THE SCRIPT®
INTERNATIONAL TRANSACTIONAL ANALYSIS ASSOCIATION. 1772 VALLEJO ST., SAN FRANCISCO, CALIFORNIA 94123

Volume XI, Number 4 May 1981

Theme Issue on TA and Creativity



Re-creating the Bodyscript™

By Marilyn Kelly, MA, RM

The creative process brings together all components of a human being. The mind, body, spirit, emotions and inner core all participate. A person experiences creativity on all levels.

A therapeutic process which re-owns lost power is a creative process. There is a need in this process to be able to respond to and work with a client on all human levels. The integration of Movement Therapy, Transactional Analysis and Feminist Therapy provides the ability to do just that.

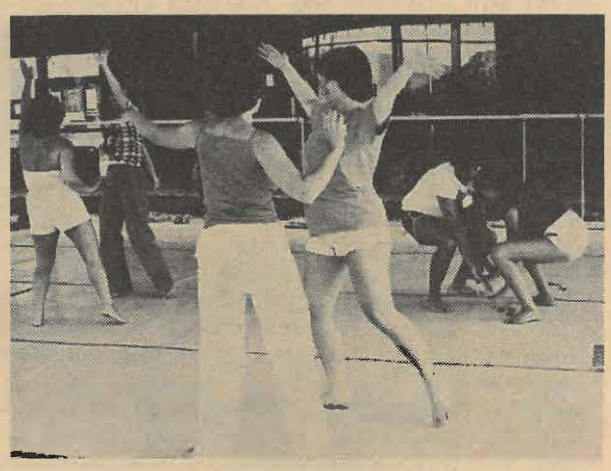
Movement Therapy, also known as Dance/Movement Therapy, is a psychotherapeutic process of working through the body that invites strokes and produces much creativity in both the client and the therapist. Movement Therapy has the same roots as Dance Therapy since they both derive clinical techniques from the art of dance. According to Jane Kettering, one of the early clinicians of Movement Therapy, "Dance Therapy and Movement Therapy are two different schools of orientation of physical clinical work; the former adhering to the medical model of personality and its disorders and the latter pursuing a holistic approach to the human personality.

One of the basic principles of Movement Therapy states that there is a one-to-one relationship between movement patterns and behavior patterns. The repressed behavior patterns are manifested physically in chronically contracted muscles or character armor. Character armor makes up the bodyscript.*

Movement Therapy's clinical techniques include breathing, grounding, centering and bringing out blocked movement patterns. One client who was actively psychotic and hallucinating when we began working was able to get into his Adult after we bounced a basketball back and forth to each other for fifteen minutes. The ability to focus and center himself enough to master the hand-eye coordination necessary to consistently bounce the ball on target helped him to feel strong enough to risk coming out of his Child.

The practice of Movement Therapy is also consistent with the feminist viewpoint and all views that support human equality. Sex-role stereotyping manifests itself clearly in the bodyscript. The person who lives in their head and spends most of life in their Adult will likely have a bodyscript of the male sex-role stereotype. This will generally involve tight neck musculature with little lateral rotation, a rigid body, vertical or up and down movement patterns and little or no bodily feelings and affect. The mind/body split here values the head as more important than the body. There will usually be no conscious information or energy flow between the two parts.

On the other hand, a different kind of mind/body split usually accompanies the female sex-role stereotype. The overall musculature is usually flaccid, the body weight low or under normal and the overall bodily feeling one of weakness. These all combine to give a lightweight and spacey expression in a culture that values intellectual heavyweights and being on top of situations. There is generally a disproportionate concern with appearance. The Adult is rarely cathected and when it is, it's discounted. The stereotyped female bodyscript often parallels a mindless script. Since the movement therapeutic process deals with bringing the body back to a natural balance, behaviorally, power plays of inequality are incompatible with this work. Also, there are no judgments made that value one body part or movement pattern over another. All are seen as equal in value to the person.



Movement therapy is a beautiful and direct pathway to bringing out the Natural Child. You can see it happen in the look of joy on a small child's face as you do a tango, complete with a few spins and dips, while holding her/him in your arms. Since the therapist participates with clients in the movement group sessions, it tends to give permission for the Child to come out and have fun. One woman told me that she would have felt foolish moving around like a "kid," but she figured that I was the therapist and, if I could behave like that and love it, so could she!

In my sessions, I believe that it is as important to release joy and laughter as any other feelings and behavior. Clients give and receive both verbal and nonverbal strokes during the movement sessions. For example, they may take on each other's movement patterns, moving together and allowing the psychic and life energies from the movement patterns to emerge. When the Child has come out, it is important to create a non-judgmental atmosphere. This is done to give the client Protection, since movement work can leave them feeling very vulnerable and exposed. The need for strokes is recognized and they are given.

No limits are placed on the individual and verbal information is allowed to emerge as part of the movement process. The physical aspect of self is seen as an integral part of the whole person. Jane Kettering states that, "There is no way to explore the person without the physical aspect. We are humans therefore we have a physical being. We are not just minds floating in space."

In my work, I use TA to integrate the verbal material that comes out of the movement work. TA helps to join the mind with the body and spirit to create a total person. For example, I may have people move to various pieces of music and then ask them to select the Ego State to which a set of movement patterns belongs. This helps increase the awareness of which Ego State is being activated since it informs the person about her/his own bodyscript components. We are physically in an Ego State before we are consciously aware of it. Therefore, the awareness of individual bodyscript patterns helps the client recognize and accept therapeutic feedback because they can see and feel these patterns in their own body. This speeds up the process of working through resistance too, since it is an additional, and very personal, validation of what the therapist is saying.

Finally, like TA, Movement Therapy does not label clients. Body types, movement patterns and other physical behavioral aspects of the individual are respected and recognized as the unique creation of each person.



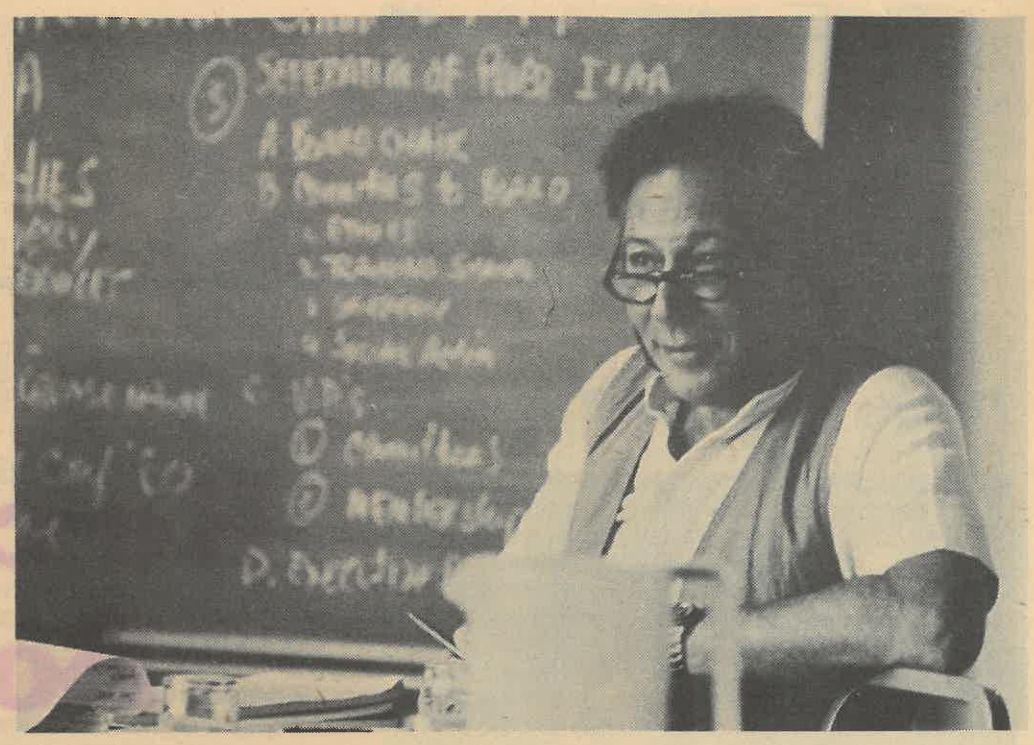
Marilyn Kelly, MA, RM, is in the private practice of Movement Therapy in New Jersey where she works with adolescents and adults, groups, couples and does workshops. She is affiliated with the Summemann Network, a professional group of Movement Therapists and is an adjunct faculty member at Middlesex County College in Edison, NJ where she teaches "The Psychology of Women." She is also a management consultant (business was her first career) with a special interest in the integration of women into business management.

*The concept of "bodyscript" was developed by Joseph Cassius, Ph.D., in his book *Bodyscript*, published in 1975 by Cassius Publications.

Profile:

Alan Jacobs

By Marian Weisberg, CTM



The following is a conversation/interview done by Marian Weisberg with Alan Jacobs. Both are very talented people with backgrounds in a variety of creative fields. We asked them to talk about creativity, TA and to explore Alan's life in terms of his creative experiences.

Marian — Alan, what do you think of when you think about creativity?

Alan — I think about multi-faceted ways of looking at things and multi-dimensional, rather than limited, ways of experiencing and expressing.

Marian — so you don't think of it as an issue of personality, like a "creative person?"

Alan — no. The creative person, per se, has become a stereotype in our society. They generally create things that are acceptable within the art or literary world, but they are usually devoid of risk.

Marian — risk is an important factor in creativity?

Alan — I think so.

Marian — what do you think the contribution of human resources and support networks is to creative activity? I'm referring to human resources as both the tools that one would need and the networks of people, places, things and money that would be available to an individual.

Alan — People might be motivated to heights of creativity as a result of contacts with other people, but I think the creative act itself is a solitary one. Even if people are cooperating, each person has their own perception and creative responsibility within that cooperation. I don't see that a network of people necessarily enhances the creative act and I think, sometimes, if things are made easy for the artist or creative person, they don't come up with as much as they could.

Marian — do you think then, that government intervention can snuff out the creative spirit?

Alan — I don't think that anything can snuff out the creative spirit, but I think it can stop creative acts, and often does.

Marian — one widely held idea about creativity is that it is necessary to be in touch with pain and suffering to be creative or to enhance creativity. Do you agree with that?



Alan — I don't think an artist necessarily has to suffer, but I think there is some suffering and pain that everyone goes through. In that sense, yes, an artist has to recognize and be willing to deal with it. If they say I'm just going to make a choice to be happy, to push away the negative pole of life, then I think that they will not be able to express themselves as fully. It takes both positive and negative polarity for creative energy to flow. I don't think we can discount one in favor of the other.

Marian — Lawrence Halpern suggests that it is in the process rather than in a goal or end-product that creativity is truly experienced. How would you describe creative processes?

Alan — first of all, I think the creative process can be goal-oriented. For example, the Pope says, "I want the ceiling of the Sistine Chapel painted." Michaelangelo struggles with that goal for a long time, and finally comes up with a goal of his own, which is an expression of God. Picasso, furious, hurt, raging over Guernica, must express his feelings about that and make a statement about war and Fascism. That is his goal. There is nothing wrong with a goal. The creative act goes on anyway. The goal may change and creative people know that. The process goes and you follow it. It isn't always going to be what you think it's going to be.

Marian — it sounds like the fuel for it, as you see it, is human passion.

Alan — I think the passion is to express what there is no frame of reference for.

Marian — that would be the voyage to the "nether lands."

Alan — and that's why it's solitary. It's the same reason why I do something creative — because it's there. I'm doing this whole thing about Auschwitz now.* I'm doing it because Auschwitz is there, because there's stuff that I haven't been able to understand about Auschwitz from everything I've ever read or seen. I get into incredible turmoil if I don't understand something that moves me very deeply, or why it's moving me that way. I have to express what I'm feeling and I want other people to understand that feeling.

It's also important for them to understand what I'm thinking. When I walk through the world, I see things in my own particular way. And over the years, I've somehow managed, throughout all this technology, to have confidence in my view. And I know that my view of the world is something that other people want to know about.

Marian — you know, it has been suggested that there is a very deep genetic creative drive. The history of human beings, in terms of species survival, is to go onto new things, to be curious, to explore new boundaries, in science, art, etc. Do you agree that the drive of curiousity is what causes one to take risks?

Alan — I think that the initial attraction is caused by curiousity. Even in the face of danger, sometimes, curiousity is insatiable. Yes, I think that curiousity is what drives me.

Marian — curiousity about Auschwitz as well?

Alan — it's more than just being curious and it's more than just understanding it. After curiousity comes understanding, then expression and finally, hopefully, recognition.

Marian — do you think that the recognition is that it touches on a chord of universal humanity and that that's what makes it art rather than schlock?

Alan — not necessarily. Universal humanity is a bit grandiose. I think it reaches many people. There might be just as many people who can't relate to it. But many people do relate to it and that's important. I do think there are certain universal themes like life and death, God and man, cosmos and earth, that seem to be cross-cultural.

Marian — switching focus a moment, I was wondering if you believe that people who are "cured" in the TA sense have worked out the negativity in their scripts and are potentially more creative human beings.

Alan — yes, but not potentially. They **are** more creative. This isn't something I believe, it's something I've observed. Some people have a curious lack of insight in blocking around specific options. I don't think it's possible to evolve positive options for negative aspects of scripts without doing that creatively. And a therapist can't do that for a person. They have to learn to do that for themselves. That's what the whole issue of redecision is about — that a person sees other options, in a variety of ways and a variety of ego states.

Marian — would you believe that someone who is not living out a mythology in the form of a script could explore more aspects of life?

Alan — I think we need a mythology. What we do as therapists is to help a person to remove the negative aspects of that mythology. In order to do that, a person has to be creative. Without Free Child and fun in therapy, without that kind of excitement, people don't solve their problems.

Marian — so there is an excitement in discovery that comes from the spontaneity of it and that's Free Child.

Alan — it's also the delight in having done it, the delight in seeing it, the delight in the discovery and the release of the tension involved in the not knowing.

Marian — what do you think makes for a creative therapist?

Alan — more than a couple of theories. An act of curiousity. A willingness to understand that it's important for the client to be creative. That aspect of us is something that is used, not to display our own creativity necessarily, but to help the client use theirs.

I don't think a creative therapist means someone who can dream up wonderful exercises. I think it is someone who considers all kinds of options in the face of being stumped by someone's pathology. When it isn't easy to work with a person, then you see how creative a therapist is.

Marian — so it involves the availability, on the Child level, of exploring new options.

Alan — and on the Adult level there is the possibility of them working, and on the Parent level, caring.

Marian — besides being a creative therapist, Alan, you have also been involved in a wide variety of other creative fields, haven't you?

Alan — yes. I used to go to the Art Institute of Chicago where I apprenticed with a sculptor named Egon Weiner. He taught me a lot. I also had contact with another sculptor in Mexico named Carl Pappe who was very influential for me. I painted mostly on my own, but was in contact with a variety of painters in Chicago and elsewhere. I was always very interested in Picasso, in his multi-dimensional view of the world and I think my curiousity about Einstein has been one of the motivating forces in my life. I never knew my grandparents, so I kind of made Picasso and Einstein my two grandfathers. I have two signs in my office which may sum it all up. One is Picasso's statement, "When I haven't any red, I use blue." The other one is Einstein's, "Imagination is more important than knowledge."

I've also done a lot of photography, including a small show at the Art Institute of Chicago. I've finished a multimedia show on Auschwitz and am in the process of making a film about it. I've done a lot of psychodrama, although never any acting. Finally, I was a world-class sprinter in college and that taught me about being creative with my body. Sprinting is a

**Alan has been involved over the last few years in producing a multimedia presentation about Auschwitz and the survivors of this and other Nazi concentration camps.*

real combination of power and grace. For me it didn't have to do with competition, but with flying, so to speak. So, photography, painting, sculpting, flying or running, and writing, which I've done quite a bit of.

Marian — that's a lot. Have you always been that creative?

Alan — well, I remember telling Mrs. Fitch, the landlady where I lived when I was four, this story I made up about animals in the zoo. She said to me, "Alan, you have a vivid imagination!" My mother also told me that all my life. I was definitely stroked for having a vivid imagination.

I remember drawing things and saying, "Oh, that looks like that thing over there." I liked that. I liked being able to build a wall in sand on the beach to keep the water out and then making a tunnel so the water could come in. I remember a P-38 model airplane I made during WWII. It had a kind of double fusilage and I broke one of the tail things on it. I went around outside in the empty lot next door looking for a piece of wood for the tail. I found something, sanded it and used it instead. I got tremendous satisfaction out of that.

Later on, I remember seeing someone's face that moved me deeply and that I needed to say something about. So I would draw that face and I would get a lot of excitement out of seeing what I was feeling inside come to life out of learning how to make my hand do what was in my mind.

That may be the cutting edge of it. We train ourselves, as therapists, as painters, writers, or whatever, to express what's in our minds and our hearts. That takes great discipline.

I also think that when you talk about being creative, you also have to include the concept of talent. I know people who are creative, but not necessarily talented. They may be talented in music, but not in visual terms. I think there are some genetic differences involved here. I think some people just aren't talented people, and yet they're creative within the context of their lives.

Marian — what were some of the influences on you that allowed you to express your creativity so fully?

Alan — my mother taught me to be stubborn and to stay with something until I understood it. She also taught me I had a vivid imagination, and my father, who also had a vivid imagination, showed me how.

Marian — *and where did the talent come from?*

Alan — I think from both of them in different ways. My mother's talent had to do with a kind of quiet exploration of form. She could draw well. My father's was expansive and adventurous. So, my mother was curious and my father taught me to take risks.

However, I don't really know where it comes from. I studiously avoid analyzing what's going on with me when I'm in the midst of a creative explosion. I know it's happening. I know that at that point, I'm willing to give up everything for it, even to risk my life for it. Because it must be said.

Marian — spoken like a true artist. Thank you Alan, for sharing your thoughts on creativity and some about your own creative process.

Marian Weisberg, CTM, was born in California and was originally trained in music. She studied political philosophy and now practices and teaches psychotherapy (TA style) in New York City.

The Script
(ISSN 0164-7393)
Newsletter of the International
Transactional Analysis Association
1772 Vallejo Street
San Francisco, CA 94123
(415) 885-5992

Editor ..... Ken Ernst, PhD
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Deadlines: receipt in ITAA office on the first of the month prior to the month of publication; i.e., Jan. 1 for February issue.

The Script is published monthly (except January and August) by the International Transactional Analysis Association. The subscription rate is $2 a year as part of dues for all classes of membership. For information on dues rates for various membership classifications, contact the ITAA office at 1772 Vallejo St., San Francisco, CA 94123. Second class postage paid at San Francisco, California.

The editors reserve the right to edit material submitted for publication for taste, accuracy and length. Letters to the Members Forum should be limited to 400 words. Editing will be done responsibly and in such a way as to preserve the intent of the author.

Keeping in Touch

Positions Available - two positions at the Assistant Professor level in the Department of Psychiatry and Behavioral Sciences, University of Okalahoma, Tulsa Medical College are available. Major teaching focus may be either in undergraduate level (one position) or in psychiatry residency (one position). Opportunity for mental health planning, community involvement as well as some private practice. Contact Roger C. Good, MD, Chairman, Search Committee, Department of Family Practice, University of Oklahoma, Tulsa Medical College, 2727 E. 21st St., Tulsa, OK 74114. The University of Oklahoma is an Equal Opportunity/Affirmative action Employer.

All Committee Chairpersons please note! We are hoping and expecting to see all of you at the Long Range Planning Committee meeting Tuesday night at the Boston Conference. In-put from each committee chairperson is crucial, so please plan to come.

Strengthening the Family - Jack Bender, SFM, is a member of the Southeast Region YMCA Task Force on Strengthening the Family which is exploring ways the YMCA can help the family become stronger. They are looking for suggestions about books to read, people to contact as resources, methods for strengthening the family, etc. If you have ideas to share about this, contact Jack at Decatur-DeKalb YMCA, 1100 Clairmont Ave., Decatur, GA 30030.

Officer and Board Nominations

The following people have been nominated by the Nominating Committee for the positions of officers and trustees in the ITAA. More nominations may be made at the Business meeting in Boston. The election will be held in the Fall.

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Members Forum

Eyebrow Raising

Dear Mel Boyce:

I read your article "The TA of Education" (February, 1981 **Script**). There were some eyebrow-raising words in your discussion about Adult creativity. They were "cruel Child in the Adult," "competition," and "unnatural hierarchies."

That paragraph has a lot of stuff in it to think about. Some questions come to mind. Is there such a thing as a natural hierarchy? And if there is, how do I recognize one when I come across it? Is competition a dirty word? I was interested in your notion of the cruel Child in the Adult. I never heard much about that one before.

Anyway, all of this is by the way of saying hello and to show that I read far enough in the article to both enjoy it and to qualify for the freebie.

Cordially,
Leonard Ghan

International Members - We Need Your Help!

We are up-dating our resource file for the *Script* and we are particularly interested in becoming more familiar with international members who have an interest and/or expertise in certain areas. Then, when we do a theme issue on a specific topic, we will know whom to contact for information, ideas and articles. If you would be willing to help us out, send your name, address and areas of interest/expertise to Managing Editor Robin Fryer, c/o ITAA office. We really want to get more members outside the US involved in writing for the *Script,* so please let us hear from *you!*

Inflation Strikes Again - postal rates have gone up and so we must raise the fees for the *Script* special mailing list. If you would like to receive your copy of the *Script* by air mail, send a check ($3.50 US/Canada, $10.00 all others) and your correct mailing address to ROBIN Fryer, Managing Editor, c/o ITAA office. This will cover air mail postage for ten issues or one year of the *Script*.

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Dear Susan B. Anthony

Dear Susan B. Anthony:

I have been in therapy for over a year. My therapist and I have had many arguments over the meaning of the air vents in my Rabbit. He has tried to convince me that I am wrong in believing that people who ride in my car will believe that the shape and placement of those air vents has a homosexual meaning. I know he has been right about a lot of things, but I really feel I need a second opinion on this.

Doubtful

Dear Doubtful:

A famous sage once said, "When in doubt, don't." If this applies to your car, your friends, or your therapist, I suggest you follow his advice.

Just to clear the air, you might conduct a survey among your friends when they ride in your car. This way you can have more conclusive proof as to whether you or your therapist is correct. In order to be absolutely certain that your survey methods are proper, you should take a course in research and survey methods before you begin. This should settle the question with your therapist once and for all.

Off the cuff, I would say that Rabbits are notoriously heterosexual. However, over-concern by anyone about another's sexual preferences is a patently sexist attitude as well as being voyeuristic. Why don't you, your therapist and all of your friends go to a good sexy movie together?

Sincerely,
Susan B. Anthony

*Susan B. would love to answer **your** questions. Send them to her, c/o the **Script,** 1772 Vallejo St., San Francisco, CA 94123.*

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Guidelines: send only clean, photo-ready copy in one piece (preferably a stat). Do not send copy in several pieces pasted on cardboard. No xeroxes please. Submitter will be billed for any additional work necessary to prepare ad copy for publication. Location of announcements is up to the discretion of the managing editor. Please note: since we use a 10% color screen on ad pages for background color, it is not advisable to use photos or fine line drawings in ads. Both will lose clarity with the color screen. Bold, clear copy is preferable.

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M. Scott Peck P $4.95
Suggests ways in which confronting and resolving our problems can enable us to reach a higher level of self-understanding. Organized around the topics of discipline, love, growth and religion, and grace.

THE TRANSACTIONAL MANAGER
How to Solve Problems with TA
Abe Wagner P $5.95
How to use TA to effectively communicate with your subordinates, supervisors, peers, and clientele. Focuses on supervision, communication skills, understanding yourself and others, delegating responsibility, making decisions, resolving conflicts, increasing motivation, hiring and firing.

EXISTENTIAL PSYCHOTHERAPY
Irvin D. Yalom H $18.50
Organized around the four "ultimate concerns of life"—death, freedom, existential isolation, and meaninglessness—this broad and comprehensive book takes up the meaning of each existential concern and the type of conflict that springs from our confrontation with each. He shows how these concerns are manifested in personality and psychopathology, and how treatment can be helped by our knowledge of them.

"One of the irreducible classics of psychotherapy—wise, sensitive, scholarly, and beautifully written." --Alex Comfort

RIGHT BRAIN PEOPLE IN A LEFT BRAIN WORLD
Evelyn Virshup P $9.95
The language and method of art therapy in the context of a residential rehabilitation center for drug abusers. Deals with process and perception, brain integration, masks and mannerisms, and feelings. Contains over 50 color plates plus a special foldout section on fine artists and the right and left brain.

SUPERLEARNING
Shelia Ostrander and Lynn Schroeder P $4.95
Presents stress-free, fast learning methods for opening up some of the virtually limitless capacities of the mind. Includes dozens of mind-body exercises that can help turn potential into ultra-performance.

FOUR FEELINGS AND WHAT TO DO WITH THEM
Questions and Answers for Problem Solving
Valerie Lankford P $2.00
Mad, sad, glad, and scared. What each feeling is for, and what we need to do to feel better and to solve problems.

CYCLES OF POWER
Pam Levin Landheer Photocopy $15.00
The developmental stages of childhood are repeated in cyclical, more sophisticated forms throughout life. **Cycles of Power** describes each stage, its tasks, body language, games, pitfalls, and the people who learned to deal with them through methods, exercises and guidelines readers can use. Due for publication in late 1981, the book is currently available as a pre-publication photocopy.

Shipping: add 5% ($1.00 minimum). California residents please add tax. Free bookrate shipping to ITAA members on prepaid orders of $25.00 or more. For airmail overseas, add 50% of the price of the books; any difference from actual air postage will be credited or invoiced.

Calendar

August 12-16, 1981 ITAA Summer Conference, Boston, Massachusetts

	Exam Date	Location	Application Deadline
CM/SFM Oral Exams	April 8, 1981 May, 1981 Cancelled July 5, 1981 August 12, 1981 September, 1981 October, 1981 October, 1981 November 8, 1981 November 8, 1981 February, 1982	Nashville, Tennessee Seattle, Washington Sweden Boston, Massachusetts Caracas, Venezuela Montreal, Canada Adelaide, South Australia Zurich, Switzerland Yugoslavia Perth, West Australia	January 8, 1981 February 2, 1981 April 7, 1981 May 12, 1981 June 1, 1981 July 1, 1981 July 1, 1981 August 11, 1981 August 11, 1981 November 2, 1981
TM Exams	August 12, 1981	Boston, Massachusetts	May 12, 1981
PTM Contract Workshop	August 8-10, 1981	Boston, Massachusetts	June 8, 1981 $100 deposit due (non-refundable)
Written Exam	April 24 or 25, 1981	To Be Announced	April 3, 1981

All fees are due on or before the deadline for applying for an exam. All exam fees are non-refundable but will be kept as credit in your account if at least 30 days notice is given for cancellations. Otherwise fee is forfeited. Fees: $75 written exam, $100 oral exam, $30 all contract filing fees.

Guest Editorial

The Nature of Creativity

By Sue Gurowitz



Take a moment and look into yourself. What do you think creativity is? What are your beliefs about your own creativity? Do you think you're creative? Or are you just creative in one area of your life?

I don't know how many times I've heard people say, "Oh, I'm just not creative," thereby effectively cutting off major expressions of themselves. We seem to believe that creativity is a special gift bestowed upon some people at birth and not available to others. We envy the artist, the dancer, the actor, the musician and believe that they are creative and we are not. We buy into the Renaissance notion that creativity belongs to the elite.

I know, because I used to buy into that kind of thinking too. In 1963, I lived in Cambridge, MA, a mecca of creativity, with three art students. I used their creativity to invalidate myself, believing that I could never do what they did. One of them finally sat me down in front of a canvas, handed me a palette knife and some oils and said, "You're going to find our that you're an artist!" I objected, but then proceeded to create an abstract painting that was actually pretty good. I was pleased and embarrassed. The painting hung in the hall for the next two years where, to my amazement, it was admired by many people. When I moved, I wanted to throw the painting out, but my sister rescued it and hung it in her Park Avenue apartment. She really liked it!

I took tremendous permission from that incident to let go of my self-limitations about creativity. I realized that creativity is a result of just risking and succeeding or failing. It's like a muscle — if you never use it, it atrophies and isn't available to you. If you exercise it, the muscle gets stronger and stronger.

When I lead dance workshops, my emphasis is on creativity — dance from the inside out. I stress that there is no right way to dance, and therefore no wrong way. Who are we to judge whether someone is creating something right or wrong? It seems odd to me that we actually pay critics to judge theatre and dance performances, review (criticize) art shows or concerts. It seems absurd that we passively let someone else decide what's good or bad about someone else's creation. I have seen many casualties in my work — people who shut down at an early age because someone told them when they were moving or dancing that they were doing it wrong. My approach to dance is that everyone is a dancer, only some us don't know it yet!

As therapists, we need to be aware that we are all withholding tremendous contributions to ourselves and others when we allow our belief systems to stifle our creativity. The more I am creative, the more I know that creativity is larger than I thought it was. It spills over into the smallest areas of my life, to things as mundance as creating a special sandwich, cleaning out my bureau, typing something or folding the laundry. The most ridiculous things become fun, and never boring!

Another belief about creativity that is relevant to us as therapists is the myth that true creativity is linked to various states of madness and suffering (Van Gogh, Wagner, Nijinsky, Isadora Duncan, etc.). I had a friend, once, who was a very good painter. However, his second marriage was a mess, his children were obnoxious, he was clearly unhappy and he wasn't able to get much painting done. When I suggested he see a therapist, however, he recoiled in fear because he was sure that he could never be creative if his neurosis got cured! What a high price to pay!

Martin Groder in his research into creativity and pathology, has said that, in the balanced state, creativity is an emerging rather than a surging. It flows within a situation and is not compulsive. As such, it is a process, not a goal. Other research has also supported the idea of creativity as a balance between the forces of rationality and non-rationality, with irrationality (mental illness) considered as an entirely separate entity. Rollo May observes that, "We express our being by creating. Creativity is a necessary sequel to being." Since being implies risk, he says, creativity requires courage. Thus, the creative person is one who dares to encounter blank reality and seeks to bring it form.

As therapists, we have a great deal of impact on the quality of life. We need to give permission, first to ourselves and then to our clients, to express that which is unique in each person no matter what form it takes. And since ITAA has always valued the Free Child, it seems like our organization is a good place to start creating some new realities about creativity! To quote one of my favorite philosophers, Snoopy . . ."To create is to live!"

Susan Gurowitz brings her life experience and training to two major areas in which she specializes: dance/movement therapy and counseling with individuals involved in divorce and/or single parenting. She is a partner in VITA Association, Inc., a psychotherapy, training and consulting practice in Boston.

Ethics Principles: Installment #7

Members of ITAA will not enter into or maintain a professional contract if they have reason to believe their other activities or relationships might jeopardize the professional contract.

This principle precludes a contract with any person with whom a conflicting prior relationship exists. For example, under this principle it would be unethical to enter into a professional contract with a creditor, relative, or someone with whom the member is involved financially or romantically.

The principle protects both the client and the ITAA member. It protects the client because the client receives the best possible service. None of the leverage that would bring about the change negotiated in the contract would be lost because of a member's self-interest. It protects the member from questionable practices and involvement in unforeseen conflicts of interest.

Possible instances of a violation of this principle might include a SFM pursuing a contract with a company where he/she is romantically involved with a key employee of that company, a therapist taking a relative into treatment, a therapist taking someone to whom he/she owes money into treatment, or a therapist providing treatment for a business partner. Other examples will be evident from members' own experiences.

In summary, the aim of this principle is to prevent conflicts of interest that could affect the successful outcome of contracts betweeen ITAA members and their clients.

Gaylin Norris

The Statement of Ethics and the "Procedures for Handling Ethics Charges Within the ITAA" are available upon request from the ITAA office.

Examiners Needed for TM, CM, SFM Oral exams

July 5, 1981 Ronneby, Sweden

August 12, 1981 Boston, Massachusetts

We need examiners for the Teaching, Clinical and Special Fields Member oral exams. Please complete this form and return to Jackie Ward-Flaggs, PO Box 3932, San Francisco, CA 94119 by June 15, 1981 if you can help. If we do not have enough examiners, fewer people will be able to be examined. *Please consider participating as an examiner so that all applicants can be examined.*

We also need TM, CM and SFM trainees (who are not being examined) to participate in the TM exam process on August 12 by bringing tapes and training problems for the TM examinees to supervise. If interested, please contact Jackie Ward-Flaggs immediately.

Please indicate which exam(s) you will be able to participate in as an examiner:

_____ (TM's only) TM exams, Wednesday, August 12, Boston, MA and the Tuesday evening examiners' meeting at 8pm.

_____ CM/SFM exams, Sunday, July 5, Ronneby, Sweden and the Saturday evening examiners' meeting at 7pm.

_____ CM/SFM exams, Sunday, July 5, Ronneby, Sweden and the Saturday evening examiners' meeting at 7pm.

_____ Yes, my room at the hotal may be used for the exams.

I took the examiner training workshop at _____

_____

Name and Membership Status

_____

Address

_____

Phone

Book Reviews

Synectics
By William J. J. Gordon
MacMillan, New York, 1961
The Practice of Creativity
By George M. Prince
Harper and Row, New York, 1970
Reviewed by Vann Joines

These two books present a creative group problem-solving approach called "Synectics." Synectics is a Greek word which means the joining together of elements which would not naturally go together. Like TA, Synectics was developed by watching what people actually do in problem-solving sessions. By studying audio and video tapes of countless sessions, behaviors were identified which minimize as well as maximize the probability of success. A process was developed which stimulates creative potential and efficiently directs behavior to achieve maximum success in the solution of specific problems.

The earlier of the two books, **Synectics**, by Gordon, describes the evolution of Synectics theory, the hypotheses that underlie it, and its actual implementation in specific cases. Gordon began as early as 1944 to investigate the psychological mechanisms basic to creative activity. He and his colleagues developed a system for stimulating those psychological states which they believed were vital to creativity: detachment, involvement, deferment, speculation and autonomy of object. In 1960, they started Synectics, Inc., a company devoted to invention, research into the inventive process and teaching.

Synectics theory contains three basic assumptions:

1) "creative efficiency in people can be markedly increased if they understand the psychological process by which they operate;

2) in creative process the emotional component is more important than the intellectual, the irrational more important than the rational;

3) it is these emotional, irrational elements which can and must be understood in order to increase the probablility of success in a problem-solving situation." (pp.6-7)

The Synectics process itself involves certain operational mechanisms in order to induce appropriate psychological states and promote creativity. These mechanisms can be divided into two general categories: (1) "making the strange familiar and (2) making the familiar strange" (page 35). Making the strange familiar refers to the analysis of the problem which is a necessary first step in order to understand the problem. Making the familiar strange means using specific mechanisms to achieve an unfamiliar and novel viewpoint from which more unusual solutions can be generated. Four such mechanisms are employed: (1) Personal Analogy, (2) Direct Analogy, (3) Symbolic Analogy, and (4) Fantasy Analogy. Each of these provides a metaphorical approach which stimulates intuition and other unconscious processes. In addition, play and apparent irrelevancies are used to generate energy, imagination and excitement.

The later of the two books, *The Practice of Creativity,* by Prince, describes the Synectics process as it evolved through continued research and refinement. He focuses more on the practical aspects of the process: the problem-solving session itself and how the theory is applied illustrated with numerous transcripts of actual sessions. The transcripts demonstrate how the usual problem-solving meeting is a study in frustration and how the Synectics process can transform these sessions into both fun and productive adventures. At the heart of the Synectics process is a procedure called the "spectrum policy" which leads participants first to consider what is good about an idea rather than what is wrong with it, and then to correct the problems in the idea until it is built into a "possible solution" by the entire group. By proceeding in this manner, competition is minimized and cooperation is maximized with a high degree of freedom and protection for participants to utilize their unconscious processes. Apparently irrelevant material is generated and then "force-fitted" back to the original problem resulting in unexpected and novel solutions.

As I read these two books, I was impressed by the similarities between the way Synectics theory was developed and how TA theory was derived by Berne from watching what people actually do in groups. Both came to similar conclusions: that it is the psychological level that really determines the outcome. Both also recognized that creativity results from childlike play and analogical, metaphorical thinking and that the process itself is very satisfying. Finally, both emphasized the need for protection for the individual in freeing this capacity. In current language, the Synectics group seems to have devised a process which ellicits and integrates the best of both "left brain" and "right brain" activity in the problem-solving process. I recommend these books to all of you who are concerned with the nuturing of creativity in yourselves as well as in your clients.

The Bat Poet
By Randall Jarrell
MacMillan Publishing Co., New York, 1963. $1.95
Reviewed by Silvia Lange

The Bat Poet is one of those jewels of a book for children of all ages. It is rich in imagery with multi-levels of communication. In addition to the overt story, it is a description of the creative process of the artist. Written by an outstanding poet, the book is enhanced by the graphic imagery of Maurice Sendak.

The main character is a brown, furry bat who dares to sleep apart from the safe cluster of other bats. He begins to stay awake during the day to see the world in a different light and, unsuccessfully, tries to get his fellow bats to open their eyes, too.

He begins to write poems about his new awareness. He starts with the dread of the owl, silent death to little creatures in the night. After a cold, analytic response from the mockingbird, the bat finds an appreciative audience in the chipmunk. This increases his creativity which culminates in a poignant autobiographical poem. Finally, he rejoins his family to hibernate.

In addition to the delightful story, a possible bonus for bat-phobic people could be a different perspective on the little flying mammals. Far from a vampire, the bat-poet is vulnerable and lovable. This book has many nuances of metaphor and illustrates that creativity, when unblocked, is a pleasure to self and others.

Conceptual Blockbusting: A Guide to Better Ideas
By James L. Adams
W.J. Freeman and Company, San Francisco, 1974.
$2.95
Reviewed by Silvia Lange

This book got me thinking about thinking. Too often this function is taken for granted with little realization that there are different types of thinking which can be identified and developed. The goal of the book is to improve problem-solving through the cultivation of conceptualization, that is, the process by which one has ideas. More creative concepts lead to more options.

Unfortunately, because of specific blocks, many people are limited in opening up their rich storehouses of ideas and alternatives. Conceptual blocks are mental walls which stop the problem-solver from either correctly perceiving a problem or conceiving of the solution(s). Although we all have these blocks, most of us don't recognize their extent or impact. A theme repeated often in this book is that the awareness of inhibiting blocks is the first step to "busting" them, whether they are perceptual, cultural and environmental, emotional, intellectual or expressive.

Can creativity be taught? The author, director of the Stanford School of Engineering's Design Division, thinks so and he shows how in the chapters on conscious blockbusting, alternative thinking languages and unconscious blockbusting. While recognizing the importance of verbal and mathematical thinking in problem-solving, he emphasizes the general lack of other modes of thinking, especially visual. He describes three types of visual thinking —perceptual (seeing), mental (reconstruction of images), and graphic (drawing) — and includes many illustrations which demonstrate the usefulness of models. Creativity and left/right brain functioning are also discussed and there are exercises to develop clarity and control of the sensory modes of seeing, hearing, smelling, tasting and feeling.

The writing is lively and the author is true to the position that creativity depends partly on the ability to be playful with ideas and to refrain from making premature judgments. He writes from experience with students and colleagues and has an appreciation for the untapped potential of most people.

I like this book because it gives a meaningful framework to understand some of the puzzles of creative thinking. Those familiar with TA will see the relationship to ego states and scripts and the material on sensory modes is congruent with theories from psychosynthesis and neurolinguistics. The book gives guides to increasing one's own creativity and problem-solving skills. It could be used in working with people in treatment, consultation and education.

Illusions
By Richard Bach
Delacorte Press, 1977, $5.95.
Reviewed by Art Greer

A writer scores a "bulls-eye" when he hits all three ego states (or both the right and left brains) at the same time. Bach, the author of *Jonathan Livingston Seagull,* has done just that with this marvelous experience of a book.

"If I met the Messiah - while lying under the wing of my bi-plane – what would he tell me?" The answer provides a plot that is delightful, and the ever present aphorisms are the kind that make you want to run share them with someone, or give a speech and use them in it.

Don Shimoda, the automobile mechanic who gave up being a Messiah when he found out God didn't care either way, says things like: "In order to live free and happily, you must sacrifice boredom. It is not always an easy sacrifice." Or, "Argue for your limitations, and sure enough, they're yours." Or, "The original sin is to limit the Is. Don't." Or my favorite, "What the caterpillar calls the end of the world, the master calls a Butterfly."

In between is a wonderful yarn. Do your Kid and your soul a favor and read this one.

The Sacred Cows Are Dying:
Exploding the Myths We Try To Live By
By Art Greer
Hawthorn Books, Inc., New York, 1978. $6.95
Available through Trans Pubs
Reviewed by Velma Martin-Bourque

"Don't judge a book by its cover," (or its size, or its title) is one maxim that Art Greer does not mention in *The Sacred Cows Are Dying.* However, it is a most appropriate saying for this unpretentious, humorous, little (165 pgs.) book. It is one of the most power-full and joy-full I have read in a long time.

I would not recommend picking it up in public places, however, because it is impossible to read without laughing out loud or at least chuckling a whole lot. It is also impossible to read it without making some powerful redecisions about life and living. It is the kind of book you will want to share with friends, which is how I came to read it. It was my introduction to TA and I have been hooked ever since.

In his first book, *No Grownups in Heaven*, Greer present the basic TA principles and relates them to Christian teachings. (Art Greer is an ordained minister as well as a psychotherapist.) In *Sacred Cows*, he attacks the mess of maxims or mottos that have plagued all of us since birth. We have the gut feeling that these mottos *must* be right since they sound so good and everyone is always quoting them — in our homes, schools, and churches. In his inimitable style, Greer sets out to demythologize a good number of these so-called "tried and true" sayings which are very often misleading and even contradictory.

His premise: change is a natural process and even our dearest-held slogans must bear scrutinizing and readjusting. Some need to be given a new translation, some need to be modified and some others need to be discarded. As he says, "There is nothing sacred 'in life.' Even 'sacred cows' aren't sacred. *Life* is what is sacred."

For example, he modified the sacrosanct Golden Rule to read, "Do unto others as *they* want done unto them," and, in his words, ". . . to do that successfully, you gotta ask what they want," and keep checking once in awhile. The "others" might have changed their minds about what they want done to them.

Many other sayings are discussed, but always Greer insists that they be looked on as guidelines to help us grow, to assist us in working things out, and in being winners. We can live as happy and potent persons. *Sacred Cows* is an excellent book for the uninitiated layperson who is just beginning to discover that they can be reponsible for their own life. In addition, the seasoned TA practitioner will no doubt enjoy having the TA principles presented in such a refreshing and enjoyable manner.

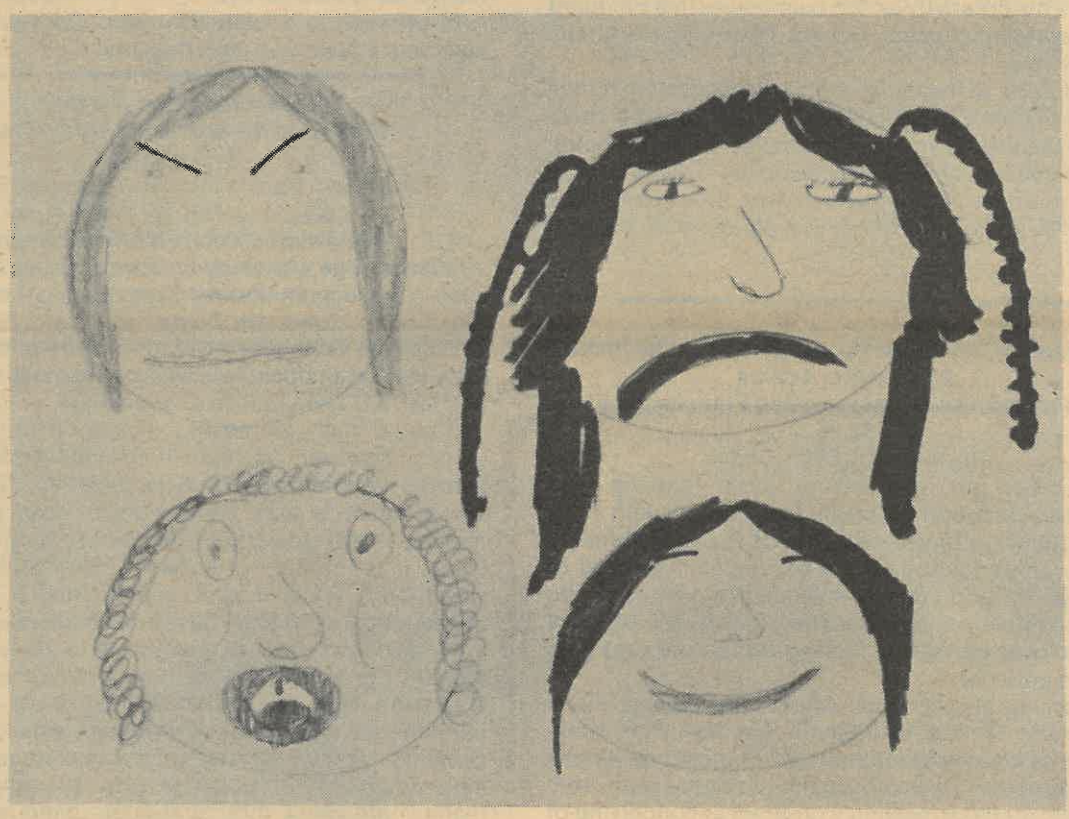
The Adventures of a Huck Finn — Art Therapy Style

By Terri Logan, MA, CM

"You cannot teach a man anything, you can only help him discover it within himself."

Galileo

Art is a potent tool for aiding in the discovery of yourself, of others and your world. From earliest times, man has utilized art to communicate his internal and external struggles and solutions, to give expression to his innate need to share his joys and griefs, and to reconcile inner needs with the demands of the external world. By cutting across the boundaries of language and creating a path to expression and realization of one's own inner wisdom, art and Art Therapy can further wholeness and growth. Creativity in process, as energy, becomes an essential and joyous component of vitality and health.



Lori's four faces: clockwise from top left — mad, sad, glad, scared. As an art therapist, Terri looked for cues in things like hair color and style; details of facial features such as shape of mouth, size of eyes, and position of nose/nostrils; placement of faces in relation to each other; and colors used in each face. Such cues can be subtle, even to a trained eye, and often lead to different perceptions than ones based on a surface reading of the drawings.

When I met Lori, my first reaction was to return her warm smile with a big smile of my own. As I met the glance of this wide-eyed, freckle-faced, long-haired blonde, she seemed like Huck Finn, mischievous and fun-loving. This image would prove to be a helpful symbol of what she was fighting for.

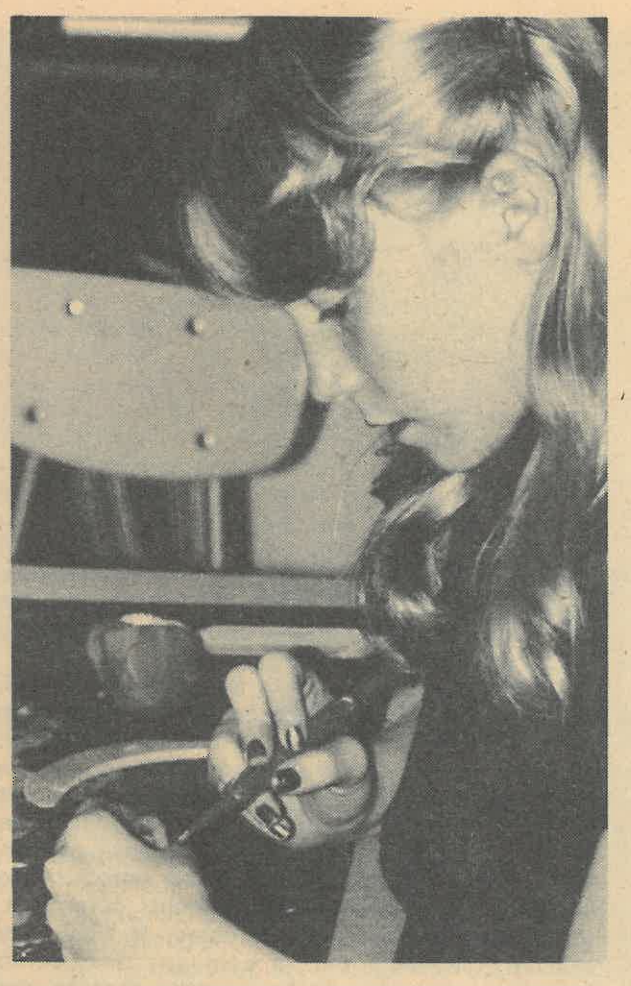
Lori was an eleven-year old who, two months prior to our initial interview, had suddenly begun to reverse her writing. Because of her aggressive behavior, she had been temporarily suspended from school. After discussions with her school and the family physician, Lori was referred, first to an optometrist trained in the area of perceptual motor development, and then to a neurologist who referred her to me.

In my first session with her, Lori's art work confirmed my suspicion that her reversing was a smokescreen of deliberte design. It wasn't until later that I learned her intent. In questioning Lori about the reversals, I met resistance and continued fabrication. My therapy direction was, in the true fashion of Huck Finn, to "go fishin'" in order to discover why she was hiding.

Through a systematic series of art assignments over several weeks, Lori's work provided a graphic, symbolic picture of the issues. Art as a therapy gave Lori a vehicle for communicating from several levels of consciousness. I issued simple directives which occupied her cognitive awareness. The creative process required Lori to draw upon her subjective experiences and perceptions of self, others and reality. For example, the process of spontaneous embellishment works in the following way: when asked to draw four faces expressing mad, sad, scared, and glad, Lori's expression of fear was significantly less psychologically defined than the others. This minimization of fear alerted me to the discounting and possible injunction of "Don't feel or express fear." In addition to this example, Lori also informed me (through other art work), that her Parent was sufficiently developed, but lacked the potency of Adult rationale to adequately deal with the external social and internal psychosexual demands she was encountering.

By the fifth session, my confrontation of the fake reversals was no longer met with resistance. Together, Lori and I unlocked a veritable fortress and this marked the turning point in her therapy. She began to interact with me verbally with the same authenticity that she had shown in her art work. In one session, she freely explained her intention to stop growing up. Her plan consisted of acting aggressively, fabricating, reversing, and failing in school. This would trigger more parental supervision and provide safety. By the time she met me, she was so into the lie that she was ashamed to tell her parents about it.

In subsequent sessions, Lori's collage and picture-completion works were profound. She was now facing the fear and confusion, as well as the anguish and joy, of growing up. Her work included images such as these: a man with his mouth taped, behind bars, thinking "Help!" and "Have I no say?"; a woman in the White House as President; a woman trapped in a giant pill capsule, screaming to get out; a devil tempting a child to smoke dope; and an image of gambling.



In the past, Lori's life-style and age had done little to threaten her security. Of late, however, those circumstances had changed. Being the middle child, with an eight-year-old brother and a 13-year-old sister, she was currently being rejected by both because of her age. She had lost a sense of family security and felt isolated. In addition, she was confronted socially with issues of sex, drugs and other peer experimentation. Finally, the family dynamics included her father's job as a state policeman and her mother's entering, long ago, into a non-verbal agreement to discount fear as a coping system for dealing with the obvious implications of his job. Using anger, confusion or isolation to deal with potentially scary situations prohibited Lori from turning to her parents.

Permissions to be her age, to grow at an appropriate pace, to question and to express fear all came easily to Lori as her parents began to understand the problems and to learn new coping mechanisms. Parenting regarding dating, parties, dope, sex and puberty was discussed. Shifts in the family structure provided time for discussions and opportunities for Lori to learn the rationale for the rules she had incorporated.

Lori is back to a B-average, she goes to gym and art after school, her brother still avoids her because she's a girl, and her sister is "too mature" for her. Although life isn't perfect, climbing trees, playing tag, and occasionally painting her fingernails is now OK with Lori.



Terri Logan has a Masters in Art Therapy and her CM. She is currently in private practice in Richmond, Indiana. In addition to doing therapy, Terri is a professional artist, leads creativity workshops for children of all ages and loves to play racquet ball and tennis with husband Jerry and son Ryan.