moscow for trainees in Russia.

Following the initial weekend launch in September, the course meets for a full day once a month 11 times each year. Participants with different levels of experience are combined in the same group which meets in Sheffield. The heritage site of Bretton Hall near Wakefield is the venue for the annual summer school

**Senior Trainer:** Ron Wiener and  
**Trainer:** Di Adderley

Students may simply attend for the experience without requiring a qualification, though both Certificate and Diploma courses are available. Additionally, people may attend for a one-day 'taster' before committing to the full course. This course is particularly applicable for anyone working with groups in organisations, both public and private sector, which are not therapy groups but are about development, learning and change.

For a full brochure please contact:  
Ron Wiener  
27 Gledhow Wood Close, Leeds  
LS8 1PN  
Tel: 0113 266 7722

**E-mail:**  
ronwiener@27gledhow.freeserve.co.uk

### Institute of Action Methods and Rowan Studio

**Supervisor Training Course**  
**Senior Trainers:** Anna Chesner, Dr Sue Jennings

**One-Year Diploma Course in London and Glastonbury**  
A one-year course accredited by the British Psychodrama Association (UKCP member organisation) and the British Association of Dramatherapists (HPC member organisation) of 90 hours training divided into three taught modules: four weekends and one four day block. A fourth module is supervision of supervision.

For a full brochure please contact:  
Anna Chesner  
Institute of Action Methods  
64 Manchester Road, London, E14 3BE  
Tel: 020 7515 6342  
**E-mail:** chesnera@aol.com

### Training in the West Midlands

**Trainers:** Susie Taylor, Clark Baim

**One-Year Certificate Course, sponsored by the West Midlands Psychodrama Group:**

A course for professionals in the fields of mental health, education, counselling, social care, youth work, arts therapies, criminal justice and psychotherapy. At the end of the course, successful participants will be awarded a Certificate in Psychodramatic Techniques and Action Methods.

For further information please contact:  
Course Administrator,  
West Midlands Psychodrama Group,  
97 Stirling Rd,  
Birmingham B16 9BD  
Tel: 07961 517135  
**E-mail:** cbaim@hotmail.com

*Compiled by the editor and the training organisations*

## Transfers Between Training Organisations

Following correspondence to the committee regarding the process whereby a trainee requests a transfer to another training organisation, the Committee wish to remind all trainees and trainers of the process of transfer between training schools:

Transfers between Training Organisations - Requirements:

20.1.1 No training organisation will accept a transfer from another training organisation without the agreement of the former senior

trainer. In the case of a dispute, the Accreditation Committee will be asked to consider the matter.

Transfers between Training Organisations - Guidelines:

20.2.1 The training organisation receiving the transferring trainee will review the reasons for the transfer before accepting the trainee.

20.2.2 The training organisation receiving the transferring trainee may decide how many previous training

## Katerina and the Matrioshka Doll

I met Katerina in an NHS secure unit where she was living many years after the death of her baby. She had been convicted of killing the child and was detained under the Mental Health Act. She had received a diagnosis of schizoaffective disorder. She had attempted to kill herself at the time she killed the child in response to difficult family circumstances (which included domestic violence, isolation from her family and being depressed). I was asked to assess her for individual therapy.

Katerina had a great need to speak: she had a torrent of words, hardly pausing for breath and giving me very little space for any creative intervention. She wanted me to listen but was speaking at me rather than to/with me. I had a feeling she might not let me in but present a barrage of feeling, complaint and talk.

Each year, as the anniversary of the child's death approached, Katerina would become ill and this disturbed period could extend for months. I

hours will be accepted as APL. The training organisation receiving the transferring trainee has the right to determine its policy in this matter.

Message from the Accreditation Committee

*John Murphy  
Secretary to the  
Accreditation Committee*

[johnboy21@bulldoghome.com](mailto:johnboy21@bulldoghome.com)

knew if therapy was to be useful we must address the grief for this lost child. I knew that if I approached this too directly, Katerina would ricochet away from therapy: the death was just too painful. I wondered what method I could use: I needed to find an intervention that was sufficiently distanced yet appropriate. During one of her sessions I discovered that her parents were from Eastern Europe: that family members had died in a terrible famine. I was familiar with the intergenerational transmission of trauma in the

aetiology of schizophrenia. I wondered if the matrioshka doll would be useful for her: the dolls contain smaller selves. The name matrioshka means grandmother and the dolls are of Eastern European origin

I took my collection into the next session. Katerina looked through the collection and immediately chose two dolls: a large, beautiful doll, which was painted with a young, Eastern European couple of lovers, and a smaller mother doll holding a baby. She was delighted by the colours and remembered the dolls from her family's culture.

As the work proceeded, she cradled the larger doll and wept for her child. She told the child that she had loved her. I asked what the child would say in reply. She said the child loved her. I was sure that it was the fact that she could hold the doll and look into its eyes, and that it was appropriate to

her ancestral culture, that made the doll effective. I was also aware that by using the dolls I had enabled her to play: to choose to get closer to the material through the distance of the doll. Katerina later told me that this one session had prevented her from becoming ill during the anniversary period.

My work with Katerina came to an end through her choice. This was perhaps the single most useful session.



I have written elsewhere about the use of these dolls in therapy: Casson, J. (2004) *Drama, Psychotherapy and Psychosis: dramatherapy and psychodrama with people who hear voices*, London, Brunner-Routledge (84,104, 128)

I was introduced to using matrioshka dolls by Marcia Karp: Holmes, P., Karp, M. & Watson, M. (1994) *Psychodrama Since Moreno*, London, Routledge (47)

Routledge (47)

'Katerina' has been used to protect the patient's name and to maintain the sense of her Eastern European culture

I am grateful to Dr. Robin Ellis, consultant psychiatrist and dance movement therapist for her assistance in this paper.

*Dr. John Casson  
[joncassun@beeb.net](mailto:joncassun@beeb.net)*

# The Role of the Registrar

In January 2006, Di Adderley handed over the role of BPA Registrar to Noelle Branagan. Di held the role of BPA Registrar from 1999 to 2005. She was the first person to take it on as a separate role: previously the function had been part of the role of the Chair of Accreditation. After 6 years, Di is moving on so she has more time for her new role as Trainer at MPV/SAM (Sociodrama and Action Methods Training).

Di explains what the BPA Registrar does:

The main task of the Registrar is to monitor the requirements of Continued Professional Development (CPD). The Registrar reports to the Accreditation Committee, which in turn reports to the Executive Committee. Ultimately, if someone does not complete sufficient CPD, the Executive has the responsibility (advised by Accreditation, informed by the Registrar) of deciding whether to de-register the practitioner and also of establishing a course of action the individual must take to be reinstated. The individual may also lose their membership of UKCP, as one must be a registered practitioner with a member organisation, such as the BPA. In some cases, this may have an impact on their job. So in the worst-case scenario, it can be serious stuff.

Of course, the purpose of the CPD policy is to ensure that the high standards of practice established during training are maintained and enhanced over each individual's career. It is also to protect the public from unregistered practitioners, and to give practitioners evidence of continuing commitment to their own development which may be useful if

questions or complaints are ever raised.

The requirements for continued practitioner registration with the BPA are ongoing regular supervision and an average of 40 CPD hours per year. This is measured over a 3-year period. For example, if a person has done 60 hours over 2 years, then they would need to do a further 60 hours in the third year to reach the total of 120. The Registrar maintains a record of the CPD declared each year, and keeps practitioners advised if they are falling behind, doing her best to help generate ideas for how an individual might 'catch up' with their CPD.

The hours may be spread over a variety of activities eg further training, research, relevant writing of case studies and articles, attendance at conferences, attendance at peer groups or seminars, and development of the BPA. As examples, personal therapy may be included - up to 10 hours per year may be counted as CPD. Up to 20 hours per year may be accrued by serving on a BPA committee. Full attendance at BPA conference counts as 20 hours. Other relevant trainings may comprise the whole CPD requirement, as may relevant research.

Practitioners are asked to complete a re-registration form each January, giving details of the CPD they have done in the previous year and their particular areas of skill and expertise. A number of practitioners do huge amounts of CPD, running into hundreds of hours. Most do plenty of hours. A small number find it hard to maintain this requirement and it is the Registrar's responsibility to pick this up. Those who are newly qualified

may be particularly vulnerable here, as it is all too easy to let a year or two slip by, post-qualification, without doing anything 'extra'. Older practitioners, who may be cutting back on their hours of practice, may also find it hard to maintain the CPD requirement. But in general, we have a very conscientious membership and it is often fascinating to see the variety of ways in which practitioners develop and widen their knowledge and understanding of this most fascinating profession.

Sometimes practitioners take a career break eg to have a child or to recover from illness. At present, there is no minimum requirement as to the number of clinical hours a practitioner should complete each year to maintain their registration. However, it is highly likely that this will be coming in shortly and Accreditation and Executive will need to consider how a practitioner may return to practice after such a break. Occasional ongoing supervision during such periods can be very useful, in keeping someone thinking about what they might need to do in preparation for picking up their practice again.

Counting hours is an art. People sometimes complete their forms with 'worked on my PhD' or 'went on a 3-week course' and then the Registrar has to try to estimate in hours what should be counted. Sometimes people count regular supervision as CPD, which is not acceptable. Regular supervision is a normal part of professional practice; it is not an additional form of development. However, additional peer group supervision, for example, would certainly count.

In 2004/5, the information received was used to identify practitioners

who had special interest / experience in working with children & adolescents, therapeutic communities and eating disorders. Special interest groups were formed with the purpose of developing ways of publicising the use of psychodrama and sociodrama in working with such clients.

For instance, in the case of children & adolescents, Kate Kirk, Carl Dutton and the Northwest Psychodrama Association were inspired to set up a one-day event called 'Childsplay' for health service practitioners (nurses, OTs, other therapists) from around the Liverpool area to have a taster experience of active ways of working with this client group. This was a big success, with over 50 attendees, and 'Childsplay 2' is planned for June 2006. As the BPA Conference in 2008 will be held in Liverpool, during its tenure of the title 'City of Culture', Kate and Carl hope to build interest in Morenian methods locally and draw non-psychodramatists to the conference.

Finally, the Registrar co-ordinates the issuing of registration certificates for newly qualified BPA practitioners - and that's a truly delightful part of the role. I know the huge buzz I got from receiving my certificate and knowing I could truly, at long last, call myself a practitioner.

*Di Adderley  
with support from  
Richard Oliver*

diane@adderley.demon.co.uk

Furthermore, Noelle Branagan tells us how she is getting on with being the new Registrar

Having taken on the role as Registrar this January, I was pleased to receive

a well ordered system from Di, which has helped in me in my first steps as the membership send in their annual registration forms. I am now in the process of following up those who as yet have not completed this year's form, and more importantly, contacting those who have a number of years to complete and send in.

Now in the role of Registrar I am more aware of how important this process of registration is in respect of the real possibility of de-registration. I am also more aware of how

straightforward the process is, and I hope to promote this awareness amongst the membership particularly for those who appear to struggle with returning their completed form.

I am hoping to explore the possibility of providing an online registration for those who have and favour the electronic option. There will be more about this later in the year.

*Noelle Branagan*  
nbranagan@yahoo.com

## 'IF ONLY.....'

### Action Methods and the Seasons of Mourning:

A one-day workshop with Liz White

**Date:** Thursday 22nd June 2006

**Venue:** Portsmouth University

People working in the bereavement field and counsellors in general, will enjoy this workshop. The focus will be on those points in the process of grieving where people can get stuck.

Practitioners will experience exercises in small groups, so you can combine your personal work with lots of practice of the techniques.

Liz White is a well-known workshop facilitator from Toronto, Canada



Cost: £80 (includes lunch & refreshments)

Accommodation at the Langstone Campus, Portsmouth is £23.40 per night

Limited to 25 places

Bookings Contact:  
Noelle Branagan  
nbranagan@yahoo.com  
Tel: 0798 060 7658

# Clinical Practice Hours

*The psychodrama training schools (London, Oxford, Northern) have met and agreed a formula for the way that clinical hours may be achieved during training*

Since 2003 trainees have been made aware that there would be changes to the clinical practice requirement. These changes stem from a mandate from the UKCP and aim at bringing all mainstream psychotherapies in line, ahead of the transition from UKCP governance, to that of The Health Professions Council.

That the increase in clinical practice hours would be to a total of 450 hours was an established fact. What had to be decided was exactly how these hours should be achieved. Over the past two years the BPA Accreditation Committee, and Jonathan Salisbury in particular, as our representative at UKCP, have worked to find an acceptable formula which might mitigate the impact of these changes.

A major factor which had to be taken into account was that any training curriculum must now cover individual therapy using psychodrama. Indeed the majority of practitioners do offer individual therapy in the course of their work. While training in the use of psychodrama with individuals has been included in teaching programmes, there has never been a requirement to gain clinical practice in this area. The new regime takes into account the need for clinical practice with individuals.

The requirement is broken down into minimum statutory hours and some hours, with the agreement of the trainee's tutor, open to individual creativity.

These are as follows;

Total requirement - 450 hours including:

- \* A long term group consisting of a minimum of 80 sessions achieving a minimum of 160 hours. If the minimum sessions are not achieved because the group has to end prematurely, how long a further group must run will be agreed at the discretion of the senior trainer.

- \* A short term group consisting of a minimum of 20 sessions achieving a minimum of 40 hours.

- \* Individual sessions consisting of a minimum of three and a maximum of five clients, one of whom has to be a long term client for at least 40 sessions. Total individual client practice achieving a minimum of 80 hours. If the long term client practice ends prematurely, then the same arrangement as for the long term group practice applies.

- \* Assessment practice consisting of a minimum of 20 sessions and achieving a minimum of 20 hours.

The total number of supervised clinical hours (as above) is to be 300, leaving a further 150 supervised clinical hours to be achieved at the discretion of the senior trainer and trainee.

These could be achieved by:

- \* Extended group or individual practice
- \* Working as a co-therapist
- \* Psychodrama/taster days as long as they have a therapeutic component and are supervised
- \* Applied psychodrama sessions

such as working with children.

Note : The term clinical practice refers to supervised clinical practice that contains a therapy contract.

Schools will not be entitled to award a diploma until all clinical hours, a total of 450 are recorded and met.

We realise that trainees reaching the end of their training and who have not met the above requirements may be in some difficulty. They should discuss with their training organisations how the 450 hours may be met in order to be awarded their diploma.

Agreed by the Accreditation Committee, February 2006

## Clinical Hours 'at a glance':

- \* A long term group consisting of a minimum of 80 sessions achieving a minimum of 160 hours
- \* A short term group consisting of a minimum of 20 sessions achieving a minimum of 40 hours
- \* Individual sessions consisting of a minimum of three and a maximum of five clients one of whom has to be a long term client for at least 40 sessions. Total individual client practice achieving a minimum of 80 hours
- \* Assessment practice consisting of minimum 20 sessions achieving a minimum of 20 hours.

A further 150 supervised clinical hours achieved by: extended group or individual practice, working as a co-therapist, psychodrama/taster days as long as they have a therapeutic component and are supervised, applied psychodrama sessions such as working with children

Total: 450 supervised clinical hours

## In celebration of the life and work of Francis Batten

Francis was born in Bath, Somerset on Tuesday 12th January 1940. He died on Tuesday 17th January 2006 in Auckland, New Zealand. The breadth and depth of his creative magnitude are appreciated around the globe. In 2005 he received a Lifetime Achievement Award from the British Psychodrama Association in recognition of the extensive contribution he has made in the fields of psychodrama, sociodrama, playback theatre and creative community theatre around the world. He died wearing his purple Community Playback Company t-shirt.

Towards the end of his life he was confronted and challenged by health issues to which he responded with courage, great dignity and grace. Francis was energised by the extent of healing wishes that he received from around the world. He deeply appreciated the love and support offered and shared. Though he was not able to respond as fully as he would have liked, he greatly enjoyed feeling connected and loved.

Francis was honoured and celebrated by his family and friends on Sunday 22nd January, by and on the water of Auckland Harbour. Further celebration of his life and his natural burial took place in Nottingham on Sunday 5th February.

*Julia Howell*

batten-howell@ntlworld.com

See [www.caemabon.co.uk](http://www.caemabon.co.uk) for further details of the Celebration of Francis' life at Cae Mabon, North Wales from 29th April to 1st May.

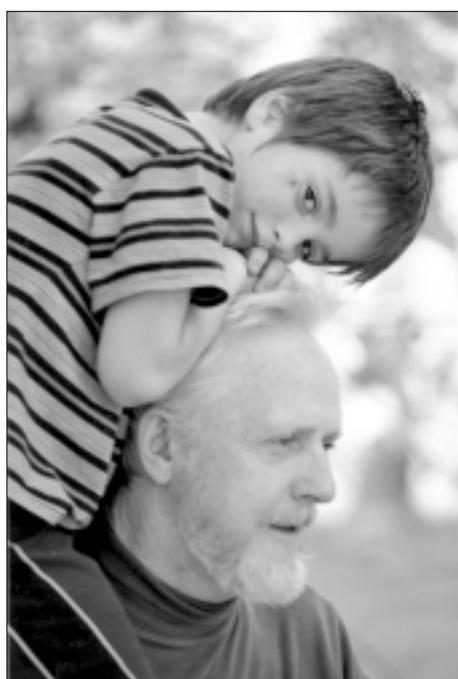
## Francis Batten - The Day of his Burial

*Eric Maddern met Francis in 1978 on a clown workshop in the Adelaide Hills. From the early 1990's, Francis ran workshops at Cae Mabon, Eric's retreat centre in North Wales. In 2006, Eric welcomed everyone to Francis's funeral and these are excerpts from his story of that event.*

### Gathering and Remembering - Sunday 5th February 2006

At 11 am we gathered in the lovely St John's Hall, just round the corner from Francis and Julia's house in Milner Road, Sherwood, Nottingham, UK. The beautiful boat-shaped casket, complete with white sails, was set in a sea of blue and green silks in the middle of the floor. Shells, pictures, candles and flowers completed the scene. Australian birdsong spilled into the air as if at a wondrous daybreak.

People mingled, talked quietly, drank punch and munched flapjacks, or sat peacefully with their own thoughts of Francis. At 11.45, with about seventy



people gathered, Eric blew the conch and welcomed everyone, "all good friends and family of Francis Batten, the fine man we have come to remember and honour today." After a brief introduction to the day and a link with the events that took place in New Zealand, he invited Julia to speak of her time with Francis.

They'd met at a psychodrama conference in 1989 and there was a growing friendship over the next five years of annual meetings. But there was never any certainty of continuation. Then, after a special time together in Ireland, she knew she could no longer stay married. Not long after, Francis called from Brisbane to ask her to marry him. There was no warm up; they had never even been out on a date. But Julia had no hesitation in saying 'yes'. The wedding took place in North Wales at Cae Mabon in June 1994. A year later the five-week-old Araluen was named there.

Julia spoke directly to Francis and thanked him for being her husband and a good father to Araluen and Jasmine. She thanked him for stretching her in their lives together. Of course the last year and a half has been difficult. But, in the recent three months spent in Australia and New Zealand, though he was not well, much was positive. They went to Uluru in Central Australia, a first for



both of them. Julia felt it had inexplicably helped to ‘ground’ them. They’d seen many of Francis’s old friends in Sydney, which is where Brandon his middle son lives, and attended his eldest son Daniel’s wedding in Auckland. Christmas was probably the most ‘family’ Christmas Francis had ever had. So there were a lot of good things. Although Francis did not find it easy to say how things were with him (to say ‘goodbye’ for example), he still took great delight in hearing how it was for others. The celebration of his life held in Auckland on 22nd January was very rich. Julia was especially grateful for Auntie Wai’s Maori support. People will naturally worry about her, she said, but actually right now she’s doing fine. She hoped that she didn’t come across as irreverent, but she’d been going through her grieving for more than a year now. She thanked everybody for coming and for all the support she’s received...

### The Journey

The time had come to make the journey to the Tithe Green Burial Ground. The coffin was placed in Richard’s people carrier (seats removed) and the convoy set out

from Watcombe Circus up the Mansfield Road. At the car park we gathered behind our people-carrying ‘hearse’ and, after another blast on the conch, began slowly walking towards the grave singing an old lament from West Africa: “Laaah, la la kulayah...” On one side a forest covered the hillside. On the other we passed graves and newly planted trees with rolling fields stretching out into the distance. As we came closer we heard the strains of a Bach cello sonata, beautifully played at the graveside by Sherry Robinson. We gathered around and the boat-casket was placed on timbers over the grave.

Eric spoke: “And so, good friends, we come to our final act, our final dance with Francis. Perhaps it’s fitting that a man who was something of an outlaw and a rebel should be buried here in Sherwood Forest, home of Robin Hood... From the Earth we come; to the Earth we must return. But while we commit his mortal remains to the Earth’s keeping, his spirit we keep for ourselves, alive and vibrant in our hearts and memories.

In the words of the poet Brian Patten:

How long does a man live, finally?  
The answer comes to us so simple.  
A man lives for as long as we carry  
him inside us,  
For as long as we carry the harvest  
of his dreams.  
For as long as we ourselves live,  
Holding him in our hearts,  
A man lives.

In the words of Paul McNeill, friend and fellow traveller from Australia, (read by Julia):

Francis  
gentle spirit  
open space  
listener  
wise teacher  
multi-coloured  
and neutral  
thoughtful  
poet  
generous giver of gifts  
I have loved you  
and am richer for your being  
in my life

Just before we commit this beautiful casket with the remains of this beautiful man to the Earth, I’d like to ask you to join me in singing a Celtic Blessing

May the road rise with you  
May the wind be always at your  
back  
May the sun shine warm upon your  
face  
May the rain fall softly on your fields  
And until we meet again  
May God hold you in the hollow of  
his hands.”

After singing the blessing together three or four times the coffin was gently lowered into the grave to the sound of the gracious and evocative cello. Then a large cardboard box was opened and its contents ‘poured’

into the grave. To everyone's surprise out flew soft and vibrant white doves. The last two, however, perched on the coffin lid and didn't want to fly away. It was as if Francis's 'mana' was holding them there. Finally Eric dropped a couple of white flowers near them and they flew off into the nearby trees, before orienting themselves and winging home. It was a potent symbol of Francis's spirit, flying free. For a few minutes the cello and didgeridoo played together by the graveside, somehow seeming to be the very sound of the Earth singing.

Just as the music ebbed away John Casson appeared by the graveside and, like a force of Nature, quoted the final words from 'The Duchess of Malfi':

*"Nature doth nothing so great for great men,  
As when she's pleas'd to make them lords of truth:  
Integrity of life is fame's best friend,*



It was kicked off by Jonathon Salisbury, chair of the BPA, who passionately described Francis as a man of truly international stature who had inspired people all over the world with his unique style of teaching. He reminded us that last year Francis had been given a Lifetime Achievement Award by the BPA for

*Which nobly, beyond death, shall crown the end."*

Some lingered by the grave while others walked fifty yards or so to the place where the tree was to be planted. The hole was dug to fit the roots, some compost mixed in and a distinctive Cae Mabon oak, with its branches spread wide like uplifted arms, was planted in the ground. Many people, including Francis's son Araluen, helped. Later snowdrops were planted around the tree reminding us, in the wintry sunshine, that spring is just beginning.

### **Returning and Honouring**

Back at St John's we were greeted by a splendid feast, prepared by Karen. After soup, baked potatoes, salad and 'bara brith' (a Welsh speciality fruit loaf), we were once more summoned by the conch into the hall. This was a time for anyone present to speak about his or her friendship with and appreciation of Francis.

"sustained and dedicated activity in the service of Psychodrama, Sociodrama, Action Methods and Playback Theatre as an educator, trainer and highly skilled practitioner."

Ron Wiener spoke very warmly of Francis, of how he was already being missed in Russia where he has been working over the last two or three years. Many other colleagues and former students in the Playback and Psychodrama worlds spoke appreciatively of Francis, including Di Adderley, Olivia Lousada, Anna Chesner, Sheila Foxgold, Joan Bergman, Sue Cookman and Jeannie Thompson.

Eric told everyone about the 'Celebrating the Life of Francis Batten' event that will be held at Cae Mabon in North Wales from 29th April to 1st May (see [www.caemabon.co.uk](http://www.caemabon.co.uk) for further details). He also mentioned that there'll be another celebration of Francis in Sydney, Australia on the same weekend. He finished with these words from an old, traditional West African song.

Do not seek too much fame,  
but do not seek obscurity.  
Be proud.  
But do not remind the world of your  
deeds.  
Excel when you must,  
but do not excel the world.  
Many heroes are not yet born,  
many have already died.  
To be alive to hear this song is a  
victory.

*Eric Maddern*  
[eric@fachwen.org](mailto:eric@fachwen.org)

# Francis Batten - a Life Time Achievement Award

*When Francis was given a Life Time Achievement Award at the 2005 BPA Conference, John Casson read this citation:*

'In recognition of his outstanding, life-long commitment to creative and therapeutic drama, the British Psychodrama Association confers on Mr. Francis Batten a Life Time Achievement Award.

Francis Batten: Magister Ludi, a master of play, is a psychodramatist, sociodramatist, sociometrist, senior trainer, theatre director, playback theatre creator, actor, mask and mime artist. Francis has reached across the world, conducting over 300 workshops in Australia, Canada, Czech Republic, France, Fiji, Germany, Greece, Hong Kong, Ireland, Italy, Japan, United Kingdom, Liechtenstein, New Zealand, United States and Switzerland. He has received many awards and grants for his work in Australia and New Zealand. For three years he was President of Australian and New Zealand Psychodrama Association. He has worked in many government departments, businesses, in film and television. He was a cornerstone of the Australian/New Zealand Playback movement and is a trainer in the International Playback Theatre community. He has offered workshops in drama schools and universities (including Harvard, Kyoto, Quebec) and founded the Drama Action Centre in Sydney, from which many psychodramatists and playback theatre practitioners emerged. He has been a consultant to managers of numerous companies and organisations in many countries.

With Dr. Ron Wiener he established MPV/SAM: the only sociodrama training programme in the UK. Also with Ron, he has established a sociodrama training in Russia. He has been practising as a psychodramatist for 25 years and contributed to BPA conferences over 15 years. He has served on the BPA executive committee. Many of us have benefited from his inspirational training. He is a man of wide experience, gentle wisdom, playful spontaneity, humour and prodigious creativity. In 2004 Francis directed "The Czech Scroll" for the Nottingham Progressive Jewish Congregation. We are pleased to offer him his own scroll to celebrate this BPA Life Time Achievement Award.'



*John Casson*  
joncassun@beeb.net

## Francis Batten - Eric's song 'Magister Ludi'

*Eric Maddern wrote a song for Francis in 2000 to celebrate Francis' birthday. Eric explains the background to the song:*

'Magister Ludi' comes from Herman Hesse's 'The Glass Bead Game', which is a metaphor for the age-old 'game of life' that has been played in all great wisdom traditions by the Magister Ludi (master of play), using sacred art, music, philosophy, cosmology and magic. For many years Francis was fascinated by this notion, seeing it as the common thread running through all his work. It was the role of Magister Ludi, something like, in his case, the 'master of ceremonies', that connected Clown, Bouffon, Commedia del Arte, Neutral Mask, Psychodrama, Sociodrama and Playback. I did workshops in all these forms with Francis. It's moments from these which provide the key images in the song. For example, it is through the cracks in your everyday mask that the clown first emerges. When you step out into the circle not knowing what you're going to do or say, you may fall or you may fly. But if you say 'yes' to what arises you'll find a way round obstacles, you'll 'walk through the wall'. As Craig Delaney from Adelaide recently said, he learned from Francis "the glorious 'secret' of being present and finding 'things'



*Eric Maddern*

flowing through me". Francis's work was all about having the courage to take risks, to be spontaneous, to live in the moment. He was an enabler of dreams. I benefited a great deal from his teaching. On the occasion of his 60th birthday, it seemed a good time to write him a 'praise song'.

### **Chorus:**

*Magister Ludi, master of play  
In the Magic Theatre, he holds  
sway.*

It's the way that he moves, the way  
that he stands  
He's quick, light, gracious and a real  
soulful man.  
First he gently taps, and your mask it  
cracks,  
Then he boldly tips you into the  
moment  
and you're swimming like a fish,  
From a shrimp to a whale, the Now  
expands,  
There's Magister Ludi, with his open  
hands.

### *Chorus*

It's the way he interrupts, the way he  
says "yes",  
Accepting and adding, making more  
and not less.  
So I take a risk, living on my wits,  
Is this free fall, or am I flying, am I  
floating,  
am I walking through the wall?  
From a word to a tale, to creation  
from a mess,  
Magister Ludi knows how to bless.

### *Chorus*

It's the way that he pushes, the way  
he's extreme,  
He'll take you into madness, teach  
you how to scream.  
And then when you think, you're  
over the brink,  
He'll play a little tune and everything

is magical,  
suddenly you're right over the moon!  
From doubt to belief, now you know  
what he means,  
Magister Ludi, enabler of dreams.

### **Chorus**

It's the way that he loves, the way he  
awakes,  
If you give your all, he says, the  
Universe co-operates,  
Yes, he may free us, to be  
spontaneous,  
It's not right or wrong, just a joy to  
improvise,  
to make it up as you're going along!  
From empty to full, he knows many  
ways,  
Magister Ludi, to him all praise.

### **Chorus**

*Eric Maddern*  
eric@fachwen.org

[www.ericmaddern.co.uk](http://www.ericmaddern.co.uk)  
(musician, storyteller)

[www.caemabon.co.uk](http://www.caemabon.co.uk)  
(retreat centre)

## To Francis

*Written on Sunday 5th February  
2006*

### 'In Rehearsal'

What can I do for you? How to find  
words?  
I danced in grief when I heard of  
your death  
Coloured silks floating.  
A parachute embracing  
You fell this way and that, whatever it  
cost.

Our hands and eyes slip between us  
In you a global ripple do we feel.  
Your gentle touch, your quick of heel  
Your capacity to generate so much so  
quietly;  
Your humour and creative play - so  
open -  
So open - to birds of prey -  
So ever ready to try again.

Thank you for all the hours of  
supervision we shared;  
Shaking each others' shadows down  
the telephone line;  
Washing in the wind, dazzled,  
punctured by the sun.

Your role theory - that  
was fun, danced,  
cavorted,  
Apparently clowned  
about; turned  
unexpected images  
the right way up.

I last saw you tending  
your flowers.  
Go like a mountain goat  
by the sea. Go free.  
And thank you for all  
the wonderful powers  
you gave to me.

*Olivia Lousada*  
Olivia@boygirltwins.org

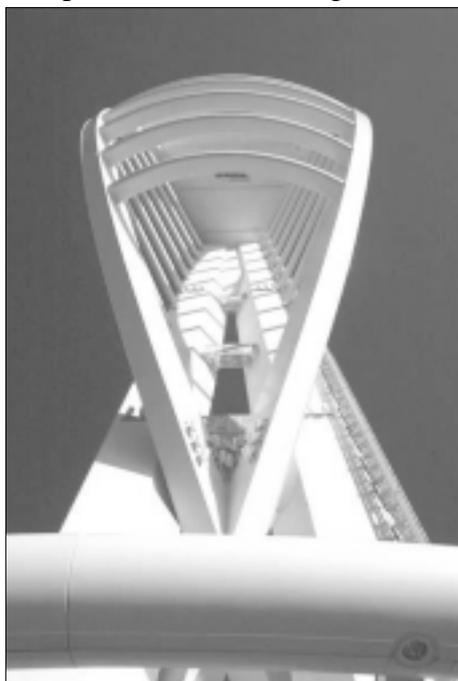


# BPA Conference 2006 in Portsmouth

Welcome to the British Psychodrama Association 2006 Conference - 'Flotsam and Jetsam'. This conference will enable you, through psychodrama and sociodrama to beachcomb for experiences, jettisoning some and treasuring others.

Following the success of Karen's workshop at the 2005 Conference, we are pleased to have Karen Woodley facilitating the opening plenary session of the conference this year through the medium of Biodanza. Using dance and music, we will create a sense of community. Then throughout the weekend, there is a wide and varied range of exciting workshops on offer. On Saturday evening there will be the Gala Dinner, followed by dancing until the early hours to 'Relative Strangers': a well known local band. We are delighted to have Jenny Biancardi facilitating the closing plenary session on Sunday afternoon.

The conference venue is the University of Portsmouth, Langstone Campus, on the water's edge.



Portsmouth has 800 years of history as a premier port, home of the Royal Navy and with extensive beaches at Southsea and Hayling Island. Its many attractions include Gunwharf Quays for shopping and the Historic Dockyard (visit the Mary Rose, HMS Victory, HMS Warrior and the Royal Naval museum) and of course the new Millennium Tower.

We will include tourist maps and information with conference packs. There is plenty to see and do in Portsmouth and Southsea. If you extend your stay, you may wish to visit Chichester, Brighton or the New Forest, not forgetting the Isle of Wight, just across the Solent.

On Friday evening we will be having an auction in aid of the Michael Watson Trust, so remember to bring along your 'Objet's d' Art'.

We are offering a short outing on Saturday to Gunwharf Quays, to have the opportunity of either daring to take a ride up the newly-opened Millennium Tower and admire the views of Portsmouth, or take a boat trip to view our fascinating harbour.

For those traveling to the Conference by rail, GNER are offering a return ticket for £17.50 (2005 price) as long as you book 8 - 10 weeks in advance. Also there are good deals with EasyJet and Flybe who both fly into Southampton Airport. With forward planning, coming down to Pompey need not be too expensive.

Lastly, we are pleased to announce there will be two pre-conference workshops. Susan Aaron is offering her Introductory Level Training in Psychodramatic Bodywork as a 3-day pre-conference workshop, on 20

- 22nd June. The other, with Elizabeth White, is a one-day workshop on Action Methods and the Seasons of Mourning, entitled 'If only...', on 22nd June.



So, come to this exciting waterfront setting. We look forward to meeting you and helping you to enjoy meeting old friends, making new friends and taking part in the fun and spontaneity for which BPA conferences are renowned.

**Error in Conference Brochure:**

There is one error spotted so far - the 1 page per day outline is different to the detailed description later in the brochure. We advise attendees to ignore the 1 page per day outline when they book workshops, and be guided by the codes attached to the detailed description later in the brochure.

**Bursaries:**

The Michael Watson Trust has 10 bursaries of £150 available to help

# Introductory Psychodramatic Bodywork Training

## 3-day Pre-Conference Workshop with Susan Aaron

**Date:** Tuesday 20th - Thursday 22nd June 2006

**Venue:** Portsmouth University

**Times:** 9:30 - 5:00 daily

Susan works with a skilled team of assistants who perform skits and demonstrations that help illustrate the theory. The atmosphere is relaxed and fun and fosters learning in an easy, natural manner. Participants must have a minimum of 200 hours of psychodrama experience to apply.

Susan Aaron is the creator and principal trainer of Psychodramatic Bodywork. For 20 years Susan's workshops and training have transformed people across Canada and the US, teaching them about the relationship between the body and the healing journey.

Susan was very well received at the International Conference in Oxford 2004. Because of this she has

BPA members attend the conference. The deadline for applying for a bursary is 1st May 2006. The Trust may be contacted by writing to the Trust Secretary, Nancy Piercy at: [nancy.piercy@glos.nhs.uk](mailto:nancy.piercy@glos.nhs.uk)

From the Conference Organizers:  
Jenni Metcalf, Eve White, Jane Edmunds, Patricia Williams, and Pat Brandwood

### Future Conference Plans:

June 2007 - a BPA conference is planned for Portsmouth  
July 2008 - a BPA conference is planned for Liverpool (European Capital of Culture in 2008)

decided to offer her first introductory training in Psychodramatic Bodywork outside of North America, here in England.

The introductory level training focuses on:

- understanding, witnessing, and experiencing release of anger, sadness and fear
- having opportunities to be facilitated in the experience of safely releasing each emotion
- witnessing the full range of each emotion from barely expressed to fully released
- learning where the body holds each of these emotions when they are 'unexpressed'
- learning and practicing 'guidelines for safe touch'
- increasing our comfort level in the use of safe touch
- experiencing the integration of emotional release into the structure of a psychodrama
- closure theory

**Fee:** £216.80 - this fee includes the



pre conference training & lunches for all 3 days

**Accommodation:** B&B at Langstone Campus is £23.40 per night

### Registration & Inquiries:

Annot Dillon  
Tel: 01524 822045  
[annot@macunlimited.net](mailto:annot@macunlimited.net)  
3, The Shore, Bolton-le-Sands,  
Carnforth, LA5 8JR

### Further information:

[www.youremotions.com](http://www.youremotions.com)

## MPV/SAM Announcement

MPV/SAM is proud to announce that Irina Popova, student on SAM's Diploma in Sociodrama and Action Methods course for the Moreno Institute of Psychodrama in Moscow, passed her practicum on Saturday March 4th 2006. She has graduated as the very first Russian Practitioner of Sociodrama and Action Methods. Her examiners were Ron Wiener (Senior Trainer MPV/SAM), Tatyana Lobanova (a leading Russian

business consultant), and Galina Pokhmelkina (Russian psychodramatist). Irina has attended a number of BPA conferences and is a businesswoman who has been instrumental in setting up Action Space Training in Moscow, through which the course was managed

*Ron Wiener and  
Di Adderley*

## Behind the Scenes - a Conference Organiser's Story

*Pen FitzGerald describes organising the 2005 BPA Conference in Worcester*

*Have you ever dreamt of organising a BPA conference in those well-fed and watered moments after conference dinner, as the idiosyncratic psychodrama speeches spontaneously erupt around you? If so, read on to find out what you might be in for.*

It was at such a point in the conference dinner in Belfast that the Worcester Conference was conceived. A few months later, our offer to run a conference "maybe in 2006 or later" became converted into the West Midlands Psychodrama Group being asked to organise the 2005 conference.

Looking back, the things that stick out are the crises and the moments of fun and laughter (sometimes bordering on the hysterical) as a group. But the reality for me as chair of the committee was that my free time for a year or more was taken up by the day to day humdrum things of answering the phone and email queries about the conference and coordinating a number of different aspects. I found myself thinking of special diet requests and disabled access as I went to sleep at night, or waking up at 2 in the morning considering book titles, ensuites, boxes of tissues, workshop leaders, room sizes, signs, CD players, route maps or brochure printing or ... the list seemed endless. I got to love delegation, when whatever-it-was could be deleted from that list.

Our first crisis was finding out that University College Worcester had somehow forgotten when we booked our dates that they coincided with

their Open Day. After we decided we were too far down the path to turn back, we had to continuously explain to them that they couldn't wander into the rooms we were using with their prospective students. One workshop had to move its venue because an animal rights protestor with a loudspeaker aiming for the open day participants targeted us instead. The upside was that several of the Open day participants found their way to us to enquire about psychodrama.

Producing the brochure became a nightmare when our deadlines were continually put back again and again. The first reason for this was the lack of response to our call for submissions to run workshops. We had put back the deadline for this a month but somehow the flyer was printed with the old date on it. This tradition of mistakes in the flyer is one that dogs every BPA conference. Beware all future organisers. We were still contacting members to request workshops as Christmas approached. What seemed like years but was only months later, we arrived at the day when the brochures were to be delivered to us, only to learn that the whole 1,000 had been printed minus the last few pages.

After the brochure was eventually correctly printed and winging its way to the membership, we learned that there were only 9 ensuites available to us. In the next few months, those ensuites felt like an albatross around my neck as I sought to argue and persuade a few extra out of the college. There was a chance that some would be vacated by students

just before the conference. We waited as long as we could to refund the ensuite payments. Almost as soon as we had given everyone's money back, you've guessed it, the university found another 9 ensuites for us.

By the end of the first Friday of conference, our key system was in tatters, as several members returned their keys saying that they couldn't unlock the unit doors and we reallocated rooms in blocks that we could open. Then we learned that if you didn't quite put the key in fully and wiggled it a bit ...

Another interesting fact is how laid back we are about booking for conference. Only a few weeks to go and many of our workshop leaders hadn't booked in. The last few days before conference, James and I had almost hourly contact by phone and email as we sought to coordinate our lists of last minute people.

On the first afternoon, we spotted a man acting suspiciously, as he walked in and out of the building seemingly casing the joint but avoiding approaching any of us for help. When we approached him, he said he was organising the Saturday bar. 'But what about tonight?' we ask. 'No bar tonight,' he said. That was the point when I felt that finding a very large hole to hide in might be appropriate before the delegates found out. Fortunately, the man was persuaded that we had ordered a bar for Friday too.

On our last conference meeting, we were finalising arrangements for the band, when Clark asked casually

which Cheese graters Alun had booked, and dropped the bombshell that there were two bands of that name. Had we booked the band we had liked so much in Oxford or was it the other one? At that point we all had our worst nightmare band for the BPA turn up in our surplus reality imaginations: Heavy Metal or Country and Western? This is your opportunity to interact by suggesting what the least attractive band would be. Answers on a postcard, please.

The best moments were the creative ones as we bounced ideas back and forth between Christina Hagelthorn and ourselves for the opening and closing plenaries. The idea of a 6-metre by 4-metre backdrop emerged. It would be decorated with a tree, to which delegates could add leaves, branches and flowers. Sue took on most of the hard work of creating this, with my role being to go shopping with her and to draw the tree shape. Sue and I had a moment in 'mirror,' looking in at ourselves as we cut up the brown leatherette the tree shape was made of. Was this what others thought a conference organiser's role was?

Our prototype badge was near to an A5 shape and we had a moment of mirth as a group of organisers as we thought of secondary uses of badges as trays and masks.

You remember those 2am thoughts about CD players? They crystallized into actual machines which I remember testing out with ancient Greek dancing with Yioulia and others while the AGM was sedately discussing visibility next door. Unfortunately, the university didn't supply the powerful CD player needed for Biodanza, so I spent a lunchtime sorting that one out. I

## Yi Shu, the Art of Living with Change

*Gong Shu (St Louis, Missouri, USA) will be giving a workshop at the BPA Conference in Portsmouth. Her work integrates art therapy, psychodrama, traditional Chinese medicine, meditation, and dance movement.*

The healing therapy that I use is called 'Yi Shu' and is based on traditional Chinese medicine, so let's start there:

### Yin Yang

The traditional Chinese physicians view human health from the perspective of yin and yang transformation. The visible physical body is considered as yang in nature; whereas the invisible energy body is construed as yin in nature. The yin and the yang elements co-exist at all times; they influence and transform into each other. Neither can exist without the other. In the healing process, when the energy body is healed, then the physical body is healed as well. Conversely, if the energy body is off balance, the physical body will also suffer. In the treatment of psychological difficulties Yi Shu treats not only the emotions or the energy body, but also the behavior, or the physical body. Through creative processes of art, music, dance and psychodrama, one makes the invisible visible, the intangible, tangible.

Yi Shu is a form of group

remember sprinting down one of the many corridors with a helpful porter to find a critical extension lead.

After conference the only thing I wanted to do was sleep and sleep ... zzzzz

psychotherapy. It can also be used in an individual session. It aims at opening the energy blockages in individuals and in groups.

### Meridians

The procedure begins with xin zhai (fasting of the mind) and zho wang (sitting in forgetfulness), the ancient meditative qi gong to start one's energy flowing through the meridians. It uses relaxation, breathing and imaging to activate the two major meridians. The dumai meridian, or the controlling course, runs from the tip of the spine upward along the spine to the baihui, the top of head, forward and downward through the face. The renmai, or the charging course, runs from the upper lip descending through yutang, and tanzhong, the centre of the chest, downward passing through the qihai, the lower abdomen, to the tip of the spine. This is called the grand circulatory course (da zhou tien).

The less circulatory course (xiao zhou tien) begins in the imaginary centre of the chest area, the heart, moving downward, to the qihai, the middle of the belly under the navel, or kidneys. The lesser circulatory course is used to balance the elements of fire and water. It unifies the polarities of yin and yang and harmonizes the energy in the heart and the kidneys.

### Music

The second step is to facilitate

Thanks to Sue Hanscombe, Alun Mountford, Clark Baim, Sally Brookes, Lesley Kynman, James Scanlan, Nancy Piercy, Huw Richards and Alyson Coupe who all helped with the 2005 conference.

*Pen FitzGerald*  
penfitzgerald@aol.com

breathing and free body movements with music. It begins with the Chan Buddhist chant and meditative sounds, gradually increasing in intensity, and leads to evocative, indigenous American Indian, Australian, Balinese or West African trance-producing music, to guide the participants to a hypnotic state with tribal drums and chanting. The sound of the drum resonates with one's heartbeat and regulates one's inner rhythm. It invites the body to move freely and spontaneously. The sound of the trance-producing music guides the group to take a journey of their souls into the deep unconscious. The music changes again from the deep trance back to soft meditative melodies. The participants slowly wake up to the sound of the gong. This will help the participant become aware and open up energy blockages.

## Painting

Following these processes, the participants are introduced to a painting process using Chinese brushes on Chinese paper. Traditionally, Chinese painting has been used as a spiritual exercise to foster spontaneity and creativity. It enables a person to externalize inner processes experienced during the dance movement. The Chinese brush and Chinese paper are chosen because of their yielding sensitivity. They register even a minute tremor of the hand. A drop of water on the paper will leave its mark forever. The process implicitly teaches us that life is like a Chinese brush stroke; once it makes its mark, it cannot be erased. One can only go from here, there is no way to backtrack.

## Enactment

The next step is to enact each of the images and colours in the painting with sound, movement or words for each of them. Through the movement

and sound of these images and colours, the client will get in touch with the feelings and significance imbedded in them. At times, the client/protagonist will be asked to do sentence-completion while enacting each colour or form, emphasizing "I feel," "I need," "I fear" etc." Group members are chosen as auxiliaries to enact the colours and forms. The auxiliaries not only pay attention to the sound, the movement and the sentence-completion made by the client, but also pay attention to their placement and relationships as shown by the client. The client will sit in the audience to view the enactment as if it were the work of someone else.

The music, dance movement, and painting enable the client to have access to the hidden images of his or her needs, urges and innate inclinations that oftentimes were blocked from his or her awareness. Painting externalizes one's inner necessities. Like a map, painting guides the client to release the energy blockage that causes his or her emotional, physical or psychological difficulties.

Further exploration is done through psychodramatic procedures such as role-reversal, doubling, mirroring, and soliloquising, along with energy work that helps the client to release energy blocks. When working with energy blocks, special attention is paid to the controlling course *dumai*, and the charging course, *renmai*, meridians that run along the spinal column and the front of the body respectively. The *dumai* meridian connects with all the yang meridians; whereas the *renmai* connects with all the yin meridians. Chinese energy medicine teaches a way of breaking through the energy blocks, using sound and voice and body movements. Oftentimes it is necessary to stop the dramatic enactment and concentrate



on working with the energy channels.

When working with energy blocks, the traditional Chinese medical theory of the five elements and its related emotions are important. The relationship of the five elements and their engendering and subduing processes can be applied to the use of one emotion to subdue or engender the other.

When it is appropriate humor and laughter are used. Laughter is related to the heart meridian. Opening up the heart meridian oftentimes will change the course of illness to the better.

Emotional support is key to a client's health. At the end of each session the client is given positive support from one of his or her significant others or from members of the group.

*Gong Shu*  
edg1996@yahoo.com

**Web site:**  
[psychodrama.dapcmi.com](http://psychodrama.dapcmi.com)

*Dr. Gong is an internationally acclaimed psychotherapist. Her unique healing process is an integration of expressive arts therapies and traditional Chinese energy medicine. Among her many strengths are her diverse cultural background and her rich and varied educational experience. Dr. Gong lives in St Louis, USA and gives many workshops in the Far East including Taiwan, Singapore, Malaysia, and mainland China.*

## Cross Cultural Training Workshop - Henley, September 2005

*What is it like attending a psychodrama workshop with 70 trainees and trainers from different cultures? The editor asked Stuart Bryan to describe the experience*

I am writing this at home waiting for my first job to begin as a registered mental health nurse after three

extremely challenging and stimulating years at the University of Worcester. The course introduced me to many different working practices and approaches, but what has

had the deepest impact on me has been the world of psychodrama and its endless possibilities for clients and practitioners. My involvement in psychodrama started in my second year of training, when I attended a group for fellow mental health nursing students, run by Huw Richards, exploring the concept and application of psychodrama as a psychotherapeutic intervention. The weekly sessions provided for me the most substantial learning of the three



*Bibi, Mayumi, and Jasna*

years and it was a privilege when Huw arranged for myself and four other students to attend the

international cross cultural training event at Henley.

Coming to the event as a 'trainee trainee', I felt a mixture of excitement and apprehension at my role in what lay ahead of me and these dual

feelings seemed commonplace when we all met up for the first time as a large group. The participants were mainly from the UK, Israel and the Balkans and consisted of experienced trainers and novice trainees. However, under the guidance of Susie Taylor and Peter Haworth, any such divisions from positions of so called 'expertise' to 'impertise' (is there such a

word?) became blurred as we explored where we were from and what had brought us here. Working in a large group was a new and initially unsettling experience for me. The room seemed too big and others far



*Fawley Court*

away and a sense of unease started to creep in for myself and for other members.

However, the second day changed the dynamic of the large group as themes of loss, catharsis and resolution were explored and it was commented that the room seemed smaller and people closer as unity appeared to be found. The theme of loss seemed to stay with us for the remainder of the weekend and was worked on in smaller groups where trainees directed under the supervision of trainers. It was



*Bibi and Marija*

fascinating to witness different working methods and approaches and be part of a process which transcended its educational aims of a training event as meaningful issues were explored in participants' lives.

The cultural differences seemed more apparent around the subject of eating and drinking rather than 'working'. The usual suspects of tea with milk, custard with dessert caused moments of surprise as did Peter's flaggons of



*Malen on Guitar*

## 5th Cross Cultural Training Workshop 2006

**Venue:** Granit Hotel, Ohrid, Macedonia

**Dates:** Thursday 14th - Sunday 17th September 2006

Arrangements are provisional - booking details to follow nearer the time

A chance for trainees to meet trainees from other countries. The workshop brings together psychodrama trainees and trainers from different countries and is the only international psychodrama event that is specifically aimed at psychodrama trainees.

The morning sessions are spent as a large group. The afternoon sessions are spent in small groups. The small group sessions are directed by a trainee under the supervision of a trainer from a different country.

In previous years, this workshop has been attended by trainees from Serbia, Croatia, Slovenia, Macedonia, Greece, Israel, and England - all are welcome

*(Continued from Page 19)*

scrumpy cider. Away from the scrumpy, relaxing evenings were spent watching films, socialising in Henley and strolling by the Thames, before the final night's celebrations around a bonfire on the banks of the river.

For me it seemed incredible that so much could happen in such a short space of time.



*Svetlana, Oded, Susie, and Bibi*



*Susie with Alon and Christine*

Friendships were made, memories born and a shared sense that something significant had happened. I arrived home with no apprehension and a lot more excitement about my future with psychodrama.

*Stuart Bryan*  
stuartbryan@btinternet.com

*The workshop at Henley was the 4th in a series of annual workshops bringing together trainees and trainers, mainly from the Balkans. The 5th workshop will be held in Ohrid, Macedonia.*



**Travel:** most flights are to the capital Skopje and then from Skopje to Ohrid. Ohrid is a classic beauty spot, a lake amid the mountains.

The Granit Hotel is located on the coast of Lake Ohrid, in the locality of St. Stefan, 6km away from the centre of Ohrid and 12km. away from Ohrid airport.



The hotel has 250 beds, 2 restaurants, and two harbours of its own. Only 1km away from the hotel are wonderful woods where the St. Stefan Monastery is situated.

The 2006 workshop is being organised by our Macedonian colleagues. Watch their web site for further information: [www.chr.com.mk](http://www.chr.com.mk) - click to view in English - or contact Peter Haworth at [peter.haworth@oxmhc-tr.nhs.uk](mailto:peter.haworth@oxmhc-tr.nhs.uk)



# Northern School of Psychodrama

Dates for the Diary 2006-2007  
(subjects may be provisional)

## Drama, Psychotherapy and Psychosis

*Friday 21st - Sunday 23rd April 2006*

Manchester with John Casson  
We will explore the application of creative action methods in understanding and working with people who hear voices and struggle with psychotic experiences.

Psychodrama in Everyday Life  
*Friday 2nd - Sunday 4th June 2006*  
Newcastle with Jenny Biancardi  
This workshop will look at the wider applications of psychodrama. An opportunity to widen your skill base as we explore working with children, supervision, team building, general group work, couples & individuals.

## Authenticity & Congruence

*Friday 10th - Sunday 12th November 2006*

Newcastle with Jenny Biancardi

## Psychodrama and the Cycle of Violent and Sexual Abuse

*Friday 1st - Sunday 3rd December 2006*

Manchester with Clark Baim (guest presenter)

We will explore the use of psychodrama in working with offenders, and the role dynamics of Perpetrator-Victim-Rescuer-Witness. We will focus on regulating distance and structure to maximise effectiveness and safety.

## Mirror, Mirror on the Wall

*Friday 23rd - Sunday 25th*

*February 2007*

Glasgow: with Celia Scanlan  
This workshop will explore the relationship between self and parent focusing particularly on the reflections from them that we have internalised.

## Anger in Psychodrama - Safe Practice

*Friday 16th - Sunday 18th March 2007*

Manchester with John Casson  
Psychodrama offers methods for the safe expression of strong emotions. We will focus on anger and working with potentially violent clients in safe ways.

## Sexuality

*Friday 27th - Sunday 29th April 2007*

Newcastle with Jenny Biancardi

## Befriending our Defences: Role Theory in Action

*Friday 8th - Sunday 10th June 2007*

Glasgow - Liz White (Guest presenter from Toronto)

## Times for all weekends:

Fri 6pm-9pm;  
Sat 10am-5pm & Sun 10am-3pm

While therapeutic, these are training events constituting 15 hours training.

Each event costs £115 if paid in full 1 month in advance or £95 if paid in full 3 months in advance. Deposit (non-refundable) of £30 secures a place.

## Further information from:

Celia Scanlan (NSP Registrar)  
Flat 1/1, 105 Hyndland Road,  
Glasgow G12 9JD

Tel: 0141 339 1077

**E-mail:** [celia@nspd.co.uk](mailto:celia@nspd.co.uk)

[www.creativepsychotherapy.info](http://www.creativepsychotherapy.info)

# Oxford Psychodrama Group

Calendar of Events 2006-2007  
(dates may be provisional)

Facilitated by Peter Haworth and Susie Taylor

## Four Day Training Workshop

*Thursday 25th - Monday 29th May 2006 - residential*

**Cost:** £320

Fawley Court, Henley

## Unlocking the World of Dreams

*Saturday 10th - Sunday 11th June 2006*

**Cost:** £80

Littlemore Mental Health Centre, Oxford

## Multiple Roles of the Director and Conflicts that may Emerge

*Friday 28th - Monday 31st July 2006*

**Cost:** £160

Littlemore Mental Health Centre, Oxford

## Four Day Training Workshop

*Friday 20th - Monday 23rd October 2006*

**Cost:** £200

Littlemore Mental Health Centre, Oxford

## Spirituality and Creativity in a Materialistic World

*Saturday 25th - Sunday 26th November 2006*

**Cost:** £100

Littlemore Mental Health Centre, Oxford

### Announcement:

This is to inform you that Pauline Firm of Wylam, Northumberland has successfully graduated from the Northern School and is now a practitioner of psychodrama

## MPV/SAM Summer School 2006:

'Action begins in the Imagination: re-create your World'

### International Psychodrama & Sociodrama Summer School

Monday 21st - Friday 25th August 2006

**Venue:** Bretton Hall near Wakefield - a spectacular Palladian Mansion set in a beautiful Capability Brown landscape in Yorkshire, surrounded by Henry Moore and Barbara Hepworth sculptures. There will also be an opportunity to experience Playback Theatre and time for socialising and exploring the Sculpture Park.

The course has two streams:  
Sociodrama - led by Dr Ron Wiener  
Psychodrama - led by Dr John Casson

**Residential Fees:** £475 (organisations) £415 (individuals) before 1st July and £550 (organisations) £490 (individuals) after 1st July  
Non-residential places also available £75 deposit required

### Booking contacts:

Ron Wiener:  
ronwiener@27gledhow.freeserve.co.uk  
John Casson: joncassun@beeb.net

### Training Course:

Certificate/Diploma Course in Sociodrama & Action Methods recommences September 2006 in Sheffield

Following the initial weekend launch in September, the course meets for a full day once a month 11 times each year. Participants with different levels

of experience are combined in the same group which meets in Sheffield.

### Course contacts:

Ron Wiener  
0113 266 7722  
ronwiener@27gledhow.freeserve.co.uk  
27 Gledhow Wood Close, Leeds LS8 1PN

or

Di Adderley  
0161 798 6044  
diane@adderley.demon.co.uk  
6 Greengate Lane, Prestwich, Manchester M25 3HW

For a prospectus, please include a postal address.

## Oxford Psychodrama Group (Cont..)

### Psychodrama in One to One Therapy

Saturday 9th - Sunday 10th December 2006

**Cost:** £100  
Littlemore Mental Health Centre, Oxford

### Psychodrama and Supervision

Saturday 27th - Sunday 28th January 2007

**Cost:** £100  
Littlemore Mental Health Centre, Oxford

### Four Day Training Workshop

Friday 23rd - Monday 26th February 2007

**Cost:** £200  
Littlemore Mental Health Centre, Oxford

### The Disordered Personality

Saturday 31st March - Sunday 1st April 2007

**Cost:** £100  
Littlemore Mental Health Centre, Oxford

### Four Day Training Workshop

Friday 25th - Monday 28th May 2007

**Cost:** £200  
Littlemore Mental Health Centre, Oxford

### I'm only Human - exploring Diversity

Saturday 9th - Sunday 10th June 2007

**Cost:** £100  
Littlemore Mental Health Centre, Oxford

### Residential Workshop focusing on Child Development

Thursday 26th July - Monday 30th July 2007

**Cost:** £360  
Fawley Court, Henley

### Residential Workshop - Working with Perpetrators

Thursday 6th - Sunday 9th September 2007

**Cost:** £280  
Fawley Court, Henley

### Bookings Contact:

Peter Haworth  
Dept of Psychotherapy, Warneford Hospital, Oxford, OX3 7JX  
Tel: 01865 747604 or 07941 360283

**E-mail:**

peter.haworth@oxmhc-tr.nhs.uk

## The London Centre of Psychodrama (Greece)

### Residential Workshop by the sea in Greece

*Thursday 24th - Thursday 31st August 2006*

**Tutor:** Jinnie Jefferies

For the sixth consecutive year the London Centre of Psychodrama & Group Psychotherapy offers an opportunity to work out in the open, to eat well, to swim and to enjoy each other's company. The day begins with breakfast, psychodrama under the trees until midday, lunch, a swim and then back at work at 5pm until 8pm, before a communal supper of home-prepared Greek food. Accommodation is in Greek traditional cottages right on the edge of the sea.

This is an opportunity to gain external or CPD hours as well as to learn more about psychodrama, role analysis and process.

Arrive August 24th and depart August 31st or choose to extend your visit in a delightful nearby village close to the sea at Afitos Halkidiki.

Nearest Airport: Thessalonica, Greece

**Travel Arrangements:** direct flights with Olympic Airways from Gatwick / British Airways flying out of Gatwick & Manchester / Malev airlines via Budapest flying from Heathrow. Book online for a discount

**Course Fee:** £450 inclusive - with non-refundable deposit of £150

#### **Bookings:**

The London Centre of Psychodrama & Group Psychotherapy  
15, Audley Road, Richmond, Surrey, TW10 6EY

Further enquires:

Jinnie Jefferies

Tel: 020 8948 5595

Email: [jinjefferies@aol.com](mailto:jinjefferies@aol.com)



## Institute of Action Methods

### Psychodrama in London - Experiential Workshop Series

With Anna Chesner, BPA-reg, senior trainer

**Venue:** Cawley Centre, Maudsley Hospital, Denmark Hill, London SE5

#### **Dates for 2006-2007:**

May 12th - 14th, 2006

September 8th - 10th, 2006

November 3th - 5th, 2006

February 9th - 11th, 2007

May 11th - 13th, 2007

You are invited to attend as stand-alone or as a series

**Cost:** £150 for the May 2006 weekend - then £160 for each weekend or £550 for 4 weekends

#### **Workshop times:**

Friday 7pm - 10 pm, Saturday 10am - 6pm, Sunday 10am - 5pm

These workshops can count towards training hours within the BPA & as CPD

#### **Supervisors Training Course -**

BPA and BADTh accredited

One year diploma course

Institute of Action Methods and Rowan Studios

Applications welcome for the course beginning January 2007

#### **Enquiries and Bookings for the Workshops and the Course:**

Anna Chesner

Tel: 020 7515 6342

E-mail: [chesnera@aol.com](mailto:chesnera@aol.com)

Anna Chesner

Institute of Action Methods

64 Manchester Rd London E14 3BE

# Workshop in London - 'When Talking Isn't Enough'

## One-Day Self-Discovery Psychodrama Workshop

**Venue:** Diorama in Central London

With Maxine Daniels, UKCP-reg, director of 'Creative Forum' and John Murphy, senior trainee

Select from the following dates:  
Saturday April 22nd 2006, Saturday 8th July 2006, Saturday 30th September 2006

A one-day psychodrama workshop to give you the opportunity of getting in touch with your true self. Do you want the space to explore what is happening in your life at the moment and do you want more control over your future? An opportunity to get in touch with your creative and fun side to re-connect with the world.

This workshop uses psychodrama techniques and welcomes trainees, supervisors & therapists who can count the hours towards CPD.

**Times:** 10am - 6pm  
**Cost:** £75 - with £25 deposit

Diorama 2 at the Regent's Place Project, 3-7 Euston Centre, Regent's Place, London NW1 3JG

**Contact John Murphy to reserve your place:**  
Tel: 0792 005 6676  
E-mail: johnboy21@bulldoghome.com

## Workshop in Devon

"Are you a Woman?" - if so this workshop will be of interest to you

For many women today life can be very difficult. They are stretched in many directions. The work/life balance can be so demanding that they forget how to care for themselves. Getting pulled by different aspects of life can lead to a loss of one's true sense of 'self'.

If these problems are not addressed, then this can lead to one or more of the following:

Low self esteem, under/over eating or drinking, stress, lack of confidence  
Unhappy relationships, short temper, feeling 'stuck in a rut', loneliness & isolation  
Exhaustion, low mood, reduced libido  
... the list goes on

Women may believe that life is hard and this is the only way it can be. These beliefs make women victims of their circumstances. However, this



does not have to be the case. Women have the resources to change things, but they are so caught up in their dance that they can't see the 'wood for the trees'.

The next 3-day Woman's Workshop is: Saturday 15th July 2006 9.30-4.30pm & Sunday 16th July 2006 9.30-4pm with a follow-up day on Saturday 7th October 2006 10.00-4pm

**Cost:** £195 for 3-days' - weekend & follow-up day.



We are also running a Monthly Psychotherapy Group facilitated by Sandy Saturdays 1.30-5.30pm  
**Cost:** £40

We are also running a November weekend:

### 'Food, Body and Feelings'

Men and woman welcome  
*Saturday 11th/Sunday 12th November 2006*

**Cost:** £150 for 2-day workshop

£50 deposit for all workshops with option of spreading payments.

**Venue for workshops:** Totnes Natural Health Centre, The Plains, Totnes, South Devon. Train station 0.3 miles away. Contact Sandy for B & B accommodation & child care contacts

Workshops facilitated by Sandy Wooding & Dee Wilkinson. Sandy Wooding is a Psychodrama Psychotherapist, Supervisor & Trainer (UKCP-reg). Dee Wilkinson is a qualified freelance Lifecoach and works as a business manager in the NHS.

**Enquiries:** please telephone Sandy Wooding  
Tel: 01626 821400  
E-mail: sandy@tumblestones.freeserve.co.uk

Web Site:  
[www.decisivechange.co.uk](http://www.decisivechange.co.uk)

## The Arden School of Theatre, Manchester

is proud to announce the premiere production of

### ‘Voices and Visions’

- a Five Act Play by John Casson  
directed by Helen Parry

**Thursday 6th, Friday 7th,  
Saturday 8th July 2006**

Evening performance 7.30 pm;  
Saturday matinee 2.00 pm

Tickets are available from  
Amurray@ccm.ac.uk - tel: 0161 279  
7257

Extracts from a review by Rev. Dr.  
Roger Grainger:

“John Casson’s remarkable play shows us six people, four of them psychiatric patients who ‘hear voices’, the other two a dramatherapist and her co-worker. This cast of characters is expanded to include other members of staff and family members... To read ‘Voices and Visions’ is to find oneself deeply involved in the lives of its characters... Casson’s aim is to allow his people to invite us into their own reality, and its message concerns that reality... If this reality appears to us to be more changeable than our own, less restricted by firm ideas about what can or cannot be real, then we are at least getting the author’s point without his having to spell it out to us. Thus the play talks to us about ourselves - which of course is the way that dramatherapy itself works.

The multi-dimensional approach... the brilliant juxtaposition of realism and metaphor, dream and reality, strikes home, catching official sanity off-guard, exposing us to dimensions of our own identity that we prefer to keep unrecognised... This play is not about sanity and madness in conflict,

but about sanity-in-madness and madness-in-sanity, communicated here by ambiguities which somehow succeed in making the picture more rather than less realistic and its message harder to resist.

John Casson himself points out that, “So far as I am aware it is the only play that shows scenes of individual and group therapy using Art Therapy, Dramatherapy and Psychodrama.” These scenes are in fact crucial to the play’s meaning and impact. The three (group) dramatherapy sessions occupy key positions: at Act III Sc.2,

the pivotal point in the action, and at the beginning and end of Act IV, where the forward movement instituted by the first session gains impetus, to climax in an intensely powerful and moving psychodrama which has the effect of preparing the way for the final confrontation with the forces of depersonalisation that gives the whole play its tragic dimension. The central agony of the play is the struggle for personhood within a depersonalising environment which includes past trauma and medical assumptions and procedures in the present - a confrontation ultimately resolved in a terrifyingly realistic way in the final scene.”

## Institute of Action Methods

### Residential Psychodrama Event - ‘Family Myths and Legends’

With Anna Chesner & Chip Chimera  
*Tuesday 22th - Friday 25th August 2006*  
**Venue:** Chalice Well, Glastonbury

Using psychodrama and systemic approaches, this residential workshop is for personal and professional development. Hours may count towards residential training hours for trainee psychodramatists. Primarily experiential, there will be some opportunity for theoretical processing.

All families develop a way of understanding their evolution and identity - the family myths and legends. These can be positive sources of strength and can also act as constraints to our spontaneity and creativity. In this workshop participants will have an opportunity to deepen their understanding of their own family myths and legends in action.

**Fee:** £295 - to confirm a place enclose a £120 non-returnable deposit  
Cheques made payable to ‘A Chesner’

#### Enquiries and Bookings:

Anna Chesner  
Tel: 020 7515 6342  
chesnera@aol.com

Chip Chimera  
Tel: 01372 376577  
chipchimera@aol.com

Anna Chesner  
Institute of Action Methods  
64 Manchester Rd London E14 3BE



# Playback Theatre Bulletin Board

**International Playback Theatre Network Website - [www.playbacknet.org](http://www.playbacknet.org)**

**UK Playback Theatre Website - [www.playbacktheatre.co.uk](http://www.playbacktheatre.co.uk)**

The next **European Playback Gathering** is hosted in Italy **late August 2006**

Contact Nadia Lotti for more information: [nadialotti@virgilio.it](mailto:nadialotti@virgilio.it)

The next **UK Playback Gathering** will take place **20-22 October 2006** in Ludlow

Contact Brian Tasker for more information: [briantasker@hotmail.com](mailto:briantasker@hotmail.com)

The next **International Playback Theatre Conference** is hosted in Sao Paolo, Brazil

**7-10 Feb 2007** Check the IPTN Website for more details [www.playbacknet.org](http://www.playbacknet.org)

## **Current UK group and practitioner members of IPTN - March 2006:**

### **Belfast Playback Theatre - Group**

C/o Orla McKeagney, BELFAST Email: [orlamckeagney@hotmail.com](mailto:orlamckeagney@hotmail.com)

### **Bristol Playback Theatre - Group**

C/o Tracy Cavalier, BRISTOL Email: [tsbcavalier@yahoo.co.uk](mailto:tsbcavalier@yahoo.co.uk)

### **Findhorn Playback Theatre - Group**

C/o Jacqui Jones, FINDHORN Email: [jacquiujones@onetel.com](mailto:jacquiujones@onetel.com)

### **Mirror Mirror - Group**

C/o Amanda Brown, DEVON Email: [amanda@stern.eclipse.co.uk](mailto:amanda@stern.eclipse.co.uk) [mirrormirrorplayback@yahoo.co.uk](mailto:mirrormirrorplayback@yahoo.co.uk)

[www.mirrormirrortheatre.co.uk](http://www.mirrormirrortheatre.co.uk)

### **Playback AME - Group**

C/o Anna Chesner, LONDON Email: [chesnera@aol.com](mailto:chesnera@aol.com) [www.actionmethods.co.uk](http://www.actionmethods.co.uk)

### **Playback International - Group**

C/o Julia Howell, NOTTINGHAM Email: [batten-howell@ntlworld.com](mailto:batten-howell@ntlworld.com)

### **Playback Theatre Manchester - Group**

C/o Diane Adderley, MANCHESTER Email: [mail@playbacktheatremanchester.co.uk](mailto:mail@playbacktheatremanchester.co.uk)

[www.playbacktheatremanchester.co.uk](http://www.playbacktheatremanchester.co.uk)

### **Playback Theatre York - Group**

C/o Nick Rowe, YORK Email: [n.rowe@yorks.ac.uk](mailto:n.rowe@yorks.ac.uk) / [www.playbackyork.org](http://www.playbackyork.org)

### **Random Acts - Group**

C/o Tig Land, LONDON Email: [randomacts@freeuk.com](mailto:randomacts@freeuk.com) Email: [tigland@freeuk.com](mailto:tigland@freeuk.com)

[www.randomacts.freeuk.com](http://www.randomacts.freeuk.com)

### **Replay Theatre - Group**

C/o Mary Dawson, EAST SUSSEX Email: [rainbowmary@btopenworld.com](mailto:rainbowmary@btopenworld.com)

## **Practitioners:**

**Di Adderley** - Practitioner, Manchester - [diane@adderley.demon.co.uk](mailto:diane@adderley.demon.co.uk) [www.playbacktheatremanchester.co.uk](http://www.playbacktheatremanchester.co.uk)

**Amanda Brown** - Practitioner - Devon - [amanda@stern.eclipse.co.uk](mailto:amanda@stern.eclipse.co.uk)

**Anna Chesner** - Practitioner - London - [chesnera@aol.com](mailto:chesnera@aol.com) [www.playbackame.co.uk](http://www.playbackame.co.uk)

**Alison Fairlove** - Practitioner - Devon - [alisonfairlove@hotmail.com](mailto:alisonfairlove@hotmail.com)

**Elanora Ferry** - Practitioner - Bristol - [lifeforce.storytelling@blueyonder.co.uk](mailto:lifeforce.storytelling@blueyonder.co.uk)

**Simon Floodgate** - Practitioner - Reading - [s.floodgate@reading.ac.uk](mailto:s.floodgate@reading.ac.uk)

**Orla McKeagney** - Practitioner - Belfast - [orlamckeagney@hotmail.com](mailto:orlamckeagney@hotmail.com)

**Veronica Needa** - Practitioner - London - [vneeda@aol.com](mailto:vneeda@aol.com) / [www.playbackame.co.uk](http://www.playbackame.co.uk)

**David Powley** - Practitioner - York - [davidpowley@phonecoop.coop](mailto:davidpowley@phonecoop.coop)

**Nick Rowe** - Practitioner - York - [n.rowe@yorks.ac.uk](mailto:n.rowe@yorks.ac.uk)

## BPA Membership Rates from January 2006

**Basic membership: £45**

**Scale of fees:**

**Trainee:** £45 (£90 in total)

**Practitioner:** £60 (£105 in total)

**Trainer:** £85 (£130 in total)

**Additional fees for postage to overseas members:**

**Europe:** £5

**Rest of the World:** £10

Payment Methods for Membership and Conference Fees:

In the UK: we ask for Cheques made payable to 'BPA'

From abroad, we accept Sterling Drafts

**Membership is administered by:**

James Scanlan

The Administrator

Flat 1/1

105 Hyndland Road

Glasgow G12 9JD

Tel/Fax: 0141 339 0141

**E-mail:**

james@bpad.co.uk

(new e-mail address)

## Opposite Sex Twins Research

I have been documenting my research into opposite sex twins into a web site. This shows the theme of the research together with the preliminary conclusions. I have recently also added an archive of e-mails generated by the research.

The web site is as follows:

**www.boygirltwins.org**

I hope that you find this useful

*Olivia Lousada*

olivia@boygirltwins.org

## International and National Conferences - What's going on around the world?

*Thursday 27th April - Monday 1st May 2006*

**ASGPP Conference, San Francisco, California**

*'Gateways to Wholeness'*

www.asgpp.org

*Saturday 20th - Sunday 28th May 2006*

**Souldrama and Transgenerational Psychodrama, Estoril, Portugal**

With Connie Miller and Manuela Maciel

www.souldrama.com

*Monday 12 - Friday 16th June 2006*

**Summer Academy in Granada, Spain**

**Cross-cultural workshop with Spanish, Italian, and German colleagues**

www.granada-academy.org

*Friday 23rd - Sunday 25th June 2006*

**BPA Conference, Portsmouth**  
*'Flotsam and Jetsam'*

www.psychodrama.org.uk

*Tuesday 18th - Saturday 22nd July 2006*

**IAGP Congress, Sao Paulo, Brazil**  
**Pre-congress workshops 17th-18th July**

*'Groups: connecting individuals, communities and cultures'*

The presentations will be in English, Spanish and Portuguese, with translation

www.iagpcongress.org

*Thursday 24th - Sunday 27th August, 2006*

**Baltic Moreno Conference, Tallinn, Estonia**

*'Everyday Values'*

www.morenokeskus.ee

*2nd-5th May, 2007*

**VI Congreso Iberoamericano de Psicodrama, La Coruña, Spain**

*'Psicodrama en Síndromes y Conflictos Culturales'*

www.sppsicodrama.com

## Ken Sprague Web Site

At long last the Ken Sprague Fund website is up and running at:

**www.kenspraguefund.org**

including tributes to Ken with details of his work

There is a Gallery on the site with illustrations of his cartoons and drawings. I would also draw your attention to the Ken Sprague Cartoon competition. We want to publicise this as widely as possible to encourage contributions.

I trust friends will appreciate the opening sequence to the site, as a commemoration of Ken's devilish and earthy sense of humour, and that it will not be offensive to anyone.

Please take a look at the site and let me know your reactions. Please also tell any friends or acquaintances who may be interested.

*John Green*

johngreen41@web.de

## **BPA Professional Conduct Committee**

As part of maintaining ethical standards within our practice, the Professional Conduct Committee watches how the code of ethics is applied in practice. In the event that you need to contact the committee, the appropriate contact is the Chair as follows:

Alyson Coupe, Chair of PCC  
119 Murdock Road, Birmingham  
B21 9JR  
Tel: 0121 507 0595 or 0771 373 7083

The committee not only handles complaints against practitioners (if they arise), they also advise any practitioner who has received a complaint, is in any doubt on ethical practice, or wishes to discuss professional practice.

## **The BPA web site:-**

[www.psychodrama.org.uk](http://www.psychodrama.org.uk)

The BPA website is managed by Gordon Parrott: [gparrott@gotadsl.co.uk](mailto:gparrott@gotadsl.co.uk)

Please provide text in Microsoft Word format and images in jpeg or gif format

Text is best provided without features (underline/italic) and a good font to use is Verdana

Updates are welcome throughout the year and will be posted as and when time and space permit

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