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METAPHOR IN THE CONSTRUCTION OF A SMALL GROUP CULTURE

by

GERMAINE BURCHARD WELCH

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APPROVED, THESIS COMMITTEE

Philip Davis, Ph.D.
Chair
Department of Anthropology
Rice University

Daniel L. Creson, M.D., Ph.D.
Medical Director
Department of Psychiatry
University of Texas
Mental Sciences Institute

Werner H. Kelber, Ph.D.
Department of Religion
Rice University

Stephen A. Tyler, Ph.D.
Department of Anthropology
Rice University

Houston, Texas
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ABSTRACT

A small group experience is analyzed from a hermeneutic stance for members' use of metaphor in construction of the emergent group culture. Metaphor is described as a process rather than a product of language. As process, metaphor is primarily an invitation to others to co-create, within a particular context, the objectifications and typifications that will come to represent the shared experience. As an extension of this concept, metaphor is thought to assume and invite intimacy by eliciting exposure of cognitive constructions used in the formulations of a constructed reality. Second, metaphor is described as an integrative device capable of incorporating and illuminating, within a single utterance, multiple aspects of the situation, and of facilitating the group's progress through developmental stages.

The discourse used in this study was produced by nine members and a consultant of a self-study experiential group as they struggled to understand the nature of their task, the multiple roles they took in production of the event, and their interdependent relationships as they constructed the social reality of the experience. Metaphor both described and became the group's dynamics as it integrated contextual elements.
and identified member's fears and fantasies, thereby contributing to the development of the collective. In the first metaphoric instance the tension created by cameras and film crew, anonymity and job security, were addressed through an analogy about film ratings. Further analogies of guns, firing squads, sitting ducks, shipwrecks and desert islands, a Greek chorus, and even God, were developed as violence, aggression, power and competition, safety and rescue, alternated as dominant themes in the discourse. In each case, metaphor filled an important role in the group's dynamics. A brothel became the metaphoric vehicle for expression of underlying sexual aggression, directly alluding to the difficulty experienced by both men and women in their attempts to validate and legitimize individual roles in the group. The mechanisms by which this analogy developed and the consequences for the group are discussed.
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CHAPTER 1: INTRODUCTION

"Only in the gathering house does the presentation of secret meanings entail their immediate explanation to the audience. Each time the chief sings, he sets out an opaque mystery, and then afterward the interpreter renders the mystery into a transparent lesson for the assembled people. The two thus carry forward a process of continuing and repetitive revelation, in which they make the hidden essence of things intelligible by unraveling secrets, over and over again."

James Howe: Carrying the Village: Cuna Political Metaphors*

The Statement

This dissertation is an effort to bridge the gap between our understanding of the metaphoric process and a few specifics of human behavior that culminate in the phenomenon of culture. In one sense, this study is a semiotic description of a small group process where members construct the social reality and culture of the experience. To that end, members' use of the metaphoric process is explored within the context of a small nascent group. In another sense, this study is a metaphor itself. With the methodology employed, it represents in the microcosm that which, exponentially accounted for, would come to represent culture in the macrocosm.

When, in the description that follows, theses are stated, they are presented as separate from the processes they concern. This is artificial. The first thesis, that the presence of metaphor is experienced, and thus detectable, as a process of language, and not by the products of its presence, is, in practice, inextricably interwoven with the second thesis, that in understanding the relationship between individual behavior, and the construction of culture, it is necessary to account for the dynamics of the groups within which that behavior takes place.

**Individuals Constitute a Collective**

The specifics of human behavior reside with individuals. People take action. They laugh and talk, cry and, even alone, share a world with others. In the study of culture, individual behavior is easily taken to represent a selected example, or social role, so that the specifics of behavior may be generalized into patterns. In this process it is easy for individual behavior to be overlooked as an important source in the creation of culture. As long ago as 1934, Franz Boas wrote in the introduction to Ruth Benedict's *Patterns of Culture*, "We must understand the individual as living in his culture, and the culture as lived by individuals" (p. xvi). In
the same book Ms. Benedict, writing about the study of modern civilizations, stated that "The nature of cultural processes is not changed with these modern conditions, but the unit in which they can be studied is no longer the local group" (p.230). For her the group was the entire cultural entity, an "organic whole" greater than the "sum of all the individuals in Zuni" with the characteristic of "being fed by tradition" and thus, "time-binding". It was "above and beyond what those individuals have willed and created" (p.231). However, for Ms. Benedict, and those of her period, "the nature of the cultural processes is not changed with (these) modern conditions, but the unit in which they can be studied is no longer the local group" (p.230).

In contrast to this global concept of culture, J. M. Roberts (1951) did an interesting comparison of three Navaho households as small group cultures. In this, he contrasted the differences between households as they interpreted and exemplified the same ethnic culture. He took an important step in placing culture within the domain of individual behavior and targeting small groups as culture processing entities. Roberts failed however, to include the dynamics of the households as groups, or systems, with processes influencing the interpretation and transmission of cultural information. Group process
is a powerful determinant of what information is received and transmitted by individuals within the group. Unless we understand the interface between the collective entity, the individual and their culture, it will not be clear why some and not other information is pertinent to a particular group.

Relevance of the collective to information processing is also clear in acculturation studies. For instance, when Robert L. Bee (1974) discusses the issues of boundary maintaining mechanisms, innovation of ideas, the application of 'outside' practices and decision making processes, as activities that effect cultural exchange, these activities are performed within groups of individuals who operate within the dynamics of the collective. Those dynamics influence the exchange of information across cultural boundaries as significantly as do the motivations for change, the relationship of tradition to new information and all the other factors commonly thought to influence acculturation.

When James Howe wrote about the Cuna fishermen of the northeastern Panama coast, who use analogies sung by chiefs to structure and order the villagers world, he mentions that he had to exclude the chiefly histories from more than passing remarks. He focuses upon the analogies themselves as structures for understanding
political life. However, he states that the Cuna "treat history and metaphors as two variant aspects of metaphor taken in a wider sense" (p. 161). This role falls to the chief, since ordinary people only handle matters superficially, and the chief handles matters "thoroughly, in depth" (p. 161). In fact, when the chief sings his "metaphors", he is followed by an interpreter who makes sure that the audience follows the meaning by expanding upon and posing rhetorical questions about the analogy in process. What sets the Cuna Chief's songs apart from other forms of ritual, such as might be led by a medicine man, is the flexibility of the chief's material. Nothing is rote for the chief or the interpreter. Instead, they are creative, playful interchanges between the chief, the interpreter, and the audience. As Howe describes the Cuna, they seem to have a sophisticated sense of the use of analogy (Howe uses the term metaphor as synonymous with analogy) and the metaphoric process in the structure of their political life, particularly with the use of the interpreter as a creative counterpart, and history as an important part of the "wider sense of metaphor". A valuable addition to Howe's description would incorporate the Cuna's notions of the collective and how metaphor relates to their understanding of solidarity within the group and whether or not embedded within the structure of
the evening sing, there might not be a number of elements of group process present. As will become clear later in the analysis, their coupling of metaphor and history, and their unique use of the interpreter, represent very distinct activities in the self-study group.

Methods for the study of Process

Subjective reality, as defined by Berger and Luckmann (1966), is rooted in the experiences of everyday life. Language used in everyday life provides enough objectification and order for sense to be made and meaning perceived. Everyday life has spatial and temporal qualities that allow for the experience of closeness and remoteness, and the construct of history. It presents itself as an inter-subjective world shared with others while understanding that one's 'here and now' is not another's 'here and now'. It is understood in a continuum of typifications which become progressively anonymous as they are removed from the here and now.

Berger and Luckman stated in their book, The Social Construction of Reality (1966), that the only way to study everyday life is by phenomenological analysis, in other words, description based on observations of empirical events. "A detailed phenomenological analysis would uncover the various layers of experience, and the
different structures of meaning involved" in the experience (p.21). There would be a description of the event, a description of the memory of the event, a description of the historical extension of the event, but without causality. A phenomenological analysis refrains from any causal hypotheses (p.20). This is because commonsense knowledge, not ideas (p.15), must be the basis for understanding everyday life.

What is presented in these pages is a description of an event that took place in the 'very real' lives of ten individuals. However, this is not a phenomenological analysis by Berger and Luckmann's terms, because descriptions of events, produced not only by me, but by the participants in the events, are concerned with causality. Further, the project was conceived with causality in mind. (See Ebmeier, 1987, for a discussion of causality, hermeneutics and human behavior.) The methodology for understanding and constructing the following description is based in Hermeneutic theory. Therefore, Chapters Two, Three, and Four are presented to the reader not only as orientations, but as tools for the reader to use as data unfold. None of these chapters is presented as exhaustive treatises on their subject matter.
Structure for Containment

Chapter Two presents a working understanding of hermeneutics as the background for approaching a discussion of subjective and shared knowledge. It describes the reflexive stance used in analyzing the text of the small group interaction. It also presents information about the origin of the data.

Chapter Three presents a working understanding of the metaphoric process. Metaphor is described as a symbolic collocative process with unique features, including that of invitation, that lend themselves to the study of the construction and typification of social realities. It is not the intention of this work to present a holistic theory of metaphor. Instead, a description of metaphor as process is offered with an examination of salient features. Like the chapter on hermeneutics, this discussion is offered as a tool for understanding the data. Metaphor and its most important features, integration and invitation are introduced in this chapter, and discussed in further depth within the context of the data.

Chapter Four presents the barest of outlines for several ways of looking at developmental stages in the history of a small group. Emphasis is placed on the consistency, since small groups have been studied, of the
descriptions of stage like growth. As with metaphor and hermeneutical thought, this chapter is intended as a tool for use in understanding the data. Various aspects of the group, such as historian, tempo, risk, pairing, etc. are discussed both in this chapter and then again within the context of the data analysis.

The Fifth Chapter presents an in depth analysis of the first hour session of the self study group from which the text originated. The group's development of themes is followed through their use of metaphor. In describing the group as they become a collective, and exhibit concerns about presentation of self, norms of the interactions and adequacy in the task, previous descriptions of group stages and metaphor provide a framework for making sense of and understanding group members' statements. In examining the first hour of interaction, careful attention is paid to the interaction of metaphoric process, group process, and the continuing emergence of a constructed reality. The orientation is towards the interaction of these interrelated processes.

Chapter Six is intended as a bridge between the first hour session and the sixth hour session. Themes are chronicled in their ebb and flow throughout the discourse. And like building blocks that ultimately led to the sixth hour analogy and the characterization of the
experience, these themes are documented within the contextual processes of their issuance.

Chapter Seven presents the culmination of the group's effort to explore and understand their own behavior as it exhibited any forward movement in this self study group. It is in this session that the over-riding analogy by which their experience becomes known, is verbalized, and recognized as containing elements more threatening than the group cared to confront.

Chapter Eight presents the last five hours of the group's experience in summary fashion. Chapter Nine, the conclusion, presents a concise version of the descriptions offered in Chapters Five through Eight, with focus on the continuing processes of the group and metaphor as they combine in the formation of the experience. The Epilogue offers what simple statements can be made about the writing of anthropological descriptions and, since the body of this dissertation can only incorporate minute amounts of the analyzed data, the Appendix offers the text of eleven hours of group process in total for the readers' reference.
Summary

What follows is a description, an ethnography if you will, of a small group process. It is also a semiotic analysis of a small group. And, it is a hermeneutically constructed exploration of a text. Most of all it is the description of a group of individuals becoming a collective, using analogy to integrate the multi-levels of their experience and trying to understand the behavior by which they created their experience. In the construction of this description, some aspects of the collective and of the metaphoric process will be explored.
CHAPTER 2: THE HERMENEUTIC APPROACH

Introduction:

This chapter presents the first of three theoretical tools provided the reader. The chapter is divided into two major sections. First, there is an explanation of the circumstances under which these data were collected, including a description of the Tavistock method as context for studying group behavior. The second part is an examination of the reflexive stance in hermeneutic understanding as it applies to the analysis of a text, and to anthropology in general.

Anthropologists use texts. They either use field notes that they themselves have collected for later analysis, or they use others' descriptions of field work written for the understanding of the reader. In the first case the anthropologist has his own recollections of the gestures and expressions that constitute communication. In the second case, the anthropologist relies upon the transmission of that information from someone else. The data for this dissertation is presented as a text in the appendix. However, like the field worker, I have had available through video tapes a visual accompaniment to the text. The disadvantage to this is that I have not been able to question my informants.
It is a hermeneutical perspective that sets the framework for much of what will be said in the following chapters. Even the descriptions of metaphoric and group processes are intended to be understood from within a hermeneutic stance. That is, the descriptions presented will be modified continually as further descriptions of the data unfold. Therefore, while this is written with the reader in mind, the history of the reading belongs to the reader.

The Text:

Original data for this research consist of eleven hours of video tape of a Tavistock self-study group filmed, under the direction of Garrett O'Connor, M.D. and Richard J. Metzner, M.D., Chief, AVES Learning Resources Laboratory, as part of an educational project at the Veterans Administration Hospital, Brentwood, California, in the late 1970's. The nine group members and consultant were hospital staff volunteers who agreed to meet for eleven 1-hour sessions over a period of three days. Filming was done in the V.A. Hospital by a camera crew from hospital staff. Dr. O'Connor directed the seven cameras used on this project and, more often than not, had the camera focused on the individual as they began speaking. When asked about his experience filming these sessions, Dr. O'Connor remarked that it was usually
clear where, in the group, pressure was building and who would be the next person to respond in the interaction.

The A. K. Rice Institute in America grew out of the Tavistock Institute of Human Relations in London, particularly its center for Applied Social Research. A. Kenneth Rice was an organizational consultant who, using psychoanalytic ideas to enrich his own understanding of group process, first developed a Group Relations Conference as an educational experience for teaching about organizational dynamics.

The Tavistock method was first brought to America by Margaret Rioch and her colleagues at the Washington School of Psychiatry in the early 1950's. Their emphasis was geared more toward mental health and education than toward organizational application. This bias is still evident in the membership of today's conferences although the current emphasis has been to expand into corporate work.

The task of a conference membership is to study group process by self-reflexive examination of their own and others' behavior as it relates to the here and now of the experience. Time, chair arrangements, room use, and schedules are rigidly adhered to as necessary supportive structures for the difficult task of analysis without a structured agenda. Group consultants maintain a distant, sometimes severe posture, declining to enter into
emergent dialogue, except to make comments about group process in the interest of learning. It is the consultant's task to constantly assess her/his own internal state, segregate group from self issues, and keep the group on the challenging and sometimes painful task of continued self-study.

This form of group experience differs greatly from the well known encounter and sensitivity groups. It is not intended as any form of therapy, although people often report experiences that change the way they interact at work and home. The primary task of a conference member is to learn by experience how the overt and covert dynamics of the group influence behavior, with particular emphasis on the use of authority, responsibility, and leadership.

The Tavistock method (Rioch 1975) over the years has been assessed in a variety of ways. By supporters, it is heralded as an unequalled method for teaching and exploring the intricacies of social systems, how they effect the behavior of the individual and how individual behavior contributes to the formation of the small group culture. By opponents, Tavistock conferences are viewed as too stressful and dangerous for people who are unprepared to confront sensitive defense mechanisms and self knowledge without the aid of therapeutic support.
There are references to this ongoing controversy within the text (See Appendix).

For the purpose of this dissertation each hour was transcribed using an audio tape for the first draft and then checking the text against the VCR tapes for accuracy. This means that I have access not only to the written text as presented to the reader, but I also have visual and auditory information for the basis of my analysis. From my perspective I become a silent, non-present (as opposed to absent) member of the group with the corresponding emotional responses and frustrations that necessarily accompany that position.

Hermeneutics:

Hermeneutics is about the art of understanding. It is about the way we come to interpret life experience and create meaning from interpretations. However, even though the act of understanding seems so natural, it still must be explored as it applies to this and every other work that incorporates a self reflective stance as part of the analysis. Understanding can not be taken for granted as the process by which we know ourselves and our realities because it forms the foundation for all that we do subjectively and, more importantly, what we self deceptively consider objective.
Originally, hermeneutics referred to textual interpretation, particularly as it applied to biblical scholarship. Then, in the latter part of the nineteenth century philosopher Wilhelm Dilthey adapted hermeneutics to the human sciences in an effort to bring to the study of man the same type of precision and certainty as was thought to be characteristic of the natural sciences (Ulin 1984). When the truth of objectivity crumbled and questions about methods of interpretation commanded attention, focus was directed to the interrelationship between subjective and objective knowledge. However, understanding was still taken for granted as an activity applied to subjective or objective information.

Max Weber, by applying verstehen as psychological understanding of objective interpretations, was the first social scientist to incorporate hermeneutical theory into the social sciences (Blee, 1986). But positivists were critical of subjective knowledge as a basis for scientific verification and thus relegated it to the process of insight and discovery, valuable in the formation of hypotheses prior to the doing of science.

More recent theorists, Gadamer (1975) and Ricoeur (1971) shifted the foundations of hermeneutic theory from a psychological basis as verstehen connotes, to a theory and practice based in language. Prior to Gadamer, understanding was taken for granted as the backdrop for
the activity of interpretation. It was Gadamer's contribution to hermeneutics to shift the focus away from understanding as a "product of self-conscious reflection" to an event that is both episodic and trans-subjective. In the process, he rejected Dilthey's distinction between natural science and social science. Gadamer, rather than rejecting concrete personal history and the resulting prejudgements in the formulation of scientific hypotheses, found personal history to be the basis for all knowledge and understanding. Ulin (1984) states that Gadamer's argument should be heeded by anthropologists: that it is because of prejudgements by an ethnographer that otherness can exist in the informant. It is the dialectical reformation of prejudgements that allows otherness to become the object of knowledge (Ulin p. 97).

Hermeneutics, as understood today, is not a method of interpretation. It is a philosophical perspective focused on how interpretations are possible, and what combinations of understanding form the interpretive content. Hermeneutics is said to apply where any interpretative effort is required. It encompasses that which we already understand and that which we try to understand. Often we accept understanding as a natural, non-problematic event. However, experience tells us this is only the mirage of need. How often "I understand" is uttered only to be refuted later by a sudden realization
that the premise for that utterance was wrong. The next utterance is usually, "Oh, now I understand....what was meant, what was said, what you did." Evidence of the hermeneutic circle.

Context: What is it, is it not?

When context became an important aspect to understanding, the next concern became the components of context. It is no longer sufficient to refer to context as a generic term. The term has come to indicate so many things, it is often difficult to understand what is being referred to or how it relates to a particular ongoing process. The customary stance is to mention 'context' acknowledging its Olympian proportions and then ignore its complexity by inflating one or another contextual aspect into an omnipresent 'context'.

Often context is perceived as static, fixed, something against which the process under investigation is described. I think this is a mistake. Context, whatever multiples of the surroundings are chosen to be identified as such, is also part of the continually changing process. Context is also boundless. Any one frame can be reframed by yet another frame (Culler 1982). Further, context cannot be codified, in the sense of an analysis or classification, since the codification
becomes still another contextual frame and the act of codification becomes still another interpretation.

Herein lies one of the difficulties in attempting to create a theory of understanding. Discourse (or speech acts) is dependent upon contextual factors for interpretability. However, contextual possibilities can not be exhausted. Yet, in our everyday lives we assign meaning to discourse all the time without apparent difficulty. This suggests that interpretation, and the process of understanding, includes a process of contextualization whereby the necessary context is continually constructed simultaneously with understanding. Actually it is artificial to separate context from the process of understanding. However, the history of dealing with context has been one of separation. According to most writing, we place something within a context in order to understand it, not create the context along with the understanding.

I believe the continual construction of context is the concept that Derrida refers to when he writes that discourse is historical through and through, and that meaning is produced by a process of contextualization, decontextualization, and recontextualization. And as an extension of this, it is impossible to make the simple historicity of articulation the foundation upon which to base interpretation (Culler 1982). This is similar to
the position that Gadamer arrived at when he began to
refocus the attention of hermeneutic study from
interpretation to understanding. The critical question
is what is being referred to by the term 'history'. In
eyear hermeneutics, it simply meant going back to the
time when something originally occurred, or was recorded.
With Gadamer, history was expanded to include the
speaker's, (author's), hearer's (reader's) personal
history. Yet all the histories are reconstructed in the
present as part of understanding.

Clearly, surrounding spatial, temporal, social and
cultural conditions both intrude and are summoned into
the 'stuff' of understanding via thought and language.
What is not so clear is that less obvious dynamics become
contextual ingredients as important as the more obvious
ones. Maybe even more so. For instance, there is the
intent of the author (whether it be discourse or text) to
be given consideration. This is always the case. Even
when the text is something as mundane as government forms
from the IRS, the source is considered while the form is
completed. Thus, intent becomes another ingredient in
our constructions of situated understanding.

In order to assess intent, the receiver attempts,
ever being fully confident about accuracy, to place
him/herself in the subjective stance of the originator.
Within this stance, the receiver uses all the information
available from his own life history to construct a hypothetical context for the originator. Life history, instead of a liability to be ignored and denied, becomes an important ingredient in the construction of the context. For Gadamer, this history is the bedrock for imaginative projection into the author's perspective. Following the deconstruction of Derrida, this 'bedrock' has become as much a product of the process of understanding as the discourse being understood.

Personal history was always troublesome for scientific enlightenment, i.e. objective science. The receiver, or interpreter, was supposed to use personal history as a source of understanding, because that was where training was located. However, first, it was to be decontaminated of all prejudices and distortions that might have become part of that history in the process of its development. As part of the hermeneutic movement, particularly for Gadamer, it is exactly because of prejudice that anyone is able to transcend the present into the past and make historical knowledge available. At this point, understanding becomes, not a reconstruction of inevitable givens, but a mediation between originator and receiver.

Style becomes an ebbing and flowing context within discourse. Style, what we usually attribute to an individual that is peculiarly their method of expression,
is created by multiple interwoven patterns of content and space (silence), timing, and all the other variables associated with expression. As we become comfortable with one expressive style as representative of someone, a sudden shift of that style alerts us to some significance in the content, usually other than lexical meaning might dictate.

For example, in the text presented, Norma sets a style that evokes some economy of words. Her statements are usually direct and to the point. "I don't like to be bored." "I have an observation." When she shifts to statements such as "I have already begun to develop various feelings....." instead of using a more economical form, her previous economical style becomes contextual for the new phraseology, and the listener is already alerted to the fact that what follows this introduction is somewhat problematic for her. In contrast, Seth uses a halting, repetitive style as 'ground color' and then fires a direct, concise statement to convey the importance of new information. For example, when he corrects two false impressions of himself. First, that he was not a working member in the first session, and second, that he did not know the consultant outside of the group experience. Seth, "Ah, er, there's this idea that I wasn't a member of the group the very first hour. Ah, it keeps coming back, ah, that, bring me into it
(270:22). And, "While I'm correcting falsehoods, I know (the consultant) quite well" (270:35).

Thus, expression becomes the context for further expression. Establishing normative patterns within a frame and then systematically maintaining and breaking that pattern, maintaining and altering the expected, becomes the normative, as well as informative, pattern of interaction in both these data and in all our interactions.

Text as Context:

Written discourse can be said to be objectified (Blee 1986). That does not mean that meanings are fixed, only that the form of presentation has some permanency. Unlike discourse that requires further discourse to go back and analyze what was said, a text exists in an unchanging, stable form, without the inevitable editing that occurs with reconstructed memory. For this reason, once a text is written, it outlives the author's cultural time and space (Ricoeur 1971; Gadamer 1976) and serves as inspiration to yet other types of understanding in other time periods with other readers.

When understanding is taken as a product of mediation between author and reader, it is not that the reader makes his own personality or world view that of
the author, since the interpreter must use his/her own historical understanding to grasp the basic question, or central theme, and motivation behind the text. This means that the reader of the text, the one attempting to understand must become vulnerable to whatever ideas the text presents. It means approaching the text as an active agent, asking questions of the text, and knowing that the text is also asking questions of the interpreter. It means knowing that the text, the questions asked and answered will affect all of the reader’s cumulative history and ultimately the reader’s world view. It is this that is most important to understanding hermeneutical understanding.

Culler (1984) quotes literary critic John Barthes:

"We now know that the text is not a line of words releasing a single (author-god) meaning, but a multi-dimensional space in which a variety of writings, none of them original, blend and clash....The reader is the space in which all the quotations that make up a writing are inscribed...." (p.33)

While this might be considered an overstatement, the point is well taken. Not only does the reader reconstruct a text in light of personal history, but personal history is reconstructed in light of new information and the entirety of the reconstruction becomes unique to itself at each reading.
We read as what we are. Culler’s chapter on "Reading as a Woman" states emphatically that the issues raised, not only by gender, but what a particular gender might mean in societal context, i.e. apple pie and motherhood or the feminist movement, becomes background for interpretation. When male members of the group under study begin the whorehouse analogy, I can not deny my own response to that type of imagery. On the contrary, I am indebted to my empathy for understanding the intentions and responses I observe and attribute to group members.

Between text and reader there develops an interaction, a sort of conversation that requires the full attention of the reader. As reader, you can not stand outside a text anymore than you can stand outside a conversation and still fully participate. Just as it is necessary to hit the ball with a racket to know the feel of tennis, it is necessary to commit the subjective self, participation complete with passion and vulnerabilities, to the interaction, and not attend as an observer to the rules of interaction.

Following the argument that it is precisely those prejudices and perspectives that make knowledge available to the interpreter, a critical question is posed by hermeneutic understanding: "How to remain true to the text and not slide into an idiosyncratic imagining of the text’s meaning". The safeguard to this potential folly
is understanding that my text, or discourse for that matter, exists as an entity with substance and form, containing sense making guide posts. These guide posts will direct and redirect the interaction between text and interpreter. The reading thus becomes a dialogue, a back and forth interchange between author and interpreter. And with this interaction, the text, like all conversation, surpasses the meaning of its author because it can encompass that which is contributed by the interpreter. The text exists not by what is literally stated, but by the presentation stirred in the understanding of its meaning, presentations that touch commonalities of human existence move away from the trivia of non-sense.

While understanding is not limited by language, it is based in language. We are oriented toward our world by language. Reality happens within language, (Gadamer 1976). Language articulates and directs our attention. It divides and combines the elements of our environment. However, we are not limited by the limits of language. Understanding in practice can transcend the limits of language. Note the description of the artist's understanding given by Foucault in his book The Order of Things (1971). The painter's hand holds more information, more knowledge than can ever be articulated, even as a post hoc explanation of technique. Language
makes sense to us of what we already suspect. We must be
teetering on the edge of some new understanding before we
can ever formulate the question that ultimately will
produce the answer.

Paradoxically, while understanding is able to
exceed the limits of language, it is also irrevocably
rooted in language. Hermeneutics is the method whereby
understanding elevates thinking and knowing beyond the
limits of language. Our ability, not only to symbolize,
but to point to the unspeakable by a series of
approximations, magnifies the paradox inherent in our
experiences of knowledge. Knowledge exceeds the limits
of language, yet knowledge is continually constructed by
the practice of language, even with all its limitations
(see Tyler 1978:60-62). Understanding allows language to
be self-transcending. It frees thought from the confines
of the finite, and allows concrete ideation to dissolve
into experience itself.

A Sense of Order:

Language has a way of ordering the world. In the
discussion of Gadamer's brand of hermeneutics, the
referenced material is usually a text. Although I have
transcribed the tapes to be used as text, an important
difference must be noted. This text of dialogue has no
author's intent toward the reader. The members of the
group were attempting to make meaning among themselves. The rules of written grammar were dismissed in the service of expression. As an example, where confusion manifested itself, often it was never directly referred to. Instead, it was often audibly expressed with false starts, half statements, incomplete phrases, numerous interjections of 'ah', and finally fading away into a verbal hum. Going back to de Saussure's (1974) distinction between speech and language, the order we know as grammar and which appears within a written text, is not present in my data. The transcriptions of discourse display an array of disorder that becomes meaningful in understanding subjective intent. That is to say, what appears disorderly is taken to be both disorderly and meaningful, and therefore orderly.

David Pallouer (Reagan 1979) in his essay on 'The Significance of the Text', states that the difference between a speech act and a text are important to understand, because the speech act incorporates devices such as gestures, inflections, etc. to convey meaning. The text, although not fixed in the sense that a reader enters into a dialogue with it, is fixed in that time when it was written and the style of its presentation. According to Ricoeur, a written text is not intended as discourse. It creates a world of its own. It is generated out of understanding, translated into
explanation and again generates understanding between the reader and itself. A written text has a structure shaped by its genre and individualized by style, as well as its content, that a text formed from discourse lacks. However, discourse also has structure in the form of dynamics of the interaction. In the present data structure emerges from discourse mediated by the process of group dynamics.

Inference and Background Knowledge:

We have entered a period in which the self reflective stance and the conception of culture as a text have brought focus to how the anthropologist and his informant create a shared meaning that is representative of the culture in question. Marcus and Fischer (1986) write that the attraction of interpretive anthropology right now is its inquiry into the nature of ethnographic reporting, particularly when all social sciences are faced with the crises of representation. Attention to language and the communication of meaning has opened up questions about understanding, not just how individuals operate in the world, but how understanding reflects the reflexive process of the researcher.

Although Blee and Billings' (1986) article is oriented toward doing third level historical sociology (using the ethnographies written by others), they outline
issues relevant in general to hemeneutical understanding. However, I disagree that there is such a thing as a 'hermeneutical analysis' as differentiated from other types of analysis as they seem to indicate. Since I believe that knowledge is ultimately known through language and experience, but that the understanding of that knowledge is processed (understood) through language, the reflexive stance and therefore hermeneutic understanding is intrinsic to any type of analysis. Even so, their first step in analysis seems a valid one. Observations must be separated from the theoretical structures they are embedded in so that the boundaries between observation and interpretation are revealed (p.446). Clearly, what I see is already a form of interpretation. It reflects the entirety of my history, my intentions, and my social environment. But when I extend beyond a description of what is observed, to give significance and meaning to what I have observed, then I must examine the theoretical framework from which my analysis originates.

Blee and Billings' (1986) second step into a hermeneutically informed social analysis is also relevant because it deals with motivation. Not only must the interplay between the observation and the theoretical framework be explored, but so must the motivation for the
observation and the analysis be explored for unspoken assumptions that orient attention.

To explore the observation, theoretical framework, and motivation of the observations, Blee and Billings postulate two stages of analysis: "concept-critique" and 'validation'. In the first stage of "concept-critique", the assumptions embedded in the descriptions of the observations are explored. For instance, in this dissertation, characteristics about group behavior must be carefully outlined. In Western culture there is belief that the expression of individuality is at times at odds with group cohesion. Much of analytic theory is built upon that assumption and that framework is maintained for this study. However, in Navaho culture where individual and group well-being are merged into one state of union, that assumption would be unthinkable (Roberts 1951).

The second stage is validation. The hermeneutic circle is the process by which understanding is checked and rechecked. Attention moves from the data, to the researcher's background of knowledge and experience, and then back to the data. It requires looking for what is usually taken for granted, isolating guide posts and cautionary bits of information. Temptation lies at either extreme, either to overdescribe or underdescribe. The hermeneutic circle requires absolute honesty to the
self and the material under investigation. And ultimately, it demands that the current understanding make sense as a unified description which can serve as a base for further inquiries into the subject matter.

Just as any participant in a conversation relies on their skills of inference and background experience to make sense of a situation, so do I find it necessary to rely on my storehouse of information to understand my data. The question within Anthropology today, is how much of the process that stems from self-reflective understanding is relevant to the task at hand. Certainly some is. Anthropology is in a self-reflective period. It meditates over methodology, past and present, for the express purpose of understanding how it is that man can study man and understand that knowledge for which there is no cognitive framework. What basis is used for understanding that which has no roots in the background of the observer?

Castenada (1968) stated it was ultimately by a leap of faith that, as ethnographer, you could let go of all familiar markers for a structured reality and, without "falling" into the abyss of total disorientation, re-establish for yourself your subject's reality. The difficulty with Castenada's brand of understanding is the basic premise to his work: that new and old knowledge stand in opposition to each other, requiring the
ethnographer to give up his/her personal history. Castenada does not imply that there is only one 'knowledge'. In fact, his primary thesis is that there are multiple realities. However, he argues that one's own history must be discarded in order to enter into another's reality.

How Much is Too Much

In recent years (see Ruth Linden's Dissertation, 1988) anthropologists have experimented with including varying degrees of self disclosure in their work. As part of background knowledge, in an effort to include for the reader those aspects of the author's history that help make sense of the data, some accounting of personal experience may well be important. But that background knowledge should never become the focus of the writing. It should remain exactly what it is, a background to understanding, barely visible even when it is the key to understanding.

For instance, to understand the experience with which the members of this group are coping, necessitates that I re-examine my own experiences in similar group situations. It necessitates that I bring to my understanding of the data my subjective knowledge of my own emotions, whether frustration, pain, anger,
etc. It also necessitates that I draw from my personal history the understanding of what others in those past group experiences shared with me of their experience. It is from this background that the information comes which I use to evaluate what I see and hear in the tapes. This process is not different from that which any member of a culture might use to make sense of a situation, except that in the structure of this writing, the sign posts must be made clearly visible so that the readers might follow the same path.

Summary

This descriptions of a hermeneutic circle for understanding is offered as a tool for describing both group process and metaphoric process. In turn, those descriptions are offered as tools for understanding the data of a small group process operating while members create the reality of their experience. Thus the next chapter is a description of metaphor as process.
CHAPTER 3: METAPHOR

Introduction:

This chapter puts forth several basic concepts for examining metaphor within the context of a small group experience. First, metaphor is described as a symbolic collocative process understood as a whole schema within a context, not as analytic constructs (Tyler 1978). Second, unique properties of the metaphoric process are outlined in reference to the data. This is not intended as a presentation of theories or as a formulation of a theory of metaphor. Instead, it is intended as a useful description within the tradition of hermeneutic understanding. And like all descriptions, this one will fail in some places. However, the thoughts expressed were either generated by, or substantiated by, analysis of the data (see appendix).

This is the second tool offered the reader for use in examining the development of a small group's experience and resulting culture. The first tool, hermeneutics, was presented as a methodology to orient understanding. And, as stated earlier, the third tool will be a description of group process (Chapter 4).

This chapter begins by addressing the advantages inherent in understanding metaphor as a process that
accompanies language, that is part of language, and may even precede language, without using the same term, metaphor, to describe isolated words or phrases. In other words, I do not use "metaphor" to define grammatical forms, i.e. words or sentences which may, at times, highlight instances where metaphoric understanding has occupied a slightly, more than normal, visible position within expression. The practice of trying to label particular words and phrases as metaphor, simile or some other near metaphoric expression, only leads to confusion. Nor do I use metaphor as synonymous with language, as some theorists have done (See Lakoff 1987). Clearly, at some level all language can be said to be metaphoric. However, doing so renders the term metaphor a simple synonym for language, a fate unworthy any word with so long and difficult a linguistic history.

In this work, metaphor is described as a distinct and identifiable process, referred to as a symbolic, collocative process with distinguishable features, and which is understood by the results of its use. As a process, metaphor, can be said to exhibit certain features that identify and define its presence. The first processual feature examined is that of metaphor as invitation: as both an invitation for creative interaction, as well as an invitation for intimacy.
Subsequent to this, I will look at the reasons recent philosophical discussions have identified a relationship between metaphor and intimacy as important, not only for understanding the use of metaphor, but also for understanding metaphor itself (Cooper 1986). Next, metaphor will be discussed as an integrative device employed on two levels. At one level it integrates old and new information into unique cognitive structures for individual members; at another, it integrates the speaker's innermost constructions of reality with the emergent shared reality of a particular experience.

Having discussed metaphor as a process with invitational and integrative properties, there remain the customary issues that descriptions of metaphor typically address. Our concepts of metaphor most often originate from early schooling where we learned that phrases such as babblingbrook and The Grateful Dead resided somewhere beyond the real and factual world. We were taught that metaphors were phrases in which clever combinations of words supplied characteristics that 'in truth' were impossible, but which we accepted as meaningful because convention dictated it so. English exercises included picking out the metaphor, as if our targeted phrases were the static results of linguistic rules. So ingrained is the concept that metaphor is the product of language, in
the same way that we think about a sentence or a phrase, that we fail to examine that assumption and begin analysis with the products of the process, not the process itself. As a result, discussions of metaphor tend to focus on issues characteristic of the product rather than the process. For example, the literal versus non-literal distinction is usually examined and quite often determines how metaphor is defined and where it is said to reside. This type of discussion then usually expands into the murky waters of dead metaphors and other related forms of expression, particularly simile. Both these descriptions of metaphor will be discussed in light of metaphor as process.

To reiterate, for the purpose of examining the data, metaphor is described as a process with the following features:

1. a symbolic, collocative process,
2. an invitation to co-create within the boundaries of discourse,
3. an invitation for intimacy and a process by which intimacy is sustained,
4. an integrative device for the multi-levels of experience, and
5. an integrative device for temporal telescoping in the typification of experience.

Metaphor as Process

As process, metaphor can best be described as a symbolic collocation in that it has the ability to unite and hold within temporary relationships images, cognitive
constructs, and the multitudinous unarticulated nudgings stirred by our senses (Tyler 1978). This process relies on and validates the observation that all things stand in relationship to something else, either closely or distantly depending upon presumed degrees of differentiation. When this thought is carried to its conclusion, as outlined by prototype theory, metaphor is considered to be the basis for all classificatory structures (Lakoff 1987).* Metaphoric process is thought to set in motion structured propositions of human cognition in the very same way that our cellular structure differentiates and combines by degrees of similarity. Our sudden response to metaphor in the midst of a conversation or reading usually means that our attention has been expanded to include the process as well as the content of what is being expressed.

The important focus, when discussing metaphor, is its identity as a symbolic process, encompassing more

* "Prototype theory does not constitute a theory of representation for categories. ...Prototypes can be represented either by propositional or image systems." (Lakoff 1987:44).
than is generally considered part of a semantic process. Metaphor, by it's nature exercises the power to create new meanings, new ways of understanding the world, that can exceed the limited definitions often inherent in declarations. Metaphor relies upon the active production of dissimilar and distantly related images to produce the sudden insights and new understandings by which we mark its presence. What we designate as close and distant, related and unrelated, is elevated to our consciousness. (This is not to imply feature by feature comparison). The term active, as it relates to metaphor, will be discussed later.

Metaphor is understood as a spontaneous, unplanned occurrence. This is not to say that at times we do not wish for a good metaphor to illustrate a point. However, it is the associations that occur spontaneously, erupting into our consciousness, that delight and fascinate us. In true metaphoric utterances I doubt that rehearsal of any kind takes place. What you hear is what exists linguistically at that instant. The assumption of intent in speech is curious. What may be taken metaphorically by the listener, may not have been intended metaphorically by the speaker. However, that does not invalidate the metaphorical interpretation and does speak to those occasions when the second speaker expands upon a
metaphoric interpretation to the surprise of the originator.

The danger inherent in describing metaphoric process as symbolic propositioning is that we may become entangled in the post hoc analytic comparison. True, after the fact analysis of a stated metaphor can reveal some basis for comparison, for example: \((a=b)\) or \((a:b=c:d)\). Even metaphors that seem clearly attributional, have a semantic role of establishing equivalencies between propositions (Tyler 1987). The question is not about the comparative feature of the metaphoric process, but rather about where that feature operates. Our experience of metaphoric understanding denies that the specifics which comprise semantic fields are compared for near and far fittings. The gestalt of a sudden shift in comprehension mitigates against this type of description.

If metaphor is the process whereby propositions are suspended in relationship to each other, and thereby, through the cognitive structures of categorization, form the basis for reality, is it justified to state that all language is metaphor (Lakoff and Johnson 1980)? In my view, metaphor precedes language and is a process of language. It may encompass more of the human activity that results in language, but it is not equivalent with
language. While metaphor is of language, it is not limited by language, and it does little for our understanding of either metaphor or language to equate the two. To paraphrase Derrida (1974), although language uses the process of generation, that process remains greater than language. Language contains the structures of form which we understand in the notions of grammatical roles and unit definitions. But while language contains features of generation, it clearly is not the seat of generation. One only has to read between the lines, or thrill to poetic insight, to experience the larger parameter that generation occupies.

Metaphor remains a difficult process to observe, leaving only grammatical structures behind. Its presence is known by inference within a context, not by anything linguistically separate from the situation. And even when its presence is known, there is no way to be sure that the interpretive salient features are shared. Context is a curious notion, because framing can become problematic. Everything exists within a frame of some type. The question becomes which frame is the intended one for use in understanding an utterance. For instance, even the most tired phrase, inevitably trotted out in discussions of metaphor, *Ted is a pig*, is illustrative of the difficulty knowing what is meant both within, and
without, a context. Is Ted man or beast? How do we know
the relationship of the speaker to pigs, or to Ted, for
that matter. Round bellied pigs are currently
fashionable pets, while some people raise pigs for
income. Is Ted dirty, fat, a pet, someone's idea of a
cash crop, or a political statement about how much
freedom citizens should have in their choice of household
residents? And what if this pig's name, instead of Ted,
is Wilber, or Porky? Instantly, the referencing becomes
more involved.

Labeling a particular phrase a metaphor is always
problematic. Does smiling sun represent a fresh metaphor
in process, or does it represent a metaphoric act that
preceded the infusion of this phrase into our cultural
fabric and which now seems a fossilized relic? Perhaps
the answer depends upon whether or not you are four years
old and telling about the picture you have just drawn.
Of course, the sun does not really smile (unless you give
it a mouth, so it can). In the past, it was easy to
state that smiling sun is a metaphor, with the ensuing
argument over the nature of the metaphor: old, dead,
tired, trite, fresh, comparative, etc., because the
literal phrase did not match anything we understand in
the physical world. However, difficulty arises when this
same argument is applied to another type of example, one
that makes absolute sense when given a concrete, literal interpretation. Yet, when this second example is understood within an alternative context, it demands a broader interpretation. For example, when Norma reinterprets the consultant's comment with "The higher up the ladder you go, the more your ass shows," it is one of those experiences that everyone assumes as some form of fact. However, left with a literal interpretation of that comment, unrelated to the context, Norma's statement appears nonsensical, or "crazy". After all, the consultant was not talking about ladders.

There is an interesting note to be made about referring to metaphor as the process whereby concepts are generated: that the process is referenced by its products which are not in and of themselves the process. The process remains free to embody a past-present-future time component. (We will return to time and its relationship with metaphor later in this chapter.) Dead metaphors become a non sequiturs; smiling sun is appreciated as a reminder of the process whereby someone in the past was struck by a prototypical cognitive model of radiance, perhaps explaining why so many four year olds draw pictures of smiling suns.
Metaphor as an Invitation:

It is my contention that metaphor is an invitation of two sorts. First, it is a symbolic process by which the originator invites others to participate in co-creation. With metaphor, one person says to another, "I want to expand my own understanding to include your perspective and thereby create an experience greater than my own imaginings can afford me. With metaphor I can issue this invitation in such a way that you will understand the process, the subject matter and the invitation instantly, without further elaboration or analysis." Second, metaphor is an invitation for a kind of intimacy that comes from understanding the way another person thinks.

As an invitation for co-creation, metaphor has the power to integrate the associations from more than one person into a complex entity that represents something greater than any one person could fashion. It becomes a vehicle for creating a truly shared construction of the situation. For example, in the first hour of the group experience the first successful metaphor is a statement by Joan, "From G to PG". In discussion of this statement within the analysis, it is noted that use of this metaphor does not overtly reference any of the preceding statements, nor does it reference the camera filled
environment within which the group is working, censorship, the critical aspects of being evaluated, other colleagues response to the films or the project, or any of the other possible associations available from the immediate history of the group. That is precisely why the metaphor is successful. In order to frame this concept another example is offered. Later in the second session Dan offers the family as an analogy for understanding member’s various roles in the group by asking David to be his father. As the group rejects this analogy, Dan continues to argue for it by noting the specific reasons why such an analogy would fit. As he argues for his conceptualization by presenting specific examples, his analogy loses all similarity to a metaphor and the group becomes more and more resistant his notion.

The invitation issued by metaphor is done without attempting to set the stage, which already exists for those involved in the situation. Common experience tells us that excessive discussion about what was or was not meant by such and such a statement shuts down most forms of communication. In actual practice it is taken on faith that others, more or less, understand each other. Metaphor not only addresses that supposition, but invites us to challenge, within reason, that supposition, and thus experience a greater degree of freedom than is
customary within the lexical constraints too often imposed by our notions of language.

Metaphor and Intimacy:

Metaphor is a primitive process.* It affords the means to express the unspeakable. And as stated, it is an invitation for others to participate in the imagery. When I speak metaphorically, I am saying, "This is how I see things. With metaphor I expose the products of my own creativity and set them into the surrounding culture to be known by others. I invite intimacy as I offer you a glimpse of my intimate thought processes in all their originality. I expose associations constructed from my past, but it is not with generosity that I do this. It is with the intention of sharing yours." Procreation is a selfish act.

* Primitive in this dissertation refers to those aspects of human behavior that represent that which is innate, original, prior to, prime, a sense of source. What it does not infer is limited, inferior, unrefined, or irrational.
Metaphor's power to engage our attention is derived from its unique ability to involve our most intimate and primitive urges of procreation. The invitation is not just for another to create in some free form fashion, but to attend to the subject at hand and co-create as a mixture of identities. This distinction is as important for the origin and continuation of a culture as it is for the perpetuation of a species. It is the culmination of human desire, first to create through expression, then to know what it is we have created, and finally to control what we believe we know. Metaphor is the process by which we have come to understand our world; it makes familiar for us that which is unknown by constructing propositions about both. However, the metaphoric process does not fully function in isolation. It is intended to be a shared experience.

Cooper (1986) asks why metaphor should be thought to relate in some significant way to intimacy. He answers this question by stating that, in his opinion, metaphor first presupposes intimacy and then reinforces it. His argument centers around the degrees of intimacy an issuant assumes to exist between issuant and receiver in order that the receiver might be able to disambiguate a metaphor with some understanding of the issuant's intended meaning. Then, when the metaphoric
understanding is perceived as shared, that success reinforces an already assumed intimacy. I agree with Cooper that metaphor assumes some degree of intimacy. I do not agree with his explanation or example.

To substantiate his argument Cooper calls upon the notions of intimacy created when individuals share the same language and presumably the same culture. For example, a prison subculture is given as an instance where the use of prison shop-talk, which he calls metaphor, develops an environment for the metaphoric understanding of typical prison talk. Cooper generalizes that shared interests, such as work, hobbies, prison, etc. allow the sharing of related jargon and thus a sort of breeding ground for metaphors. He offers as an argument supporting his thesis that metaphor both presupposes and reinforces intimacy, the notion that a shared environment permits the development of intimacy which leads to a customized language, which in turn, leads to more intimacy.

No doubt, those sharing specialized vocabularies do have insider privileges and often experience a sense of intimacy accompanying that membership. However, calling alternative lexical expressions that constitute a standardized vocabulary for a particular population metaphoric expression warps the meaning of the word
metaphor, not only as I use it, to signify process, but also in its customary use to signify fresh insights, or sudden recognitions of similar characteristics. In fact, jargon that develops out of familiarity with the circumstances seems the antithesis of the concept of metaphor.

Metaphor is clearly not the only way to establish intimacy. It is, however, one very important way. Unless all language is said to be metaphor, which I argue is not very useful, insider jargon is not an example of metaphor. I would consider jargon a learned aspect of a socialization process that becomes another way to distinguish insiders from outsiders, thus creating a sense of intimacy between the insiders. Like other sup-group shop-talk, prison talk is always evolving, which certainly indicates the presence of the metaphoric process, but the talk itself is not metaphor.

If one of the problems with calling jargon metaphor is its prescribed use that relies upon repetition, how is it that poetry can continually trigger the metaphoric process, no matter how many times it is read? The answer, I believe, is that poetic structure remains invitational because it offers no end of windows through which to renew your view of the world. A jargon, such as prison nomenclature, does not invite the initiate
to co-create, but to learn the passwords as a badge of membership.

Another aspect of the insider, outsider phenomenon and our notions of intimacy (as well as status) is evident with the use of T and V forms of address in the Indo-European languages (Brown and Gilman, 1960). I mention this because assessment occurs about the appropriateness of metaphoric speech. We do not use metaphor in certain situations, as when it seems apparent that metaphor would not be understood (as when everyone is exceeding concrete), or that it might reveal more than we wish to reveal about ourselves. We assess not only the assumed intimacy, but the potential for intimacy in the same way that we assess status, power, interest, and the other features of our interactions.

Responding to Cooper's (1986) writing, his statements about metaphor presuming and reinforcing a sense of intimacy with others seem illustrative of our own experiences. However, I feel metaphor is intrinsically tied to intimacy in far more important ways than those suggested by Cooper. Metaphor as process, situated within context, invites the use of creativity that ordinary statements do not. Part of this difference lies in the passive and active role.
Metaphor requires that the listener be more active at both stages: interpretation, and then, in contributions to developing analogies. Activity implies a degree of commitment to the developing interaction that passivity does not. Activity and commitment are powerful ingredients in the development of bonds between individuals. This is one of the reasons that (as discussed in the analysis of the data) a silent member is so threatening in the beginning stages of group development. This is also one reason why metaphor appears to operate so frequently in the early stages of the group when development of both the collective and the experience is so clearly dependent upon the active creativity of its members.

Another relevant aspect of metaphor and intimacy concerns what is embedded in the relationship between metaphor and the creative act. If, as I have stated, metaphor is a process whereby one person invites another to co-create within the area of a stated subject, the invitation is indeed an intimate one. It asks participants to reveal through creative associations the restructuring of a normative reality along the lines of their own individuality. Metaphor removes the comfortably safe norms of agreement and invites exposure of not only that which is intimate, but often that which
is considered primitive, and sometimes frightening. Because associations allow another to perceive the personal structures of symbolic relationships, as well as what symbols are attended to, the view from this vantage point can be extremely revealing. This is why metaphor is such a powerful tool in therapy and why the Freudian slip is understood far beyond the limited domain of psychotherapy.

Metaphor as an Integrative Process:

Once metaphor is identified as both an invitation for intimacy, and as a way of maintaining intimacy within an ongoing situation, the question arises, "What features of the metaphoric process enable it to fulfill these roles?" Two such features immediately come to mind. The first feature is metaphor's obvious ability to integrate simultaneously multiple levels of experience, from individual primary process to shared small group culture. Metaphor allows us to be explicit, to discuss and recognize, what otherwise would remain unsaid. It makes the ineffable, effable. Metaphor, unlike plain style, gives authorship (Tyler 1987). Not only do we become aware that our cognitive structures are being manipulated by the author of the metaphor, but that the resulting
insight, the new associations represent something about the author that was previously unknown.

Second, the metaphoric process helps establish conceptual categories (Lakoff 1987) with boundaries, internal structures, and a basic level to which we relate along a part-whole division corresponding to function, i.e. image-schemas such as up-down, link, front-back, container, etc. (p.282). Although a discussion of these two features of metaphoric process separate them as distinct entities, in practice, integration and categorization are features of the same activity, as is exclusion.

One primary thesis of this dissertation is that metaphor is able to integrate those covert issues, the unspoken fears and desires operating within each group member into the spoken myths, themes and typifications that cohere and are recognized as a small group culture. In order to think about metaphoric understanding as an integrative process, it is necessary to visualize this as occurring simultaneously in two related functions.

First, as stated within prototype theory (see Lakoff 1987 for a discussion of the misinterpretation of this theory), metaphoric process is thought to lie at the origin of all classificatory schemes. Embedded in the prototype theory of categorization is the understanding
that human cognitive processes relate to some very fundamental human biological determinants such as body movement, neurophysiology, the mechanisms of perception, the formations of mental images: in other words, the blood and guts of our physiological structures (Rosch 1975). These so-called primitive, species shared, influences upon our cognitive process should not be minimized. Their contributions to shared realities through our classificatory and emotional systems is immense.

Lakoff and Johnson (1980), while discussing how conceptual systems are grounded, outlined some of the physical functions that are central to those systems. Up-down, in-out, front-back, warm-cold, male-female, and light-dark (p.58) are examples. They speculate that a "sharply delineated conceptual structure for space emerges from our perceptual motor functioning" (p.50). And while there is no well defined construct for our emotions, we use the combination of emotions and physical functions to help us refine our understandings of emotions. For instance, happy is up. Unhappy is low, down, sagging.

In the earlier classical view, categorization was thought to be the product of reason, "symbol manipulation" disembodied from the mechanisms of
metaphor, imagination, and mental imagery. However, the classical view could not adequately account for instances of language use that fell outside the limited confines of this definition, for instance, the workings of metonymy. It was not until Austin (1961) proposed the concept of a primary nuclear sense within a category that such problems presented, for example, by the word bank could adequately be addressed. Attempts to understand word usage with feature by feature analysis strained our understandings of language use.

Understanding a prototypical sense as central to the way we categorize, along with the notion of some guidelines for the generation of membership to a particular category (Lounsbury 1964), our view of categorization was expanded to include the following tenets:

1. Members of a category relate to the central theme of the category with differing degrees.
2. Members of a category can relate to a category without sharing all features with all other members.
3. Members of a category can share related, not necessarily the same, meanings. (Lakoff, 1987)

For example, Lounsbury looked at the term bank with the following results. It can refer to either a place to deposit earnings or the sides of a river, which on the surface have nothing in common until you think in terms
of containment. Then the relationship between bank and money, and bank and water, seems clear enough. (Note this also relates to the phrase, "You can bank on it".)

Second, just as our classificatory systems reflect, in some fashion, the rudiments of our biology, our cultural themes represent the classificatory systems by which we organize our world. Metaphoric process and understanding are at the vortex of this union. The origins of these thoughts are not new. They refer back to writings as early as those of Benjamin Whorf (1956), a relativist, and more currently, to cognitive psychologist Eleanor Rosch (1975), for work on the extent to which biology influences the nature of our conceptual world.

The description presented here extends the above notions to include metaphor as a primary process to the production of both categorizations and, therefore, culture. So, while it might seem comfortable to think of classificatory schemes learned in childhood and stored somewhere simultaneously with meaning as part of acculturation, it may be more accurate to think of classificatory schemes as generated within the situation along with understanding. (To even further confound and confuse the issue of origin, it is most probable that both descriptions are equally accurate and the resulting
paradox is a necessary ingredient of language and understanding.)

Metaphor is integrative of the three levels of experience, the covert, the interactive, and the thematic (described in the chapter on group theory), because metaphor, as a collocative process, becomes the link between the most primitive aspects of our experience, including our physiology, our categorizations by which the world is divided and united, and the culture we create by means of analogies.

Literal versus Non-Literal Language:

Often, discussions about metaphor (for example, Cooper 1986, Davidson 1981, and Kittay 1987) involve a distinction between language labeled as either literal or non-literal. Literal language is said to occur when semantic units represent standard definitions in a one-to-one relationship between the word and the object it represents. Non-literal use of language is said to exist when those same units represent something other than their stated definitions.

The first issue to be explored is the notion that definitions exist somewhere outside usage. From a hermeneutic perspective this description seems nonsensical since definitions are seen as situated in
use, situated in context and as historically relevant. Ultimately, hermeneutics and definition are mutually contradictory.

Consider Cooper’s discussion of metaphor: what is it? First, he states it is necessary to make a distinction between what is sometimes referred to as an internal demarcation problem, versus an external demarcation problem (Cooper 1986). Whereas, internal demarcation attempts to distinguish metaphor from its non-literal relatives such as simile, external demarcation attempts to distinguish all non-literal forms of expression from the literal. For Cooper, external demarcation is the critical issue, for metaphor, and its cousins, must be non-literal. Note that the entire structure of the argument relies on there being polar categories of non-literal and literal representation.

In contrast to the traditionalists (Davidson 1981), who state that all metaphor is simply elliptical similes (economical forms of expression) and therefore literal, Cooper argues that in most cases of metaphor it would be impossible to determine the original sentence from which metaphor was supposedly derived, and in some cases of metaphor the insertion of like would completely distort the meaning. He gives the example of what happens when like is inserted into the sentence, "Numbers
are my only friends" and it becomes "Numbers are like my only friends" (Cooper, 1986:57).

Some theorists have tried to do away with the literal:non-literal distinction using the historical precedent of granting a cognitive priority to literal over non-literal language on the assumption that non-literal forms, metaphor in particular, are merely deviant forms of expression. However, the argument is a tautology. As deviant forms, these expressions may be returned to their literal origins by simple feature analysis (Kittay 1987).

In extreme contrast, Lakoff and Johnson (1980) state that all language is metaphor and that any statement can be both literal and non-literal at the same time. One difficulty with this approach, according to Cooper, is that it quickly leads to a discussion of whether or not particular expressions are live or dead. A dead expression is said to be one that might have had a metaphoric freshness at one time, but now has become a cliche. However, the difficulty with all this line of reasoning, is that it denies the relevance of context for metaphor. Freshness of expression is situationally determined.

The difficulty with most discussions of literal versus non-literal language is that context of the
expression is seldom taken into account, by which I mean who is giving the metaphoric invitation and who is receiving it. What appears literal in one situation, may not be in another. To use an example from the data, when Edie states that they just went from "G to PG" (1:8:1), it seems clear that in their circumstances the remark is intended as an invitation for metaphoric understanding as well as a literal reference to their language. If, however, this remark had been made by a film producer, it might be literally true since his film would indeed carry the film industry's rating. (Of course, in this context it could also refer to the different demographic groups, different ad companies, and a different potential for money earned.)

As our notions change and we shift the locus meaning from something preconstructed to something situationally constructed, it would follow that literal and non-literal distinctions relate to metaphor in much the same way that such distinctions might relate to any form of expression. At some level, all meaning is related to something we might term literalality if we made the effort to construct a literal interpretation.

Does this mean there are degrees of literalality? If literalality is interpreted in terms of prototypes, then the most literal would be the most prototypical. And
here degrees of literality might be argued in reference to cultural norms. For example, at what tint does the color red become the color pink? Depending on the context, the same hue might be designated either color depending upon the pragmatics of the situation. Or is that pot-bellied pig mentioned earlier really the same as the family dog? Every child who knows about Old McDonald's barnyard knows where that pig belongs. In a culture shared with Old McDonald, the prototype of pet dictates that a dog is more pet-like than is a pig.

What does this have to do with metaphor? Perhaps a great deal. If multiple interpretations of a simple statement can represent varying degrees of abstraction from a literal prototype to a barely recognizable relationship between one thing and another at the same time, this brings into focus the concept of an epistemological "space" in which new-old perceptions might co-exist.

This is not the same thing as the literal versus non-literal arguments in reference to metaphor discussed earlier. This is an attempt to address how metaphor can simultaneously represent multiple descriptions all of which contain degrees of validity. My understanding of this space can be compared to Walker Percy's (1954) delta factor signifying irreducibility. As we will see in the
data analysis, when Joan states that the group has gone from "G to PG", she integrates multi-levels of experience: the language, the setting with the lights, cameras, etc, and the newly forming collective. The metaphoric process has the capacity to address multiple aspects of the situation at the same time. Notions of near and far, relatedness, and other senses of differentiation are certainly incorporated in our understanding of how a particular metaphor directs our attention. The difficulty of thinking in terms of prototypes, is the tendency to return to a position where metaphor becomes a simple process of comparing features between concepts, which is not the case. Instead of focusing upon literal non-literal aspects of metaphor, which disappear when metaphor is described as process, that same feature, might better be understood and examined in a framework of integration and relatedness.

Dead Metaphors and Other Beasties

In trying to distinguish between what is commonly referred to as metaphor and other forms of typically labeled "non-literal" statements such as simile and metonymy (use of term for part to stand for the whole, i.e. count noses), there often appears to exist no clear distinction which leads to further discussions about dead
metaphors. Again, what is considered "dead" depends upon the context within which it is uttered. To hear that "John is a pig" does nothing to quicken my creative senses. However, to my three year old grandson the thought of John having a mudhole in his room brings squeals of delight.

If the freshness of metaphor is somehow dependent upon the context, then how does the issuant assess appropriateness? Or is it even assessed? If, as stated earlier, metaphoric understanding is a spontaneous act, can the cognitive and emotional prerequisites conducive to metaphoric thought be identified? What about the use of cliches, simile, and metonymy? Are they as context sensitive as metaphoric process or are there degrees of sensitivity to contextual issues?

Subjective Time Line

Instead of describing some expressions as more dead than alive, with metaphor sometimes belonging to both groups, perhaps it would be useful to construct a subjective time line with each type of linguistic expression placed along the line in places that most represent the expression's relationship to the language process. For instance, metaphor-as-process has the unique ability of integrating not only levels of
experience for members in a group, but also past, present and future. If the metaphoric process is the originator of new insight and understanding with a temporal gestalt, then simile and cliche might be described in terms of past orientation to metaphor, or in terms of the original process, whereby the understanding originated. Declarations of "fact", following objectification by language, would be considered the furthest removed from the origins of understanding.

As an aside, note that in our experience, the words of a metaphoric process seem less representative of our notions of daily reality than do the words of a declarative sentence. It is not that the analogy does not represent a reality of some kind, indeed, perhaps more representative of personal understanding than plain talk. Metaphor is suggestive of the ineffable, an aspect which relates to the features of invitation and intimacy. Somehow objectification and death seem related.

A subjective time-line of language acts might be presented as follows:

<table>
<thead>
<tr>
<th>METAPHORIC PROCESS</th>
<th>SIMILE/CLICHE</th>
<th>DECLARATIVE SENTENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>FUTURE/PAST</td>
<td>PAST ORIENTATION</td>
<td>PRESENT FORM</td>
</tr>
<tr>
<td>PRESENT</td>
<td>IN RECOGNITION OF</td>
<td>OF OBJECTIFIED</td>
</tr>
<tr>
<td>GESTALT</td>
<td>EARLIER METAPHORIC</td>
<td>REALITY</td>
</tr>
<tr>
<td></td>
<td>PROCESS</td>
<td></td>
</tr>
</tbody>
</table>
This remains an incomplete construction. However, it allows us to begin to shift focus from dead and live metaphors (when comparing that process with other forms of expression) to the notion that the metaphoric process is so important to language and the structure of reality, that degrees of removal from the source are marked by the construction of expressions.

Metaphor and Time

There is a great deal to be said about time relative to anthropology, ethnography and certainly metaphor in the construction of social reality. To quote Fabian (1983:24):

"Once time is recognized as a dimension, not just a measure, of human activity, any attempt to eliminate it from interpretative discourse can only result in distorted and largely meaningless representations."

When speaking of time the usual distinction is made between linear time that a clock might note, and subjective time referring to the way people experience the passage of linear time. This is common to the field of psychology where subjective time is further subdivided into the subjective experience of time flow versus the absence of time. Experiencing the absence of time is not a state in which the passage of time is forgotten, but one where time is not a relevant dimension. There is a
quality of timelessness to the experience. This is the type of subjective time that Bion (1959), and others, maintain operates in the covert level of group process. It belongs to that part of experience where primitive patterns of behavior originate for the individual and the species (Bion’s basic assumptions).

Post-modern anthropology, like current psychology, approaches the study of time from two distinct vantage points. The marked distinction is that for anthropology time is not a linear dimension from which deviation becomes a subjective artifact as it is in psychology. Instead, time is considered a cultural construct, representing one facet of a societal world view supporting individual cognitive and affective constructions. As such, time becomes the object of study as both a cultural artifact and as a factor influencing the observations and reports of the ethnographer. (Synchrony and diachrony relative to anthropology are addressed in the Epilogue.)

These two perspectives of the study of time are mentioned because both relate to metaphor in the construction of social reality. As previously stated, the metaphoric process integrates multi-levels of experience within the ongoing construction of the situation. The covert level representing timelessness
lends that dimension, not only to the experience, but to the sudden sense of understanding that the analogy allows.

Metaphoric process also seems to telescope events, that is, expand and contract subjective experiences of time, in the construction of a situated history, and thus integrates time into a recognizable construct.

For example, in the data, whenever metaphoric analogies were used, they retrieved something from the preceding history of the group, spoke to the present situation and either directly, or indirectly through invitation, simultaneously directed attention to the future. This will become clearer when it is illustrated in the analysis of the data.

In the meantime, what is it about metaphor, absent in other forms of expression, that allows a mysterious slight-of-time to occur? If metaphor as process is thought of as metaphoric implication,

"implication that moves thought not by identities, but by equivalences that are unities of identity and difference... Metaphoric implicature moves ceaselessly through a genealogy of concepts and over a field of concepts, sometimes, even coming back to what might seem to be a point of origin." (Tyler 1987:173-4)

then it is easier to understand how metaphor can move by implication with such agility through the past, present and future of the human mind set. The present exists
only in the emergent, the past only in emergent reconstructions and the future only by emergent visions in the minds of the participants. Implication introduces and acknowledges the past, present, and future within a single moment.

When discourse is viewed as a vehicle for accomplishing all manner of things, and not just what is obvious, it becomes easier to understand that some utterances are more laden with information (meaning) for the speaker, the receiver, and the dynamics of the situation than are other utterances. (As discussed in the chapter on group dynamics, restatements about old information, or information only slightly relevant to the situation, are often used to slow the tempo of the group prior to the next onslaught of information. Speech writers use repetition to allow listeners time to assimilate information.) Metaphor exhibits the ability to eclipse whole segments of content while reaching back into the past and selecting items of import to be brought forward into the present. In so doing it expands and contracts the experience of time.

Because the metaphoric process has the feature of integrating multi-levels of experience; because it is an invitation directed towards the future; and because it embodies within its own position along the time-line of
expressions the gestalt of past, present and future, the
metaphoric process affects our experience of time and the
manner in which time is used in the construction of
social reality.

Summary

This chapter offers a description of metaphor for
use in understanding the analysis of metaphor in a small
group experience. It has many pieces and parts that may
or may not fit into a coherent construction of a theory
of metaphor, but what is important is the usefulness of
the description.

First, metaphor was presented as a situated
process, not a specific set of words or phrases that
might be examined in the abstraction of analysis.
Second, as a process, metaphor is described as having
certain features that underscore its importance in the
construction of social reality. It is an invitation to
others to be active co-creators of an experience as it
unfolds. It invites and sustains a sense of intimacy as
participants risk revealing the associations and
sometimes primitive constructions of their private
thoughts. It integrates the multiple levels of
experience, that in this work are defined as the covert,
interactive, and thematic levels of group process, by
merging, through the interaction of individuals, the most primitive of forces with discursive content into the emergent culture of the group. And finally, it **telescopes time** within our experience to allow attention to those salient items destined to become the elements of the constructed social reality.
CHAPTER 4: A CONCEPTUAL MODEL OF GROUP STRUCTURE FOR UNDERSTANDING GROUP PROCESS

Introduction

This chapter presents the third of the three tools presented for use in understanding the role of metaphor in a small group process. Prior to presenting the data for this study, it is necessary to construct a conceptual model of group structure. This is not intended to be anything other than a working tool, a structural skeleton upon which to hang descriptive observations. However, this structure is not intended to eclipse the group experience as process. It is simply the case that all description inevitably lends itself to structure.

First and fundamental to the model presented here, is a distinction between the terms group and collective. Group refers to a number of individuals who have gathered together at a stated time and place for a specific purpose. The term collective refers to that entity which develops within a group as bonds of recognition between self and others develop among group members.

The second distinction to be made concerns the relationship between the term collective and the term cohesive. Cohesion is an attribute of the collective. It was defined as long ago as 1950 as the attractiveness of a group for its membership (Festinger et al. 1950).
This attractiveness may be relevant to: individuals in the group, goals and activities of the group, prestige of the group, protection by the group, or the environment for freedom of expression without risk of personal exposure (Libo 1953). The distinction between cohesion and collective is that the collective is conceived of as an entity that will influence behavior of the group's membership. As an entity, the collective will embody the aggregate needs of the membership and exhibit development like characteristics that remain distinct from any one individual.

This chapter presents a model of group process that postulates three interrelated but distinct levels of experience: a covert level within which operate the unseen forces of our unconscious and/or unstated histories, desires, and fears; an interactive level within which discourse takes place; and a thematic level where a group's themes and myths develop into small group cultures.

Second, this chapter describes the collective as progressing on a continuum through a series of developmental stages, characterized by unique and identifiable concerns. It should be understood that although these stages have a sequential nature, it is not necessarily the case that a particular group experience
will involve all stages, that the group will reach a predetermined level of idealized functioning, or that it will move through a series of stages without regression to an earlier stage. Several different descriptions are presented, without attempting to determine degrees of accuracy for those descriptions.

Finally, this chapter will look at some elements of group behavior as they relate to these data. For instance, the roll of historian is examined in relation to the metaphoric process, as is the notion of tempo within the group. Aspects of pairing and risk taking, the notion of a cathartic moment, tempo, power and authority as it relates to the needs of the collective, and implicit versus explicit group process will be presented.

Experience on Three Levels

Behavior within the group is conceptualized as occurring simultaneously on three separate but interrelated levels: covert, interactive, and thematic. These levels of experience are segregated to facilitate understanding, not to accurately describe experience. They are meant to be tools for understanding the singular position that metaphor holds in our abilities to
interact, create social systems and, ultimately, construct reality.

The covert level is comprised of each member's subjective fantasies, expectations, fears and assumptions about ourselves, other people, and the nature of the social and physical environment. To some within the psychoanalytic tradition, this level corresponds to the Id (Bion 1961; Saravey 1985). Its contents, although usually oblique, except by inference, are considered a powerful determinant of behavior, particularly in a newly forming group, before its members become increasingly invested in their roles. Because of this hidden quality of its contents, W. R. Bion referred to this level as covert, the term adopted here. While covert is one aspect of this level, another is that of origin, beginning, origination, and for that reason, another term that I feel could equally be used for this level would be connate.

As each member's rendition of primordial archetypes (Bion 1961) is called upon to satisfy basic needs of the collective, i.e. survival, boundaries, trust, etc., bonds of recognition develop. As fantasies and desires are revealed or alluded to, group members unite in a common task (Saravey 1985). It is at this level that specific content is considered unique to each
individual's history, and composed of themes shared from
the primordial beginnings human existence. It is from
this paradox, at this level of experience, that the
phenomenon of a collective unconscious is said to
develop.

Another aspect of the covert level is that it is
associated with the complete absence of time (Bion 1961)
in any linear sense. This is not the same thing as
subjective time which members of a group experience at
the interactive level, but time as a non-sequential
entity. History exists; the ordering of events does not.

The middle or interactive level (Hare 1962) of
group experience can be described as that level where
discourse take place via patterned verbal and nonverbal
interactions. Psychoanalytic theory suggest this level
corresponds to the ego (Saravay 1985) in that it is
oriented toward reality and experienced within a temporal
framework. Whether or not it encompasses reality, it
certainly is the one level of experience that orients the
individual outward more than the other levels, since
information is the result of external stimuli and sensory
perceptions. This level is characterized by the
linearity and structure of language. Reality is embodied
in the objectification of the past, present and future.
History continually validates the present. It is at this
level, that in the course of interactions, thematic fragments, with their semantic and syntactic components develop within significant relationships to each other, giving order to the sentient content of experience. Interactions, influenced by the substance of members' participation builds a thematic structure which become the social structure and small group culture of their shared experience.

The third, or thematic level, of group experience can be said to emerge from those themes generated by discourse, around which it is oriented, and by which it will be typified. This level will contain, as part of the group culture, group myths, histories, analogies, all the information that allows members to typify the experience as having been that of a particular group, existing in a particular time, with specific other persons. Features of the group myths emerge from the recognition of, and agreement about, the specifics of content elucidated during discourse.

In contrast to the covert level where content is experienced individually as solely subjective and therefore thought to influence only the individual, the thematic level is where the collective exists as a social entity, available to all, and influencing not one member,
but all group members in varying degrees of intensity. This thematic level can be thought of as the structural-functional level of social control, the location of Parsons and Shils' four functions: latent pattern maintenance, adaptation, integration, and goal attainment (Hare 1962), or Levi-Strauss' (1967) functions of myth for society. Myths, he states, are structured to reflect, and thus make known, those relationships pertinent to an ongoing stable society. These relationships, according to Levi-Strauss, operate among members of a society, between the members and their environment, between a society’s members and their gods, and ultimately, between one society and another.

Whether or not this thematic level of the group experience corresponds to the psychoanalytic perspective of the superego, that constellation of rules and restrictions and the locus of the ego-ideal as Saravey (1965) maintains, it certainly is not difficult to conceptualize this level of group process as the locus for small group culture (Roberts 1951). In Roberts' sense, a small group culture is synonymous with an information processing medium. In other words, a mechanism for the transmission of regulation (rules), storage (myth) and retrieval (ritual) of the products of
discourse: those themes transformed into the culture by which we live.

Thus, there is argument supporting a model of group process that postulates three interrelated but distinct levels of experience: a covert level within which operate the unseen forces of the unspoken, an interactive level within which discourse takes place, and a thematic level where the group's micro-culture develops.

Clearly these levels are not experienced independently. Yet, when sentient issues are denied and members of a group languish within the tedium of linear observations, when the sudden use of a well placed metaphor speaks to that which has been obscured by the observations, integrating the three levels, there is a moment when the experience becomes as if illuminated. At that moment the metaphoric process becomes visible.

Stages of Group Development

Saravay (1985) credits W. R. Bion for introducing the notion of group phases in the early 1940's. Certainly, a great deal of interest was directed toward group development by the 1950's (Bennis and Shepard 1956; Martin and Hill 1957; Stock and Thelen 1958; Schutz 1958; and Prowles 1959).
This section looks at the stages of group development as described from three different perspectives. Tuckman (1965) and Bennis and Shepard (1976) represent the body of work done by group theorists; Saravay (1985) and Bion (1961) represent work done in the analytic tradition; and MacKenzie (1984) represents an integration of theories into a therapeutic model currently taught in medical schools and used in the delivery of group therapy.

Bruce Tuckman (1965), after reviewing fifty articles dealing with the stages of group development, proposed the following four stages. The first phase was a period of Testing and Dependence, when group members worked to discover which interpersonal behavior would be accepted. He wrote, "Coincident to discovering the boundaries of the situation by testing, one relates to the therapist, trainer, some powerful group member, or group norms and structures in a dependent way" (p.386). Orientation to the task is expressed by members attempting to discover what information is necessary, and which roles will facilitate completion.

The second phase Tuckman labeled Intragroup Conflict. In this phase, members experience emotional responses to task demands resulting in infighting with a distinct lack of unity within the group. He notes that
this phase will be most evident when the task of the group is self study or self change, as in a therapy group. The third stage he labels development of group cohesion. In this stage, members come to accept the idiosyncrasies of other members. Harmony is the most important issue and task conflicts are avoided.

The fourth and final stage Tuckman labeled Functional Role Relatedness. He wrote, "The group which became an entity during the preceding phase, can now become a problem-solving instrument" (p. 387). It is significant to note that Tuckman places the development of the cohesive group entity much later in the development of the group than do other writers, who place issues of cohesion in the very earliest stages as an aspect of group survival, (cf. Bion 1961 and Mills 1962).

Like Tuckman's proposed stages, the stages of development, as described by Bennis and Shepard (1976), were meant to be representative of universal emergent themes occurring in each phase and sub-phase. They divide group development into two phases: dependence and interdependence. The dependence phase is then divided into three sub-phases: dependence flight, counterdependence-fight, and resolution-catharsis. The second phase of interdependence is also divided into
three sub-phases: enchantment-flight, disenchantment-fight, and consensual validation.

Slater (1966), revising Freud's theory of group formation based on the ego-ideal (and superego) and regression from object ties to ego identification, described the stages of group development in terms of psychoanalytic theory. In the first stage, there is deification of the leader ('Leader' does not always have to be a person. The goals, or ideals, of a group, or the group itself, i.e. prestige, membership, etc., can fill a leadership role for members). Members are thought to regress to "a primitive stage of object relations in which object representations are indistinguishable from and fuse with, representations of the self" (Saravay 1985: 201). The group represents the all giving mother fused with the ego as members attempt to merge with the ego-ideal, a selected leader. It was Bion's opinion that the group will select as leaders for this phase of development, members who most represent the primitive needs of the group membership (Bion 1961). The term primitive is meant to convey the most basic of human needs in their rawest forms: survival, nurturance, power, sexuality and stimulation.

Since, in the beginning, there is no group history around which to unite, members form attachments through
extremely primitive representations of personality. As these representations incorporate the more primitive features of the collective unconscious, they touch upon basic drives which represent commonality among members (Bion 1961; Saravay 1985). It is through each member's emotions at the covert level that the bonds of the collective are developed in early group formation.

In light of the psychoanalytic description, it is easier to understand that the Bennis and Shepard sub-phase "Dependence-Flight" refers to the conflict created between each member's desire to merge with the collective and their fear of annihilation in so doing. Thus, the theme of flight in conjunction with overwhelming dependence. More recently this stage has been termed the stage of engagement, where the fundamental task is to "resolve the issues of engagement versus detachment" (MacKenzie 1984).

Slater's second stage, "attack on the leader", can be said to correspond with Bennis and Shepard's subphase: "Counterdependence-Fight" or MacKenzie's Stage Two, "Differentiation". At this point, disenchantment with the leader and the emergence of the self coincide. Taking courage from the security of established bonds between themselves and others in the collective, members begin the process of differentiation. The leader is no
longer seen as omnipotent. The needs of the group no longer eclipse the needs of the individual and the emergence of ego and superego as recognized features begins.

Following the revolt of the last sub-phase, members begin to attain consensual validation. Self and others now exist within the group in relationship to each other and in relationship to the thematic content of the micro-culture. MacKenzie terms this phase "Individuation", where the task is to more fully understand the complexity of each member (Mackenzie 1984: p.249). With varying degrees of fit, members' concepts of themselves will coincide with those held by the group giving individuals some degree of consistency for self definition.

During the third sub-phase (Bennis and Shepard 1976) of the dependent phase, "Resolution-Catharsis", the group atmosphere takes on an aura of celebration. Perhaps that is why Slater referred to this stage as being characterized by a totem feast, equality, fraternity, and autonomy. It is within this phase that members of the group will experience their own identities as being separate from, but still a part of, the group collective. Symbolically, members will now be able to acknowledge not only the similarities among themselves,
but also the differences allowing for both individual creativity and cooperation. This plateau ushers in the second phase of interdependence.

As in phase I, "Dependence", phase II, "Interdependence", is also conceptually divided into three sub-phases by Bennis and Shepard (1976). The first, enchantment-flight is identified by members' overwhelming sense of well-being. The group is experienced as omnipotent and invulnerable. There is a sense of impenetrability as members actively collude to prevent new information from threatening their deepening sense of intimacy. In fact, MacKenzie uses the term "Intimacy" for this stage.

Since flight in the form of censorship can not continue indefinitely, and the group is forced to admit the existence of internal and external forces which demand response, Phase II, sub-phase II, "Disenchantment-Fight" sets in (Bennis and Shepard). However, this sub-phase is significantly different than the sub-phase counterdependence-fight. Far less regression takes place and individuals are not so influenced by the primitive fantasies of the earlier states. The self and others-as-a-collective are not so merged. There is a greater appreciation of individual uniqueness (MacKenzie 1984). But more importantly, the
group culture with prescriptions for behavior and relationships has been established with the norms to keep those relationships in place.

In the final Phase II, Sub-phase III, Consensual Valuation (Bennis and Shepard 1976), the group is functioning with a generalized degree of satisfaction among its members. The group is able to identify and achieve their stated purpose while meeting the needs of its members. A reasonably good fit is maintained between the roles of each individual, as seen by themselves and by others. New information is integrated without undo stress. Individual creativity is encouraged without fear of fragmentation to the collective. Rituals are now available as members process those fantasies charged by their membership in the collective.

MacKenzie actually integrates these aspects of phase six into phase five which he has labelled "Mutuality". Phase six, then, is "Termination", where members and leaders need to deal with the ending of the experience. This difference may well be because MacKenzie is primarily interested in therapy groups which are frequently time limited. In other groups where the task is ongoing, such as committees and supervisory boards, the tendency is for the group to continue and
members to come and go, in which case, members and group deal with loss, but a sense of continuation prevails.

The important point to made here, is that over a period of more than fifty years, groups have been described as progressing through a series of developmental stages. And the descriptions of the stages remain comparable over time. Some are more fanciful than others. Some focus more on the structure of interactions (Bales 1951), some focus on social structure, and some focus on the internal struggles of the membership.

The second important point about these theories, is that they seen to have embedded in them a belief that development moves from a negative (less developed and therefore less task oriented) to a positive (more developed and therefore more task oriented with better results) state. There seems to be a value judgement that the narcissistic stance around sentient issues (emotional likes and dislikes, fears and expectations) common in the early stages of group development is less valuable than later stages characterized by greater integration.

However, another way to approach the description of group phenomenon, is that members willingly risk regression in the formation of the collective in efforts to create culture.
Roles and Other Aspects of Group Dynamics

In the analysis of the group sessions, Chapters 5-8, specific aspects of behavior common to the group situation are discussed as they relate to the use of metaphor. These phenomena are introduced here.

The Historian: The historian’s role serves many purposes for a group, most of which the speaker is unaware. First and foremost, the historian ratifies previous events by explicitly stating what has occurred. They set, for the record, a summation of what has occurred. In the process, a multitude of minutia is sifted for the truly salient moments that correspond to the typification already in progress. Almost without fail, a member will become a historian immediately following an important event: a transition from one stage to another, a metaphoric process that involved some integration of the covert, interactive, and mythic levels, a period of confusion, a period when the events in the group seem to be moving too fast for the members' comfort. In that sense, the historian will serve as brakeman if the tempo of the group has increased for an extended period of time. These two activities, performed by the historian, making preceding events available for the record, and slowing the tempo of the group in the
sense of new input allows members a chance to assimilate the prior happenings.

**Tempo:** Time within a group is not experienced as constant. It seems to speed or slow, even drag now and then, depending upon the activity. As tension increases and the group approaches a climactic integration of experiential levels, that event that will move the group from one level of functioning to another, time almost seems to evaporate. However, if nothing is happening, if a member is intentionally stalling the group as an aspect of control, out of fear or the need for power, time will seem to stop. Interestingly, most members of a group have some expectation of what will be a common rhythm for their group. They will sense an appropriate tempo for the introduction of new information, and there will be a concept of optimum spacing in which important events may occur without creating alarm. When the temporal experience does not coincide with the expectation, members take note, and attempt to correct the discrepancy.

**Risk:** Many behaviors in a group constitute risk. Attempting to take power, disclosing information about oneself, offering interpretations or summations of the process, offering an analogy as a typification of the process with the potential that it will become everyone's
history, are all risky behaviors. Part of the bonding that occurs in a group will be based on members taking their share of the risks. As illustrated later, this is partially why a silent member is so upsetting.

**Cathartic Effect:** Tension builds in a group when various levels of experience are out of balance. For instance, when there are sentient issues that are not being dealt with, intentionally or otherwise, the experience becomes unbalanced, producing higher levels of tension. When something happens to relieve that tension it is said to have a cathartic effect for the group. Because the metaphoric process seems to be more visible during times of increased tension, and because it has the ability to integrate multi-levels of experience without directly stating the issues involved, metaphor is said to be cathartic, as later examples will illustrate.

**Power and Authority:** In these data there is considerable concern with power and authority: who has it, who does not, where it comes from, how it is used, how the two differ, and whether or not anyone really wants either one. Volumes are written on these concepts. Here, only the most cursory statements can be made about the use of the words in the analysis. Power and authority are not synonymous. Power suggests the ability to do something. Authority suggests approval is
bestowed. The group may authorize, as well as empower, an individual. As noted by members of the group, to speak is to take power, and use authority. They also may empower without authorization, which means the group may set up a member to do something without actually giving permission for that behavior. This will become clearer in the analysis.

**Implicit Versus Explicit Group Process:** In this type of group structure, goals that would normally occupy other types of groups are set aside so that this group can study their own behavior. Members' goals are to discover what it means to be a group, how membership affects their behavior and sense of 'self', and to look at the processes in which they are enmeshed. As members become aware of the unseen forces operating within the group and verbalize their insights, the implicit forces of the group become explicit for everyone to ponder.

**Summary**

This chapter has presented the third of three tools for the reader's use in understanding the analysis of metaphor in the context of a small group. This tool involves theories that have developed outlining various stages that a group might go through in the course of its history. No one theory is held to be better than other.
Nor will the stages be pinpointed in the analysis. The significance is that there are stages, and groups do move from one to another in no orderly fashion, but as the events of the group dynamics dictate.

Also presented, are some concepts taken from group theory that will be explored within the context of discourse. In order to facilitate understanding, the next set of tools presented is a perspective on metaphor and a theory about invitation.
CHAPTER 5: USE OF METAPHOR IN GROUP PROCESS-HOUR I

Introduction

Although the origin of these data and the Tavistock method were discussed in Chapter 1, a few comments about the task and the consultant's behavior will be helpful. The task is for members to study group process by examining their own and others' behavior within the context of the group. The common strategy is for members to try to create a structure (nominate a spokesperson, delegate authority) in an effort to relieve the ambiguity of the situation. However, if such a structure were to be created, it would defeat the purpose of the exercise. It is the consultant's task to refocus the group's attention on the stated task, the study of group process. To do this he must assess and re-assess information from his own experience. He must cull from his personal experience as much understanding of the process as possible before the moment is reinterpreted as group history. The consultant's role vacillates between art and soothsaying.

The consultant, attempting to minimize the amount of structure he lends to the group's process, usually refrains from commenting in the opening minutes. Members struggle with what appears to be an extreme lack of structure. If the consultant is pulled into the interaction, giving too
many interpretations, group members will shift their individual authority from themselves to the consultant. As members attempt to create a structure in which to accomplish the task, the consultant attempts to refocus members' attention on behavior that has remained unnoticed or at least unmentioned. The consultant's comments will often place into the dialogue themes that are present, but which the members have not been able to articulate. His first interventions are a good example of this when he speaks about anxiety, and members' wanting this setting to be something more familiar. By placing oblique themes into the dialogue, they become part of the group's ongoing history and ultimately its typification.

The Beginning

All nine group members are sitting in a circle when the consultant enters and takes the remaining chair. Although these people are employed by the same psychiatric hospital, not all members know each other. Recall that this group is surrounded by seven moving video cameras, sound equipment, technicians, and Dr. Spencer, who directs the constant repositioning of the cameras.

Opening thematic fragments deal with how to begin, not being bored, what are our names, do we want to introduce ourselves, and is it necessary in this situation? Once
these questions have been placed on the shared agenda as part of the dialogue, even more serious, but related to identification, issues are explored. The next set of thematic fragments deals with: who will be my friend and who will be my enemies (234:26), will that change over time, what are their organizational positions (236:40) and how will those positions relate to competition within the group.

The group has begun at an impasse dealing with both real and imagined risks that the experience might hold for its members and the potential aggression that the group entity embodies for its membership. Notice that Karl rephrases the idiom 'to step on someone's toes' to "who is here? Who am I stepping on, whose toes?" (241:3). Toes becomes a modification of the first phrase which references the whole person, not just part. A great deal of conflict seems to be represented by Karl's statement. He moves from the direct question of who is present, to a modification of who might he offend, to a partial offense of only certain body parts.

In the early stage of group formation, risk is always a theme and often the dominant theme as in this case. There are questions about what a group will become and whether or not it will be worth the time and energy investment. For the individual, there are issues of acceptance or rejection, of how they will be seen by others, and how much control
will they have over the development of their own persona. Karl is not the only one who expresses his concern about risk. Dan states, "I found what you said kind of frightening, ...about enemies and competition" (235:25). Al adds that if people had been able to introduce themselves, it would have relieved "some of his anxiety" (236:4).

The mood becomes one of frustration. The group cannot get on with the task if members are unable to disclose even their names. This prompts the consultant to speak openly to the theme of risk within the group. He points out that each member is good at some basic level of competence and that everyone feels comfortable at that level (241:8). However, he chooses to use the floor to stand for lowest, or basic level, an idiom often used when referring to institutional hierarchy. People come into an organization on the ground floor, etc. Although this use of floor is rather cliche-ish, the actual phrase referenced multiple possibilities for inference.

Up to now there have been several partially disguised invitations for some creative effort to generate around the issues of identity and trust. However, the primary issue in a neophyte group is risk. Norma attempts to interpret the consultant's remark and responds, "Yeah, well, I didn't get it all. But, sounded to me like another way of saying the higher up on the ladder you are, the more your ass shows"
Norma has remained within the same prototypical cognitive model of organizations; however, she has taken her stated idiom, treated it as a simile by comparing the two statements, and skirted a stronger metaphoric invitation by introducing the whole statement with "I don't get it all", "sounded like it to me". The most demanding metaphoric invitation is issued without qualifiers, for example Joan's response which will be examined next. Norma is buffering her invitation with qualifiers, thereby reducing her risk. She is stating that she may not have understood the consultant, or she may be misinterpreting the intent of the last body of discourse.

The next statement is truly remarkable and illustrative of several key points. Joan states, without any qualifiers or introductions, "We have just gone into another category. From G to PG" (241:8). This is followed by an eruption of loud laughter, relieving the tension that has increased within the group. And the group has moved to a new phase of development. Indicators that the group has entered a new phase, in addition to the cathartic sense of the laughter (a very subjective measure), will become more evident when we talk about the historian and their role in group process.

How can we understand what has occurred? Ten people meeting to study group process are sitting in a circle
surrounded by a great deal of video equipment, and no one has mentioned it. Yet the group continued to focus on the difficulty of giving identities and what the consequences of that might mean. Even giving names during the filming has been declined by all except Karl, who, as the consultant mentions later, is a lay counselor in an addictive behaviors clinic, peripheral to the main body of the institution.

Joan did several things at once. First, she elevated the metaphoric process to a near conscious level where metaphoric understanding could occur simultaneously for a number of individuals. She referenced the term ass from the previous statement, used her understanding of a presumed shared cultural knowledge of the filming industry to integrate their problematic surroundings into the interactive and thematic levels of the experience. Her statement is both the embodiment and the source of the new phase of development.

Notice that the referenced term ass from the previous statement is not repeated. Nor are the cameras or the movie industry explicitly referenced. Joan took a risk that the references, without explanation, would not be understood by others. Recall from Chapter 2, Group Process, that risk occurs on several levels. Joan risks that her statement will be negated, either actively with some form of verbal put down, or passively by others ignoring her comment. More
than that, Joan risks evaluation of her ability to track the
group's mood, placing her either in a central or peripheral
position in this intimate process in which everyone will
have some investment. She does not use qualifiers to
forestall judgment of her analogy, and in that sense her
invitation is a powerful one. Her statement does not
directly reference any other statement about their
environment. It does not tie up explicitly all the
references possible (loose ends) for her listeners, which
would be much safer at this stage of group development.
Joan's statement, as it was made, leaves open an invitation
for others to contribute to or expand upon her insight. It
is the fact that she is offering some insight, yet untested,
that constitutes the risk to her acceptance in the group.

In my opinion, had a more direct comparison been
made, for example 'This is like a movie set.', the risk for
Joan would have been diminished. However, if more
specificity had been included, if Joan's statement had been
presented as an assertion, both the invitation for others to
contribute would have been missing and the integrative
effect would have been considerably narrowed. An assertion
assumes that all already know and accept the content. In
this instance, the invitation consists in presenting as
presupposition what in fact cannot be and letting members
acknowledge it. The actual statement, more inclusive in its
potential references, was cathartic for the group in the following ways. It refers to actual past content, it speaks directly to fears of exposure and evaluation, the generalized affective state of the moment, and it integrates the thematic fragments of the preceding interactions into a collective experience. It provides an icon of the group's condition. And as evidenced later, it invites, in the technical sense, continuing development by others. It is the very open ended nature of her reference that signifies an invitation for other contributions. That Joan assumes similarity, rather than asserting it, and speaks to only one of many possible extensions of that assumption, invites participation.

What indicates that this utterance speaks to the collective experience? Ass was spoken by one person. However, when Joan framed her statement she began with a collective pronoun we. This is actually the seventeenth use of this pronoun since the beginning of the hour. We normally is used to indicate individual states of being that maintain a similarity by virtue of a classificatory inclusiveness, such as, 'We went shopping. We all work for this corporation.' In this instance, since ass was spoken by one person, and the group had not yet addressed its cohesion, Joan seems to have made the assumption that there was an emergent collective forming, that they would somehow
be evaluated as a single body, i.e. a group. The members not only allowed this use of the collective 'we' to stand, it is reinforced in Norma's agreement and again in Joan's next statement about the group being "X rated" when she extends the analogy into the future (241:21).

In Chapter 3 on metaphor, I postulated that metaphor-as-process is an invitation to others to join in the co-creation of those themes which will ultimately become the small group culture. After another round of laughter, when Joan continues to expand upon people's roles, the delivery and content is reminiscent of what has occurred before in the group, prior to the "P to PG" comment. Only now the group has a new tempo, marking the beginning of a new phase. Dan speaks to this by invoking memories of what has just happened. He says, "...we're still at PG" (241:36). This is a common occurrence in a group when one stage gives way to another. As a group matures, various members take up the role of group historian. This role is often actively filled immediately following a transition phase, because it serves several purposes. The historian reminds members where they as a group have been, and they slow the tempo which usually increases during a transition phase.

The preceding paragraph has reintroduced two important concepts that were discussed earlier in Chapter 2. This time they are embedded in the context of actual
discourse which helps illustrate their importance. The first one is tempo. In the course of a group experience the rhythm of the process will accelerate and then slow. The specifics that signal changes in tempo are difficult to describe because no one bit of information is determinant. For instance, sometimes it is the rapidity of delivery, or the eagerness with which others interject their comments, often clipping the previous speaker's final words, that clues a tempo increase. However, these same clues can also signal other types of information. For instance, the speed of delivery might increase if the tempo has increased, but it also might increase in an effort by someone to maintain control and slow the tempo.

Another clue to the tempo of a group is attention. Usually when the tempo has increased, members are more attentive. If they have been slouching, they sit up. Their eyes will move to the speaker. There may be gesturing. If they miss something, they are aware that there has been something to miss. One of the best clues to a tempo increase is a member suddenly taking the brakeman's role. This can occur in the role of the historian, but it also can occur simultaneously when a member takes the role of child, or invalid, 'I don't understand. Explain that to me. Help me understand what you mean.'
Some emphasis should be placed on the importance of the historian. This is a role that many members will fill over the life of the group, usually unconsciously; however, it should be noted that this feature of group life has been formalized in the customary reading of the last meeting's minutes. Its general purpose in informal use is to recognize and state expressly, thereby ratifying, the ingredients of the transition which has been induced by metaphoric process. The historian makes the integration of preceding events available for the 'record' and allows everyone time for assimilation of the events.

In order to expand on why Joan's statement was so important for the group process, beyond the use of the collective we and addressing the surrounding circumstances of their experience, recall the relationship between metaphoric process and the stages of group development.

As members of a nascent group confront the unknown of the situation, conceptualizations and delineations of the experience by means of articulation take priority. People throw out anything that comes to mind, as long as it seems safe, in order to generate content. Until the time of Joan's statement, there had been considerable verbiage, without any significant breakthroughs in development. Members, by and large, had been unable to establish even the beginnings of self-identity. Name, rank and occupation
seemed to be classified information. And the tension increased as members waited. The analogy might be one of engines revving at the end of a runway. In group, this leads to increased tension as members wait for something, anything, to happen. The specifics of the content will be multi-determined and situational. Covert themes concern the nature of self in stances of opposition and cooperation with others within a specific context comprised of a number of elements. In our example, one of the context specific elements was the presence of video cameras. The more primitive and universal themes experienced by members get expressed through concern over actual environmental elements, i.e. the cameras.

When Theodore Mills (1967) wrote that the primary purpose of the group in its beginning stage is simply to survive, he was referring to the act of creating something known from the apparent unknown, a state in which each member is confronted with knowledge of their dependence on the behavior of others to construct a social situation. The establishment of this group appeared precarious from the beginning when revealing identities to a permanent record became so difficult.

In this particular group experience, the environment became the most marked, and in this case the most problematic, element early in the situation. Our
understanding of the film industry includes concepts of permanence and critical evaluation based on the celluloid image, a new dimension for the members of this group. Note that it was film ratings which were referred to by Joan.

The power of Joan’s statement is supported first by the fact that not one mention had been made previously about the cameras, the permanence of the film, the potential evaluation by others who might view the films; second by the fact that all but one person had been unable to do the most commonplace thing: state name and occupation.

As will be demonstrated throughout the text, the power of metaphoric process, and the resulting well placed metaphor, for group development lies in its ability to simultaneously integrate the three levels of group process (covert, interactive and thematic) in the immediate time frame of the here and now while extending into the past for content and into the future with invitation and to make knowable that behavior which has been most impervious to direct examination.

Time. We think of our world as divided by equal segments of time. However, we experience time as going fast or slow, depending upon our subject state. Linear time contracts when summation occurs (the historian’s role) and expands through metaphoric invitation to incorporate previous interchanges into whatever future expressions might
occur. Joan’s analogy extends the event into the future, "I have a feeling that before this is through we're going to be X rated" (241:21).

Dan, as historian, picks up on the film industry imagery as he reiterates much of what has been covered before: jobs, roles, institutions, their importance for identity. His statement winds down without a focal point. The increased momentum, experienced here as a by-product of Joan’s statement "From G to PG", has dissipated and Dan exits the speaker's role by referring back to Joan’s statement. An established analogy, and the corresponding metaphoric process is a very safe reference, often used as an exit line by the person speaking. It implies they understand the invitation to co-create, but can only acknowledge that the invitation was made, and not contribute to it. This practice also states that the member knows how important that instant was to the group, verifying that they do indeed belong. Dan’s attempt to expand on the analogy, "charging" and "screening" (241:24) is unsuccessful as evidenced by the fact that no one picked up on any of the extensions and the subject was changed immediately by Joan's next comment when she states she is holding back. Dan's attempt fails because the terms are empty; they come from a metaphor and not an experience. In addition, his ideas
seemed ill-formed, as evidenced by the partial sentences and peppering hedges ("maybe", "kinda").

Who's in Charge?

When members of a newly formed collective begin to experience the developing cohesion, there immediately surfaces, although obliquely, issues of leadership for control and containment. One form of control is structuring the content of discussion. Another form is establishing the limits for acceptable behavior in order to safeguard the newly emerging collective.

The consultant appears to have responded (242:8) to two things: the movement of the group itself, and the subject of control mentioned by both David (242:3) and Joan (242:5). That the consultant chose the phrase parental guidance is an excellent illustration of the consultant's effort to embody multiple themes in a heuristically ambiguous phrase. He states expressly and thus ratifies themes he sees present in the process, such as: the newness of the collective (parents), fear of the group's potential for destruction for both itself and for its members (guidance), and the need for behavioral boundaries. This phrase, again, has the ability to summarize previous comments and to provide future orientation.
The discussion continues to revolve around issues of leadership, task, and the consultant's role when Karl attempts to close the circle by bringing in a member who has, up to now, been silent. Silent members in a newly formed group create confusion and a degree of threat for the rest of the membership. The generally shared fantasy is that the silent member will refuse to belong, devalue the experience, exhibit no commitment, and most alarming, reap some of the rewards of the collective while not risking the same exposure that other members experience for themselves. Later on, Dan states, "It's hard for us too, to have a quiet member in the group" (262:27). It is the very act of sharing initial risks, while giving substance to the experience, that members of a new group can bond around. Recall the several levels of risk Joan took when she initiated her "P to PG" metaphor.

Karl confronts Seth about his silence (246:42) when he says, "...I'm wondering about you over here. Everyone, everyone else is involved and you're sitting there and I thought shall I bring you in, you know, or does he just have the right to sit there?" Karl does not give Seth a chance to answer this challenge. Instead, he states that he just brought him into the situation anyway, a confrontive and risky stance for Karl to take. It is risky in that he assumes what he has, or has not, done to another member, an
action that might well be attacked by anyone in the group. If Karl were attacked for this, it would be directed at his assumption of power to manipulate anyone in the group to that degree.

Karl then turns to the rest of the group and asks if others have had these feelings (247:1). He stops without addressing what feelings others might have had, then refers back to the previous "P to PG" statement, in much the same manner as Dan, by saying "I think it's going to get X rated, myself". This is appears to be an attempt to validate his behavior, and forestall an attack.

Up to now, only Dan and Karl have actually introduced themselves and identified their position in the hospital. {Dan apparently did so prior to the beginning of the first group, an assumption I make from another member's statement (235:7).} Karl has taken an aggressive stance with his challenge of Seth, but he has reaffirmed his place in the collective by referring back to an important analogy. By recalling the moment, he emphasizes the new developmental phase, and also assumes, for a moment, the role of historian.

Karl continues. It is important to note here that this group has allowed one person to occupy a great deal of time. That occurs when one member is actively meeting the needs of the group. Karl has by now been identified as a
risk taker, and is sufficiently integrated into the collective to be sensitive to its needs. At this stage, the underlying themes often revolve around the containment of behavior, that is, restraint, and the potential for violence. Like the very young child, members of a newly formed group become aware of its potential for destruction. Recall the consultant's remark about parental guidance. Karl states, "we have a lot of potential here to do a lot of things" (247:15), and "actually I could punch him in the nose right here" (247:34), "I nailed him", "or I nailed her" (247:37).

Because these people are all mental health workers, or administrators of mental health services, Karl introduces the themes of containment with a discussion of clinicians and patients as the vehicle. This gets pick up and expanded to themes of accomplishment (248:22) and risk taking (248:33). The dialogue continues about issues of behavior in the group and who takes responsibility for it and if careers can be hurt. Karl, again, introduces physical violence, but increases the amount of aggression from hitting to shooting, "It's almost some sort of a firing squad", at which point he gets immediate agreement from Dan, and continues "where they put a blank in one of the chambers" (252:32). The metaphoric process is fully visible here. Life and death in the group are being referred to
with the analogy of a shooting range. Both Dan (252:36) and Joan (253:1) extend the firing squad analogy, as does David who eventually states that he would not allow anyone to be attacked or hurt (253:24). Karl focuses on the control issue, however, he relocates the locus of control from one individual, David, to the group (253:30).

This is an important step for the group. Members of a group seldom feel as secure when one person is the locus of containment as they do when the entire group is charged with that responsibility and authority. (Witness this society's belief in a judicial system.)

At this point, the consultant is captured by the process and verbalizes what the group has processed: "Control mechanisms for curbing aggression and unpleasantness are being established". Again, the consultant has summarized and validated the process by linking the preceding references to bullets and firing squads to the need for control in a group where members are experiencing such intense risk. With this exchange, including the consultant's summation of the loosely strung together analogies, the group has moved to another phase of development. It has established some degree of trust in one of the most important mechanisms of the collective, that of behavior control. With the locus of control in the group, rather than seeming to reside with one individual, the group
will seem safer. Metaphor has contributed to this in that it could speak, through analogy, to the often irrational fears that members of a group may have about potential violence. It is the metaphoric process that can best express what may not even yet be articulated by members to themselves. Members will often be able to identify their deepest concerns only after retrospective thought on previous expressions, which is what has happened in this group. Recall, that after the consultant makes his statement about control mechanisms, two people articulate immediate agreement. Norma says, "Yeah", and Dan says, "Damn right", followed by laughter in the group, after which Karl reiterates what the consultant has said (254.:1).

When there is cohesion and some indication of satisfactory internal control, members begin the necessary task of differentiation, which often leads to confrontation. Differentiation usually indicates a strong element of cohesion early in a group’s history. Because of the regressive quality of the collective experience members feel a loss of their own identities. Merging with the collective becomes uncomfortable when identifying specifics have not yet been spoken for everyone’s knowledge. As long as the collective seems strong enough and behavior controls are in place, members will risk conflict in an effort to establish
separate identities while maintaining their position in the group.

Al reintroduces the patient/clinician theme and challenges Joan to define herself on that issue because he is going to disagree with her. Members are testing the grounds for both the possibilities of pairings and for flight-fight (Bion 1961) patterns of interactions. When the group is unable to generate sufficient confrontation between Al and Joan (Joan backs down), two other members, Gail and Norma are placed in that role. To illustrate the importance of this fighting pair, after the consultant interrupts, Joan remarks that "important stuff" was halted by the consultant's comment. Norma accuses Joan of wanting to sit on the side lines and watch a fight, to which Joan agrees, "Yeah, I was feeling it, that's true" (259:38).

Summary

It is important not to lose sight of our topic, the use of metaphor process within the context of a small group culture. However, in order to fully understand how this process is used, it has been necessary include detail about the functioning of the small group. During this hour two major metaphoric processes have occurred: the film industry analogy, and the shooting range analogy. Both were important for the development of the group. Clearly, there
is an enormous amount of material that could be included in an understanding of the group process. Since our concern is with metaphoric process, only those aspects of group process which seemed most relevant to our purpose were included. As a result, in this section we examined the concepts of risk, the role of historian, and the notion of tempo as it relates to group life.

The question arises, is there a difference between a metaphoric process and the group process? Does metaphor facilitate the movement of the group between phases, or is the metaphor the movement itself? The answer is yes and no. Clearly, both phenomena are labelled processes in our ability to understand. At some level metaphoric process not only embodies its own workings, but begins to symbolize that process in which it is embedded. To collapse group process and metaphoric process into one entity, although they become one and the same at selective moments in their expression, obscures characteristic features and results in a sort of indistinct understanding of both. If understandings are nothing more nor less than process, differentiations and combinations are part of that process. To go one step further, and return to the chapter on metaphor, it may be correct to label both the process and the product, i.e. the metaphoric process and its resulting phrases by the same term, metaphors, in the interest of accuracy since they are
one in the same. However, as I argue in that chapter, this results in a great deal of confusion about when a phrase (or a word) should be classified as a metaphor. Recall the discussion of old versus new metaphors. This same type of confusion would result if metaphoric and group processes are merged in their descriptions.

To look at this difficulty from another standpoint, metaphor is a process experienced within the context of a situation. Group process also exists within the context of a situation. Since metaphor is the experience, and any process is also the experience, technically, the process of metaphor and the process of the group are one in the same, just as metaphoric process and the words by which it is known become the same within a given context. However, if this is true, nothing beneficial is gained by collapsing the processes and the signs by which they are known into one lump. It behooves us to separate the elements of group process and metaphoric process for the sake of understanding, even though they remain one and the same in the experience.

To complicate this further, as researcher, I remain outside this experience, reporting only what I am able to experience as an outsider. To actually experience the metaphors, (as the old joke says) I would have had to have been there. Since metaphor is experience, it is an
inside-the-experience phenomenon. To observe the metaphor from the outside, no matter how intuitively, or with what degree of sensitivity, is still to approach the experience as observer. Because of this, I must rely upon clues within the text to justify my understanding, and then make them visible for the reader of this work.

Having said this, let us summarize what has occurred during the first hour in the interplay between metaphoric process and group process. Recall, that this is a description of two separate aspects of the same phenomenon described as being separate processes. Taken from an overwhelming number of events, our interest is with the two major phases of development which occurred this hour and with the role metaphoric process played in that development. As aspects of the group, we have examined the concepts of risk, the role of historian, and the meaning of tempo to group life.

Early efforts to form a collective seem clear enough. Much of the discourse centers around members' identities. Joining the group carries a sense of risk, but that same element also serves to bond membership in the early stages of group formation. That the disclosure of names and occupations becomes problematic is made clear and only partially resolved by reference to the filming industry's rating scales. That censorship is an issue is also embedded
in this reference. Members have censored disclosure to the point that identities remain obscure.

At that moment when tension is high and the group can either dissolve, unable to complete the task of formation, or form the beginnings of a collective and risk both exposure and a potential blurring of individual boundaries, an analogy of the film industry propels the group into a new mode of behavior. Once the newly formed collective is experienced, members begin to establish some controls for behavior in the group. Potential violence with firing squads and bullets, is the theme for another metaphoric cluster. Again, this process resolves the mounting tension and allows the group to begin a new phase where pairing and differentiation with the potential for conflict are explored. By this time there is emerging the configuration of a group. As cohesion develops, member satisfaction increases, the attitude between the group and individuals is positive, if somewhat hesitant. As a result of this positive attitude, productivity increases. In this case, productivity would be defined as the number (relative to the satisfaction of its members) of insights or new information being processed within a period of time.

As the first session ends, pairing and conflict have emerged as dominant themes. These themes will be worked and reworked for the next four sessions while the group creates
a history specific to its experience. From this history will come the various themes and myths, analogies and metaphors that will constitute the group's culture. The next chapter examines the thematic threads that weave their way through those sessions, inevitably constructing a pattern from which an intensely destructive analogy will emerge in the sixth hour.
Introduction

This chapter condenses the events of four hours of group process into a single bridge between the first and sixth session. As before, our focus will be on members' use of analogies and the metaphoric process to understand the multi-levels of their experience. By necessity, this discussion will include various aspects of group theory such as pairing, the silent member, risk, the nature of power and authority within group structure, the nature of the collective, and time as it relates to the metaphoric/group process. The question is how to articulate the ineffable. It is difficult to describe the structure of a process (the very statement appears paradoxical) that is continuously emerging from what it was, into what it is becoming, a point at which it is nothing more than the potential of its becoming, and the fact of its reconstruction. It is difficult to describe two processes, group and metaphor, and the analogies by which we understand their presence, since all three constitute the same phenomenon. Differentiation resides with me, the observer, and requires the temporary fragmentation of elements that are usually experienced together. In the same sense, a moment across time, removed from its context, is equally artificial. However, in order
to talk about the metaphoric process contained within the dynamics of the group, it is necessary to perform both operations. This should be understood in the discussion that follows.

There are several ways to approach the problem of description. One is to stand outside myself in overt self-reflectiveness, and I will use this option occasionally. Another is to look at the infra-structure in the hope of detecting where process has occurred. Still another, is to use the same method, which group members are compelled to use in the study of their own process, the metaphor. I refer to this chapter as a bridge between the first hour and the sixth. If a bridge is the analogy, not only for the chapter, but also for the multiple themes that connect two prominent analogies, it is not the Golden Gate. Because the group appears continuously on the verge of chaos, the bridge we are constructing is a primitive expansion. The silences have as much substance as the verbage connecting one theme to another and the entirety sways without the slightest apparent provocation. That is the experience of these four hours.

A word about the organization of this chapter. In the early discussion, themes are given dominance in an effort to give a sense of substance. In the later part, chronology is dominant since it seems the more natural order
for relating a happening. However, neither way represents the reality of subjective understanding in which sequence and substance seem to continually realign their relationship.

Themes identity begun in the first hour ebb and flow throughout the sessions. Pairing becomes more and more problematic as the complexity of individuals’ roles and identities increases. Themes of violence continue to wend their way through analogies. Belonging and separateness, risk, leadership, power and authority get played out numerous times, without resolution. It is these themes and their inter-relationships that we want to examine as they bridge the period between the excitement of the first metaphorical invitation and the sixth hour happening that sets the tone for the remainder of the experience.

A schematic rendition of these four hours, the analogies, their related themes, and the interrelatedness of theme and sub-theme, might look like this:

Theme: Pairing Couples (Nesting-Lovers at a cafe table, Warring Couples) ->
  Sub-themes: Risk, Belonging/Expulsion, Roles Sexuality

Theme: Risk/Danger (Firing Squad, shooting gallery, etc., Dark Winds, Hell’s Angles) ->
  Sub-themes: Power, Authority, Expulsion

Theme: Silent Member (Close the Group) ->
  Sub-theme: Belonging, Risk Taking

Theme: Roles (Family, Desert Island, Greek Chorus) ->
  Sub-themes: Belonging/Expulsion

Theme: Power (God, Democratic Committee Chairman, Big Stick) ->
  Sub-themes: Risk, Danger, Roles
Theme: Authority (Bouncing Ball, God) ->
Sub-themes: Risk, Danger, Power

Theme: Belonging/Expulsion (Family, Loving and Warring Couples) ->
Sub-themes: Risk, Pairing, Roles, Belonging/Expulsion

Pairing

Themes of belonging and aloneness are continued from the first hour. Alternating pairs agree and disagree about individual preferences. At this stage, bonding with the entire group is difficult for many reasons, one being that the collective is only in its formative stages and therefore, an unknown entity. Pairing begins as members search for qualities within each other with which they can bond. Although, in this formative stage of the collective, while the topic of discourse seems relatively unimportant, content provides the basis from which everyone draws in the creation of group metaphors. The one criterion for content appears to be a type of 'fit', or appropriateness, with the circumstances. Paradoxically in later stages, the boundaries for appropriateness will become more rigid as individual roles are defined, but will become less rigid as trust develops. The oscillation of interaction around the group, including both agreement and disagreement, is very important. This activity supports important behaviors that must occur if the group is to function. One, individuals exhibit personal styles while they relate various aspects
about themselves. By the styles they establish, and by the information they share, they will be known to other group members. Two, while the choice of topic is often of marginal importance, the analogies and their method of expression, become important content, of both sentient and academic substance, for objectification and typification of the experience and ultimately the small group culture.*

Several fighting pairs emerge. Norma tells David that he has a "big yellow streak" (264:22) for changing seats in the group. Then, in response to his comments about not wanting to create ruts in his life, Norma calls him a "moving target", difficult to hit, or pin down (265:9). Note that the firing squad analogy, introduced in the first hour and again referred to by Karl (263:39), is once again revised, this time by Norma as she attempts to become a fighting pair with David.

* A word about the use of sentient in this paper. Within the context of group theory, sentient usually refers to those feelings and emotions, whose vague, often unstated, inarticulated, understanding we sense, but rarely attempt to interject into the content of discourse.
Another pair surfaces as Joan and David move from opposition to agreement about the importance of nesting in their lives. This is the first pair to attempt any intimacy in this group. Voices are lowered, eye contact is made. Norma disrupts the pair's interaction for which Karl challenges Norma, claiming her behavior was like the clumsy waiter who spills water on two lovers seated at his table (278:5). To this, the consultant offers a summation that the group is attempting to "set up a loving pair, and a fighting pair" (278:17). Norma and Karl represent the fighting pair, while Joan and David could be considered the loving pair. The group will attempt this same configuration (Joan and David, again as the loving, tender pair, Norma and Karl, the fighting pair) during the sixth hour session, and again, Norma and Karl dominate the process.

If Pairing is Difficult, Maybe a Family is the Answer

When Joan and David, agreeing on the importance of a "nest" to their life styles, are disrupted in their efforts to pair, Dan attempts an analogy in which the group might be thought of as some sort of family within which there would exist identified roles and well understood norms. This is a common analogy to emerge within this type of experience when cohesion is newly forming and pairing is a strong influence on group process. One possible description of this tendency
is that members regress to an early infancy state in which a mother-father pair could (1) birth a savior, thus bringing salvation and safety to the group, or (2) render the group nurturing, thus able to meet the more primitive needs of its members. Both these descriptions locate the primitive familial needs within the covert level of experience, only to be experienced at the interactive level as something known, i.e. the family.

Another possible description for this common analogy is that, as members begin to confront their own inadequacies, they struggle to create something out of nothing, again experienced in the primacy of the covert level of interaction. Thus, members long for well defined family roles, where blood is thicker than water, where people are seldom excluded, and rarely killed. Probably, for all these reasons, Dan has attempted to create a family with David as father. Maude is the first to respond. She uses an earlier metaphor, "Don’t do it. I’d shoot you down...(279:10). Recall that Al was "shot down" by both Seth and Dan when he linked this phrase to the consultant (273:30). Now, however, Maude is willing to apply it to herself, keeping the distinction between a member’s role and the consultant’s role intact.

Dan persists with the family analogy, in which David declines any participation. This behavior, introducing
conceptual frameworks to the discourse and thus, the history of the group, occurs over and over again. Sometimes, this is a small seemingly unnoticed reference, while at other times it represents a major investment by one member, so much so in fact, they will be reluctant to dismiss their train of thought. When the group rejects Dan's analogy, he appeals to what he assumes is shared knowledge about role behavior, "You know what I mean by that" (279:1). Then later he offers information from the group's history to substantiate his attempt and regain his position as an integrated group member, "...I was just following up on what (the consultant) said" (279:22).

As the discussion becomes theoretical about families and pairs within the group, another pair is identified, Al and Gail are both black, and Maude is singled out as the oldest female who, if need be, could be paired with the consultant. The question of where the black pair would fit in a white man's family surfaces. Would Gail be the white man's maid? Now, Dan attempts to disclaim the whole effort, pleading not guilty to racial bias. However, Karl points out the link between assigning roles to members of the group and issues of power (284:27). From this point the continuing discussion of members' roles in the group is directly linked with themes of authority and power.
Silent Member

When the issue of the silent member is questioned, Joan's opening statement "close the circle", which then referred to the physical act of moving chairs (261:2), comes to represent a unified group in which all members contribute. As Dan gropes for a way to express his question about why it is so upsetting to the group for one member to remain quiet, he makes three false starts and then settles on the phrase "... why does the circle have to be closed?" (263:6). That which referred to a concrete phenomenon, now becomes a comfortable analogy for group cohesion. At the core of the silent member issue is the realization that each person has the power to disrupt, change, in some way influence the ultimate form of the collective. In the early stages, when the collective is unstable, a silent member is experienced as withholding, and not taking the same risks as other members to establish the collective. Issues of risk, contribution and interdependence are embedded in this discussion. As the degree of interdependence is recognized by group members, it is often experienced with sadness, as spoken to by both Joan and T.C. (263:27-33).

Firing Squads and Sitting Ducks

Danger and risk in this group are continually referred to by elaborations of the firing squad analogy that
originated in the first hour. Karl, to make a point about Joan not having group support when she moved the chair, returns to the "firing squad" analogy (263:39) that was so potent in the first hour. The consultant refers to himself as a "sitting target" (266:16) and Maude follows with a truly remarkable statement. She first says that she can not see any of the women seducing the consultant (266:20). She finishes the same phrase by saying that she "can see one of us women seducing him" (266:24), reversing her previous statement. But what she says in between those two utterances, is an expansion of the moving target analogy, adding that the consultant is a "sitting duck". Then, in her next statement, ignoring the seduction issue completely (although the group does not), she acknowledges that what she was "hooking up with", was the consultant as a "moving target" (266:27). Now we have a chain of phrases: "firing squad", "moving target", "sitting target", and "sitting duck", which form a metaphoric constellation and one is reminded of a carnival booth. If anyone else in the group has that thought, it is not visible.

Notice that two themes have been coupled. Sex, with seduction of the consultant, and violence, in the phrase of "sitting duck", ie. "firing squad":

\[
\text{"firing squad"} = \text{"seduction"} \\
\text{"sitting duck"} = \text{"sitting duck"}
\]
Also note that "hooking up" is not commonly used to refer to previously stated ideas, and one can not help but wonder if the proximity of seduction notions might have, in some way, influenced Maude's choice of words. And what might the mechanism be, that, one choice influences subsequent choices in some ideosyncratic logic that remains undetermined. It would seem an unsupported assumption. Yet, when the pivotal analogy for the group is later set in place, we might wonder about theories of language use, and the relationship of a butterfly in Asia to a tornado in Kansas, as the theory of chaos suggests (Gleick 1987).

The discussion drifts as many earlier topics are reviewed and expanded. When the consultant's role is questioned, and Al uses the phrase "shoot someone down" (273:30) inferring that the consultant might do that, both Dan and Seth take exception, indicating that the analogy is too strong. As much as this analogy has been applied to the group and its members, this is the first time its use has been challenged. (It is important to note, here, that the group will challenge what it experiences as an improper use of an analogy.) This stage of development is more comfortable for members if the consultant is viewed as benevolent. The fantasy is that if the leader is kind, good, generous, and omnipotent, then the group will remain a safe place, which is what the members now seem to be
experiencing. However, a safe group is also a dull group, often perceived as stagnant. As safe turns to stagnation Dan, Joan, Norma and Karl draw analogies: "It's a bloody bore", "almost death" (276:39). Members seem to have a sense about the proper rate of development which, of course, is relevant to each group. Even with the added feature of safety, stagnation will create as much anxiety for members as does a group moving too rapidly through developmental phases.

Crime and Punishment

Power in a group comes from many sources. It may represent a position within a structured hierarchy, or a valued occupation. It may be bestowed for age, if wisdom is valued. It may be associated with a particular skill that the group finds important. Power, authority, and leadership within a group are complex aspects of behavior that can only be touched on here. Authority can be vested by others to one individual, or it can represent an individual's relationship with him/herself. Leadership, having nothing to do with formal appointment, in a well functioning, task oriented group, will move among the members as diverse skills are contributed to the entirety. Power often has a manipulative connotation, equating with one's personal authority to authorize another individual to function in a
leadership position. One of the most powerful positions within a group belongs to the individual who is able to identify not only the group’s mood, but hidden aspects of the process, and thus, contribute to the culture its thematic contours. This is why a well placed analogy, the expression of metaphoric process that integrates multiple levels of experience, inviting others to contribute to the same analogy, both originates from and contributes to a member’s position of power.

When Karl directly confronts Dan about his bid for power, the group becomes very aware of what can happen when someone attempts to take power and fails. Joan speaks to this new understanding when she asks "What’s the price of membership?" (285:23), followed by a period of silence. Recognizing real danger in the group brings a period of chaos. Karl responds first, "I’m lost." and then Seth, attempting to reconstruct the recent history of the group states, "I’m no longer clear exactly what’s happening, ah, ah, I’m not able to respond to your question, clearly" (287:21).

Problematic Cohesion:

When Al and Gail become historians they recall the issues involved with their being a black pair and challenge Dan again about his leaving them out of his family analogy.
Suddenly, the same characteristics leading to possible pairings are seen as potential "cleavages" within the group which might "split it along all kinds of different, different ways" (292:11). What at first appear as obvious criteria for bonding, also begin to appear as dangerous fissures along which members might polarize. As the importance of this new perspective is realized, Karl reaffirms the group's potential, that it will perpetuate itself (292:29). However, Norma returns to the idea of cleavage in the group and refers back to Maude's statement about the women seducing the consultant. She misquotes Maude's statement, saying that the women could seduce all the men in the group, not just the consultant.

Since the earlier threat of disintegration, members of the group seem almost afraid to engage one another on issues that might involve anything resembling strong emotions or conflict. Interaction remains at a very intellectual level. Themes are minor extensions of earlier ones. Taking risks in this group seems impossible and the group stalls as extreme caution prevails.

Norma describes the lack of movement as a result of everyone having equal power. If "there are powerful members I can always either fight with them or do what...." "Now I don't know what to do" (296:4). Al attempts to get Seth into a leadership-savior role by questioning him about his
previous motives and then stating he "feels a lot of control in the group" (296:8) which he suspects originated with Seth. Dan joins Al in this effort to engage Seth, to which Seth finally replies that he does not "have too much to say right now" (297:3).

The cautious and very polite interchanges continue with everyone aware of the potential risks involved in taking any leadership in this group. Norma states she does not have a problem knowing what to do when she goes back to work, only in this group. Al adds that Norma "can pick up your big stick then..." (299:3). And Norma lets out a loud "Whoa..." as Karl asks what she does downstairs. Norma wants to address the "big stick" reference before she addresses his question (299:27). This causes more laughter. David also wants to know if Norma "has a big stick?" and again, there is laughter. From the giddy laughter, the mood becomes thoughtful as 'caution' and 'danger' are again alluded to. Seth's reference to the degree of danger he feels elicits silence.

Norma breaks the silence with an unusually soft statement to Karl, "You have the biggest stick" (300:3). After all the giddy laughter, Norma's comment has a somber quality. Karl, the largest male in the room, has the appearance of an ex-biker, complete with shaved head (a comparison that is made later on in the group). His posture
and physical presence, give the impression he has lived with and understands violence, and therefore, risk taking in this situation carries little consequence. Norma's comment to Karl is clarified later on. She tells him that as a social worker, her profession is totally unrelated to 'whether or not I have a big stick'. Following another silence, she continues "I wish I had more power. I wish I had a bigger stick." (300:18). This places the desire for power clearly in the membership, explicitly part of the discourse, and available for reference by other members.

The group continues to struggle with ways to relate to each other as more information about each member is revealed. Seth again brings up the degree of caution members display in their reluctance to be very open, and adds that Karl has called them all cowards for this. And Seth agrees, "Ah, but of course, we are cowardly" (305:39). Because of the lack of disclosure between members, Karl likens this session to the first session (305:3) in which members where afraid to risk identities. And indeed, Karl is right, this session has all the feel of a group in the very beginnings of formation. The membership is still trying to find ways to bond with each other in some productive manner. Part of the difficulty is that only one caring-pair interaction (David and Joan) has emerged so far, and that effort was quickly extinguished by Norma, and
clearly dismissed by the group. Because the group allowed Norma to disrupt this intimate pairing, it would seem that that gentle intimacy was incongruent with either the group norms or the group needs in that setting. This was later alluded to by Maude.

If the Victim Won't Die, Seduce Him

Al misinterprets an earlier comment by Seth saying that the reason Seth agreed with Karl was because Seth was afraid of him (306:30). However, that was not the comment. What he did say was that there was a good deal of anger in the group because Karl was calling them all cowards.

As if there were no confusion in the reference, Karl responds, "many people are afraid of me" (306:32). Norma, "Sure you're big" and "I bet you were bad at one time in your life". Karl, "Probably still am." This elicits laughter from the group. As the mood lightens, Joan uses a common cliche to call Karl a "Pussy cat". Karl, in the same spirit, responds "Right, marshmallow" (307:21).

The group singles out Karl as victim until Dan says he has strange feelings about their process. And he should. Karl has consistently taken risks, trying to goad other members into meaningful interaction. In the process, he has had much of the anger and frustration of the group directed at him. However, he neither has fled into a temporary
psychosis: become disoriented or irrational; nor has he fled into oblivion: been silenced by the group. While Karl may have appeared to be the most expendable person in the group due to his peripheral position in the hospital hierarchy (see the consultant’s comment, (309:14), he has proved himself to have a good deal of inner strength.

From the covert level of the group process, some incredibly strong needs are being expressed. In the beginning of the second session, there was fear that whatever cohesion had begun developing would be lost, and the group as an exercise would fail. Recall Joan’s opening statement. If the group fails, it will be because members are unable to take those risks necessary to create sufficient bonding for creative work to be done. In other words, (actually Seth’s word), they (the members) are cowards. In an effort to maintain the collective, members of this group have identified the individual most willing to take risks. He also happens to be the member who appears most expendable. The fantasy seems to be that if the group is successful in containing the most feared elements of the collective, particularly the violence, in Karl and then successfully expel him from the group, even if only into silence, then the group and the remaining members might survive. Of course, the result of this action would be issues of loss and guilt. If, on the other hand, as in this
case, the group selects someone who can tolerate the abuse and shows survival skills, other members will attempt to retain that member's strength and survival skills as attributes of the collective and therefore everyone.

The consultant continues the theme of violence and punishment with a hanging analogy (309:24) in which group members are more than willing to pull on the rope. Seth mentions murder and Hell's Angels. The consultant continues the analogy by picturing "nice people sitting around, around the corpse" (310:4). Now, the process of this entire hour begins to make sense to the members, as evidenced by Norma's "Ahha" and Dan's opening remark of "That's one of the best comments, best comments so far" (310:6).

However, this revelation also creates confusion in the group as a number of reasonably civilized people become aware of how much abuse they are willing to heap on one member for the sake of the group's survival. Dan, agrees with Seth's earlier insight that they were willing to place disgusting qualities in one person and then murder that person. Maude responds to Dan by saying "I think he can take care of himself. He doesn't look too fragile to me" (310:23). This references Karl, but that information is not available until four comments later. Dan indicates he realized the mix-up and stutters, "ah, yeah, well, well" and Seth agrees that he is not fragile and that "is why I could
take the risk" (310:6) thinking Maude's statement referred to him. This is one of many examples of how that which is unclear not only becomes clarified as discourse unfolds, but how misinterpretation can become the springboard for further interaction which gives a sense of discontinuity that needs clarification. It may be the case that misunderstandings and their extensions play important roles in metaphoric themes, which would be interesting for further research.

The consultant continues the analogy of Karl's death by commenting that "Hell's Angels don't die, they just drive away". However, if Karl is going to carry all Norma's "violent impulses", "I will want you dead, not just to drive away" (310:7). This begins a somewhat intimate interchange between Norma and Karl, much like the earlier intimate pair Joan and David. Voices are lower, softer, indicating and producing intimacy. Statements are directed to each other and not the group. Karl says, "so what are you saying?" Norma answers, "That's all I'm saying." Karl: "Do you think you could kill me?" Norma, "No." Karl, "Can't." Responses are truncated, indicating knowledge and trust in the other's ability to correctly complete the statement. Norma, "I don't even think I could drive you away. Or my hope...."

The group has been unable to destroy Karl and by now is very aware of their attempt to do so and to some extent
the nature of his power in the group, his ability to take risks that others would not. Now, members of the collective have a dilemma. They want to incorporate Karl's survival skills and need to create good will with a member they just tried to symbolically murder. The solution becomes seduction in the person of Norma. Remember, earlier in this hour she characterized herself as "pretty tough", admitted she would very much like more power (the big stick analogy), pictured the group as containing both friends and enemies, and competition (235:3). And in some ways, she volunteered when she said she always wants "to be the star" (235:4). Norma was also the member who, again acting for both herself and the collective, interrupted the previously intimate pair, Joan and David, who were bonding around issues of domesticity: nesting. In effect, she has both volunteered and the group has used her to seduce Karl back into the collective. The question is, what do the Norma-Karl pair represent for the group?

Seth is the first to recognize the "sexual charge in all this aggression" (311:8), describing it as pleasurable. Norma agrees. So does Karl. However, while agreeing, Karl focuses on violence as the locus of pleasure, "Yeah, I, I'm finding pleasure in it also. With the fact that you guys think, you know, that you're going to kill me,....." (311:12). Seth responds to Karl's following
discussion of labeling by noting the back and forth quality between Karl and the group. Seth finds this "somehow very exciting" (312:3). "Well, I'm getting off on it" (312:9). Maude volunteers that she did not "want to go to war", but that she "wouldn't mind playing" which I interpret as agreement with Seth.

**Fierce Independence**

Dan, as first historian for the third session, summarizes the members' caution about risk taking and their attempt to exclude Karl. Seth continues recounting history by reminding the group of the violence alluded to in the previous day's discourse. It is interesting that Seth recalls the violence, and fear, of the last session, but not the sexual energy he remarked about.

After an interchange between David and Norma, Seth relates David's statements about dark and windy nights to his own feelings and the previous night's dreams in which the group is dark and things are blowing, and in which members will only be able to fend off danger if each person is "fiercely independent" (321:36). It is the feeling of "fierce independence" that prevails.

As the group again attempts to set up a fighting pair, Norma takes issue with David's presentation, using Transactional Analysis jargon, referring to David's tapes:
his nice tape, his gentle tape, his explanatory tape. Norma wants David to cut out the "nice guy image" (322:9). Joan asks Norma if she is playing her group tape and continues to say that people who have special group tapes are being phony and, furthermore, that behavior "makes my hair stand on end" (324:9). Seth then uses Joan's statement to validate his earlier observation that "cold winds are blowing. There's hatred with hairs standing on end..." (324:31). The consultant comments that group members are trying to act as if this experience is not real by pretending they can use tapes instead of themselves to relate to each other.

Members of the group begin to turn their anger towards the consultant. Dan, "I don't want to kill him....I think we should keep him alive..." (329:10). Seth, "I can think of torturing a frog". Dan, "Ah, we need him. It's like a Greek chorus in this play." Dan, Seth and Al take turns saying how controlling and disruptive the consultant's remarks have been. Finally, Dan comments that no one really challenges any of the consultant's interpretations. Al agrees, "It's the word of God". At this, Dan turns to the consultant and says, "You're the Greek chorus, man, ... shouting out the truth" (331:22). This is the second time that Dan has used the chorus analogy, even though no one else has picked up on it. Also, note that the word shout
has been used, even though the consultant has a very soft voice and delivery.

Several things are striking. Karl, who previously was very active verbally, has not said a word until now, when he chooses to defend his position in the previous session. He maintains that the group "didn't have me yesterday. O.K. You would like to think you did. Ah, in reality, I had you. O.K.?" (331:32). "I was focal. Really similar to how (the consultant) has you guys or us" (332:3). Precisely at that point, when the group's hostility is being directed towards the consultant, does Karl attempt to pair with him. Norma challenges Karl for assuming what her feelings might be. She gets into an argument with Karl, when Al takes over Norma's role and confronts Karl about setting himself outside the group. Karl and Al exchange comments until Dan takes over Al's role and shifts the subject of the argument back to the consultant and his role. Karl gets into a position of defending the consultant until Al takes Dan's place and refocuses on Karl's behavior. The image that presents itself is that of a street gang taking turns beating up the neighborhood bully with (judging from the lack of female participation, and the fact that Al took over Norma's argument) a clear message: no women allowed in this gang.
Seth interrupts to reintroduce the cold wind analogy, a phrase he borrowed earlier from David to metaphorically typify the group. However, like the Greek chorus analogy introduced earlier by Dan, this analogy is never restated or elaborated upon by others during this hour. While some group members are quite willing to pair in hostility against another member, or against the consultant, the climate remains one of a protectively fierce independence. While there have been some familiar similes used, and the two previously mentioned metaphoric clusters, there has been no expansion, or revisions of these images this hour. Pairs are somewhat able to expand on overt themes, but with extreme redundancy. Creativity appears at a low ebb for the group.

A Desert Island

This session opens with statements contrasting the group’s behavior during coffee breaks with their behavior during the actual session. Dan issues several statements about wanting to know what’s going on. Why are the participants willing to talk about issues at coffee that they are unwilling to bring up in the group session? "I wanta know what’s happening, I’m serious,...." (340:1). Norma challenges Dan about "speaking for the group".
More importantly, she wants to know who moved her jacket from one chair to another and why. The degree of intrusiveness of this action becomes the subject of debate. Dan maintains that it isn't "important at all". David attempts to make a joke about it, and others agree with Dan that the action was insignificant. However, Norma presses the point that to have someone move your things "doesn't feel good". What is of interest is that during this discussion about the displacement of the jacket, no one mentions that Norma had been placed next to Karl, although apparently with some hesitancy, and what that seating might mean for the group.

The discussion again returns to the nature of the task, the consultant's role and the delegation of authority. Dan, speaking about this later difficulty uses an analogy of a desert island, "We'd be in a real mess if we were on a desert island with nothing to eat and without any shelter, wouldn't we?" (350:20). This group has been struggling with trust and the allocation of authority for two sessions. Lack of trust, and a corresponding lack of risk taking, inhibits the ability of members to grant others their authority to progress with the task, creating fragmentation which threatens the collective. In an effort to reaffirm their cohesion, members maintain that if the task were different and in another place, it would be easier. As if
to prove this very point, there is a sudden show of cooperation on the analogy:

David: "..We'd organize immediately."
Karl: "We would have specific things to do."
Maude: "We'd be busy as little bees." (350:5)

The consultant picks up on this, "the desperation is so rampant that even a shipwreck would be preferable". Here, after the laughter has subsided and in another show of cooperation, the following transactions take place:

David: "On a desert island without food or shelter....."
Al: "And without (the consultant)"
David: "Without (the consultant), he drowns."
Maude: "We could build a, you know, little place for a shrine or whatever."
Karl: "A shipwreck would have more order than we have at the moment" (351:22 to 351:29).

By this comparison, Karl has terminated the analogy and returned the group to the room. Again, issues of the task, the consultant's role, and authority, are rehashed as the men totally dominate the conversation. Eventually, Seth makes the observation that they have been "starting a lot of sentences with we" illustrative of the effort they were making to "congeal" (357:18). Dialogue by the men about leadership continues when Joan states, "I've got the gut
feeling, just the last few minutes that the men are absolutely just trying to wipe out the women" (359:5). Not all the women agree. And, as if to make her point, Maude, confronts Dan on his need to establish one person as leader. Karl says that Dan is a "kind of democratic, he's the democratic committee chairman electing the president" (360:20). Dan enters into a back and forth exchange defending his position, until Karl states, "He's speaking to the nation" (360:15). No one picked up on Karl's reference to Dan's behavior, but no one negated it either, leaving Karl free to continue with his own imagery. This is similar to what happened last session with the Greek chorus imagery, illustrating the confusion and isolation these members are experiencing.

From Hell's Angels to God

Karl continues with a statement about only being able to understand this process with hindsight, rather than during 'here and now' involvement. Karl had made earlier references to being patient. Norma remarks that Karl is really into "this patient thing. More will be revealed, thing" (362:5). She speaks to the shift she has seen in Karl's behavior from someone who was in the present to someone who now wants to wait for the "answers to come". Karl affirms that indeed, "they will, if you are patient"
Norma responds with more expression than has been evidenced in the group for quite a while. Her voice raises in both pitch and volume when she states:

"Oh Jesus! We have a group minister. All of a sudden this big violent man from.... "

Karl: "from Hell's Angels to a minister"

Norma: "God will provide, or something, the answers..." (362:12 to 362:17).

The consultant interprets the group's behavior as exhibiting painful helplessness with an undercurrent of religious mania, to which Norma responds that "God is a higher authority than (the consultant)". Following two short comments, David enters the interchange with, "..We've had a Greek chorus in here and the end of any good Greek play was God coming down in the machine to save everybody. And so, we just have to hope there's a God in the machine....that'll come down and save us" (363:2).

What machine David doesn't say. But he has now reintroduced the analogy of the Greek chorus from the last session and merged it with the religious theme developed in this hour.

The men continue to talk about their inability to get consensus on anything and their difficulty with leadership in the group. This has been a consistent pattern. When a member of this group begins to exercise, or is recognized as
having, authority in the group, the response by the group has been so negative the experience feels like the preamble to being attacked and certainly de-skilled, if not completely immobilized. There is a pervasive feeling of doom disguised as giddiness.

Now, it is Maude's turn to get angry with the men, "I feel like some salesman tried to really sell me something quick...and I'm up in arms (366:9). When asked what are her observations about authority and leadership in the group, she states that she has been watching everyone trying to throw it to someone else. Then, during an interaction with David she refers to what is being thrown as a "little ball" (367:33). Ball becomes the synonym for authority and leadership in the interchange between Maude and David, until Maude states that she has "a little bit of the feeling Joan had... about the fellas taking over" (368:9).

The interplay of authority and leadership has become more complex as the divisive aspects of gender, race, and status are reintroduced into discourse. When Karl says he is experiencing the "weirdest feelings", David says "what? Tell us."

Dan: "What? A machine?"

David: "God, the machine, it's come" (369:19). Again, referencing the past and updating the present with the analogy of the machine, its complete reference in the
reverse order of their introduction is machine->God->minister->Greek chorus->play, integrates past history with the present experience.

The Women's Place

The women have felt excluded from group interaction, which apparently prompts the consultant to say that perhaps they would like to have a woman consultant. Since the men have been attempting to replace the consultant with one of the male members of the group, and with no one wanting that potentially hazardous position, the suggestion of a female consultant brings disbelief and confusion. As evidence of this, after several intervening comments, Norma agrees, "...Yeah, I would like a woman consultant" (372:1). Which is followed by:

Karl: "I thought he said consultant."
Dan: "I thought he said consultant."
Karl: "Yeah".
Dan: "That's what I heard".
Joan: "Yeah, he said to be consultant in the group."
Dan: "What did you say?" (372:8). And on it continues until Karl nominates Norma for group leader. However, as it turns out, he would only trust her as a leader because she is "insane" enough to handle the lack of structure in this group experience. Norma points out that
Karl is not serious, yet. And Karl’s last comment, as the consultant and group exit from the room, is "You better get that man back in here, we need him in here".

Summary:

These four sessions brought a closer look at the phenomenon of pairing, risk taking, the nature of power and authority within group structure and the experience of an unsuccessful attempt by one member to establish an analogy. The interwoven threads of all these themes, their expression, and resolution, contribute to the cultural suspension which bridges the interval between the first and sixth hours.

Much of the time was spend with members trying to pair. "Closing the circle", translated from a concrete statement to one representing cohesion in the group, came to represent the difficulty the silent member presented for the group’s cohesion. The shooting gallery metaphor continued. Seduction of the consultant was introduced. Pairing continued as members attempted to bond with the task, each other, the consultant, and the collective. The often useful analogy of a family was introduced and discarded. The following assassination of its originator vividly illustrated the potential danger for members who try to join the group by taking leadership in establishing thematic
content. As a result, the "cost of membership" question was asked, effectively challenging the group's cohesion and throwing the group into chaos. With pairing so difficult and leadership so dangerous, members in the group were unable to get on with the task of development, and unable to diagnose the cause.

During the course of these sessions we examined the interplay between the three postulated levels of group process: covert, interactive and thematic, as if these levels were somehow separate and unique from one another. We saw how primitive needs of bonding got played out in members' attempts to pair and one member's attempt to recreate the family. And how the analogy of the family was seen as a vehicle for exercising power in the establishment of roles and social norms. We saw how the needs of the collective were as important to the events unfolding as were the needs of individual members. And finally, we speculated on how the coalescence of these forces might emerge as themes within the content of discourse ultimately to become the typification of the group culture.

Like most groups, this group began with issues of belonging. The pairing attempted just prior to this session ended with ridicule. Individual characteristics which might facilitate bonding were seen as potential divisions for deep cleavages within the group structure. The group finally
united around the dubious task of expelling one of its members. As they were confronted with the amount of violence the group was willing to perpetrate on one of their own, they united again, this time in seduction of that member. As members made insightful observations about their own, and each other's, behavior within this collective, three motivating forces were identified with their corresponding metaphors: violence with the analogies of a shooting gallery, moving targets and the hang man's noose; power and the big stick analogy; and finally, intimacy masquerading as sexuality with its counterpart, sexuality masquerading as intimacy. Members have sustained some pairing, but with a great deal of difficulty and with few constructive outcomes. The heterosexual, gentle pair was antithetical to the culture of this group.

"Fierce independence" became a defense against fear. While there was some cooperation between men in the group to aggress against another member and the consultant, there was little bonding for anything else. Although information about individual likes and dislikes was exchanged, the group was often unable to assess process at the group level. Cohesion to work remained elusive. Trust between individuals as members of a collective remained almost non-existent. This is not to say that these people would not trust each other in other circumstances. The question
is why this group was paralyzed in its effort to establish a nurturing environment for development.

The answer, I believe, is contained in the linkage of two themes, sex and violence, that became both enticing and horrific for group members. To pinpoint the exact origin of a theme is as impossible as the opacity of language dictates. There are clues, however. The first is perhaps when Maude suggests seduction of the consultant in the same statement that she refers to him as a "sitting duck" (cf. page 10). Then, again, at the end of the fourth session, sex and violence seem not only coupled, but almost confused, in the interaction between Seth and Karl. This disturbing union of two strong forces rendered heterosexual pairing for positive cooperation almost impossible. Furthermore, that, and the men’s response to the threat of attack in the group, virtually silenced the women. If you will note, except for the early period and then towards the end of the session, the women made very few comments, and then almost never with any significant content. As revealed in a later session, the women were even denied the characteristic of sensitivity. (That usually feminine attribute was to become an area of conflict between Al and Seth.) The threat was too great. If the women were to take active roles, male-female pairing might occur, with the fear that sex and violence might unite once again. In addition, this
uncomfortable union could also explain why there existed such free-floating, morbid fear in this group, and why the group was unable to address the expressed sexuality that surfaced at the end of the fourth session.

This group was having difficulty developing the degree of trust between members necessary to enable cooperative efforts, or pairing, towards fulfillment of the task. If members of a group are unable to experience pairing for positive, productive behavior, the group energy will be spent trying to create an environment suitable for healthy cooperation. Eventually, if the group does not succeed in getting at least marginal types of pairings, it will self-destruct to a state where cohesion is at a minimum and cooperative efforts towards work are almost impossible. When this happens, the group fails to develop to the sophistication necessary for an easy interchange of ideas, where creative possibilities might be nurtured, and where member satisfaction is apparent. If the members are not there by contract, as in this example, they might not return.

Of course, these qualities of group life represent a value system inherent in the way we think about groups. A negative group might be described as one in which individuals experience low trust, fear of ridicule, fear of expulsion, either no boundaries, or impossibility rigid
boundaries; members would feel de-skilled, and uncreative. However, we normally do not think in terms of negative or positive groups, since all groups will go through disruptive and negative phases. Instead, a group is thought to stall. That is, the group is unable to negotiate a particular stage and repeats issues associated with that stage over and over again, sometimes returning to earlier stages in order to set a new foundation. During the normal history of a group, there will be some regression when extraordinary happenings occur, such as a member leaving, a new member joining, threat from the outside, anything that disrupts the equilibrium. However, that forward and backward movement is usually experienced by the members as normal. When a group stalls, it simply becomes unable to negotiate a critical hurdle. Throughout the history of this group, the major concerns had been with risk, danger, power, authority, and individuals' roles. These concerns where all expressed with corresponding metaphors. What was unusual in this group was the coupling of two powerful themes: sex and violence. Of the infinite references made during the course of a group experience, or any discourse for that matter, some will be lost, some will become background substance, and others will become the moving forces that identify and typify the experience. However, the process is not random. Out of the needs of the collective, to meet the threat to its survival,
two people surface who bring with them their own personal histories and agendas. With their energy, and with support from the group, they bring into focus, for everyone, issues which express their needs as well as the collective's needs. It is this conjunction of individual need with collective need that seems to generate within an individual the desire to step into a leadership role while other members observe. It was Norma and Karl who emerged as a powerful couple in the group.

Norma's position in the group was moved to the seat next to Karl. This seems a not so subtle expression of the group's attempt to pair these two members, and a more subtle attempt to control Norma after her disruption of the gentle pair. That the group was uneasy about this pairing, was illustrated by the fact that they never pursued why this change might have been orchestrated, even though every other change, no matter how minor, was indeed commented on, even if only in passing. It should be noted that often what is ignored, when a previous pattern of recognition has been established, is important. Although, other seating changes had been commented on, the focus of Norma's relocation was on her jacket placement, which she was told was unimportant. The degree of resistance to Norma's feelings about the incident should have been a signal that something more important than a mere change of seating was occurring.
Out of frustration over the difficulty of the task and with mounting anxiety the group sought release in two light-hearted interchanges both involving metaphoric process, and both alluding to rescue: the "desert island" and "God in the machine" imagery. This is another example of how analogy and the process of its emergence, specifically the invitational aspect of what we term metaphor, places into discourse those sentient elements of the experience, previously not addressed, allowing recognition and possible resolution.

Further, this is an example of how metaphoric process has the ability to integrate the past with the present and extend into the future an ongoing typification with historical validation. It is this extension of the time frame that contributes to a developing sense of reality, that the typification of the experience is more than a fabrication by individuals, that there is objectivity to subjective experience.

Cohesion continued to present problems and in an effort to understand why, the men joined in excluding the females. Their difficulty with cohesion was, in part, represented by their difficulty addressing the task, their difficulty in identifying not only the consultant's role, but their fear of addressing their own changing roles within the group process. The entire membership of this group
expressed what the consultant referred to as "mindless behavior". That the membership ignored Norma’s displacement after carefully noting previous seating changes, that they refused to recognize the importance of moving Norma’s jacket, that they glossed over the placement of violence in Karl’s person and the coupling of violence with sex, indicates the degree of discomfort this group had in addressing the membership’s sexuality.

As I write this I find that as a female I am sensitive not only to the issue of sex coupled with violence and its lack of resolve at this point in the group history, but also to the experience, by the women, of being excluded during the last two sessions. I am aware of how many possible descriptions may exist for any single set of data and I wonder in what ways my gender contributes to which themes seem outstanding in their importance. I ask myself in what ways my own history contributes to what I focus on. Would a male be as sensitive to the union of sex and violence operating in this group’s culture as I am? Or do I simply have more difficulty writing about it? Is my tendency to want to dismiss the significance of what I observe, because I have been taught in my culture it is not polite for a woman to comment on the more distasteful aspects of behavior? Or is the reluctance to write about the vague references to sex and violence as an important
turn in the construction of this event, because I fear my male counterparts will dismiss my observations as biased and unimportant. I have to remind myself that the data are there, that the examples are not of my making, and that it is the understanding of those examples that give meaning to my description.

I am struck by the fact that in a psychiatric hospital setting, at the end of this session, it was a woman who Karl judged insane enough to lead the group. This was the same man who earlier (1:14:10) stated that patients lacked the group skills possessed by the staff. The group not only let this comparison stand, but, as we will see in the sixth hour, attempts to make this same woman a patient for the group. I am reminded of feminists twenty years ago who wrote that men in desperation create craziness in women, and women are willing to accept it.
CHAPTER 7: USE OF METAPHOR IN GROUP PROCESS-HOUR VI

Introduction

In this session issues of intimacy, role, task definition, and safety again dominate the discussion. It seems clear that intimacy is problematic for the group as they continue in their effort to establish, without success, a pair that is able to interact with caring regard. Combative interactions characterize the mood, along with fantasies of escape. Attempts are made to make one member a patient, perhaps in an effort to mend the difficult stalemate this group has experienced over the allocation of authority, the problems of leadership, and what to do with the consultant. Recall, that the group has been polarized about the consultant’s role. For some, he is an irritant and his presence should be ignored. For others, his presence not only must be dealt with, but is a vital part of the experience, without which the group would seem even more unsafe. When Norma does not willingly become a patient for the group, her role becomes ever more complicated as she comes to represent the seductive whore, with all members of the group ultimately compromised.

Membership divides between those who participate, and those who observe, so much so that the consultant is
drawn out of role, making far more interpretive comments than at any time previously in the group's history.

Through the Looking Glass

David enters recounting the events of the coffee break. Apparently, several group members were sitting at a table, recounting last session's appeal to God to come down and save them all, when one of the hospital patients joined their conversation as if she had been an active member of the group. When David refers to Alice in The Looking Glass, consensus is that this experience is very much like using a mirror to extract information about the very situation everyone is embedded in, a looking glass phenomenon. "I would wait for that, for something to happen, ..., so that I could be on the other side of that glass" (375:24). "...I have to believe that somehow it has some meaning here" (376:1).

Maude and Gail enter late. Before their arrival, comments are made about the empty chairs on either side of Al and how that configuration must feel. "It's lonely, isn't it?" (377:9). "It almost designates you leader". Again, the placement of Norma next to Karl, which occurred when her jacket was moved, is not mentioned.
The easy dialogue continues until Joan says that in some ways this experience is very intimate, yet she does not feel she really knows anyone. "Oh, I have impressions, and judgments, .....um, disturbing in some ways to, to spend time with people and yet not get to know them" (378:24-27). Again Gail is paired with Joan as the interaction about intimacy becomes intimate. Voices are lowered. Eye contact is maintained and interaction continues with alternating comments until Norma interrupts with "This is driving me crazy" (379:33).

Karl: "Yeah!"

Norma: "..the interchange......I'm going bananas with it."

Maude: ".....intimate for this setting?"

Norma refers back to a previous session when Joan and David attempted to establish an intimate way of relating, and she felt the need to interrupt them. Karl reminds her, and the group, that she had "spilled water" on an earlier attempt by these two to unite during some intimate interchanges.

Norma: "Well, it's the same thing that happened yesterday. I have the feeling that these two are sitting at the cafe table...."

Karl: "You're going to spill water on them
again."

Norma: "God damn right."

Judging by the laughter, and several simultaneous utterances, some of the group are delighted by Norma’s action.

When Karl invites Joan to disclose details about herself in response to her desire for more disclosure from the members, Joan refuses stating that she would not "risk that", because she would not want to "bore" anyone.

Karl: "Take a chance."

Joan: "No."

Norma reiterates that she does not want to be bored, a statement which David challenges. Norma asks him if he is supporting Joan against her and he agrees that he is.

Norma: "..it’s just a wonderful little love affair that’s going on here (laughs)."

This focuses the group’s attention on Norma’s perceived inability to tolerate intimacy. Karl becomes the aggressor while saying that he feels sorry for her, that she will miss out on the "beautiful things" (382:2).

David becomes an aggressor because he has allowed Norma to keep him from having interactions that he might enjoy, i.e. with Joan.

Norma: "...are you going to allow me to ..interfere...?"
David: "Yes, mother. Yes."

Norma: "...that really is your choice."

David: "If there is someway I can shut you up for awhile".

Norma: Laughs, "Got any ideas."

David: "Yeah, ...I don't think they're appropriate."

The group is amused, as this interchange brings lots of laughter. Notice that Karl attacks Norma about what she must be missing in her life because she is unable to risk intimacy and in that sense sets the stage for trying to make Norma into a patient, and then ultimately telling her she is crazy. David attacks because Norma has been an inhibitor of his behavior. Norma asks if she is going to be killed (383:19). David responds, "Yes, I'm about ready". But Karl does not want her killed.

Norma: "You're a good ally to have, Karl."

Karl: "I like you around to just knock on you periodically."

Norma: "I don't know how I'm being used at the moment, but .. it feels ..like I'm being used" (383:27).

Now Karl has stepped in as both rescuer and abuser. On the one hand he tells her she is deficient, but on the other, he will protect her in order to make her the
object of his own abuse. Note the placement of laughter and silence. While Norma is being told by David that he is about ready to kill her, the group is lighthearted. And laughter follows Norma's comment that Karl is a good ally. However, after Norma states that she feels used, and that maybe she set it up that way, Karl responds quietly, "You didn’t do it", which is followed by silence and then a very serious comment about avoidance of intimacy as an avoidance of the task.

Close Your Eyes

With an abrupt change in the mood, Karl asks everyone to close their eyes. Maude protests that she does not feel safe enough, nor trust him enough to do that. She continues by returning the group to the seating arrangement. She feels strange because in her new seat she is far more aware of the cameras and equipment, which she first noticed when the issues of intimacy where mentioned, "...the intimate, you know, really triggered it off" (384:14).

This is the first time that the cameras have been specifically mentioned in relation to the way a member views the group and how that affected a particular topic, i.e. the intimacy. Somehow (left undisclosed), the intimacy that David and Joan were showing with each other
made Maude uncomfortable in that situation. Out of all the history, what she recalled as illustrative of her changed perspective, was an intimate interaction. However, like so many statements in this group, this comment is not explored, giving evidence that these group members are feeling de-skilled in their effort to fulfill the task. Instead there is another abrupt shift.

Mention should be made of the term de-skilled. Although it might be considered jargon outside the area of group study, it has a specific meaning that I find useful in describing a particular phenomenon. Within a group, certain types of configurations will lead to the de-skilling of one or all its members. That simply means members will not be able to function at their normal level of cognitive ability. They may forget what they know, unable to remember what they have seen or heard, or unable to make the kind of connections between concepts that they would normally be able to make. Brains feel sluggish, even though behavior can appear agitated. This has been stated in other ways; for instance, to say that a group always regresses to its lowest level is simply another way to say that the members are unable to access their cognitive or intuitive skills because the environment of the group mitigates against a higher level of functioning.
Al returns to Norma's statement that "I'm going bananas" and the issue of control. To which Karl responds, "Who made that statement?" (385:1). Surely he has not really forgotten the involved interaction around that comment. Yet, he asks who made it. Not only do these members appear de-skilled, they also appear confused in the face of an exploratory task. Al continues to press Norma on the controlling aspect of her comment and then shifts to putting her in the patient role where there is something wrong with her interactions, but he is sure she can not help it, i.e. she must be a patient.

Karl defends Norma's behavior in that he believes she has not intentionally hurt others; she is simply a product of her own limitations, behaving as she does to protect herself. However, while he seemingly protects her image with one statement, he follows it with another condemnation, "...even David said it, that you talk too much" (385:4). Al and Karl continue the attack when Norma tells them that the group "really wants me to suffer", but that in fact, she is not doing that. Karl continues the attack even after the consultant has made an interpretation that the group, as part of its process, has set up an encounter group as a way of not dealing with his authority. No one else seems able to shift the
group from the attack of one member to processing the group's dynamics, even after the consultant's directive.

The Karl-Norma exchange continues with intensity until Norma suggests that she sit back while Joan and David return to their "number" (388:33). Joan responds, "Forget it. It's all gone", which elicits a round of hearty laughter, indistinguishable talk and more laughter. Clearly, the group has lost interest in the gentle pair.

Karl proposes that they get back to "Watergate", a reference which remains vague, but which I take to mean, the unresolved task of the group and their relationship with the consultant. When Karl asks if anyone wants to try, David makes a vague comment about doing it at the same time, followed by Norma’s reference to "another escape", "..up in the sky sort of thing" and the group, seemingly without direction, returns to whether or not they should close their eyes.

The mood turns lighter as people close their eyes, until Gail, who has said very little this hour, says, "Gotta be a way out of this deal", which is followed by deadly silence. When the consultant interprets the group as attempting to place David in a position of benevolent leader, an action in which Norma is unwilling to cooperate, the group has attempted to silence her by
driving her crazy. After several other interchanges with Karl, Norma states that the group is giving her far too much power to write the group "script", and, that by taking that kind of power in this group, a member gets set up for all kinds of abuse. This has been a consistent pattern. The remark is true enough; however, the questions about what all these interactions actually do for the group remains unaddressed.

**Devil Women: One Good and One Bad**

The consultant interprets this group process as oriented around having Karl control Norma so that the other couple might be able to get together and "produce something" (391:6). By this time, it seems fairly clear the group has set up one cooperative pair and one combative pair. The second pair seems to incorporate protection by crippling (Karl's attempt to be Norma's therapist) and confrontation by the protector, so that the protector becomes the abuser. The consultant speaks again to the nature of the two pairs and what they might produce. Norma refers back to the family analogy by asking "who do you want as Mommies and Daddies, those two or us two?" (391:28). This reference to their history seems to legitimize some of the process of this hour with
a release of tension, judging by the laughter that follows.

Norma and Karl again get into a conflict, this time over the consultant’s role. However, when Norma gives up trying to make her point, "O.K., what the hell", Joan becomes the one who interacts with Karl, challenging him about his comments. This continues until the consultant remarks that Karl is stage managing the interaction with two women while the other members of the group are "totally squelched" (395:11). And that he (the consultant) is required to combine with "this devil woman over there, one good and one bad".

All this effort has been expended in attempts by this group to do the work of the conference, which, to reiterate here, was to look at the nature of group process and to study the exercise of personal authority in the development of the group and the performance of the task. The difficulty is that members of this group have become increasingly de-skilled at understanding the forces behind their own behavior and their ability to observe the group as a collective possessing distinct characteristics. They remain unable to address their collective need for the combative couple.
In This House:

Norma had suggested they "make a deal with the consultant" (392:5), that he help them better understand the process in which they are involved. However, Karl negates "buying him off". There are intermittent silences broken by Karl, who says that even the chaos is better than the silence. Joan and Norma talk about their roles as good woman, bad woman in the group when Norma accuses Karl of "orchestrating" the process, giving Karl more power over her than she wants. By now, other members of the group, except for Joan's brief interaction with Karl (that I see as a bid for Joan to become the group's bad woman), have remained quiet for most of the hour.

Norma: "that gives you more power over me than I wanted you to have...." (395:30)
Karl: "Fire you."
Norma: "You really can't fire me. Either protect me, or hurt me." (395:33)

Notice that possible protection and abuse are seen as coming from the same person in the same statement. This is similar to what has been before, and by extension, sex, protection, and abuse can now be united in the personage of Karl. Also recall, that the women in this group have felt "wiped out" in the last two sessions.
Consultant: "It's beginning to sound more and more like a pimping situation."
"Protection - Task assignment to the women, that now seem to be completely, sort of united with Karl" (396:1).

When the consultant lists his reasons for thinking of a "pimping situation", he does not refer back to the coupling of sex and violence in the third session. However, what is apparent is that this is again the same couple that the group paired for that exchange, which the group has been unable to address. In fact, the group has been unable to address sexuality in any direct manner.(1)

The exchange continues:

Karl: "I need an administrator in the group".
Norma: "Are you inviting Dan in to be a co-pimp."
(Laughter)
Karl: "You want to be a co-pimp?"
Norma: "I'm not sure I want to be a whore, but I mean, it's an interesting..."
(Silence)
Consultant: "And I suppose what, what I'm supposed to produce by this union is some kind of total corruption."
It started out by trying to make a deal with me. That might be one way, one way of dealing with me...then I can be written off as a trick or a John..."

Norma: "Far out. Well, I guess that one is not going to work. Shit."

(Laughter)

Joan: "I can see the ball just bouncing on the floor" (396:2).

(This refers back to an earlier session when authority and leadership were described as a ball that was being thrown around the room, with no one wanting the responsibility of holding it.)

Consultant: "Precisely, it's a question of whether I can get my balls to dance according to the group's wishes, with certain inducements."

"...I feel this is quite an ominous situation" (396:31).

This is followed by the characteristic silence that has been repeated over and over again this hour. It might appear that the ominous situation is the developing metaphoric analogy, the whorehouse. However, as is
clarified later, that is not what the consultant finds so ominous.

After a few interchanges about the silence and the consultant's comment, the analogy continues:

Karl: "Gail, you want to come in my stable?"

Gail: "Not particularly".

Norma: "Some protection is better than no protection at all in this group."

Karl: "At a girl."

Norma: "Well, my willingness at some level to corrupt myself in order to get protection, really, I mean, I would like to be able to get protection different from that."

Karl: "There's good money being a gigolo."

In an attempt to reorient the group toward the task, Dan asks if anyone brought the material handed out before the sessions began. This handout outlined the group task. Loud laughter erupts as Maude hands Dan the sheet. Karl asks Dan, "Why don't you get in my stable here and enjoy yourself?" (397:19). This is followed by more laughter. Minor interchanges take place about Seth's role as historian being usurped by a piece of paper, after which the consultant states, "Well, with your eyes closed to sin, sometimes a bit of scriptures is helpful." Again group laughter. Joan responds with,
"Ah, that's beautiful. The script's getting better". Recall that Joan was the first person to link the film industry with their experience of the surrounding cameras. That image remains valid for the group throughout the experience.

The consultant comments on the amount of "terror and hatred" being experienced by those members who are not "cavorting in this little whorehouse". Seth remarks on his feelings of exhaustion. Norma and Karl again refer to the whorehouse, Karl by issuing another invitation to Dan and then says, "But, it's really better than nothing at all, isn't it?" When the consultant remarks that this "irresistible spectacle must go on and on and on", Dan notes that one of the reasons for this continuation is that this analogy evoked more remarks from the consultant than any other thing that the group had done so far.

Norma asks if the consultant is "going to leave us in the whorehouse", to which the consultant responds that the "real ominous seduction has been coming from the silent members, forcing me to do their work for them, and that in comparison with those forces, that this little play is completely innocent" (399:20). This clears up the confusion about what the consultant thought ominous.
Dan had focussed on what was being said, rather than on the nonverbal participation.

According to the consultant, it is the silent members that force him to do their work. And by their silence, it is inferred they are in some agreement with analogy that has come to typify the experience of this portion of the group process. That there may be "terror and hatred" felt by the silent members seems overshadowed in some sense by a perverse pleasure in watching the analogy develop. There are several possible explanations, which are not mutually exclusive, for why members will allow a particular theme come to represent the group experience. First and foremost, the analogy is serving some purpose for the collective and for the individual members as well. Further, there is always a degree of voyeurism operating in a group. If members can get others to take the risks, become the spectacles, carry a particular role that embodies some degree of discomfort, then they will. There can be fascination with the most abusive behavior, in the same way that people are attracted to catastrophes. In addition, silence and the sense of nothing being articulated often is experienced as chaos. Karl states a fundamental belief that seems to operate in groups, that something is better than nothing. Nothing happening, which is often
the way silence is interpreted, within the context of the collective begins to feel like annihilation for the individual. Nothingness becomes a threat to the individual identities that comprise the collective. And in a sense this is accurate. If the group fragments from a complete lack of substance, then that part of themselves which members have invested in the collective is also experienced as fragmented and dissolving.

Following the consultant's comments about the silent members, Gail agrees that she likes the fact that their silence brought the consultant out. Karl notes the change in the group's mood and carries the analogy from whorehouse to jail:

Karl: "Police are coming so we are going to disband the whorehouse (400:16).

Norma: "Getting uncomfortable in here, Karl?"

Karl: "No, I just see a new plateau coming."

Norma: "I don't feel enough protection from the group to get out again."

Karl: "You're going to get busted (laughs) and I'm not going to bail you out (laughs).

Norma: "There is something very safe about jail."

Dan observes that the consultant seems to be the most uncomfortable person in the room, which Dan
attributes to him having been pulled out of role. And Seth speaks to his own embarrassment, "I am so embarrassed by ...what's happening...I mean this is kind of sickening to see what we've been doing" (400:30). After Seth speaks out about what's happening, Joan invites him to change it and if not change it, then asks why he stays. The challenge is not answered. Karl makes two quick attempts to bond with the men in the group as they exit.

Summary:

Analogies do not suddenly materialize. They are a product of all the associations that individual members of the group have experienced during the development of a situational history. If an analogy were to suddenly spring, as if, from 'nowhere' it would lack staying power and be dismissed as something 'far out', 'off the wall'. Content of a metaphoric process must represent some recognizable aspects of the situation if other group members are to respond with recognition, acceptance, and contributions of their own to the imagery. Where the exact origin of this metaphor lies in the early configurations of the group is hard to determine. Again, I return to the image of butterfly wings.
Let me first state that I find this particular analogy difficult to examine because I feel, that while the women were debased and used, they willingly allowed the situation to develop and continue. I experience anger because there is so much that could have been learned from this episode that was never explored by either the members or the consultant. In fact, I feel that the consultant colluded with the membership not to explore, fully, the meaning of this metaphor in relation to either the group or to the Tavistock exercise amidst the political turmoil in the hospital. And I, as the observer, out of time, and only in the context of my own involvement, am able to do nothing but postulate questions about the true meaning of this analogy.

Recall in the second hour Maude’s comment about the seduction of the consultant. At the time there was a contradiction within her statement and some confusion. It is possible that the whorehouse analogy became a means of seducing the consultant out of role, which is exactly what did happen later in the exercise. However, it did not appear that it was the women who chose that means. The evidence suggests that the women might have been more direct in their attempts, i.e. both Maude’s and Norma’s direct suggestions of seduction and bribery, respectively. That returns us to the questions of how
power, and the challenge of leadership related to the metaphor, the male membership and the consultant.

My sense of the women's role is one of victim, that the men in the group gave the women (embodied in the person of Norma, who along with Joan, volunteered for the role) over to Karl to set the seduction. Karl became the target for the bad boy image because he, over the course of the group, had shown his ability for risk taking, he clearly was a back alley fighter without a great deal of sophistication about the working of groups, and he was the member who, although perhaps unwittingly, coupled sex with violence and presented it as a model of the group. That the remaining members in the group were completely silent while the analogy played out its course indicates the power of its attraction for them. Evidence that this analogy was powerful enough to pull the consultant out of role comes not just from his many interventions, and from his display of emotion (disgust and anger), but from the fact that he consults to the the other members' silence, and does not direct exploration toward the of this particular analogy. In this sense, members of the group have successfully colluded to disrupt the task and de-skill the consultant, an event that the group does not truly ever recover from.
Had the group chosen to explore the meaning of the analogy they might have begun with the issue of Norma's being seated next to Karl for the last two sessions, with the arrangement initiated without her consent. Recall the issue of her jacket being moved, twice, before it ended up next to Karl. (Because this analogy occurred in the final five minutes of the hour, it is necessary to examine some comments from the next hour to clarify my statements.) No one explored this seating arrangement, although other seating arrangements had elicited comments, until in the next hour Norma and Karl are separated and Norma remarks that when she is not sitting next to Karl she no longer feels she's "still in the whorehouse" (404:15).

The group might also explore the silence more fully. Dan does say that he used the silence to pull in the consultant, and Seth admits that he was so debilitated that he did not have the energy to object what was happening. However, no one really addresses why so many were silent and therefore seemed to willing go along with whatever was being created, particularly the other women. According to Dan breaking the consultant's role was more important than analyzing or redirecting the analogy. With the inability to address sexuality in this group, and its coupling with violence, members became
paralyzed in their ability to evaluate differences between the males in the group. All the males, except Karl, represent, on the surface, sophisticated, corporate or mental health professionals. Karl represents the raw power of the streets.

The questions that emerge, which were never addressed, are: how did Karl's aggressiveness effect the masculinity of the other men (remember the pairing of the gentle couple had been disrupted twice, and Seth, later in another session, felt revived on the bases of sexual innuendo that related to his sensitivity). If Karl was using the women to staff his "house", were the rest of the men using Karl to get the consultant? And why was the spectacle of the whorehouse so potent that others became completely silenced by it, to the point of being unable to even protest? Recall that Joan had addressed this question to Seth twice "Well, what do you want to do about it?" (401:7), to which Seth either had no comment to make, or he had one which the group does not allow him to make.

Clearly the analogy has revealed a number of underlying themes. When Norma states to Karl "either protect me or hurt me" I wanted to scream at her, "Norma, what are you saying". That she speaks for the group seems evident in that no one challenged that comment.
Even the consultant's comment about Karl's pimping role lost its significance in the force of the group's process and became a further extension of the invitation. This is a good example that while metaphoric process is significant as the cause and the embodiment of development, development does not always have positive results. In this case, although the group did continue through the scheduled sessions, trust remained problematic, the level of interpretive skill remained blunted, and the separate talents of the membership remained hidden (for instance, the fact that David is a published playwright was not revealed until near the end).

In the next chapter, repercussions of this analogy will be examined along with a summary of the group's process.

Footnote

(1) Usually groups, engaged in this type of self reflective study, find it appropriate to acknowledge sexual tension as an aspect of the dynamics present in their group. References may be subtle or graphic, depending the group's mood and established norms.
Usually this occurs somewhere in the early stages of development, although not in the beginning. Because of the typical placement of this acknowledgement, the group might be said to be in its adolescent stage. In this group, adolescence is delayed by the threat of violence, symbolic and otherwise.
CHAPTER 8: SUMMATION OF HOURS 7 THROUGH 11

Introduction

Since this dissertation is not meant to be a complete analysis of the group's dynamics, the examples selected from the first six sessions and presented above seem adequate to illustrate the thesis that metaphor is an integral part of group process, integrating levels of experience and aiding in the group's movement through developmental stages. Although the group met for eleven sessions, the whorehouse analogy introduced in the sixth meeting was the last significant metaphor to emerge during the course of the event. It would be incomplete to omit chronicling the history of the group as members attempted to understand the significance of their behavior during the remainder of the sessions; and since it is important to understand the repercussions of the whorehouse analogy as it was reviewed and examined, this chapter is a summation of the final five sessions of the project.

Overview

The whorehouse metaphor, the last major metaphoric analogy to emerge in the group, was powerful enough to terminate any further group development. During the
seventh, eighth, and ninth sessions members continued to process their relationships with each other, with the group and with the task; however, this was done primarily within the context of that metaphor. Members questioned why it developed, and how they felt about it. Sessions ten and eleven where then devoted to closure and ending the experience. Even though the whorehouse analogy occurred just after the halfway point, the group was unable to establish a new direction. Development, in the sense of group stages, was terminated. Several members remarked about wanting the exercise to be finished; some gave summation statements prematurely; and while new understandings were clarified by some members, the overall mood of the group was one of retrospective analysis. Most of their discussion was from the safety of the past tense.

Members continued to experience the group as an extremely hostile place, where little trust or good will could exist. At various times a great deal of anger was expressed. Sometimes it was directed toward one individual’s specific behavior, as when Dan jumped up, crossed the circle and yelled at Norma that she was a "fucking bitch...", (409:8) and that he wanted her to feel as intimidated as he perceived she made others feel with her demeaning comments. At other times anger was
directed towards the entire group. This is best illustrated when Gail got angry because she felt she was carrying all the emotional pain for the group which she felt others where unwilling to carry for themselves (489:20-32). But significantly, much of the anger was directed towards individuals for not doing anything to thwart the unwanted development. For example, Maude expressed her anger at Dan and Seth for not stepping in and stopping the events that led to the 'whorehouse' (458:35-459:2). Seth expressed his anger towards Maude (460:25-27) for not taking an active role in 'policing' the situation that led to this analogy and his anger at Karl for being unable to experience any of the negative aspects of the experience, such as the defeat that was paralyzing him in his effort to become active. It is important for the dynamics of a group that unpleasant, as well as pleasant, feelings be expressed. There must be group sanctioned behaviors by which members may express their anger, disappointment, frustration, whatever so that the honesty of the interactions is not lost to subterfuge. Seth's anger with Karl was over Karl's continual denial of negative experiences that apparently interfered with Seth's validations of his own feelings.

Along with anger, there were feelings of disgust, disappointment, sadness for lost opportunity,
overwhelming fatigue and an inordinate amount of fear. Fear for the potential destructiveness of the group was generalized to members' roles in the group and to repercussions when others viewed the film. This led into a discussion of the history of Tavistock within the institution. Judging from what members said, the Tavistock method had been the focus of an ongoing controversy that sparked passionate responses both pro and con. This battle had been waged between powerful personages on the hospital staff and had continued for some time. And, although this project had had administration's approval, the environment was such that any declaration of sentiment about Tavistock placed that person in one camp or another. Now the members of the group were visible to any who might view the films, including both their sentiments about the project and method, and their participation in a group experience that failed to develop into a supportive, well functioning collective process, i.e. a group environment so hostile that protection is afforded only at the expense of personal values, not just for Norma, but for the silent members, as well.
History

Discussing the whorehouse metaphor, Norma noted that the group had separated her from Karl when they returned from the break and when she was no longer seated next to Karl she felt removed from the house (404:14). This was the beginning of the seventh session. Recall, that prior to the introduction of the whorehouse metaphor, when Norma had come in to find her jacket moved to a seat next to Karl, the seating arrangement was treated as less important than movement of the jacket. Now, the seating arrangement is openly explored by Norma.

Karl felt that the group had let him play his "game" and that by their silence, the other members had encouraged him to continue. In commenting on the meaning of the silence, Seth reminded Karl that he simply did not have the energy to engage Karl or to redirect the imagery. Dan, on the other hand, felt that he had purposely used the silence to force the consultant to take a more active role. Maude analyzed her silence to be the result of her not wanting to take up the typical role of stern Jewish mother who polices others' behavior (405:7 and 460:14); and, as stated earlier, she was furious with Dan and Seth for not actively trying to change the course of the metaphor's development.
Each member took a turn stating their attitude towards the metaphor. Norma felt that she had, without doubt, compromised herself to become the whore, but justified it as a statement about the degree of threat she felt as a member of the group; the house, after all, was safer than the group (417:14) and to be attacked for being an expressive woman was more 'threatening', than taking the role of the whore (423:26). Maude had felt "dirty" because of her inactivity (461:16).

During the seventh session, the whorehouse analogy was often referred to by euphemisms, for instance "the horror thing" (416:25), "a corporation" (416:42), the "house", the "big thing" (418:7). Both Seth and Dan stated they were offended by the use of the word "whorehouse", to which Karl responded that it was only a symbol and should not have been taken so seriously. However, it was exactly that lack of seriousness that Seth (416:36) found both inviting and yet horrific.

Seth: "Well, that, like I said, that's baffoonish,... at least if it was treated seriously I could say...hey, this is really disgusting. But when it's treated as a joke, it, I'm so embarrassed ..."

Seth attempted to trace the origins of the metaphor, which he placed at the beginning of the sixth hour when Dan mentioned that the woman he was living with was going to have a child, an experience which Seth noted
was one of the most intimate and powerful experiences two people could share. "Then all of a sudden that sacrosanct kind of thing was ripped apart and the horror thing was the number" (416:23). Interestingly, Dan's reference to his living arrangement did not occur that hour, illustrating the type of temporal compression that can occur during with the use of metaphor. Note that this compression is part of the metaphoric experience itself. It is re-experienced as participants recreate their sense of what happened, picking out the salient points.

Throughout the analysis, members continued to return to earlier issues, usually to validate their positions. For instance, in the discussion about Tavistock and how members' positions in the hospital might be affected, Karl recalls for the group that he had made that observation in the first session, yet no one wanted to deal with that issue at that time (464:14). At one point they decide that perhaps the group really did need a Jewish mother, or a Christian God (as in the chorus line analogy when God was to come down and save the group) to keep them in line.

When the history of Tavistock was introduced to the discussion, it was with the understanding that most of the membership had knowledge of this history. Dan
stated that he had been "on the border between powerful forces" of this controversy. The controversy had been brewing for years and now the members were definitely identified with the process on tape. Further, the controversy extended beyond the Tavistock method itself into entire treatment philosophies, and the way they, the members, had behaved in the consultant's environment (the Tavistock method) directly fueled the controversy.

As this discussion continued, it was related to relative positions of power and ultimately back to the group's relationship with the consultant. This resulted in intense feelings being generated while the group attempted to remain very rational and academic in their discussion. At one point Dan left the room in an effort to control his rage toward Karl, and the consultant stated openly that for a moment he had felt quite psychotic (485:9). The group's method of engaging its members was equated with driving its members nuts.

Cleaning Up

By the tenth hour session, people state they are tired, empty of emotion (493:6 & 493:10) and ready for the experience to be over. Norma stated, she just wanted to escape "unscathed" (494:5). However, prior to closure there remained issues that needed airing, if not
The conversation moved from who might need a lay, to getting laid, to who is the most sensitive, to who has the biggest and most sensitive stick, to what kind of power that "stick" really represents. All the laden words from the earlier sessions are reintroduced, only now the exchanges about sexuality are more direct. Interestingly, when discussions of sex and sensitivity alternate as topics, it is two men who refer to their sensitivity, while two women, Norma and Joan (498:12), refer to needing a "good lay" either for themselves or the group. Of course, Karl supports Norma's observation, as a friend or cohort might do, but in so doing he reverses her statement from a declaration of what she might want to a statement about her own deprivation, "not getting enough", which is reminiscent of his attempts to make Norma the patient.

In the discussion, there appears to develop a dichotomy between sex and sensitivity. In a hospital setting, sensitivity is considered a desired characteristic which, when coupled with skill, enhances the practitioner's overall value. Norma speaks to this (496:19) within the context of the group, and Seth takes it to the larger context of the hospital. However, he
states that to be singled out as the most sensitive puts him at risk to be "ripped to pieces" (497:6) as was the pattern earlier in the group's history. This completed the link between power and sensitivity. (Recall that earlier whenever power was observed as residing with one individual, that person was attacked.) When Norma stated that she became nicer if she was the object of some sexuality, she went on to remark that it was safer to be Virginia Wolf, a repeat of an earlier remark, the inference being that to be sensitive, and to be sexual, was exceedingly unsafe. The consultant later reminded the group that Virginia Wolf may never have had sex with a man, and had committed suicide (498:4). And again, sensitivity and sexuality were divorced, with sensitivity aligning with men and power. This is unusual. Typically sensitivity is deposited with the women of the group and not coupled with the exercise of power.

When references were made to the relationship between power and sex, it returned the topic to the whorehouse metaphor. Seth spoke about how depressed he was at one point, how limp he had felt during that process, but that the group had "resurrected" him (499:12). Al's comment had been that Seth had been the most sensitive one in the group and, therefore, held that power.
When the previous issue of women being silenced was readdressed by Dan, it was stated in terms of the women being "stripped of something" (500:4). It was presented as the men having all the power, all the sensitivity, and all the sexuality. The women were left with nothing. And when Dan stated that there had been no love making between the men and the women (501:4), Norma noted how that had started when the group allowed her to disrupt the Joan-Henry pair in the early session. This evolved from talk about power and about men and women into another discussion about the film: who might have the power to edit the film and who, in fact, had the power to approve the project. As yet another extension, power, men, and women, were related to where responsibility might reside in the hierarchy of an organization and how often an individual has no knowledge of that authority, even when it directly affects their working lives and how helpless that lack of knowledge makes an individual feel.

As their efforts to tidy and validate the experience continued, and while Karl was attempting to regain stature in the group, Joan and Dan had a small private interchange. He asked her how she was. When Norma asked what this was about, Joan requested that Norma not "tear it apart", "that would just damage this whole experience" (513:15). The caring interaction
occurred between a male and female but not openly within the group. Heterosexual pairings with elements of tenderness remained problematic. This repetition of events that had created such havoc earlier seemed not so much efforts to remove barriers to the advancement of group development, but attempts to get right what members perceived as failures on their part. Recall from the chapter on group theory that there seems to be embedded in our notions about group process, not only a hierarchy of developmental stages, but beliefs about what constitutes a good group environment. Certainly, in a psychiatric hospital, one of the qualities that would rank high on the list would be the ability of the group to nurture intimacy. It is in that context that I understand Joan's comment.

Closure

Closure became an issue early in the seventh session when Dan addressed the silence he had maintained in the previous session. Recall other examples of a member retrieving something from the past and reintroducing it into the present, for example when Al wanted to go back to something Maude had said about her father leaving the family, "Could I go back to something you said" (347:9). This is a common practice in
discourse with which members had previously not taken issue. Yet when Dan spoke about his silence in the previous session, "I, uh, I want to talk about the silence, ah, that I've participated in the last hour" (403:4), Karl took issue that the "whole thing isn't over yet" (403:5). Remember, Karl is the one member who did not want to let go of the experience. By the tenth session members had fully settled into closure. When the consultant says that the members had forgotten there were still "68 minutes in which to work" (515:3), Gail replies it "was not forgotten, just wished." That seemed to sum everyone's feeling for the project, except for perhaps Karl, who left saying that he loved every minute of it.

This is not the normal pattern for experiential self-study groups. From my own experience, closure and endings tend not to surface until midway (sometimes even later) through the last session. Then the experience is typically described with sadness for the termination, and sometimes for lost opportunity. In this group most members expressed a wish for the experience to be over. Norma openly stated that there were issues she wanted to discuss with other members, that she was not comfortable discussing in the group.
Summary

Beginning with the seventh session, through the eleventh, the group remained in an analytic mode, re-evaluating the earlier sessions, particularly the whorehouse analogy. It was to this metaphor that each member seemed intent on establishing his or her relationship, which, I believe, affirms the power this metaphor carried for group members and for the typification of the experience that was to follow. Few if any new metaphoric analogies were introduced, although the old ones were revived to remind the group of past discussions and their import.

One relevant instance occurred following Dan’s outburst of anger, when he left his chair, crossed the room, stood over Norma and yelled in her face. It is an unwritten rule that in self study groups people refrain from aggressive gestures and particularly from invading the personal space of another. When Dan had finished yelling, and Norma disclosed the fear she had felt, Karl asked if everyone wanted to try "closing their eyes" (409:32), to which Joan responded that it was as if he were asking everyone to ignore what had just taken place in the group. Karl's reply, in the form of a question, was that they had done that before with other issues. An interesting and paradoxical opposition has been created.
In response to a physical display of anger, another physical action is requested of the group, admittedly to replicate in a physically symbolic action, earlier behavior. The metaphorical not seeing becomes the physical reality to not see.

After further discussion about the whorehouse, the T.C. made a comment that there was so much talk, that anyone with thoughtful feelings and elements of doubt had no chance to express themselves in that group climate. To this, Joan announced that she suddenly had a real choking sensation (424:19). Again, the metaphor involves physical expression. It is interesting to speculate why, at a time when members seem most reluctant to use spoken metaphors, they speak to physical actions that in themselves make a metaphorical statement.

No one really was able to state why the whorehouse analogy became so powerful for this group or what it might represent. This leaves observers, like myself, with only speculation, constructing conclusions based on the dialogue. Although Seth did attempt to trace its beginnings, no other members continued that line of thinking, and Seth was unable to pursue it.

Much of the history of the Tavistock method within the institution was known to the members and available from the beginning; however, it was not until this latter
period, when all the retrospective work was done, that the information was examined and evaluated. As a result, there were only a few linkages made between the group culture and the institution surrounding it, the most significant one being the role of patient for the group. What was examined, was the degree of helplessness members experienced in their interactions with the institutional power structure and the whorehouse analogy, although the members did not themselves speak to the correlation between the two.

In the last session, there was talk of madness and how crazy the experience felt, and yet no one seemed certain why it was that way. The consultant commented on the relationship between the "complexity, and this uncertainty, and this existential anxiety is called madness" (434:7). And that "People seem to be able to maintain this quite well." I interpret his comment to mean that it is easier to understand this confusion as madness, than to consider the confusion emanating from the complexities of constructing social reality.

Members of the group are left to ponder the meanings of the experience they created and yet seem to understand only with great difficulty and limitation. In the process of creating the situation, they apparently touched on issues they where unable to deal with in the
group. If we chronicle their metaphors interesting questions emerge. They moved from their movie-like environment to analogies of danger and violence. The attempted use of a family as typifying the experience was stoutly rejected, as was the gently pair. Sexuality was alluded to in terms of weapons, and then sex was coupled with aggression. Escape and rescue dominated the themes for several sessions. Escape to a dessert island included the fantasy that everyone would have roles and thus, know how to behave. God was the instrument of rescue, perhaps illustrating how desperate the situation felt. Potential violence remained a continuing part of the dialogue. And then safety became a whorehouse at which point the members of the group ceased creating further metaphors and begin a lengthy examination of their behavior.

A family with a gentle pair for parents, usually a male and female, is a safe place from which to explore the unknown. More than safe, the family is legitimate. A whorehouse is not. Recall that this issue was even touched upon when Karl told Norma she would be going to jail (400:22). Following the members' discussion of Tavistock's history and reputation in that institution, a question might be raised about the perceived legitimacy of the method itself. Clearly, there had been major
opposition to the Tavistock method somewhere in the hospital, enough so that members were concerned about their association with the project.

Never were a heterosexual pair in a valued position in the group. There were two fleeting moments when such pairing was attempted. It was also clear that the women were left with very little domain when sensitivity became a predominately male issue. The question of the female's role within the group as it related to the male dominated medical profession was never addressed.

There remain other questions about members' awareness of the construction process as they create metaphor after metaphor, the degree to which metaphor might be examined in a more typical self-study group, the purposeful engineering of an experience outcome by the use of metaphor, and the relationship of the metaphoric process to stereotypes, particularly negative ones which then become role models. Some of these questions will be addressed in the concluding section, Chapter 9 and for some questions there are probably not answers.

Finally, something must be said about the overall nature of the group's development. In some ways it could be said that the group was a failure because the
experience became distasteful for the membership. They abandoned creative and playful exploration of the situation, they lost their focus on the collective processes much of the time for the last eleven sessions, they became concrete in their historical review, and they were more than ready to terminate the experience long before it was scheduled to end indicating the degree of reluctance members had to re-engage with others in the process itself. However, this type of description only makes sense when some hierarchical scheme is used to describe a group over time. If, as the name self-study group implies, the members came to new understandings of themselves and their behavior in groups, then the experience might be considered a success, although perhaps an unpleasant one.
Concluding remarks are difficult. They seem to embody a finality that is not present in the description of the data. In the body of this work, descriptions are presented in the spirit of wonder and exploration. They invite, even rely on, the reader's creative contributions in much the same way that metaphor is an invitation. Language is never considered to be a mere tool used in the construction of understanding. Instead, it is considered the very medium within which understanding takes place. Descriptions may be considered heuristic instruments or tools for the reader's use, but never language. This is the hermeneutic perspective presented as the first tool for the reader's orientation. It is being presented again as a reminder of the interaction between reader and text, and to remove any suspicion of finality from this summation.

The data for this project were video tapes of a self-study group that met for a series of eleven sessions over a period of three days. As part of an experiential group operating in the here-and-now, members reflected upon their own behavior as it contributed to the development of the collective and the dynamics of the experience. Groups were described as progressing through
a series of developmental stages characterized by the type of group related tasks facing the members. No single description is suggested as representing the most accurate rendition of these stages. Instead, attention is placed on the notion that as a collective exists over time, groups achieve and then transcend identifiable plateaus that have meaning for the dynamics of the collective and its members.

The theses central to this dissertation were the result of attempting to describe and give meaning to events that occurred during the group sessions. In examining the data, it became clear that metaphor is a powerful force with the ability to influence the dynamics of the collective and that members consciously and unconsciously use this device to facilitate a number of events in the creation of the social reality. In order to understand the metaphoric process within the context of the data, it was necessary to provide the reader with some working concepts about the nature of metaphor.

First, metaphor was described as a symbolic, collocative process with distinguishable features; the most important feature being that of invitation. Metaphor issues an invitation for others to participate in the creation of the emergent experience and to co-create the images of reality within the boundaries of
discourse. Furthermore, it is understood that as part of that participation there will be a certain amount of risk for the participants since metaphor allows glimpses into another's cognitive associations and therefore, their private world. If the first part of the invitation issued by metaphor suggests co-creation, the second and resulting feature of metaphor as invitation is the implied invitation for intimacy. The exposure of self, the risk inherent in the creative process initiates and substantiates a sense of intimacy for the participants.

Next, metaphoric invitation was described as an integrative process. It was stated that metaphor has the capacity to represent some of the most primitive aspects of ourselves, giving form and substance to what normally remains unsaid, and integrating that information into the myths and patterns of our social structures and therefore, our culture. With metaphor we are able to represent some of the most fundamental dynamics of our behavior. As a result, metaphor was described as an integrative device with the capacity to make cognizant to individual participants those various aspects of their physical, emotional, and social environment, that to articulate in a reckoning fashion would only mire the discourse in fragmentation. And as a further extension of the integrative feature, metaphor was described as
being able to combine the past with both the present and the future as it telescopes time. That is, the metaphoric process was described as able to retrieve (in the sense of a recreation) salient content from what has gone before and wrap it into the here-and-now of the situation and then project it into the future in the form of an invitation to extend and expand the present.

Fortified with a description of group process and some significant group related behaviors that were to emerge in analysis of the data, a description of the metaphoric process, and an orientation toward the hermeneutic stance in relation to the text, the reader was introduced to the data.

In the first session, two major metaphoric instances occurred. First, there was Joan's reference to the film industry with her comment about "P to PG". This statement incorporated the whole of the member's reluctance to be identified on film, the fear of what the experience might produce that would have a permanence (unlike the usual type experiential type conferences where actuality remains nothing more than the recollections of the members), the cameras and film crew that were hovering over the group, and the preceding statement in which Norma referred to their collective asses as being visible. This integration of multiple
factors brought to a climax some of the frustration members were experiencing with risk taking and trust. It allowed the first real glimpse of the developing collective as well as articulated some of the issues that would plague the group's entire experience.

As a result of examining the dynamics of this metaphor, several features of members' behavior emerged as significant to the typification, the objectification, and the construction of the experience. The historian was seen to actively slow the pace of the group while selecting specifics from their collective history to bring forward into a present time frame and set in relationship to current and future events.

The next metaphor to emerge with force was the firing squad imagery. This spoke to the intense levels of danger that members felt about the project and their participation in the group. Controls for behavior where explored as were the risks of making friends and enemies in the work place, the risk of joining others in an ill-defined task, and the limits of anger and aggression that would be tolerated by group members.

The silent member of the first hour forced the group to examine individual risk, and inclusion/exclusion in relation to the collective. By the second session successful efforts were made to include the silent member
(Seth) in the group experience. Joan attempted to close the circle by moving chairs as the group tried to complete the joining process. And the role of the consultant, problematic from the beginning of the first hour, remained problematic throughout the exercise. Maude suggested the females seduce him, which would certainly neutralize his authority. Karl attempted to dismiss T.C.’s authority as unimportant to the process. Dan attempted to equalize his authority by viewing T.C. as another member, while Norma felt the significance of his presence by the attention paid to his comments.

Pairing was examined as two distinct couples emerged, Joan and Henry as a gentle, caring pair, and Norma and Karl as the warring, antagonistic pair. Belonging and exclusion were again explored as a by-product of Dan’s attempt to liken group members to a family. An example of a purposeful use of metaphor (David as Dan’s father) to structure the experience. However, questions about family roles for black members exposed racial issues, adding another dimension to problems of exclusion/inclusion in the collective.

The shooting gallery, firing squads, and sitting duck images continued to surface as the group tried to find some solid structure within which to work. The notion of danger and vulnerability remained constant and
reduced the degree to which members would attempt new behaviors to resolve their dilemma of how to pair with the work of the exercise.

Power, who had it, who did not, and where authority might reside became another issue as members coped with questions about who was in charge and what the task of the group might be. It was generally agreed that whoever was speaking held the power in the group for that moment. However, taking authority was dangerous. Power was offered but the taker would be bloodied in the process until the power was returned to an unwanted bouncing ball status. Ill winds and dark illusions were felt to be blowing through the group. A ship wreck presented some hope for members to secure familiar roles in which they might take refuge. And there was talk of a rescue by God who would come down from above to save the entire group from, at the very least, failure in their ill-defined task and possibly something much worse, such as death by firing squad, or the always lurking duck hunter.

Power became synonymous with a big stick as the warring couple, Norma and Karl, set the tone for the group. Caring concern was labeled boring and coupled with impotence, while sex and violence where joined in the pursuit of excitement. The whorehouse metaphor
completed the process of the sixth hour as silent members participated with disgusted fascination. This event terminated further development within the collective. Members spent the next three sessions examining individual participation in the group culture as a feature of their relationship to the overpowering metaphor.

Consciously and unconsciously, members of the group used metaphor to work the dynamics of the collective process and structure the experience. Some where successful, as the "P to PG" metaphor. Some where rejected outright, such as the attempt to equate the group to a family. And some were successful metaphors in illustrating issues significant to the group at the moment, but the content of some became too overwhelming for the membership to process, such as the whorehouse metaphor.

Some successful metaphors were examined for content, for instance, the firing squad imagery which led to a further discussion of danger within the group and to the companion images of sitting ducks and real bullets. Some were left as stated, with acknowledgements of understanding expressed in the laughter, "Oh, yeah's", and the like. The "P to PG" metaphor was of this type. The rejected family imagery was used to process a lot of
feelings about the lack of familiar roles in a self study group. The actual metaphor of Henry as Dan’s father was extended much later in questions about which set of parents the group wanted to own, Henry and Joan or Karl and Norma. However, in neither case was the imagery explored to the benefit of the group.

The most destructive metaphor for the ongoing process of the collective was the whorehouse metaphor. Yet, it was also the most successful in illuminating many of the issues that continued to go unstated and unresolved. It was also the most processed of the metaphors. However, the process remained as clouded as the original metaphor because members retreated from the collective process into examining their own responses to the imagery. Members remained unable to decipher the forces that might have led to such imagery and opted instead to focus individually on their own emotional responses. If, in this group, a rather benign leadership seemed so dangerous as to be equated with a "bouncing ball" that no one wanted, then the forces behind the whorehouse metaphor must indeed have seemed very threatening.

In analyzing the data, some patterns were identified that are important in understanding the nature of metaphor. As group members continue to interact,
issues relevant to the situation that remain unspoken become increasingly difficult to ignore without rendering other topics meaningless. As a means of integrating these ignored, unstated, and often ineffable features into the discourse, someone will intentionally or unintentionally introduce a metaphor. There will then occur a release of tension as signalled by laughter, shifting positions, sighs, and a potpourri of other signs that indicate a changed mood. Other members will either acknowledge the metaphor's appropriateness, reject it outright or ignore it until later developments. Some will accept the invitation issued with the metaphor and expand upon the imagery until a natural completion is evident, usually at the point of redundancy. With this resolution of group tension, the collective appears to move to a new phase of development in which another set of process issues will come to dominate the overt content of the discourse and the process will begin again.

Following the metaphor, the historian's role is activated as one (or several) members recount what has led to that moment, thus providing a summation for the group. They also provide a pause in the process in which members are able to reorient their thought, and they provide selections of content to characterize the experience. However, if the historian omits what others
might think important details, or selects inaccurately, that historian will be corrected as group history is created to characterize the experience. In many ways the relationship of the speaker of a metaphor and the group historian is similar to the Cuna's relationship between the chief's mystery in song and the interpreter who displays the context and thus makes meaningful the riddle. The historian reconstructs the context in which the metaphor developed.

The process of metaphor becomes a device for members of a group to use in the construction of their experience. With metaphor, one member can invite others to join in the creation of an experience in which the resulting entity is representative of all who have contributed to its formation. Metaphor can integrate the covert issues of the experience into expressed content suitable for historical recognition in typification of the event. Metaphor invites intimacy as participants reveal the patternings of their thought, and sustains the notions of intimacy as a product of a shared construction. It can be used purposely to manipulate the group in the same way that a poet might use metaphor to manipulate a reader's images. Or it can be the unrehearsed insight of a group member attempting to clarify the situation both for self and others. Of all
the features that metaphor might embody, the most important, if not the most perplexing, is not that metaphor is an invitation to others to participate in the construction of a shared reality, but that the results will represent something new in the minds of the participants.
EPILOGUE

Writing anthropology is a self-conscious activity. Since the subjectivity of authorized texts is thought by some to stand in opposition to an idealized form of objectivity, the ethnographer is faced with trying to resolve the problematic relationship between the author's knowledge, the act of writing, and the information being described. The art of ethnography is not a passive activity. It is entirely interactive. Geertz (1988:9) wrote, that in the past, anthropologists concerned with the contamination of objective facts by subjective views attempted to legitimize empathy and insight as forms of cognition, or the "mechanics of knowledge". However, as we became more nervous about our claims to understanding others, we began to incorporate the virtues of reflexivity, dialogue, rhetorical self-consciousness, situated knowledge, and author orientation into our descriptions (Geertz 1988:131-132).

If Geertz is correct with his overview of the discipline, I fit the mold and plead guilty for extolling the virtues of subjective understanding. In defense, I turn to hermeneutics as a persuasion. The self-reflective, historical aspects of individual knowledge, (as well as for a body of knowledge) has gained acceptance among the social sciences. Making the author's
relationship to the material available for examination by the reader, invites the readers to examine their own processes of understanding. That certainly has been my intention throughout the work where I have felt the need to state something about my own involvement with my data. Understanding a need for emotional involvement rather than academic distance, if the material is to be internalized into the reader's body of knowledge, predisposes the author to issue an invitation for personal involvement by the reader. Recall that on the first page of the introduction, this study is introduced as a metaphor in and of itself. This is in recognition of the fact that the descriptions offered are from one perspective—mine, but when combined with the reader's experience, those same descriptions have the potential to become multidimensional.

The question might be asked, what kind of anthropology is this? Is this work ethnography? My answer is unequivocally yes. I describe patterns of behavior that constitute meaningful actions in the construction of a situated social reality. I examine the process by which that collective behavior constitutes the myths and metaphors which objectified come to typify the experience and ultimately become the culture of the group. But more than that, as the author, I construct a framework for what I observe, fitting the varied and sundry bits of
information into a descriptive resemblance of an experience that others have lived.

Ethnographies are usually based either on Malanowski's notion of participant observation, or meta ethnographies based on the participant observations of others. Marcus and Fischer (1986) mention the early hopes that ethnographic films would offer kind of documentary realism that written products lacked. However, the attempts were dull and distancing. Current film makers understand that a film is as constructed as is writing. After working with eleven hours of group process on tape, and the resulting discourse, I would add to Marcus and Fischer's remarks, that the reason a good film is a constructed entity, and not just a documentation of an event from point A to point B, is because the situated experience becomes interesting second hand only when the interaction between the original viewer and the activity is made visible. It seems to me that if the viewer, or reader, is to grasp the importance of the events described through the cognition of another, the process of that cognition must be made visible. In fiction, this visibility of the author is taken for granted because the creative act is assumed to reflect the author's construction. In non-fiction, the position that an author's perspective can be removed from a report is most apparent in the news media. The anthropologist, however,
has the peculiar task of being participant, observer, translator, and objectifier. The challenge has been to be both visible and invisible at the same time.

As stated earlier, my data was eleven hours of tapes taken by others of an event in which I did not participate, nor witness as it occurred. I worked from tapes and the text produced by the tapes. My work is from a subjective participation with a secondary rendition. The disadvantage is that I could never ask for clarification of a statement or action. The advantage is that the raw data remained constant while I underwent a transformation in the process. Thus, as my understanding evolved, so did my data evolve, thus creating a process I was able to observe.

My project grew out of a strong belief and two seemingly unrelated interests. For me, culture has always been the immediate and intimate result of human behavior. The umbrella analogy seemed peculiar. Yet, the specifics of individual behavior contributing to something as pervasive and grand as culture were disturbingly vague. Two events coincided. I was reading Levi-Strauss and I attended a Tavistock Conference.

First, I have always disagreed with critics of Levi-Strauss. I never have thought that he argued for a static rendition of human events. Instead, I read his work as a protest against simple historical chronologies.
I believe his central theme to be that relationships between the various features of culture, or across cultures, could best be understood by slicing through the social fabric and then examining the relative positions of those features. Placing a halt on time is really not so strange. We do it all the time. When I attended my first conference, I was struck by the Tavistock method's ability to make relationships within the group structure visible, thereby illuminating the processes by which such a structure might be composed. As process became more important to my understanding, structure took on a kind of fluidity that I had intuitively applied to Levi-Strauss' descriptions. Structure and process became a never ending inversion, a turn-around, of each other.

The more I learned about group process, the more I felt that to study human behavior without taking into account small group process as context, was to overlook an important contributing factor to that behavior. Descriptions of rituals, households, healing practices, all began to appear shallow in comparison to what might be described if the dynamics of the group could be included.

My second, and older interest, was that of language, not the customary grammars of English classes, but the way people expressed themselves and the development of dialogue. I was interested in how the forms, not the content, of expression gave expanded
meanings to what was said. Metaphor became the focus of my interest. When I heard about the Tavistock project and the existence of the tapes, I immediately decided that they would become the data for my dissertation. Interestingly enough, I was later told, that I have the only copies in existence. Apparently, I was sent the original tapes in 1977, then it was forgotten where they were. Then, in 1978, my own life became chaotic and the dissertation was packed away in boxes. Two moves and one marriage later, I unpacked the boxes.

The original film was the old real to real video camera tapes. These caused no end of problems by 1988 because the last projectors in the state of Texas that could run this kind of film had fallen into disrepair. The only parts available had to be vandalized from other old machines. I finally found one lab with both an old viewer and a technician who knew how to run it. Three months after I had the new VCR tapes made, I was informed that that last machine had collapsed.

When I first began working with the data, my thought was to find a theory of metaphor that would fit my observations. My fantasy was that I could overlay three theoretical positions, metaphor, hermeneutics, and group theory, over the data and thus produce a useful description. However, what I was seeing in the use of metaphor within the group was far more exciting and
relevant to my own experience of metaphor than anything I had read. In my work with groups I had experienced time and again metaphor as an integrative device and could validate that experience in the participants captured on tape. While I could not ask my subjects if indeed that was true, I could use every clue they gave by their manner of interactions, by the following references and I could rely upon my own understanding of the process from my own history. Metaphor as invitation was one of those sudden understandings that comes after hours of knowing that your concept of the happening doesn’t quite capture the significance of what you see. So then you take the particulars of the event, separate and restructure them, and sometimes what you create sheds light on what you didn’t understand of the earlier event.

The structure of the dissertation grew out of my desire to present the data in a manner that would invite the reader to expand upon my own interpretations. The printed pages could only be a metaphor for the process I undertook when I began the project. The data, the fact that I was working with discourse, determined the style of presentation. Like anyone entering a successful conversation where an exchange of understanding is to occur, the reader and I must bring to this project a certain amount of shared knowledge and a common framework within which to set the interaction. Hermeneutics
provides the orientation for the conceptual framework. If you wanted to critique my description of the data, the tenants of hermeneutics would be the place to begin.

I found that working with hermeneutics as a methodological orientation includes a liability for the author. Every page carries my signature in the form of my subjective understanding and cognitive constructions. There is no pretense of an outside-the-author objectivity that would preclude the reader from knowing how I think and what I think. I found that my own history created a type of paradox as I related to the thematic content of the discourse. Because I am female, I believed myself to be sensitive to women's issues. That proved true around issues of power and authority, contributions to the developing themes of the group, the placement of sensitivity in one male member and subsequent denial of the women having any legitimate roles in the group. These themes were relatively easy to work with, even while dealing with the emotions these themes triggered in me: anger, frustration, sorrow, etc. What I was not prepared to handle was the degree of rage I experienced when it became clear that sexuality and aggression had been united with so much violence that the females in the group felt it necessary to take a socially degraded and illegitimate position with the fantasy that protection came with that position as explicitly stated and seemingly accepted. In
this data, that position is labeled *whore*. In a broader context that position carries many labels.

I found myself reluctant to explore the implications of what was happening to the women and the roles they were taking. As the data continued to unfold I experienced a great deal of rage at the ease with which all members, men and women, slid into damaging relationships. It became clear that the damage being wrought to the women and the collective was instrumental to fulfilling other’s needs. Even disgust with the spectacle could not rouse other members from their passivity. I am indebted to an article by Harris County Treasurer, Nikki Van Hightower, Ph.d. that appeared in the Houston Post. In it she spoke of women as prisoners of violence, who increasingly lose degrees of freedom as violent sexual crimes in urban America increase. In a collective, the variety of roles that any individual can fill, thus contributing their personal history to the themes emanating from that role, increases that member’s value. The group’s success in placing the females in such an illegitimate position guaranteed that their contributions to the group could remain suspect. Gail was the only woman to struggle against the role restrictions. She was also the only women to display an enlarged range of emotions including anger, sorrow, and frustration. I strongly suspect that she had had more practice in
protecting her ability to function because she is a black woman.

I found myself frustrated by the loss of potential in the group. By throwing the women into a position of degraded sexual object, everyone was denied the learning that a more positive experience might have brought. Even the consultant seemed to me deskillled by the enormous complexity of events, and perhaps even more so by their familiarity. What was most difficult for me as researcher and author, is the degree to which this group experience touched experiences in my own life. While sorting through the data and attempting to give my understandings a form suitable to the project, I would continually be prompted into recollection of events in my own history so that my interest and drive to complete the project would be in conflict with my desire to flee the emotions it generated. There were continued new levels of insight about myself as well as about my data, many of them painful, some of them enriching. Unlike Levi-Strauss’ analytic stance of cool and aloof detachment from the lives of his subjects (Geertz 1988:48), I found myself emotionally involved in the meanings of their discourse.

Like ethnographers in the field, no one knows my data as well as I do. No one else has spent numerous hours viewing and reviewing the films in order to first understand and then validate my understanding of these
people's behavior. Method dictated that my speculation be labeled so, and my conclusions be based on the participants own statements, albeit interpreted by me. This brings a feeling of responsibility both to the data and to the reader to describe as accurately as possible my understanding of the processes under study. Misrepresentation seems reprehensible. Yet to write about what is probably unsayable demanded that I allude to specific moments in the text and trust the reader's own experiences to provide a common ground for shared knowledge. In that sense, according to Marcus and Fischer (1986:67) this ethnography is in the modernist tradition.

In another sense, this ethnography could be labeled modernist. Again, I refer to this dissertation as a metaphor. The dialogue presented for the reader's information is not between informant and ethnographer, but between participant and participant. I am on the other side of the camera. There is no relationship between me as an individual and the event when it occurred. I inherited the information that was played out to a hostile (it represents the authority of a bureaucratic institution) and unforgiving (it records all the mistakes, confusion, lapses, etc. that in face to face conversation would, by tacit agreement, be ignored) recorder of events. The relationship is between me, as author and writer, and the data. Perhaps in that sense, this work throws into
dramatic relief some of the issues encountered when an ethnographer somewhere in a room, or tent, confronts field notes with the intent to make them understandable.
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VOLUME II

METAPHOR IN THE CONSTRUCTION OF A SMALL GROUP CULTURE

by

GERMAINE BURCHARD WELCH
First Hour Text of Eleven Hour Group Experience
T.C. Stands for Tavistock Consultant to the Group

(Laughter)

Karl This is how it is. That the, ah, that the doctor just walked in and ...

Norma Well, I don’t like to be bored. So lets do something.

Dan Is this boring?

Norma If I sit silently.

(Pause)

David Got a suggestion?

(Pause)

10 Norma Yeah, well, No. I have an observation. That, that I’ve already begun to develop various feelings about various people in the group. And, ah, like that, I’ve had the feeling that - that the two of us might get into some - kind of - how this was all going to go. You being - the, and I picked that up when you said let’s all introduce ourselves. It kinda formalized - a suggestion of doing that in the group and that I immediately had this feeling of w-well, I’ll certainly rebel against that kind of structure. And ah, and ah, sort of, developing a sort of friendship feeling about you - see you as a certainly - at the moment. (to group) It could all change. At any moment, I have the feeling, it could all change. Anyway, and the two of us beginning to talk about past relationships and making some connection about knowing one another.

T.C. [So the question is where are my friends and where are my enemies?]

Norma Yeah, there’s another question for me, and that is: Are they going to stay that way? And my suspicion is they aren’t. (pause) I can see that, that the people that I might trust now might not be the people that I trust tomorrow or an hour from now, from now, to support me or to like me.

Dan Or maybe those changes will just continue to take place over the course of the experience.

David Do you really think in terms of enemies? Or the ideas
that there will be some serious conflicts possibly develop or something?

Norma I think more in terms of competition. And, ah, any place I am, I always want to be the star. I just love attention.

(Laughter)

Ah, that wasn’t really it. Ah, let me get more in touch with, some answer to that question. (pause) Some, some feelings of possibly of hostility, or challenge or struggle with somebody, yeah, yeah, I think that there are, they are at that point possibility my enemy.

David That term's a little, (cough) that term enemy, I think is a little strong for me. It's probably Some, some feelings about ah, who will I relate to well, and who do I want to relate to well and, you know, who am I to be some competition with. I, I can understand that. But I don't think, at this point in time, I think in terms of anybody in here becoming an enemy or being an enemy, with the, ah, with the emotional force that I generally put behind that term.

Norma Now that you're saying that, I think it could happen.

David (Laughs) With me?

(Laughter)

(Silence)

Dan Ah, I firmly, I found what you said kind of frightening, actually. I mean about enemies and competition... And speaking for myself I, I like to at least initiate the experience with some feelings of affiliation and acceptance. Rather than leaping into competitiveness. I'd like to feel more comfortable with the people here.

Maude What would that take?

Dan I don’t know, it’s gonna to take time.

(Silence)

Al I think one thing that would help, I, when Dan asked the question, when he introduced himself, and, ah, David ... kind, ah, pooh-poohed it very nicely, I was kinda wondering which side to jump on, because I had the
feeling I still wanted to know everybody in the group. And I feel now, I wished I had supported Dan, because I feel now that we aren’t going to get to do that, and to know everybody in the group would, ah, ah, relieve some of my anxiety, I think. An’ and to be more specific, particular to tackle, I guess the leader who walks in and doesn’t announce, doesn’t introduce himself, an I don’t know who this man is. My first feeling was let’s try to get him off the, out of, get him out in the open so we can see where he is. And I would feel a lot better if that occurred.

Dan What? Why do you call him a leader?

Al Because he was the last guy to come in and there was a seat vacant there all the time, so I, I suppose some heavy was supposed to come occupy this seat. I (laughter) you know that’s, that’s...

Dan That’s funny. I don’t, I don’t think of T.C. as a leader in this particular setting. I don’t know, I just, maybe a mistake to look to him for leadership.

Al Well it might be, but you know T.C., is that right? I don’t know. This is the first time I’ve seen T.C. in my life. So I don’t, I just assumed that that was...

Karl You know, I would support you on your, your anxiety about knowing people. I think if we all knew each other, excluding, ah, the doctor, I don’t even know who he is, you know, but I’m not really concerned with him, because it’s like I started a relationship with everyone of you before the doctor came in. He hasn’t said nothing. You know, so it really doesn’t concern me. You know, I think, what you wanted to do, go ahead and introduce, I think that would be appropriate.

Gail I don’t think that would have anything to do with it. I mean, I don’t know your name either, ah, but ah, that doesn’t hinder my wanting to form a relationship with you in some way.

Dan Right! That’s a good point.

Gail So my name or your name is immaterial in this particular setting.

Karl I’m not really even concerned about name. I’m just concerned about who you are. I know that’s a doctor and that’s a doctor and you’re, what are you? Chief, ah, Chief of Staff or something?
Gail You're looking at the titles.

Karl Titles?

Dan That's an interesting point.

Karl That'll come up in this group. I think we'll see, ah, well you're talking about competition. We are aren't we? Because where we are determines, you know, where we are in the scheme of things.

Gail Outside the group. Not within the group.

Karl Well, what we are outside the group is coming into the group.

Dan It's unavoidable! To the extent that we're aware of it. You know, maybe it would be good for a while, at least, not, I mean, I know who some of the people are and some of the people know who I am, in terms of my role here at the hospital, but maybe to the extent that we don't know one another's roles, we should try to explore one another as people before even dumping that, ah, loading into the situation. I'd, I almost regret having mentioned what my position in the hospital was earlier. I, I did that just to try to alleviate some of my anxiety. I felt like some people didn't know me and I didn't know some people and I felt uncomfortable about that.

Karl But along with that goes a certain status. Chief of Staff.

Dan Yeah.

Karl And that does relieve anxiety because it puts you in a position. You're above so many people in the hospital.

Dan I didn't think about it that way. But there may have been unconscious motivation.

Karl I got that feeling.

Dan Yeah.

T.C. [It seems that in the interest of allaying anxiety, Dan has suddenly been promoted.]

(Silence)

Dan Promoted to what? Does anyone have any comments on
People were speaking - someone mentioned that - Chief of Staff. Your not the Chief of Staff.

No!

What is your title?

I’m his assistant.

That’s close enough.

(Laughter)

Yes, and far away enough, too.

Yes, I might add.

(Long Silence)

[If one could think of this event, somehow, as a kind of hospital staff meeting, it would be a little bit more familiar and less frightening.]

(Long Silence)

Yeah, if we don’t have names and roles, we’re not, if I’m, if I’m selecting to strip myself temporarily of my name, except for those who, who know it, from before, and my role - what I do here, then, ah, all that’s left is what I am to myself and each of you right now.

You know, I don’t feel that’s possible, because I really don’t know anyone in this group, (O.K.)? Myself, and it seems that each one of you have a knowledge of each other. Aside from this, I don’t think that you’re talking about stripping yourself. Because it's good words. But it's not really what's happening. People know you. People know you. People know you, you, and you. O.K. I didn’t know you before today. So, I mean, it sounds good that we are stripping ourselves of identification. But in reality it isn’t true. In reality you know who everybody is.

Let’s not, I don’t think that’s true. I think maybe some of us know a few people, but I know I don’t know very many.

You want to know them?
Maude It's O.K. with me, if that's what they want to do.

David But you're not going to state, say yes or no...

Maude I'm already identified. I'm a stickler for hospital rules (points to name tag).

David Ha! My vision won't read that.

(Laughter)

Maude I don't have to worry cause once I stick that on, if you don't know who I am, that's your, you know, your problem.

David That's my problem, huh?

Norma You're not going to get close to find out who she is.

Karl Why is there any reluctance to introduce yourselves?

Joan Are you reluctant to introduce yourself?

Karl No, I'd like to.

Joan So, introduce yourself.

Karl I'm Karl Fox, and I'm a staff member of the TAC Unit.

Maude Building 298, TAC Unit - What does that mean?

Karl Total Abstinence Colony.

Norma Oooh.

Dan I find myself wishing that I knew no one in the group, at least, not from work.

David That is a nuisance that you started, because you said that yesterday.

Dan Yeah!

David You came into the group...

Dan Yes.

David Wishing that you didn't know anybody.

Dan Yes, and I still do, because, I don't know, I kinda, for
me at least, I don't know how other people feel. I feel that it impedes the, the freedom of the flow of whatever would happen, because we already relate in certain roles and we know one another. Some of us do, and we have to return out of this experience to relating in those roles, perhaps slightly differently. But it does color what's happening here. And, ah, I guess, as Rogers said it provides grist for the mill. But, ah, I don't know, I still find myself wishing that I were with strangers.

(Silence)

Al Is there, ah, some sort of facade that you would like to remove, that you don't feel that you can remove in the presence of people that you know?

Dan Yeah, I think that's probably true, because, you know, I think that that's probably true of everybody who has to work in an institutional setting, in which you occupy a role, don't you ah?

T.C. [Many people have expressed, expressed the wish that it would be better if somehow this was different.]

Maude I didn't hear - Do what - If what was different? I didn't understand what you said. It sounded like rebel.

Gail I don't - I understand him to say better.

Maude Better. Oh, thanks.

Karl Yeah, you know, as I see as huh, where I see my position, I don't really work with a facade. O.K. I don't have - my status is down there. I'm on the front line with the patients and I have no... I don't do any political bull shit or you know anything where I could see up in the Chief's office, that could be taking place or a doctor you know with his superiors, or secretaries with their supervisors. Huh, yeah, I kinda feel bad for you. You know, I guess that's what I'm trying to say. You know, if you could drop that, if you could, because I came into the group thinking that, that there was going to be people that I would be working with, and ah, you know, I thought of retribution, you know, would there be any, well, if I was to blow at someone and they were a superior, you know, what would be the recourse, you know. Would there be an aftermath?
Gail That's why it was more or less necessary for you to want to know who.

Karl Who is here? Who am I stepping on, whose toes? O.K.? You know that I may have to deal with in the future. Right?

(Laughter)

T.C. [Each one is good at the floor and you might feel some comfort if one is already close to the floor.]

10 Norma Mmm.

? What?

Norma Yeah! Well – I didn't get it all, but sounded to me like another way of saying "the higher up on the ladder you are, the more your ass shows". In other words, the closer you are to the floor, the less, or I may have miss-heard the whole smear, but that's what I thought I heard (Laughs).

Joan We have just gone into another category. From G to PG. (Laughter)

20 Norma Oh, yeah, that's right.

Joan I have a feeling that before this is through we're going to be X rated. (Laughter)

Dan Then they can charge what? 5 - 6 dollars for a screening, that should be kinda – maybe the clinic will end up making money. I, I'm always amazed at how, umm, important, people attach to the roles that they play and, in their work setting. I am just – it really blows my mind. I'm, just how parnoid and how intimidated and how – um how identi -- how people – I'm not going to use myself as an example, but how, because I don't I don't feel that way, but how people identify themselves with their position. I mean, it's like it's one, they don't separate it. It's like you have no life outside of this institution.

Dan Well, that's a, we're still at PG. What's that? (laughs)
(Laughter)

Joan That's...

David Now you're holding back.

Joan Yeah, I sure am. I mean I'm, when I drove here this morning, I said to myself, if you keep your mouth shut you won't get into trouble, but I've never learned how to keep my mouth shut.

T.C. [It may be that there is a wish that this parental guidance should come from me.]

David So, T.C., is saying O.K., so you can go ahead and say it, express yourself however you want, but with T.C.'s concurrence.

Dan You know, it's funny. I don't feel that way.

David This is what I get out of his message.

Gail We can do it, if we want to.

Dan If T.C. were leading this group, it wouldn't be as much, it wouldn't be the learning experience that it's, it's becoming. It wouldn't, it wouldn't be as strange as it is. I, I for one wouldn't want to see T.C. lead the group. Not, not because he couldn't do it, I mean, he's, I think, a very well-qualified leader.

Joan How do you know it, you've never been in a group with him?

Dan Well, that, that he's a leader?

Joan Yeah!

Dan Oh, I saw him lead over on Ward 205A.

Joan Why are you making him a leader? Where you that impressed?

Dan I'm not making him a leader, at all. Yes, I was very impressed.

Joan Oh, O.K. (pause) would it really bother you if he left?

Dan If he left?

Joan Yeah!
Dan  No.

Joan  You just said it would.

Dan  Did you misunderstand me?

Joan  Maybe, I thought you said, I said, that you would prefer, oh, I would not want T.C.' interpretation was that - that people - I think, are - are uncomfortable because he's not taking the leadership role. Am I incorrect in that, ah?

Gail  That's the way I understood it too.

Dan  Yeah. I just said I for one don't feel that way. I'm glad he's not stepped in and taken a leadership role, because then everything would be structured and, and it wouldn't be an experiment at all.

Norma  I'm not sure he doesn't have one. He throws, he throws in these comments about what - may be happening - and ah I find myself half waiting for them and half not waiting for them. I see, I see him as having power in this group. Not in the usual group leader way. But, ah, the impact of his statements, I listen to him more intently when he comes out with that stuff - than I'm likely to listen to other people right now.

David  Is that because he was designated as the consultant to this group? Or is it because he is silent a good part of the time. Why? Why?

Norma  Oh, I listen to him because, if he says something like, ah (laughs) I listen to him so intently, I'm trying desperately to remember what his last comment was, ah, ah, about taking over the parental role, ah, the group maybe expressing a wish, or whatever, that he take over the parental role. Ah, I listen to that because - and what, what goes on in my process inside is, ah, now shall we stir-up some stuff around that? Shall we? Is that the direction we should go in? Just, and I want to say, no, no I want to do it myself. Never mind, I'm going to ignore you. I'm going to ignore you T.C., because you're not, you're not, you're not being a parent, T.C., so I'm going to ignore you and, ah take my own power. And then the other side of me says - even in, in, those comments I'm going to rely on that. I'm going to go in the direction. I'm going to behave myself. I'm going to go in the direction that he
suggests. Even though I'm not sure it's true. Right?

David O.K.

Norma O.K., so - that's where I'm at with T.C. at this moment.

David Yeah, But I'm still not sure whether it's because he was designated as consultant, or because you know him personally, or because he's basically quiet and just makes these little comments once in awhile. Or maybe some other reason.

Norma All those reasons. I, he's designated I'as consultant and I, I have a lot of respect for him, based on, and I, I like him a lot.

David You know him?

Norma Yeah! Yeah, Yeah, not really well, but yeah, enough to, doesn't take me a long time to form an impression. I'm finding out, in this group. It doesn't take me very long to find out who I immediately like or don't like. So, yeah. I've never had a deep conversation with him, but, yeah, I know.

David O.K.

(Silence)

Joan I think it was interesting, Norma, that you said, ah, something about his being a parent figure, so you're going to ignore him, and, and I thought that, that's what I glubbed on to, and I thought that was very interesting.

Norma Well, what meaning did it have for you, Joan?

Joan Little rebellous, I just a...

Norma (Laughs)

Joan I just saw this rebellous, kid. That was all.

Dan ...the Mother? Let me do it myself.

Joan Yeah.

Al I had the feeling that she was doing the same as I was doing. Trying to hook into him. Get him going. I'm going to ignore you, if you don't speak up, and let me
Norma Yeah, I, ah, I, tried to be provocative with the, with the intellectual. My intellect says that, that it's not going to work. You know, that that's kind of hopeless. But, I, I'd love to do that. I like to...

T.C. [The questions about how to handle me seems to become more important.]

(Silence)

Gail So, in other words, we must leave him out of it altogether, I'm afraid. (pause) Actually, in the brochure he's not listed as a part of this group. He is a consultant to the group.

Dan That's part of the reality of the situation. But I don't think it's the overpowering part of it. It's almost like an analyst.

(Laughter)

David I'm fascinated by what that spot is down there. (Place on floor where T.C. has been looking.)

(Laughter)

Dan You know, in reading the ah, in reading the material that, ah, Spencer gave us before the, this ah, experience, it said something in there about the task of the group and I was wondering whether we have to, have to apply ourselves to that task consciously or not, or should we, should we stop from time-to-time and examine what's happening here, and you know, you know, search for structure, or search for leadership or is that - so we just experience it? Anybody have any, any feelings about that?

(Silence)

David It seems to me that that's what our our consultant is doing for us to some extent. He's making comments on what he perceives the, the group to be doing. And we have the choice of either deciding to explore the area that he's focussed on or going on to something else. But the, still, the choice still seems to be resting with us at this point in time. Ah, he may be giving us some sort of guidance as to what directions might be useful for us to go.
Dan Yeah.

David I haven't, you know, seen us responding as yet with the idea that we had to do it.

Dan Yeah. That's, that I was wondering, whether we should apply ourselves consciously to the task of understanding what's happening here.

David But, by, what your saying here, there's an implication that there is a specific thing we should be doing. Maybe a, a specific time and I don't get that impression, that there there is something that we should be doing, and something that we should not be doing. That sort of implies a right and wrong and that's not where I am.

Karl Yet, there is that feeling in the group. You know, like the group is spending so much time trying to figure out what it's supposed to be doing. You know it's like, ah, it seems like there's different avenues we can go. Like, we're all people, people with problems. We have, ah, ears, you know, that can listen, that can give feedback. And it seems we could utilize that, ah, you know, myself, I'll probably to that, at one point. You know, self-disclosure to you guys, to get feedback or ask for feedback. But it seems like, I'm uncomfortable with the fact that we're, it seems, like we're hemming and hawing to avoid getting into something deep, you know, or something more than just the surface anxiety that we're all experiencing, you know, and trying to figure what the doctor's role is. Ah, it's strange that no one's trying to figure out what the video tapes' role are or if there are any therapist over there or, you know, what are they recording in the room back there. There's all kinds of things we could get off on, you know, and no one's doing that. It seems the things the doctor's said are nothing but really, hey, what are you guys doing. He's bringing us back to reality cause it seems like insanity in here at the moment. You know. I look at you over there and before you looked like you ate, like you were the cat that ate the mouse. You know, you had a big grin on your face and your face was red and it was like when "what's he thinking" you know, and yet you didn't come out with anything, and I was looking for you to come out. And then, I'm wondering about you over here. Every one one else is involved and you're sitting there and I thought shall I bring you in, you know, or does he have the right to just sit there? And I just kindof gave you the right, (laughs), but I just kinda brought you in anyway.
(laughs), and I didn’t know if anyone else was feeling that, ah, yeah, I think it’s going to get X rated, myself.

(Laughter)

Karl But I, I personally would like to see us use this as personal tools, you know, this group, and not really so much try and figure out what the whole group is about, you know because the experience that I’m thinking I’m going to take from here is my own personal experience. Not your experience or yours or yours. And really, I may not even share that with you guys, you know, what I’ve experienced here. But hopefully, we can get something because we’re all knowledgeable people. You know, it’s not as if we’re a group of patients, trying to therapy each other. You know, we have a lot of potential here to do a lot of things, discuss a lot of things.

(Pause)

Let me ask you a question, then. A few minutes ago you, refused, you were talking to Dan, and, ah, said you didn’t do political bullshit or something. You worked on the main line. At the same time you saw the facade he had. But at the same time you are concerned about the power in the group, so you don’t have any repercussions later on, on your job. You don’t say something to this guy or that guy that you, that might do harm to your program or something in the future. I think really it’s a fantasy that I’m that I’m experiencing, is that, ah, down where I’m at there’s certain things I can’t do. It’s like I can’t punch so and so in the nose. Even though he would make me mad enough to want to do that. And I would restrain myself. And actually I could punch him in the nose right here. And I’m not worried about the repercussions – is what I was saying. But I’d really like to know who I’m attacking. You know. If it’s a position. It’s like a status thing, that, ah, I nailed him, you know, or I nailed her, or whatever. And that’s kinda what I was thinking when I came up here. You know. Hey, I’m going to be in here with, ah, different executives, so to speak.

Al Yeah...

T.C. [I seem to detect some envy with the, with me and also with the camera crew because they can be supposed to know what, what their authority is, and what their job
is. But the question remains; what's the authority and what is the job being a member of this group and how does one join it.]

(Silence)

Joan I took exception to something that you (Karl) said, that ah, bothers me. I was wondering whether I should bring it up. But ah, when you said we’re not, we’re, you know, we’re staff, we’re not a bunch of patients. You know, we have some potential to do something and I thought that was a really, I mean, you work with patients. But that’s really putting the patient down. What makes you think that a group of patients from (the hospital) couldn’t do a hell of a lot better job than we’re doing right now?

Karl Well, I would like to think that a group of staff could do a lot more productive things than a group of patients.

Joan Why?

Karl Well, I don’t, I haven’t been associated with a group of patients governing themselves you know to the extent of their accomplishing something, but I have been associated with groups of staff that have a accomplished great things.

Joan Really?

Karl Yeah!

(Pause)

Joan Well, then - that hasn’t been my experience. Well, yeah, you know, I’m not that impressed with the the fact that the staff is any different than patients. A lot of times I think the patients are a lot -- more together than the staff is. And this goes for - on film, oh oh oh, out there, (laughs).

Norma I found, I found staff more reluctant t-to volunteer like for psychodrama stuff than the patients. Working with a group of patients you can always start a psychodrama right away. Working with a group of staff, they hang back. But, so that’s the way it is - to me.

(Pause)

I’m making an assumption about you (Karl) that, that
your, your style of group participation - would be confrontation. I, I've... the TAC brings to mind Sinnonon. I was in some games at Sinnonon many years... 1968- and that, that would be your usual way of, of doing stuff in a group, and, ah, I've, my other assumption is that you're holding back, cause I know, if you really have done confrontation groups, you are (loud) really holding back and I'm, I'm not wanting this group to go in that direction, totally. But I'm just, I just, ah, was giving you that feedback for...

Karl I got that same feeling from you. When you were looking for recognition at the beginning, you were actually confronting the group.

Norma Ahhhh

Karl And putting yourself, you know, they're gonna say who the hell are you, you know, to take the group and get all the attention.

Norma That's right, that's (laughs) that's what I was doing and if nobody else is going to take it I'm some of the time going to do that thing. Right (pause) so we both have some experience in that kind of group.

Karl Should be an interesting group.

(Pause)

David I like your ability to say that. You know, it's kinda refreshing to hear somebody that can... can be as open about some of their needs, as, ah, as you are. Of course, I think there is a lot of anxiety behind it too, right now. But still it's kind of refreshing to hear.

Norma You're making the assumption that I'm anxious. I'm more anticipatory than anxious.

(pause) I'm ready.

David Your ready to do something?

Norma I'm ready to do something. But I don't know if I'm ready to have fun or do a task, or play, play a game. Like play a game. Not, not like a fun game. Is this some kind of giant cosmic joke? Are we all just going to play and play with each other? I'll do anything not to be bored.

David Alright.
Norma And, and I h-heard what you (David) said about, ah, my taking a risk of, of saying how I like attention or this or that, and, yeah, what’s to lose? Right? (Pause, Laughs) Maude, your’ laughing, laughs, ah, are you willing to share with me what’s...

Maude I love to watch you, ah, it (laughter) seduce people.

(Laughter)

Norma Oh, Jesus! (laughs) Oh!

Maude You do it so well.

Norma It’s not going to happen. The trouble is that it doesn’t really succeed.

Maude It’s already working.

Norma It doesn’t really succeed. Well, you know, I’d be a great five yard dash runner, if there were a five yard dash race. That’s sort of a put down for myself, but, I can’t, I just have the feeling its - I can have fun and be exhibitionistic now, but when the group begins to take its power, when other members really begin to take their power, then, you know, (pause) I will get away with as much as the group will let, I will take as much air time, I will take as much attention, I will play as many games and, as I can get away with, until finally something else begins to happen.

Dan I just got a strange feeling. I got a feeling that a little part of me was speaking through you, Norma.

Norma (Laughs) Well?

Dan Maybe little bits of of everybody in the group speaks through different group members depending on the dispositions of those individuals.

30 (Pause)

Maude Now, I’m curious. What part was speaking?

Dan Oh, the exhibitionistic part. Ah, ah, I’m sorry I wasn’t more specific. Like, kinda jumping out and, you know, waving your ass around and look at me, here I am.

Al You identify with that? Is that?

Dan Well, yeah. Part of me does. And there are other
parts of me that are, you know, like this gentlemen here, who really wants to think, sit quietly and observe. But, ah I don’t know.

Karl He’s from the central office?

(Long Pause)

Dan I can go a step further and maybe go out on a limb (laughs). Hope no one saws it off behind me. Maybe, maybe this group really is composed of all these different kinds of feelings and urges and all find expression through individuals. And the group itself is sort of ah, a coming together of, of fear, and a hope, and desire for structure and withdrawal, and, and, ah, you know, the whole range of motivations and feelings. But we let individuals act out the separate parts.

(Pause)

T.C. [Then it would be hard to a f’fix any responsibility to these disembodied feelings.]

(Pause)

Dan I, I kinda want to seize on that. When that, that, that interpretation, because it, it makes me think of so many, (sighs) so many committees that I’ve worked on in the hospital that are ostensibly task orientated. They’re brought together to solve some problem with medical records or, or a initiate some new program, or whatever, anda, when people gather together, they seem to feel that somehow as individuals they’re absolved of responsibility for carrying out the task. Somehow the, the group itself will assume responsibility for it. They all leave the committee meetings and walk away from the table without having accomplished anything for the most part, but no one feels any sense of responsibility or guilt or, ah, something funny happens when people come together. I, I've seen, I've seen that. And, ah, groups become destructive sometimes. Like, I’ve known groups of people who get together and, and decide to separate someone from the hospital, or destroy a program, and “it’s”, it’s not a decision that any one of the, the individual members of the group would have made and carried out by himself, but by virtue of the fact that everyone together, they’re able to act out this hostile, destructive impulse, without accepting personal responsibility for it. And, mmmm, that, you know, I've, I've walked away from groups like that feeling very personally troubled, ah, at the same time
some groups come together and do good, that I think none of the members could as individuals - do (pause)...

David And you're saying that you're not sure what this group is going to do?

Dan This group right here? No, no, that's not what I intended to say. I guess, I was just still just sort of reflecting on the last interpretation.

Karl Like hypothetical, ah, reasons for groups and results of groups. Well, the fact that... But nothing specific.

10 Dan The fact that who takes, who, what individual takes responsibilities for expressions that the group may make of...

Karl Yes!...Feelings that the people that don't stand out, the people that kinda ride on that feeling, the responsibility they have to take away from the group, is that what you're talking about?

Dan Groups do things that individuals within the groups don't feel that they're doing. (pause) Anybody help me?

Joan I think that you put it, you put it very well. I, I, I think I, I understand what you're saying, and I, and I think the observation is ah, I've had that same observation, but I haven't put it in such concrete terms. But, ah, I agree. I agree, I think that, ah, and it's inter-interesting to think about because ah, ah, it's true, that you obsolve you're own personal responsibility when, ahm, there're other people and everybody can say well, I didn't say, I didn't say, that ah, so and so program has to go, right, right...

Dan You know.

30 Karl It's almost some sort of a firing squad -

Dan Ahha

Karl Where they put a blank in one of the chambers, so no one really knows who actually had the responsibility of doing it.

Dan Yet, the group was responsible. Beautiful, right? All of us were the one with the, with the blank in our chamber.
Joan: And the bullet. Both. If nobody knows who has the real bullet, then nobody has to assume responsibility.

David: I still think I'm hearing you say that ah, that some bad things can happen here in the group and that ah we gotta be careful. You know, we're using analogies of firing squads, and, ah, and groups destroying peoples careers, and that sort of thing and we're, we're in a new group it seems to me that, that we, we have to be saying that we really got some concerns that this could be a very destructive experience.

Gail: And no one wants to take the responsibility individually for whatever happens. And that's true.

Karl: I don't think any one individual here could take the responsibility.

Gail: But you don't want to be the one that ah, the point, the finger and pointed, at least this is what I understand, in other words...

Karl: By whom?

Gail: They, by the group.

Karl: Yeah. What I'm saying is that the group won't let any one individual take that responsibility.

David: Ah, I don't know if it got down to that kind of an issue that the group could stop an individual from taking that responsibility. I think at that point, they'd have a hard time stopping me. If I thought something really destructive was going on, ah, and that somebody was, was being, really unjustifiably attacked or hurt, I don't think I'm gonna let it happen just because the rest of the group wants, ah to do it.

Karl: That's what I'm saying. Well, I'm saying that the group wouldn't let something like that happen. Doesn't seem so far.

T.C.: [Control mechanisms for curbing aggression and unpleasantness are being established.]

Norma: Yeah!

Dan: Damn right!

(Laughter)
Karl The group is laying down its rules and ah, like, there's no violence.

David Well, I don't know that that's always the most harmful thing we can do.

Karl That was just an example.

David (Laughs)

Norma Well, one thing about aggression is that it's lively. I mean, ah, it, it's engaging, for God's sake. I mean, ah, that, that a few moments ago the level of abstraction that I, I was hearing was driving me bananas. Ah. It was so far removed from, ah, I mean who has the bullet, and who and I mean maybe it wasn't removed, it was, we were talking about you know who's gonna, who's, who's gonna get it, who's gonna get it, who's gonna dish it out, who's gonna get hurt, or, or pissed or whatever. Ah?

Karl It's really interesting how the group is perpetuating itself, isn't it? It's like there's there never has been a goal set for the group.

T.C. [Few people get hurt in a philosophical discussion.]

Norma Ah, huh, its really safe isn't it? We could just, but I don't want to do that. I don't want to discuss philosophy. You know, which is kind of a dirty trick, because Spencer comes in here and reads this whole stuff about authority and da, da, da, da, da, and nothing but philosophy and we were handed a lot of pages of philosophy which, ah, you know, is a test of my comprehension abilities, but now that we're here ah,...

Karl You know, what I was saying about the patients before, it's like it came to me now that I almost wish we were a group of patients, because it seems we would, we would resolve some type of problem, ah, amongst any one of us, utilizing the whole group instead of, because we are doing a lot of philosophy. An we are doing a little, a lot of hemming and hawing, and maybe it's just what's supposed to be happening in the first group. You know, it's like we're setting ground rules, group rules, ah, we're actually trying to get allies, ah, find out where everyone is but, again, I'd like to see the group be, I don't know, problem solving, and then I think, what problems do I want solved, but I just ah, just, just...

Al Just somebody else's problems...
Karl: Ouch!

Al: I want to solve a problem with you. How is it that, you know, when I hear that the patients kinda do more than the staff, almost, or have a very valuable input to the hospital, I really understand that and I, you know, I believe it's kinda far out to say that the patients, er, do more than the staff, so to speak. Could you help me understand that? I really wonder how this is. You know, I really realize how popular that sense is. But how is it that a hospital full of, ah, acutely ill patients do more than a paid staff? How, how does that work?

Joan: That isn't what I said.

Al: O.K. Something akin to that, could you, ah...

Joan: I just objected to, ah, putting patients, you know, in quotes, in a separate category. I, I just ah, hope I could look at everybody as individuals, you know, because we're all patients. You know, you go to a doctor, you're a patient. But when you start separating them, and, that, you know, ah, and assuming that because you have a particular position at this particular time, that you know more, that you can accomplish more, that you are...

Al: Um, when, Ah...

Joan: More skilled, more talented, more productive, more whatever, you know, and, and that isn't so. That...

Al: Just isn't... About my job, I'm not more, I'm not more skilled at my job, I'm not more productive at my job than a patient is. Is that what you're saying? That's what we're talking about is a job.

Joan: Well, I'm not making judgements about any particular person, any particular staff member, I'm simply saying, ah, I object to generalities, and I object to, hum, labeling.

Al: Uhuh

Joan: That, that's really all I'm...

Al: O.K. I'm just, I'm just trying to learn from you. I'm not trying to say that you're wrong and I'm right.

Joan: I understand.
Or anything like that, no I really...

No the original thing that I said, the issue was, was pertaining to a group's situation. You know whether a group of patients without a staff member present or two staff members present, could help itself better, O.K., than say a group of us staff and there, really it was an assumption on my part, that the staff had it more together and would utilized that togetherness to benefit themselves rather than the patients would utilize, you know, giving them credit that some do have it together. O.K., then there's those destructive forces, the accutely sick.

Yeah, yeah.

Ah, that really would disrupt the group.

Is some of this discussion being suggested by that summary thing in the blurb about internal attitudes or unconscious attitudes toward psychiatric patients or did it just crop up? Ah, there was something in that stuff that I read about, exploration of these attitudes, or exploration of, I don't know, exactly what. I wondered if the discussion just came from the interaction in the group or was it, was it the search for a task that might have been suggested by the prior material? That's my question.

Yeah, it was like at the time the group was just going nowhere, it seemed, anda, I think I was anxious to have it go somewhere in a direction and I was using like an a'analogue that, it seems that we being staff people, the assumption is that we kinda have a little bit more together than patients and could direct it, you know, and bring each other together, whereas, it'd be different forces in a patient group that we seem no more than what a patient group would be.

O.K. But my question was to anyone who brought up this issue, my question was, was it your original issue as it evolved in the group this morning or was it, some, s'something that came from the reading material in advance? I just would like to know that, to see if, cause, cause, I had, I thought well, maybe that is one of our tasks, to explore our, attitudes towards patient population and then the task became sort of unappealing to me this morning, but...

Well, I feel that, that this gentleman blew it and, ah, as well as he can defend it, I know my attitude, I will
say the patient, they versus us, before this is over and I just wanted to kinda get some help with that. With her, this person felt like patients were a very viable part of the hospital, which I agree, but I also kinda pick up the attitude, which was not true, that patients could do more than staff, or something of that nature.

Norma But nobody's asked, answered my question. Now I've asked it one, two, and, I think, I'm going to ask it again.

Al I see.

Norma Was this issue as it came up in group suggested by the previous reading material with any of you?

Al Could I ask you this? What difference does it make? After you get the answer what are you going to do with that? What difference does it make?

Norma It, I just wondered if, if anyone was just being awfully good and saying well, er, that task was sort of implied in that material or, and so we'll go along with it. O.K. We'll be good kids and we'll go along with it. And that's why I'm talking about this issue.

Al Just a record?

Norma Or whether it was one that that grew out of this sponteniety of the interaction in the group. The reason that it's important to me is that, I felt that it was sort of a lifeless discussion, and I, and I, I thought, O.K. it's lifeless cause maybe somebody's trying to get a job done that was part of, that that was assigned and then (pause) so, this question's still out there and no, nobody has to answer it, but I ah, really, ah...

T.C. [I think one way the group has of protecting itself from something, whatever that might be, is to try to clean out all the feelings (pause) and instead stick to safe topics like the relationships between staff and patients, about which most people have a lot of ready made thinking.]

(Pause)

Al This is, this is twice, when, ah, ahm, Dan and this gentlemen were talking about the bullets. That was very boring to you. And she and I got into a, a conversation and that got, ah, you had a question about that and yeah, Norma, I, ah, I picked up that because
basically...

Gail In the very beginning, I um, really had a kind of a warm feeling toward you for some reason, I notice only each time when you started saying something in the last few minutes, I just start, I just get kinda nervous like, and you know, why don't you cool it just for a minute and maybe I'm trying to say that to keep myself from - maybe I'm telling myself that to keep myself from saying something to you, but you're saying that a the conversation between them is boring, you'd do anything to get attention, ah, the patient-staff relation is ah, unappealing to you. Well, that may be true for you, but what about the people who are saying it? Do you disregard our feelings as far as what we might want to say? Or is it just you and that's it? And that bothers me, because it's making me kind of anxious toward you.

T.C. [One remarkable thing in this group, at least as far as I've heard, only one person has stated his first and second name and this person is always referred to as - that gentleman.]

(Pause)

Gail It really sounds like Dr. Stanley is talking to me and I guess I get an impressionable reaction from that because of what I said to you earlier when you where talking about introductions. And, I said that I don't feel like it is necessary for us and that's it. But, ah, I still don't see where's its necessary. At coffee break, or something like that, if you want to know my name I'll be happy to tell you, but I don't think it's necessary now for me to say I'm such and such a person.

Karl I don't know why, you know, why I'm referred to as gentleman? You know, when you know both of ours, our names and you tell him, Dan, and you say and this gentleman over here.

Al Yeah, I don't know your name, that's why.

Karl Karl.

Al Karl.

(Pause)

Al I wasn't listening properly when you, I do remember you introducing yourself.
Karl What is the reluctance to introduce ourselves? I mean without titles, just names.

Joan Hi! I'm Joan. Hello Karl. I, I think the T.C. cut off some important stuff.

Dan Excuse me.

Joan I, I thought the T.C. cut off some important stuff that was going on between Gail and Norma. And I'd like to ah...

Norma You'd like to sit on the side lines and let her and I fight...(laughs)...while the rest of you watch...(laughs) ..I'd just, ah...

Joan I was interested, I was interested.

Norma I've been the object of ah, of an occassional group gangup, ah, where the whole group has ganged up, and I've been out there getting punished for...and I thought maybe that could happen and I so I, I just, ah, decided...

Joan No, I have, I have a tendency, I have a lot of respect for you Norma, I really like you, we don't know each other well, but I really, really like you.

Norma O.K. But I'm interested in what's coming after that...

Joan So, oh...

Norma (Laughs)

Joan (Laughs) Oh, I, I think I've, ahm, I've had this feeling that that I've, ah that I was, maybe my paranoia, that I was being attacked for this, this kind of discussion and ah, I have a tendency, if I respect someone - to accept what they say and I don't like that in me, you know, that's something I don't, I don't like. Because you say it and because I like you, and respect you, I don't have to buy it. But I have to tell myself that, otherwise I do buy it and Gail was ah, kind of expressing some of the things that I was feeling and so I...

Gail And so that's why you want it to continue between she and I, but you don't want to express...

Joan Yeah, I was feeling it, that's true. I was letting you
carry the ball and yet I don't know, I don't want to
attack it, I don't want to attack you, and yet, I don't
want to buy what you said. I don't want to sit back and
say, Oh God, Norma said this and I guess that, you know,
I guess maybe I was really not coming across really
straight with my feelings, and that I'm covering up, and
defending and philosophizing and so forth, and that
really bothers me and ah ...

Norma Well, let's continue it after we all have our cig... I
mean we smokers, see, I mean that's the way it is.

(Laughter)

(End of First Hour)
Second Hour Text

1  (Laughter)

Joan  Let's just sort of close the circle.

Maude  I think we are running on different clocks. Here take it back!

(Laughter)

Joan  (Moves Consultant's chair into center of circle.)

(T.C.) comes in and moves it back into position with other chairs.)

Maude  Didn't work!

10  (Silence)

Norma  So we're where we left off, if anyone's interested in where we left off. Let's see, you and Joan were (pause) were saying you wanted to express some feelings toward me, but hadn't hoped that they would, they would come out in, in an interchange, between you and me.

Joan  Right!

Norma  I got in touch with the fact that negative attention to me, I don't specially like it, but it's better than no attention at all. And that I sometimes invite it. That I've been in touch with that before being in this group. I'd like to learn some new things here.

(Silence - Long Pause)

My fantasy is I'll come out unchanged and untouched by this experience, and that my usual styles of interacting are going to stay just the way they were before I came here. Because I've seen myself in the last hour doing, doing what I characteristically do-in groups, not groups that I treat, but groups that I - am a participant in. Just the same. I always want to say the most, always want to, invite the most response to me. Stir up some shit. Carry on like that.

Dan  I'm kinda surprised. You say that almost as if, a tone of regret, er, hum, sadness er, I don't think that's necessarily warranted.

Karl  I think it is, because I can identify with it. I know I do
the same thing. And it's usually out of feeling I've — in looking at myself, it's usually been out of a feeling of insecurity within me that I have to stir shit with the rest of the group. And, you know, I was thinking about when you were talking about the recognition, that you have to look for negative, you know, negative is better than none. And I was thinking to myself, you know, what's wrong with none, you know. Back to him over here, I mean he's very contented just sitting there. And I was going to sit here and try and control my desire, you know, and not be verbal and see if I could sit and not get negative or positive recognition, you know, It's cause I...

Joan Interesting, it seems to me that you assume a lot. You know, you really assume a lot. How do you know that he's contented? David are you contented?

Dan He's Seth.

Joan Seth.

Seth I feel relatively comfortable right now.

Joan Do you? Really, right now.

20 Seth But then there's always that edge.

Joan Yeah. Edge of what?

Seth Well, its, obviously I've been very quiet and I've received a lot of, ah, well I've felt a lot being quiet. It's been a raucous experience, ahm, being quiet. It's hard work. It's exhausting.

(Pause)

Dan It's hard for us too, to have a quiet member in the group.

Karl Yeah, I wasn't assuming that he was comfortable.

Joan But, I thought that's what you said.

30 Karl No.

Maude He said it.

Karl No. I'm, I'm saying I'm not assuming that he was comfortable. And I know I wouldn't be comfortable. That it certainly would be a different experience for me, if I could keep my mouth shut amongst people, as it would probably be an experience for you.
Dan Ah, that's odd. I'm all of a sudden captivated by why is it, why is it troubling to an individual member and to a group as a whole for, for, for someone to be quiet and not interact?

Maude You mean, you really don't know?

Dan No, I don't. Why, why does every, why does the group, why does the circle have to be closed? No I don't know.

Joan Well, is it troubling for you? I don't know whether, you, you mean, this is, does it trouble you when somebody is, ah, is that what you're asking?

Dan This, the group, ah, is the group, ah, is it why you're troubled if somebody else is quiet?

Well, ah, I, I personally am just mildly troubled by, say, his silence. I don't feel any need to, drag him in you know, but the group seemed to. They were, they were, from time-to-time, I felt the group was somehow acting through individuals to touch him and draw him into, into the experience. So the group, it seems, was uncomfortable with his nonverbal participation. And I was just wondering why?

T.C. [I think that this ma-maneuver with the chair was an attempt to localize the discomfort, and the helplessness and the attention getting into me, and that there is some sadness that I didn't passively go along with that.]

(Pause)

Joan I think, it just would have been a different kind of group, and, ah, I didn't ex- I put the chair in the middle and I was sad that, ah, I asked the group to close ranks, and put Dr. Lafkin in the middle and I found that I was the only one that did it. I felt very alone. I didn't feel that I, ah, that I was exercising my authority or my power at all, that I, that, that the group rendered me impotent, in that maneuver. Ah, and, ah, I was in touch with that. And, ah I didn't have that power. People wouldn't, say, go along with, with the little game and that's all it was, a game.

Norma Yeah, I can validate it. I, you didn't have my support in that move. I - it made me a little, ah, nervous.

Dan Yeah, I didn't feel like it was appropriate either.

Karl No, but yet, like the, ah, firing squad, everyone went along with it. No one said don't do that. Ah...
Can I ah, I, I wanna get back to something that we were talking about before, ah, the consultant arrived and that is the seating arrangement. When I walked back in here I had the urge to take another seat other than the one that I occupied in the last, ah, the last previous hour, but I, but I didn’t take another seat, I took this seat again. I wanted to take another seat because I wanted a different perspective. I wanted to be looking at different people and different people beside me, but I was afraid to take another seat, because I was afraid that people might say well, well, what? You trying to call attention to yourself and, and I was, I was anxious that the person whose seat I took might be made uncomfortable, cause it would force them to move. So, I, I sat in this chair again, but ah, David and Joan agreed to, to trade chairs and I, I was just wondering what—what the meaning of that is? Why did you ah, why did you do that?

I thought it was a good idea.

Yeah

David’s already told me that I was too seductive.

(Laughter)

I mean, ah, I don’t like that. That’s a big yellow streak and I’m getting this for the tape. (Laughs)

Thanks, on tape, I really appreciate it. Yeah.

You can tell how pissed I am that you moved. I mean I really felt deserted.

I don’t, I’m not uncomfortable with change. At least, not in a setting like this, ah, cause it’s, it’s not true that there, I am uncomfortable with, ah, certain kinds of change. But I’m not particularly threatened in a, in a situation like this to, to changing my position in the group.

I, ah, I try hard to not get into ruts, because I think I have the kind of life that is very easy to get into ruts. And so I’ll do things like, like purposely not go home the same way that I usually go home. Ah-h, er, purposely do something just a little bit different occasionally to, to break out of the patterns that I think, you know, occur all the time. And a, so when I’m taking a class, you know how ah, you establish squaters rights on the desk.

Yeah. David, and you always go to the same desk, or the
same, ah, I try not to do that. An, one of my quirks. But ah, but ah, I like different points of view, I like different perspectives. I like, ah, I like to see things differently. I like to see new places. Whatever it is, and, ah, and I feel like I have to, ah, I have to work hard to make that a part of my life.

Dan You consciously make change.

David Yes, that’s right.

Norma You can’t hit a moving target David. If I wanted to pin you down it would be really hard, because I would feel like you were really a moving target.

David No, I don’t think that’s fair, don’t think that’s right, don’t think that’s what I’m saying.

Norma I ain’t fair.

David Yeah, I don’t, ah, you wouldn’t have any trouble at all pinning me down if that’s what you wanted to do. I don’t think. But what I’m just talking about is, I don’t want just ruts in my life. Ah, yet, and, I think as I grow older that it becomes more and more easy, ah, to just let things go the way they have always gone and a, I don’t want that yet.

Dan Norma, do you know David other than in this, this...

David No, we’ve never met, I don’t think...

Dan Session?

Norma Yes

Dan Cause, I don’t think that’s a fair statement at all and I was offended by it.

David Well,

(Laughter)

Dan I was offended by her saying you’re a moving target. It kind of implied, at least, to me, I don’t know how you reacted to it, but...

David Well, there was something, yeah, I was offended. That was her perception at the time, and, as I said, I tried to clarify it.

Norma Well, the two of you are in mi- in your heads. I mean,
you, you know, you're sort of very intellectually in your heads, which is 'ah, you know the style you're into right now. My gut feeling was, as you were talking, that you were, you were moving around and, and that if I ever wanted to...

David You see I don't think I was in my head at all. I think was telling you something, ah, fairly important about me as a person.

Norma O.K. (softly)

10 T.C. [I think the target that's moved in this group was me.]

(Pause)

Gail That is interesting...

T.C. [When, I for some reason that is not entirely clear to me at this point, but probably has something to do with the video tapes situation, starting moving my chair, instead of sitting in the middle, as a sitting target.]

(Pause)

Norma Yeah, I felt like a little child. I felt, Oh God, he's pissed. You, T.C....

20 Maude It struck me as funny cause I can't see any of us seducing him. (laughs) He's, he reveals so little of himself, you know, and then all of a sudden, he's the moving target he's the sitting duck, you know, I can just, in my imagination, see one of us women seducing him.

Norma We know nothing about him.

Maude Cause that's what I was hooking up with, the moving target, the whole bit.

Dan Ah, I, I'm experiencing anger.

Gail What about?

30 Dan I, I don't know. Ah, ah, I'm just angry, all of a sudden.

(Pause)

Maude Do you know why?

Dan Oh, ah, not exactly.
Maude  I have a feeling, you know, that you really want to work
and we're playing. That's just the feeling that I had just
now. I'm being - playful, which is a little unusual for me
cause I'm usually so dead serious, but for some reason, I'm
cracking up today. (laughs) Everything is striking me
funny.

Dan  Well, ah, I have the feeling that work, that work, for me
work is going on regardless of what happens. Whether
there's seriousness, or laughter, confrontation or
whatever, er, I mean, when I say work, I mean learning. So,
so, no it's not coming from that. I, I don't know. I just
feel, I feel angry. I don't, I don't know if I'm angry at
T.C., or at Norma or at the group, or, or whether I'm really
angry at, maybe, maybe I'm frightened. Bu-but it feels like
anger.

David  You said something about anger when, when Norma first
called me a moving target, is it related to that?

Dan  I think that kinda touched off. That, that seemed a
reasonable, ah, point to focus, the feeling that I had.

David  Did you, did you think I was hurt by that remark?

Dan  No, I was.

David  For me or for you?

Dan  Yeah, because I, - yeah, no. I guess for you.

David  For me?

Dan  I was identifying with you. Ah, it, it sounded to me like
ah, ah, you know, an unfair jibe at you. You know, not
knowing who you are.

David  Who am I? (laughs) You know, I mean, that sounds like I
mean I'm some sort of -- great wonderful person in here.

Al  Dan, I feel that's one of the, I don't have much of strong
feelings at all, and I think that's a primary reason that
we're gonna really play it safe here. And not get a damn
thing done because we're so nice and like one another and we
don't attack and we don't do those bad things. Ah, felt
that, ah, Norma and ah, Karl just apologized all over the
place for being ah, getting negative attention. I don't
know if that's, if that's good or bad, ya know, but I think
they both wo-would be responsible for something happening,
if, if we all felt free enough, an I'm getting the feeling
that we aren't free enough to do anything, but just kinda
play it safe and be buddies.
T.C. [I don't think you are free even enough, ah, to correct an obviously, ah, incorrect statement as when one member assumed leadership for the group and told everybody that we didn't know T.C., or Dr. Stanley, I don't remember which, at all. There has been several opportunities to correct this impression, but it hasn't been done. Instead people are losing their authority and do not dare stand up to the fact that some of you know me quite well.]

(Pause)

Al I'm not sure if I was correcting the group, but I was expressing what was happening with me. And at the present time, I'm not getting any real feelings at all for the group, you know. What's responsible for that I don't know, but I'm not getting any feeling.

David But, I think, what, what was just said was that we're permitting false impressions to remain in the group and not correcting them when they occur. And then, in, in that happening we're losing our, ah, our individual ah, authorities to, ah, rights to express that.

Al O.K. and, and I think that's true.

(Silence)

Maude I, I'm not so sure I go along with that remark, cause to me authority is, you chose to reveal or you chose not to reveal, and I don't know if I'm, you know, other people may feel the same way so I'm wondering why a person that has known the doctor previously, if he doesn't care to say so, or she, what difference it makes. Isn't that taking authority when we make that decision or what? (pause) Am I making sense?

Maude Cause, me, when I go in a group, you know, I haven't had a lot of group experience, that I know the first couple of groups I went into, I was a nervous wreck. I didn't know what I was supposed to do. I was a typical nurse, task oriented, and I wanted to grab that job and do it. And ah, it took me several group experiences to learn that I only had to do, reveal what I wanted to reveal, do the job or not do the job. Just go along with the group. Cause I don't feel a lot of, you know, that you have to do any certain thing. I just sort ah do what my gut level tells me to do. (pause) So I don't know, I guess I'm giving permission to anybody in the group what wants it, to do what you want to do, because, you know, that's what feels good for me.

Karl Sure.
[It seems that what's being said and excepted is that, rather than taking any risks, be they however small, it's better to authorize falsehoods by one's silence.]

(Pause)

Maude Wow, that's tough. That's rough.

Gail (Laughs)

Maude Cause I really, I wasn't thinking of any falsehoods.

Joan Laughs

(Pause)

Joan I just don't know what I want to do. (pause) It would be much more comfortable for me if I knew what I wanted to do.

Maude You mean right at this moment?

Joan Yeah. I really don't know, whether I, I just don't know what I want to do. Who I want to aline myself with an, no, I don't know - whether I should speak or not speak. If I say something, it should have some kind of meaning.

Maude Well. I had a little flare of temper just then because that word falsehood really got to me, cause ah, I, I think of myself as a pretty honest person, an maybe I took it personally. (cough) But my temper's up. I wanna fight.

(Laughs)

Karl Yeah, well, I think the doctor's right, when he's saying the, the dividing line, just these last few minutes when I haven't talked, has been intentional. Like restraining myself, like I said I wanted to do it. And I've heard a lot of things that I wanted to comment on, you know, and by me not commenting it was perpetuating what you guys were talking about. It's like, number one I took offense to you saying that, or thinking that you females could seduce the group, you know.

Maude (Laughs) Fantasy!

Karl And really the group permitted that to be perpetuated by not saying anything against it. Or us males in the group.

Gail Actually, she didn't say that. She said Dr. Stanley.

Karl Nooo, then, she referred to the females as a whole.
Gail I know, but she said, she didn’t, she wasn’t referring to the male members of the group, she was referring to Dr. Stanley, and maybe, one member would seduce him. Even though I don’t identify with that idea at all, because ah...

Karl But, didn’t speak up for it either, I know, but...

Gail But which I’m correcting you now by saying that she was referring to the male members of the group.

Karl O.K. Then with the chair placement. You know, it’s like everyone could of spoke up and said hey, don’t do that, but no one did it, and it’s really perpetuating what you were doing giving you the false sense, ah, I think I’m still way back on another issue. You know, like when we first sat down. You know, I tried to bring Seth into the group last session and no one supported me. And I tried to get us to introduce our names and no one supported me, except for you and ???, and it was interesting to see you tell him oh, I didn’t catch your name and then introduce yourself like on the sidelines without really even really throwing it out to the group. Or he throwing it out to the group. It was like, ah, all type thing.

Seth Ah, er, there’s this idea that I wasn’t a member of the group the very first hour. Ah, it keeps coming back, ah, that, bring me into it. In fact, I was very much involved, ah in the group and felt that ah, I was accomplishing, from my point of view, the task that I ah, felt responsible to which was - trying to keep track of ah, what we were doing here, what was happening on the various, in the various ways that these things are happening. So, I have, the sense I have, which I want to try to correct is that a certain kind of, that my silence had this certain effect of me feeling extruded from the group, ah, and I wanta to least correct that, that falsehood.

Norma This...

Seth While I’m correcting falsehoods, I know T.C. quite well. If there’s some, if I have some responsibility, ah, I at least think I certainly I do, from what T.C. says in not recognizing that fact when it came up, I want to correct it as it is now.

Karl Yeah, I’m kindof uncomfortable with the fact that we’re doing a lot of interpreting. Now, I find myself wanting to remember what’s going on and, ah, you just had to explain yourself. Ah, and, I felt uncomfortable when you were
talking about you didn't want to get in a rut. You know, I wanted to take up issue with that and why don't you want to get in a rut? You know, it's like, what wrong with it? You know, it seem like, ah...

David I don't, I don't think I have to justify why I don't want to get into a rut.

Karl Well, you don't have to.

David But I think, you know, you can have some feeling about, maybe, wanting to get into a rut.

(Laughter)

Karl I feel that I'm in a rut an I'm, you know, I'm not worried about it. Seems, that you know, I, I felt you were worried about getting a rut at this time, maybe later when you got older, then it would be exceptable. But I'm, you know, it's like right now I'm very comfortable doing whatever it is. I don't make exception to do something out of the ordinary to not become in a rut, and I, that's what I heard you were saying.

David Yeah, you don't have to explain it, I just want to voice it.

Joan I feel m-more comfortable now that I know almost everybody's name. I've forgotten yours.

Al Al.

Joan Al. But, and I, I'm just in touch with that. It's that when I am more comfortable when I know somebody's name and I don't know why, but I just am. I feel a lot (laughing) better about it. I just, that just, you know, like I, I didn't do much about, about asking people what their names where and I often, when I get introduced to people the name just, you know, goes in een ear and out the other, and I still look ouch what did I do. What's his name? What's your name? How do I introduce this person if I, and I' very embarrassed if people come up and they'll say "Hi Joan", and I'll look at them (whispered) and I'll think oh my God she knows my name, but I don't know hers. You know, and I, oh, horrible. And this second hour I was suddenly aware that I'm more comfortable that you have some identity, it, it, not just a face, but a name. Now, for whatever crazy reason, it's that's were I am right now.

(Pause)
Dan: I'm being more comfortable with the chaos.

(Light Laughter)

(Pause)

T.C.: [This must be the quietest chaos in the whole universe.]

(Pause)

Karl: You know it seems like this is what happens in society. It's like, people flare up – and it ah, you know it's like this, all this has been is just little flare ups back to the silence. And the silence is very uncomfortable for me.

Dan: I'm gonna attack our consultant. I get the feeling, from time-to-time, that some of his interpretations or, or comments, maybe this is my own feeling, are almost direct or try to generate more activity on the part of the group. Like the last comment that he made about quiet chaos and a number of others, I, I can't recall specifically, felt like he was still saying not enough is happening here, or you're just playing at this, or ah, why don't you get down to business. Is, does anybody else feel this way, or is this my own mad, ah, view of, of, of some of his comments?

Norma: Well he stopped, he stopped me in my tracks a couple of times. I was prepared for some kinda interchange around the statement I made to you, you know, about a moving target and you were angry, and then his comment, T.C.'s comment, I like to call him T.C., I, I hear a lot of people call him doctor or him, I'm going to try to stick with T.C.. I don't know what I'll be calling him at the end of the time,...

(Laughs)

But, ah, his comments brought the attention back to him and at that moment, here I was, kind of egging for a little fight. I thought, ah, shoot, I got to concentrate on that now and so...

(Laughter)

I can't keep in, this pot boiling thing going.

Joan: Yeah, I was aware of that too Norma, that, that the attention was brought back to T.C. and that, that now that you mention it, that bothered me too. And the same kind of reaction, oh, God, now we gotta, now we gotta go into that nonsense and that, that game, when we're in another game (laughs).
1 Karl I didn’t see that he was bringing it back to himself. I saw that he was, ah, just making it apparent to us how we were avoiding dealing with what the issue was, and he was the issue. And it went from him to him.

Norma I don’t know. But the feelings that I was having...

Karl And I don’t think...

Norma Hate to say, I don’t...

Karl That’s a feeling that we’re interpreting, cause I got the same, I think, I got, a very anxious feeling when he said that, and you know, I had to talk. Ah, I’d really be more comfortable if, if I could stop trying to interpret what he’s talking about. Yeah. It’s like he is motivating me. You know, like with that thing about the silence, you know, that prompted me to talk. Ah...

T.C. [I think there is a hope that actually I in some way is regulating the action in this group and who knows I might even have some goal in mind for this group.]

Dan I hope not.

(Laughs)

(Pause)

Karl Yeah, I get very uncomfortable with the thought that he’s moving me.

Al That he’s what?

Karl That he’s moving me in a possible goal, direction, that I have no conception of.

Al Yeah.

Karl I don’t even know I’m being moved. It’s almost spooky.

Al Yeah, I have that feeling too, that I feel the goal is chaos, that you never gonna get to anything, because he will come in with a comment, and shoot someone down and we’ll all comment on his comment, and whatever we were moving toward is all gone then. And people start saying, taking their responsibility and reporting back, after he...

Seth Ah, I’m a little concerned about ah, what you said that, concerning T.C., that his comments are directed toward shooting...
1 Dan Yeah, people down. That, that worries me a little bit, because...

Dan I don't think, I don't think that's accurate either.

Al I, I haven't felt that he's shot people down. Huh

Dan I see most of his comments as being interpretations of what the group is doing.

Al Huh

Dan I think that what's happening right...

Norma Now is you're intellectualizing. He evidently felt shot down. Maybe...

Dan Well,...

Norma And, and everybody's telling how he shouldn't have to, how he shouldn't felt, have felt that way. Yeah.

Al Because let's protect somebody here. Yeah.

Dan Did you feel shot down?

Al Every time, this has been the pattern all morning, every time someone 'spress, expresses how they feel it is not a positive expresison at all towards the other person, a lot support comes in for the attacked individual, or the supposedly attacked individual. But I don't, you know, I feel he's doing whatever the role of the consultant is, you know, whatever it may be.

Karl Whatever it may be?

Al Yeah, that's right, and, and as I said I felt a goal was to kind of, break up whatever was going on, gets started and its frustrating.

Dan T.C. is the repository of our projections.

Karl You know, what's interesting though is that I see a lot of us being the consultant at different times. You know.

30 Al Huh

Karl And that's what I was talking to, so many of us, including myself, being interpreters of what's happening here in the group.

Al Yeah.
Karl: An it's like we're again, like we were the first hour, it seems that we're spending so much time trying to figure what this group is about.

Al: But here, again, you're saying we're not legitimate though.

Karl: No, I'm not saying that.

Al: Oh, I see. We should not just I'm making observations again.

O.K. and my observation is I think we should be consultants or whatever we want to be, to get something going, and that's...

Karl: What do you want to get going?

Al: (Laughs)

Dan: Here's a far out statement. I enjoyed you more the first hour than I did this hour.

Al: Who you talkin to?

Dan: I'm talking to Norma.

(Pause)

Norma: Yeah. Well, wh-what was I doing for you? I mean, what was I doing for you?

Dan: You were focusing my attention. And ah, keeping me entertained, and rousing feelings in me. Now you're being reasonable, and quiet. It's a bloody bore (laughs).

Al: Even good. Why don't you add that?

Maude: You were doing a lot of work Norma. And now you're not working. (laughs)

Dan: I would like you to stir up trouble, because I want to maintain a front of being quiet and reasonable.

Maude: Uhhuh

Dan: You see, I'd like to act out my trouble making desires through you.

Karl: Yeah, it seems like you like to be the defense. Yeah, it's like I got that feeling before, that you're gonna be the defender and, an champion, like when, when you had to speak up for Donner over here and David asked what's your name.
David over here I, I said where are you coming from, you know?

Dan Yeah.

Karl I mean, ah, it was almost like he's really playing it safe. He's getting off on, you know, that David was attacked.

Dan It was because I was attacking David through Norma and I was trying to make it up to him by, by telling him how, how much I liked him.

Karl Yeah.

Dan That, that's what, that's what was really happening from my point of view.

Karl So you felt the same thing about him that Norma was saying?

Dan I enjoyed, I enjoyed you attacking him, an'and if I could without letting people know it, I would, you know, I would stimulate this kind of fight. Not that I want to see people hurt, but, like you, I like, I like to see activity, and, ah, conflict as long as it's kept within bounds is certainly more exciting than, than nothing.

Joan Yeah, but where's your responsibility in all this? I mean, you say I like it. What you're saying, what I'm hearing you say is I like it, you do it.

Dan Right. That's exactly what I am saying.

Joan Yeah! But I mean yeah. Huhuh

Dan That's exactly what I'm saying. Well, at least I'm being honest.

Joan Yeah, but I, you know, and that, it, it's interesting to me that ah, when I hear phrases like get things going - that ah, causes a reaction in me. Ah, how we get things going in our own lives and what, what responsibility we take for getting things going. And, you know, this is a group but we are also individuals and we also have responsibilities and ah, I can only say, now what am I doing to get things going. And this, I'm part of the group. And ah, I'm not doing very much. Well, and you said you like to change ah, a little bit in your life, I, I kept, I was identifying with that, and I was also hearing something in myself saying, yeah, there's part of me that likes to do things differently, and likes to get things going and moving and, ah, being still is almost death. Because I know when I die, then I'll be totally still, I'll be silent and
n-nothing will be happening and as long as I'm alive, I want, you know, I gonna push myself. I'm gonna go, and I'm gonna see, and I'm gonna do, and yet, I need some stability in my life. I've lived in the same place for a long, long time, many, many years. I'm not a mover arounder. I don't move, and I was going to ask you David, you know, have you lived in the same place for a long time, I'm curious.

David No. No, I haven't, I'm, I'll stay three or four years, you know, and I'll stay in-in the same area. I've lived most of my recent life in Southern California, but, ah, about the longest I've stayed in one house is five years.

Joan Yeah, and I've been in, in-a house for like, ah, thirty years. And I'm never intend to move out and well, I know to what, I need that, I need that stability. I, you know, really have found sort of my place. Every now and then, I think well maybe I'll move, but it really scares me and yet I do want to move in other directions, you know, and yet I want a place to come home too. I want my nest.

David Well, I want that. That's very important to me. Yeah (faint).

Norma This is very intimate. I mean, I feel like I'm, I'm witnessing two people sitting over a cafe table sharing their stuff.

David Does that bother you?

Karl Yeah, what are you doing?

Norma What am I doing?

Karl I got the feeling, like you were trying to blow the intimacy. I was enjoying it. Mmmm. Ah, I, I was trying, I was trying to follow what was underneath it.

Norma Yeah, I didn't buy it. I didn't buy it.

Karl I know, but...

Norma It, it felt like one of the tentative kinds of, reaching-out, I might do when I'm starting a love relationship, or an affair.

Karl What's wrong with that?

Norma I, ah, it ah,...

Karl I was like two people.
Norma I felt there was some other something underneath it, right, and I was getting...

Karl Well, you didn’t even let it come to surface.

Norma Well...

Karl It’s like you were even a wize waiters, you know, like the two lovers at a table, you just spilled water on the table.

(Laughter)

Karl You know, it was almost as if you felt threatened yourself, because you thought it may come to you that way and we may have to get intimate with you.

Norma Oh, come on now!

Karl And get away from this censorship.

Norma Now, I’m not, I’m not sure I buy that. I may have wanted that intimacy.

Karl You don’t have to buy it.

Norma I don’t buy it.

T.C. [It seems that the group is trying to set up a loving pair and a fighting pair.]

Norma Ha, ha, far out. That’s the first one I’ve, that makes sense.

(Laughter)

David You liked that one, huhuh?

Norma Yes!

(Laughter)

(Pause)

Dan You can be my father, David.

David (Laughs) I don’t want to be your father.

(Laughter)

Dan (?) Son.

David Sorry, but, I don’t want to be your father.
Dan: You know what I meant by that. No, what I meant by that was, you know, following up on T.C.'s statement, I'd like to identify like a father and a mother in this group and then I'd like to identify like rival siblings and this kind of thing. So, I'd know how to act. Like I can act like, you know, you're a, you're an older man, a guy I can trust, and I can, I can treat you as if you're my father and, and maybe I can treat you as if you're my mother, or you as if,...

Maude: Don't do it. I'd shoot you down...

Dan: As if you were my mother, for the inside, not, not necessarily on the, in the explicit things I was saying, and then you could be like, one of my younger sisters that I'd fight with.

David: But why, why do you want that? Why do you want us to be a family sort of thing?

Dan: I don't consciously want it.

David: Can't you just relate to me, ah, I mean, do I have...

Dan: Yes...

David: To be in a father role? Or...

Dan: No, no you don't have to be, but I was just, like I said, I was just following up on what T.C. said. I detected that kind of urge within myself and I thought I'd reveal it.

David: Oh, I see, you were.

Dan: I'm not asking, I'm not asking you to be my father or you to be my mother, or you to be my sister.

David: But the feelings were there.

Dan: The feelings were there, subtle, real, and I just thought I would, ah, ah, reveal them.

Joan: I think it's interesting because I don't, ahm, I never think of groups in terms of family. But, you know, that, that, that sort of, that surprises me that I don't think in terms, then you do. And that's interesting. That, that's a learning thing for me, I...

Dan: How can you think of a group as anything but a family?

Joan: I simply don't. I have my family. You're not my family
and, and I, You’re a group, and I, in no way would ever, would there, would it ever occur to me that this were, was a family kind of situation.

Dan Gee, I guess I, I felt, you know, I feel like the family is the original group and we develop attitudes towards individuals that we then transfer.

Karl Maybe you felt left out cause you didn’t have a lable in the group. And the four, four, four of us have labels so far. Maybe you were looking for a label, you know.

Dan (?) I don’t know.

Karl A son to the father.

Maude A loving pair and a fighting pair.

Norma Oh, yeah.

Karl You know, you’re the father and son pair.

Dan Perhaps, I, I don’t know.

(Silence)

David I want you as a friend, Dan, I don’t want you as a son.

Dan You wouldn’t consider me as a lover would you?

David Now, there... there you go.

(Laughter)

David I had no idea I was such a sex object.

(Laughter)

David I love it!

Dan Oh, my.

David I’m just a friend (very softly).

Joan I find working in, ah, in an institution like this, that a lot of people really are, are very close to the institution and the people they work with, I mean in their heads, I don’t know, you know, if they act out, but I’ve seen it and, ah, I’m wondering what there is about me that I can’t feel close to an institution. I mean, I don’t give a shit what goes on here. I couldn’t care less. And there are some people that I, I like that I work with, some people
that I'll, you know become friendly with outside of the institution, but it's interesting when people leave their work that they'll talk about it, you know, and they'll talk about the, kind of the politics and the intrigues that goes on, and I, I do that occasionally, but it really isn't a big, I don't know whether it is or it isn't, I you know, now I'm saying that it isn't a big part of my life. That really isn't true either. It is a big part of my life, but it's not that important to me. I mean, if I, there are, when I, I'm away from it, but I, I have that, ah, attitude anyway, what I'm, I, I'm...

Norma  I don't know what you're doing, Joan, I don't know if you're taking it out of the room, taking us out of the room, or I don't know if you're expressing some fear that people are going to talk about what happens in this group. But I don't, there's got to be some meaning to what you're saying underneath what you're saying. I mean I really have the feeling...

T.C.  [I think that since one member of the group confessed that he knew me quite well, there's been an ongoing attempt to examine all possible kinds of pairing, successful or not, between people of the same sex, opposite sex, ah, or between a person and an institution, and I think the only one who seems to have er, ah, the business sort of done away with, is the black pair. And they can sit back and enjoy themselves for a little while.]

Gail  Because ah, no I'm not enjoying myself, cause I was really getting kind of jittery and mainly, as far as this family thing that Joan and Dan was talking about a few minutes ago. Initially it wasn't bothering me at all. But ah, now I really am, I'm very, very jittery about this because to me you, you, especially you, Joan said we weren't her family, so she has her own family, so that's cool. That's good. But with you, you make the statement that, ah, he would play the father role in your fantasy and everybody else would play some kind of a role, ah, whatever, ah, well, Al is talking to himself or whatever, but what role in your family am I to play with you?

Dan  Well, to be, to begin with, I didn't point out areas of a number of other people.

Gail  But you definitely didn't come this way.

Karl  What do you think he was going to assign you?

Gail  I don't know. I was waiting for that.

Karl  Did you have any thought. I was trying to think. I
thought, I would be the bully in the neighborhood. You know...

Gail So, you had some ah, quibble about it too in this family.

Karl Or, ah, sort ah, sort ah, rivalry. You know, brother, or something that he didn't dig.

Dan I, I'm feeling very anxious and, and self-conscious right now, because, because I'm aware of, of ah, racial issue that's that's surfaced. And I guess, I would say if I were thinking of someone being a father, mother or sister, I would think of a white person....

Gail Of course you would...

Dan I wouldn't think of a black.

Gail But then, we're, we're talking in the sense as being a group here and you're fantasizing how certain members in this group is gonna, what kinda roles they're gonna play for you.

Dan Uuh

Gail And in other words, I think I'm a part of this group.

Dan Of course.

Gail And in your fantasies, as far as family you, you more or less put me out, and I dislike that.

Dan I think you may have reacted to this more strongly than is justified.

Gail That's possible.

Dan I don't know how people interpreted what I said, or how you're reacting but, but I, I don't feel it's justified. My feelings are hurt that you've taken that much offense. I, I agree that, that I would be unlikely at an unconscious level to select, to select a black person as a, as a father or mother.

Gail That's not what...

Dan I'm speaking about. What ah, that's not, that has nothing to do with it. It's just that I feel like, that I'm part of this group and since you were fantasizing about what different roles people would play in your family, from this group, then you more or less put me out of the group and that's what's distasteful to me.
Dan: But I, but I, but I put Al out, and Seth out and Karl out.
Gail: But I’m speaking for myself, see.
Karl: You know what I would do if, I was wanting him to get around to us. And I was wondering, I was wondering the same thing.
Gail: I was wondering it too, where was he going to put me, where is he going to put me and where is he going to put you guys.
T.C.: [I think we have i-identified an other pair, which is the excluded one. (silence) So all of a sudden there seems to be only pairs, plus one person.]
Norma: Excluding one being. (very soft)
T.C.: [And maybe this person somehow is ah, paired up with me.]
Norma: Yeah, that’s how I paired you.
Dan: Isn’t it obvious.
Norma: Are we all talking about the same people?
T.C.: [Yes, an, and the pairing that’s behind this and that’s not alluded to that’s may well be that this lady and I are the two oldest members of this group.]
Norma: Well, that’s not the pairing that I was thinking of.
Dan: No.
Maude: I think there’s two or three people looking at different people here. (Laughs)
T.C.: [I, of course refer to Maude.]
Maude: Uhm, oo, that’s nice, I’ve got a part now.
(Silence)
Al: Ah, I didn’t feel any rejection from what Dan said if ah, as a matter of fact, I would be glad to apply for the job of butler or being the butler I, I’m more interested in what Norma said to you, because I’m really kind of where you described you were.
Norma: But now I, I’m captured by, by your emotion.
Al: By your? Whey you were discussing T.C.. See, I’m not in the yeah...
Norma: Same spot. I heard some, I-, I imagined or heard some tremmer in your voice, and that you were into a very heavy issue for you. And then the consultant did his, the consultant dropped that turd and that stopped that, now I don't know if we want to continue with that. I felt ah, almost a sense of safety when T.C. came in with that pairing again. I felt ah, good we don't have to deal with this heavy issue. Ah, we don't have to get into that. But I...

Karl: Safety for who?

Gail: That's what I want to know.

Dan: I, I wouldn't mind continuing it, because I still feel quite uncomfortable and, and I, feel very bad that I've hurt your feelings. And, and I, ah, I'd like, I'd like to resolve that, because I have positive feelings for you.

(Silence)

Dan: Are you angry at me?

Gail: In a sense, yes. And then maybe, I don't know, it's just that I feel like that it was necessary for me to let you know that I am a part of this group regardless and regardless of how many fantasies go on in your head include me in one way or the other because I'm going to be a part of this group.

Dan: It's, yeah, O.K. To begin with I, I don't see myself as having the power to include or exclude any, anybody from the group.

Karl: But you were vying for the power. You know, you were engaged in a thing with David here to have him play the role of your father and mother, or you know, you were assigning things and people were not, people were either ah, you know, disagreeing with you...

Dan: Uuhh.

Karl: Or agreeing with you which give you the power right there. Even if they acknowledge you, that gives you the power. You understand that?

Dan: Yes.

Karl: Uhm, you know, and I felt the same thing. Where do I fit?
Dan Funny.

Karl O.K.? And it's almost as if I had to wait for you to make up your mind where you were going to label me or the rest of the people.

Dan Yeah, never crossed my mind.

Karl You know, it's like a master plan you had in your mind, I mean if you had a father...

Dan No, it's just, it was extremely spontaneous, very spontaneous.

Norma And I wanted to be your big sister, not your little sister, so I could boss you around.

Dan I don't have an older sister.

Norma Well, I was unhappy at being your little sister. Ah, it, not desperately so. But I wanted to be the big sister. And that does relate to some feelings I have about women and power, and stuff.

T.C. [It seems that all the attempts that are going on are really to join this group in the form of pairs and families, or what have you, are not very successful. It's still a great difficulty to join this group. And the question remains what is one really joining?]

(Silence)

Joan What's the price of membership?

(Silence)

Karl I wonder if any one, personally, would be willing to designate a purpose for the group?

Seth I, I think it's obsurd.

Karl Or...

Seth I think we already have a purpose, ah, it's, it's clearly stated, ah, in the contract that brought us here. I, I will take that responsibility to say that at least there's that piece of paper, ah, that we signed. Let's not forget that.

Norma Well, I'd, would, ah, could you, is anyone willing to hear. I would like you to repeat the purpose as you see it.
Ah, we are studying authority, ah, we are attempting to study the task, ah, that we agreed to come here to do, it to study authority and the effects it has upon ah, the personal and the interpersonal, and certainly that's happening. At least issues of authority in personal and interpersonal events are happening. Ah, I'm not sure how much ah, I feel contented with the amount that I've succeeded in studying at least. As for...

Are we here to study? Each other? Or to be studied?

I think you're asking me to speak for the group, and I...

No, speak for yourself.

Yeah, for myself, I, I'm here to get ah, ah, to look at it, ah, and to confirm, it's ending up confirming a lot of things that ah, I'm, I've seen before, ah and it's been uncomfortable, just the way all these things always are uncomfortable, ah...

I'm lost.

Feels like I hear you saying that we are doing interpersonal interactions, but, and then, I guess because, you know, you could say you're being silent is interacting.

Well, I guess the struggle for me is, is, is, not so much perception of wha'whats happening, that's unpleasantly obvious, ah, what's happening. Ah, the struggle...

What I'm...

I'm well, Christ, exclusions, ah, racism, ah, uncomfortableness with, with racism, trying to make it all smoothed over, all this is happening. Ah, ah, the way I see it what's happening is th-that the tremendous discomfort with being collected together and then sorts of ways of trying to cover over this ah, this, this mess of being uncomfortable, ah, the problem I have is figuring out in what way do I want to jump in and take some responsibility for, ah, ah, my participation in the event, that's extremely difficult. Ah, ah, and I, I just, I come up with a complete loss pretty much except for the few times when I've seen very clearly things happening that I didn't feel I wanted to ah, ah, support; that they really, I was clear that that was not a good thing for it to keep happening and it's pretty hard for me to come up with, you know, what is really good and what is really bad, but maybe three times has that happened, and then finally, this time when I finally decided O.K. I'll risk saying something, because it was clear that we did have a task that was
established in our contract, and, ah, I, I at least will support that.

Al I'm glad you cleared that up Seth.

(Silence)

Karl Wouldn't all of this take place even if someone did designate ah, ah, task for the group? A secondary task within the group itself. Wouldn't all the interpersonal interaction take place? Still?

Gail You're asking me?

Karl Yeah.

Seth Ah, I feel vaguely that...

Karl I'm just wondering why, you're so, you know, you're definitely against it, so...

Seth Against what?

Karl Having someone designate a task. It would actually be just like saying let's play a game, O.K. and everybody either says yea or nay. And then the group participates in the game, O.K.? And that is the task of this group. It's the interacting between all members one way or another. Either authoritative or...

Seth I, I'm no longer am clear exactly what's happening, ah, ah, I'm not able to respond to your question, clearly. (soft)

(Group exits)
Third Hour Text

1  Joan  We're still together?
        
        (Laughter)

   Al  Gail, could I ask you something?

   Gail  Uu Huh!

   Al  Before, ah, before it was announced, it, the black pair, before that was announced, did you have any strong feelings against what Dan was saying already?

   Gail  Yes.

   10  Al  You did. I see. I just wondered if "black pair" brought that out, because I felt nothing racially the whole morning and the black pa, the labeling of the black pair, was the first time I, you know, that I even was focused on the fact that you and I were the only blacks in the group. But if you had something prior going on with that, if you felt s'some jealousy going on because he said he wanted David to be his dad, I, I guess that wasn't the trigger for you.

   Gail  No, I don't think I'm conscious, maybe unconsciously yes, ah, there was maybe some jealousy or something but the thing that, ah, really kind of bothered me was when you included it appeared, everybody else and you more or less excluded me as if I wasn't even here. This is, and maybe there was some racial o'overtones coming from me behind that, but that wasn't what I was voicing, or what I was trying to say, it was just as if, I don't know, and maybe there was, because ah, that's when I really did focus on the idea that ah, that's what made me speak up, when Dr. Stanley made the statement about the black pair.

   Dan  Uuhh

   Gail  So maybe it was. But I had thoughts, the thoughts were going through my mind when you first started and just like, ah, see, your name... (laughs)

        (Laughter)

        I can't even think of it after you told me. Ahm, after he ah, kind of agreed in a sense, he was waiting to see where you was gonna put him, and this is what I was
going and then you just stopped, and you didn’t include me at all. So that’s, so maybe there were come racial, you know...

Dan I guess it’s maybe because I have a small family.

Gail (Laughs) But ah, I just feel like you were, felt like, got the feeling that you were just totally putting me out.

Dan Uhuh

Gail And, that’s what I didn’t like.

Dan Yeah, I, I’m sorry that, ah, felt that way, it wasn’t certainly conscious intention on my part, ah, may have had something to do with the fact that I was looking across the other side and the people that I sort of pointed out as kind of potential family members were over here. I, don’t know, I don’t...

Karl No, because you pointed her out.

Dan Yeah, that’s true.

Karl She was right next to you.

Dan Ah, that’s true.

(Silence)

Joan Do you know each other?

Gail I’ve seen him on the grounds, and I’ve met him maybe a couple of times, but other than that, that’s it.

Joan Want to change seats with me?

Al Why?

Joan Just to break you up.

(Laughter)

Norma Get ready, I’m not sure he is.

Al No, I don’t want to be break, broken up. So, ah...

Joan O.K.

Al That’s fine, that’s fine. No, it was, it was, the only
thing I wanted, I was just wondering if that was an intentional pairing us on the basis, and I, I thought if I were doing, fresh the only basis that it was comparing us on were the basis of color, wasn't the basis of female or male or that we were sitting together, it was...

Joan Two people who don't know anything about each other, right?

Al Right.

Joan Don't know each other, don't even know each other's names, that's why I asked.

Dan You know, I can't, I, I know I've mentioned this before, ah, that the consultant's T.C.'s comments don't, they don't exist in a vacuum. And to some extent they, they may tend to create the vary things that they are intended to interpret and if he points out a black pair, he calls all of a sudden attention to the fact that we have a black pair, man and woman, and, and...

Karl Weren't you aware of it before he did it?

Dan Not consciously, no. I hadn't given it any thought.

Karl What do you see right there?

Dan I see a black woman and a black man. But, I'm more conscious of that now, ah...

Karl But's that a male and a female too. That's a pair.

Dan Yes, yes.

Karl He was labeling couples.

Dan But I'm more conscious of that now than I was before, before he mentioned it. Maybe he was bringing up something that was taking place in the group or on an individual level unconsciously.

Karl No, one had labeled them as anything. Not even as individuals. You know, as Gail was saying, she was left out. I had my label with you, you two had your label and it seemed like you were trying to buy yourself a position.

Norma But we...
Karl: You had been labelled with T.C., I guess, just knowing him.

Norma: No, those two have. He's labelled the expert in my eyes. But I have, what it brought up into my consciousness is that there are no women on the film crew and that...

(Laughter)

It, ah, I, it did bring into my consciousness all my stuff, around a, around my activities in terms of the women's liberation movement, around whatever's left inside me of racism, whatever, ah, divisions, ah, it did bring up a whole bunch of stuff, that I, you know, that I don't necessarily want to look at all the time and not right at the moment.

Maude: Why'd you bring it up then?

(Silence)

Norma: Cause I thought it was bright, it, it's bright. When I don't overlook the obvious it's bright. And I find myself not wanting to look at some things that are obvious. And ah, I'm wondering how many I'm still overlooking.

Maude: That doesn't make sense to me, Norma. I really, I'm, I'm confused.

Norma: O.K.

Maude: Cause to me it sounds like your braggin a little... women's lib, bit, I don't know why it just strikes me as a, as a brag.

Norma: Yeah, it's O.K. to brag. But I, I don't know if I can connect with, I, I don't want to own that I - altogether bragging. W'what I'm still saying is that T.C.'

30 comments about pairing brought up that I sometimes in groups align myself with women. Often that happens. It never happens in a group until there is some comment of insult toward a woman in the group, then, thus far, I haven't picked up any big putdown. So, I went outside the group and looked at what I would see of the crew and it seemed to me that, that the whole outside, people concerned with this whole operation are men.

Maude: Now it makes sense, yeah, I couldn't figure out what was
going on before.

Norma So, I've now in my mind that the AVS is a sexist organization.

Maude And you got it on record.

Norma Yeah, but I betcha it's cut. (laughs)

Joan There also isn't a black member on the crew.

Karl Oh, sure, there is.

Joan Is there? Ah, I didn’t know.

Dan It's incredible the kinds of cleavage that forms. It's almost like the groups a crystal- and can split it along all kinds of different, different ways. People who are in their heads, people in their different colors, people who have different genitalia. The splits can, can take place along any dimension. Who's the diamond cutter.

Norma T.C. also mentioned the pairing of the older members of the group, himself and Maude, and that's yet another split in terms of age. I wanted to be paired with T.C. and I hoped he was talking about me and then I said oh, no, thank God he's not. (Laughs) I'm not the oldest member of the group.

(Laughter)

Maude I don't...

Norma Although we don't love..., you seem to be the youngest.

(Silence)

Norma What's that big sigh about?

Dan I don't know, I was just, I guess I've been learning. I'm learning that all groups must, must cleave. They have to split.

Karl And the group will perpetuate itself. Back to it's old, someone will perpetuate it.

Norma Actually the man/woman split came up earlier on when you said something about the women trying to seduce the men in this group. And that I, that ah, wasn't in touch with that when I was saying that nothing triggered my alinement with women earlier in the group, but that did,
that comment that you made in the group, and, ah...

(Long Silence)

Norma I'm really into c'cleave, cleavaging and we just were joking about maybe the head nurse beat up the two doctors, I also thought about professional cleavages, that, and the agendas I have around it, about what people are like, based on what they do. I have a lot of sets ah, around that. Maybe that's why earlier on I didn't really want to know what people did, even though I know what a lot of people do by' by now, really.

(Silence)

Norma I just placed myself in the position of not wanting to have anything to do with all-any of you based on being able to find some separation, some reason for separation, in me, in each of you.

Maude Why?

Norma W'just an internal feeling. I realized that, the more I got focussed on our separateness and the reasons why we're different, and really looked at that, that, that's just the feeling I have, that I'm really alone, really isolated, I'm really in my own skin, I'm an individual, unto myself, I'm ah, you know, there's no way to get back, I, in even w'wanting to be close.

Maude You can't get out Norma, you signed a contract.

(Laughter)

Norma Oh, yeah. I'm not, I'm not leaving. I don't expect to stay in this stage.

Maude Your body's gonna have to be here for three days. Almost...

Dan You say you don't want to be close?

Norma If, if, I stay in this space sometime, thinking about our differences, yeah that's what I said.

(Silence)

Al Ah, I've had the feeling all morning Norma that you would like to cry about something, but somehow it gets blocked when you've always got a guiver in your -
seems like you can't quite get there. It's that's, I've just had the feeling that, that's what you, ah, were about to do two or three times. Is that right?

Norma I'm not close to that at the moment. People often think that I'm on the verge of tears; however, ah, er, I've been video taped before and I, I, if role playing something they say you seem to be about to cry, you seem to be about to cry and I, I don't have the conscious feeling that I really am about to cry. I wonder if that kind of sadness is, is part of my tape to get the group to love me and feel sorry for me and that I'm really, very fragile and you just simply have to take care of me and I'm out here all alone now, when what's really happening (laughs) is that I'm, I'm still pretty tough. I don't know if that's for sure.

Al It would be effective with me if it wasn't for the fear of getting cleaned out later.

Norma I don't understand what you mean, now.

Al Ah, the way she comes on, I could easily like her and get close to her, but I would still have the fear that I might have your ass at any time, though, and I think she could do it, very easily.

(Silence)

Dan You don't censor a lot, do you?

Norma (Laughs) You mean, ah, if I censor, you mean I, things just come out of my mouth rather than going through my head and saying oops should and then said, I mean what do you mean?

Dan I mean it felt like you don't seem to censor the things that you say. They fall right out, right out of your feelings without being passed through any kind of screening.

Norma (Laughs)

(Laughter)

Norma Well,...

Dan Part of me really responds to that, you know, I, I really identify with that, and I really like it and that's part of, of what's happening. Part of what's happening is, is, is Seth. He's like censoring
everything. It's like everything, he that he says, is very, very well considered and reflective and, part of me's like that too. I ah, I see you two as being kind of polar, right at the moment.

David Don't start that again.

(Laughter)

Dan I thought about it in terms of my own feelings, David. No I don't mean that. You represent, you represent two parts of myself. One part wanting to express my feelings quite freely, and, and, ah, I'm inhibited and, ah, with part of me wanting to sit back and, ah, watch what's happening, kind of a dispassionate observer.

Gail Once again, I feel myself being sort of shoved back into ah, ah, non-feeling, ah, at least I'm present now, but now it seems like I, you're seeing me as non-feeling, dispassionate and, ah, quite, quite intellectually controlled and, ah, obviously there's some extent, I can see how that came to be by the way I've been today, yeah, ah...

Dan Yeah.

Seth But I think you're carrying it further than I feel comfortable with, ah. When, in fact, I have lots of feelings and one of them is that I don't feel comfortable with, being placed in ah, being made into ah, ah, or being seen as dispassionate.

Dan Yeah (quite).

(Long Silence)

T.C. [When this, ah, attempt at creating stereotypes didn't work the group is, is at a loss at what to do.]

(Silence)

Norma The power in here is beginning to feel more equal. The, the power that each person has is beginning to feel a little more equal and that's -- I felt very powerful early on. I, I guess, I still do. But, I was trying to look at people and say how would I rate their power now. Who has the most? Who has the least?

(Silence)
Cause if there are powerful members I can always either fight with them or do what, what they say. You know, like if one of you would, . . . now I don't know what to do.

(Silence)

Al S'Seth, when you say you were getting uncomfortable, where you really telling him that you want him, wanted him to knock it off? The reason is, I feel a lot of control in the group and, and all you have to say is I'm uncomfortable something and their actions stop. Was that really your intentions to squell, to shut up Dan's trying to get to understand you?

Seth Ah, it's, my intention was to clearify my, ah, me. Ah, that I was yeah, not being, O.K., seen clearly.

Al Yeah, not being, O.K. seen clearly. And it had nothing to do with wanting him to stop that, which, which it did.

Seth Yeah, I've, if you want to say it that way, I suppose you could. Ah, it's more, if I hadn't said anything I would have been in the position of ah, have becoming dispassionate which would have gotten more and more uncomfortable and...

Al Uuhuh, O.K.

Seth I wanted to be able to ah, stay within some, my limits of what I can tolerate.

Al Right, uuhuh...

Dan Dispassionate, really, was a very poor choice of words. I guess, I should have, ah, said analytical, and maybe that's a projection.

Seth I'm not really so upset about that word, as it turns out.

Dan I get the feeling, you know, I, I don't know what's going on inside of a quiet person's head, get the feeling that you're thinking, maybe because of your past experience, you're thinking about the process that's taking place here. Considering it in the light of what you already understand about group relations, group dynamics.

Seth I gather you're asking me to share with you what...
Dan Perhaps, I’m not sure. If you’d like to, yes, if not I’ll leave you alone.

Seth I haven’t too much to say right now. Ah, it’s clear that I’ve had, I’ve brought that response on and I think that you’re, you seem, I’ve heard other people say fairly similar things to what you’re saying, so I gather that, ah, my behavior has had an impact on this group of people and I ah, I have an inclination to ah, to share more about what I’m experiencing so that I don’t have to feel exactly this way right now, all the time.

Norma You have or have not the inclination?

Seth I do. Yeah.

Norma So, what are you waiting for?

Seth Well, I’m not. He’s asking me what I do in the group and right now I’m simply responding to what, you know, I don’t know what I do, ah, I sit here.

(Laughter)

You know, when something really megnanamous happens inside me, I’ll holler.

(Silence)

Maude What’s going on with you? You (laughs) are hiding your head ah, ah, and smiling like that. I’m curious.

Dan Ah, I’m confused. I, ah, at, at the very moment you asked I was thinking, it appears almost dangerous to talk, at this point. That, you know, that anything you say is likely to be, you know, grasped and torn apart bit-by-bit, and you’re left wondering if should I have said that, and, and it’s a shame, I, mean, I think, you know, you otta be able to speak what’s on your mind without, without being fearful. You know, I’m just kind of confused about what’s happening right now. Not necessarily the silence, but, I mean...

Karl You know, it seems like the fearfulness, you know is, (coughs) comes from if you’re looking for acceptance of what you’re saying, but you don’t get totally what you expect to get. And I think if you could start talking without worrying or giving a shit whether everyone else is gonna like you, or dislike you or being pressed or give you recognition or, w’whatever, I mean, if you want to talk, just go ahead and talk, quit talking for
response. You know, for impressions.

Norma  For impressions, I'd like you so much better if you just talked about, what, what you are experiencing now.

Karl  That's what I just did.

Norma  Cept you kept saying...

Karl  But, I don't give a shit, you know, if you guys, you know, understand me or not.

Maude  (laughs)

Karl  I just wanted to throw it out, I mean, I've been sitting here thinking about it and everyone's so cautious.

Maude  Are we too nice?

Karl  What the hell's gonna happen?

Maude  You think we're too nice?

Karl  I don't know. You know, I've been thinking again who are these people, you know, forgetting the names, what are their positions in the hospital? I mean, you know, positions seem to be coming into play again.

Dan  That was the last, that was the last thing in my mind.

(Silence)

I get the feeling that, we, we may have reached a kind of an impasse, because we can't use the usual forms of, of group evaluation. You know, I hear, I hear T.C. saying things like pairs, like loving pairs and fighting pairs, and, you know, m'my, the total, the sum total of my experiences in conference work, y'you know, in work not in therapy, and my background is in administration but, I, I notice that a lot of things get done in conferences by people pairing off and by groups forming and, fighting on another, by conflict and, and, ah, I, I see these things happening here too, I, I hear the interpretations he's making. Once the interpretation is made, and, and we can't, or at least we're kinda blocked from using those, typical means of facilitating group process, we become kinda hung up.

Seth  I think you're, ah, seems, it seems to me that you're
taking T.C.' comments about pairing, and s', as a, as a criticism and therefore blocking the further usage of, of what you point out are inevitable modalities.

Dan No, no. I don't think it's a criticism, I think it's merely, it's merely and observation.

David An observation.

Dan An observation, but you think you're observing that we for some reason, tend not, tend not to do it then, become conscious of the process we just have to, we have to stop, and think about it.

(Silence)

Norma And, therapizing people hasn't worked for me. So that, and fighting hasn't worked too good, or it stopped working, ah, gee was a lot of fun for awhile, so, what ah, the question in my mind is what's gonna work for me now.

Dan You talking about here?

Norma Yeah, yeah, I don't have any problem when I go back downstairs, I mean (laughs), yeah, and not in my ah, well, (laughs), and my life is not so horrible either, so yeah, I mean right here. Uhuh, what? I want to hear what you said.

Al No, I was just thinking that when you go downstairs you can pick up your big stick then...

Norma Whooo...

Karl What do you do downstairs?

Norma Ahm, ah, I, I first want to address, ah, I, whether or not I have a big stick.

(Laughter)

30 David Does she have a big stick?

(Laughter)

Al I'm sure she does.

T.C. [It's a bit interesting that in this group of sensible well controlled, laughing and friendly people, one has to move with such extreme caution.]
Seth Ah, yeah, your last strong, ah, statement about flipping, ah, controls and whether people like you or not just speaks spontaneously, ah, no way, no way that I can do that, I know that, ah, ah, I definitely know that I'm, ah, dancing through the obstacles with great caution, ah, I guess I feel a great deal of, ah, danger, ah, here and there from, ah, people, who you certainly respond, I', I', I'm very cautious of you, I know that, I respect your power, ah physical power, and emotional power, also.

Norma You have the biggest stick.

Karl Probably think I do sometimes. Uhm, I'm still interested in what you do downstairs.

Norma O.K. I'm a social worker. Nice, nurturing, gentle profession, which is totally unrelated to whether or not I have a big stick. (Silence) I wish I had more power. I wish I had a bigger stick. I really do.

Karl What would you do with it?

Norma Well, I just have a reservation about it because, ah, it sounds like out of the text book, but I don't want all the responsibility that goes with power either. I, so I want to bring it back to the group. I like being perceived by the group as, as having a lot of power, as having a big stick. But I don't know what to do with it. Here.

(Silence)

David Karl, why was it so important to know what she did?

Karl Well, it wasn't only her. It was everybody here. You know, I've asked that from the very beginning, and people have been reluctant for some reason, ah, you know, I disclosed myself and, ah, I know what he is, and I know the doctor, and actually it was like a ploy. I'll probably ask each one of you as Al did with Seth on the sly. I'll find out who you are, or what your....

Al What'd you mean on the sly?

Karl Well, you know, how I forgot your, I didn't catch your name.
Al How is that on the sly?

Karl Well, it wasn’t really in a group setting.

David What I’m interested in is, does it make it easier to re, to...

Karl No, no, no.

David To create some sort of relationship because you know what person does?

Karl I just, kindof ah, for my own personal thing of just looking around and saying, you know, that’s a cert, ah, social worker, you know, and the, I formulate an opinion, you know, social worker, cause I have stereotypes of social workers, I have stereotypes of nurses, doctors, and I say, you know...

David Then that gets in the way of your, or your knowing me if you have a stereotype of...a doctor.

Karl No, I’ll get to know yeah. I mean if you’re, if I want to get to know you, you know, which I see, I think you’re a pretty nice guy so far.

(Laughter)

Norma So far.

Karl Ah, for a doctor.

(Laughter)

Karl I mean that, for a person, I haven’t really looked, you know, at you as a doctor.

David Then, then it wasn’t important so far that you knew, I was a doctor.

Karl No, but it’s important to me why people don’t want me to know.

David Well, maybe because then, then you’d relate to us in, well we’re afraid you’d relate to us in that role.

Karl I don’t know. (Silence)

David You see, I think I’m a lot more things than just a doctor.
1 Karl I think, I think a lot of the people have to act a certain way, and ah, I don't know, without labels I can't say hey, you're not acting the way you're supposed to. You know.

Norma What was your fantasy of what I was?

Karl I thought you were a social worker or, ah, nurse. They seem pretty similar to me. (Pause) Definitely not an administrator.

Maude Here we go again. (Laughs)

10 Karl You seem like an administrator to me.

Maude Oh, how?

Dan I experience that as ah, as a terrible insult.

(Laughter)

T.C. [I think once again we see, ah, ah, another attempt at doing this, ah, the way now that seems to be in the member's mind is something like a masked ball and the responsibility of, ah, that one doesn't really know with, with, one, with the kind of person that, with one, ah, I'm sorry, one doesn't know which person one is dancing with.]

(Pause)

T.C. [Because one cannot make out who they are from the kind of fancy costume they've assumed and I think the group is quite a bit irritated with Karl who, ah, identified himself earlier as the bully for wanting to know these things that people are so afraid of divulging.]

Karl Yeah, and it lends me to, to believe that you guys believe that if you were to give out your title or your authority then you would have to act accordingly, you know, or you would change the way you are acting. It's like I feel that I'm acting the way I act all the time. Ahm, and I, I, I think you guys aren't acting the way you would act all the time. O.K.

David You're a hundred percent right about me. No question.

Karl But, I think that's why we're running into so many ... phhh, butting heads and the falling off, cause we're trying to be something we're not.
I don’t think that’s true of me, ah, I would say, I, I, ah, the way I, I’m a social worker and if that would help you do something more that’s fine, but I think more important than what you’re saying is that I’m the only real cat in this room, the rest of you guys are being phony, and I don’t think that’s true.

Karl No, I don’t know that.

Al Well, I’m just...

Karl I’m just throwing out, you know, a thing that’s...

Al Yeah, I understand.

Karl Going through my head.

Al But you’re kinda putting yourself in the role of a victim sounds like to me.

Karl Uhm

Al Here I am coming clean with you guys and you’re still covering up, because I don’t know what you do or something.

Karl Yeah, why is there a reluctance to cover up?

Al Beg pardon?

Karl Why is there a reluctance to cover up? If I’m going to expose myself, why aren’t you going to expose yourself?

Al Well, if exposing myself is, ah, giving you a title, I just did that, but ah, as, ah, David said, I think, there’s much more to me than being a social worker and the end goal in life for me is not be be employed by the VA Hospital, as much as I need my job, that’s not the end goal in life for me. Cause kinda to be something more than that, a social worker, or have a job, ah, or work for the VA Hospital.

Seth Well, I find myself alliing, I do find a certain hesitancy in me to, ah, to set that my position in this institution as a resident. I’m not exactly sure why I’ve had that hesitancy, ah, I agree, my behavior as ah, as a well behaved resident, with you guys, outside of such a setting is ah, definitely different from ah, the way you guys are going to see me here. But I don’t think that’s my hesitancy, I think that my hesitancy has something to do with, ah secret pride that ah, in my
power, but then also a secret shame that I'm just a second year resident not a fully fledged doctor, you know, that kind of ah, stuff, ah...

David   Full fledged doctor, Seth, at least full fledged doctor.
Seth     At least.
David   (Laughs)
Seth     Full fledged shrimp.
David   Yeah.

(Pause)

Norma   I'm still stuck on the indictment that nobody's talking straight but you. I don't see you talking any straighter than the rest of us.

David   Ah, I was going to pick up on that too. I don't think you've been all that revealing about yourself. Ah, you know, I think you told us what your job was.

Karl     That was more than you told us.

David   Well, you knew, I was a doctor right from the beginning.

Karl     Where? I mean...

David   Is that important to you? That you know where my office is, and...

Karl     Well, it's like when we first opened up the group and it's like, ah, I guess I got turned off when you, you know, you know, when I misunderstood you as Ch'Chief of Staff. And it turned out to be the assistant and I thought oh, oh, you know, here I am up here with the big wigs, and, ah, I know before I came up here I said hey, whoever is there you know, could be Mike or whatever, I'm gonna just let it all hang out. I mean, if I don't like what Seth is saying I'm gonna tell him to stick it. You know? And I was trying to uphold that, and not be intimidated by anyone's position as effecting, you know, my work here. Ahm, I did say earlier in the group that I like to expose myself, you know, personally, you know, out of the job, but I didn't feel comfortable with you guys and I was try, I been trying to establish that with everyone in the group here so that I could use the group possibly for self-discloser if I wanted to, you know, to get some feed back from the group. But I don't feel
comfortable yet to disclose personal issues about myself. I tested the water exposing my position which you guys negated to join me on, ahm, you know, I tested the water to try and bring Seth in, which you guys didn’t seem to be interested in. You know, so, I’m not going to put in anymore in than you’re going to.

Joan You know, it ah, it it just occurred to me, you know, that you seem to put so much stock in whether somebody is a doctor, and somebody is you know, whatever, rather than, and ah, I can say, tell you, I told you before I said that, what my name was and that I was a human services worker and then what I feel I’m doing right now is saying yes, but I’m also a multi-millionairess and I can buy and sell the whole lot of you. You know, I mean, you know, ah, s’what the hell does that mean, I, you know, say he’s ah, he’s a resident, so he’s a social worker, she’s an, I’m a social worker, he’s you know, where do you put your priorities what, you know, so that you relate to people on a certain level, you know, I mean, ah, where, so, I, I see us as being so much more than, than a lable of what we do. I mean, I, I don’t see myself as I am what I do. I am what I am.

Seth I, I feel that the things getting laid on Karl right now.

Dan Uhm, ah

Seth That ah, that he need, really is very much into knowing what we do, in and of itself and not really wanting to know anything else. I think he’s pointing out at least, that this is, for me, again, ah, it’s true, that, that ah, the fact we’re all so very cautious here. And to the point that we’re even cautious about indicating our positions in the hospital. Ah, now I, I don’t, I think that what we’re reacting to is that he’s criticizing us for being cautious. I’m not, I don’t feel bad about being cautious. Ah, I think, how can we not be cautious in a situation like this? Ah, and, and I think the anger that’s going on here is because we’re being criticized because he’s calling us cowards. Well, of course we’re mad at him for calling us cowards. Ah, but of course we’re cowardly.

Al Well, I don’t agree with that. I can see why you would do that. But I don’t agree with that. I disagree with what you’re saying.

Seth We just did it though so...
Karl: Well, it's like, if we, it wouldn't really matter...

Al: I really disagree to the you guys. I'm doing this and you guys. I told you what I was, and now you class me right in there as you guys. Now...

Karl: Well,...

Al: Were as before you related to me before as a person but you can't...

Karl: But you can't be that personal. If you get that personal then we're going to have to go around and say I'm so and so and so and so with the exception of you. And that's going to be awfully hard to do. You know it's like...

Al: Depends on how a person...

Karl: Well, are we going to have be that cautious you know, to say Al, but with the exception of you. We'll, I guess we would be, you know, that's out of courtesy to make that exception, if you have disclosed yourself to the same extent I have. Alright, ah...

Al: O.K.

Karl: But, in general it's ah, what Seth was talking about is right. It doesn't matter what I'm talking about, you know, whether job description, ah, monetary status, whatever, everyone is being so cautious. You know, it's like our first session was what are we going to do, how are we going to get it going.

Al: Uhm...

Karl: You know...

Al: Yeah, O.K. That's your impre, ah, ah, feeling about what Seth said, and ah, I can see where you would say what Seth said is right, because Seth said he's afraid of you.

Karl: Well, many people are afraid of me. I'm aware of that.

Al: Ah, (laughs) is that right.

Karl: That's what I've been told.

Al: O.K.
Karl Uhm...

Norma Sure you're big.

Karl Uhm...

Norma And I bet you were bad at one time in your life, too.

Karl Probably still am.

(Laughter)

Norma Oh, jeese, ah, you're still, you're still hooking me into that spot. It's all your fault. I don't want to talk about that.

Karl No, there's nothing I can really deal with, as far as, ah, and the way I've worked through those relationships in the past is, the person and I would work through them. I'm sure as other relationships, Seth's will, mark will see that I'm not, or maybe he won't, that I'm not a threatening person to him. But that's only if...

Seth Well, I wouldn't have said as much as I did if I hadn't have, ah, felt some...

Karl Yeah, that has to be worked out. But I have had to work through them in groups before, or in interpersonal relationships.

Joan We can tell you're a pussy cat.

Karl Right, marshmellow. But I do see a difference, O.K. between the two of you. You know, being that you're, ah, social workers. You know, it's like right away my conception of social workers is confused now. The stereotype is out of my head now, I guess.

Al I see.

(Pause)

Karl And I guess that gets back to...

Al I...

Karl What is my purpose for the group? You know is it come here to see whether people really meet up to the standard I have in my mind about ah, doctor, ah social worker, administrator, ah, or what, I guess...
Al You know, I would agree with you, I think even getting the stereotype and working from there, you know, because it certainly does make a difference, if a guy is a physician you got a lot of stereotypes about a physician, but as long as you don’t stay at that point and continue to get to know him from there, but that does tell you something, you know.

Karl Yes, like I did come in here with prejudices and, I mean, I thought social workers were one way and nurses were one way, and ah, I guess, I’m trying to lay it out and say hey, you know, I’d like to see differently or I’d like to confer them whatever.

Maude How long you been working around here?

Karl Ah, ten months.

Maude Cause you surely sound naıve. You know, that all nurses are alike or all doctors are alike. I can’t believe a man your age would’ve believed that.

Karl Well, ah, I’ve been in the profession longer than I’ve been here. And I’ve dealt with the so called professionals for a period of time, and I’ve built up, ah, you know, thoughts about them in...

Maude Uhm.

Karl Them in the field of the helping profession.

Seth It still seems to me that ah, well, that ah, I’m using as my er, support for this, what your comment, ah, still seems that ah, there is a feeling amongst us and you certainly stated it very clearly that ah, it’s all his fault that ah, that there are stereotypes and that we act on, in, on the basis of these stereotypes. Ah, I find myself reacting against that point of view and feeling ah, more that well, you know, course and I ah, how, how in fact does it manifest here, ah, ah, because it’s certainly going to in my, ah, personal, I my mind.

Maude I think we’re playing footsy and jumping around. I just, ah, I don’t believe that anyone can really say all nurses are alike or all doctors are alike. Sounds like a lot of bull to me. And if anybody wants to ask me any questions, I’d be happy to answer but I don’t really see, I have this feeling like you want us, each one of us to tell you something. If you want something, ask
for it. Cause, I don't know whatcha want.

Karl You don't have to tell me, I'll find out.

Maude Oh.

Karl Just by, you know, the way you conduct yourself here, as you'll find out how I am, you know, and then you can base it on knowing my role within the hospital. You'll form a judgement, as I will with you people.

Maude I don't intend, ah, to judge people.

Karl How can you avoid it?

Dan How?

Maude I don't. I think it's, this is all...

Dan Strange, strange, feelings about what's taking place here. I, I...

T.C. [I think that Karl identified himself in several ways as a member, a drug counselor or a counselor in the Total Abstinence Colony which is sort of loosely attached to the hospital, to say the least, separate funding, and quite away from, on the use of the grounds and so forth, and he's only been with us for ten months, and I think the group has decided that he is easily the most expendable member given enough rope, one might hope that he's going to hang himself with the kind assistance of the other group members, who are more than willing to do a little pulling at the other end of the rope.

Seth Ah, and, it seems to me that the function that's going to serve for us is to, ah, murder those persons or selves that are so disgusting that...

Dan That we've put into him.

Seth That you know, that I'm prejudice, I hate nurses...

Dan Prejudice, concerned with roles, and all this kind of nurses hate doctors, ah, black, white, jews, I'da,da,da,da,da, thing, right.

Seth Hells Angels.

Norma Yeah, that's going for me.

T.C. [So, why not let him get it? (Laughter) If there's
enough maybe we’ll be nice people, and then, we’re not even that we would be only just human beings. Neither doctors, nor nurses, social workers, just a bunch of nice people sitting around, around the corpse.]

Norma Ahha

Dan That’s one of the best, best comments so far, that was really right too. But, I, I agree with what you said earlier, ahm, which I, I guess is that we were investing things in Karl that were really, that the group was manifesting. That we are at some level, whether we’re conscious of it completely or not, concerned about what one another’s roles and authorities out side of this particular gathering are. And, we may want to play it just when we’re all sitting down here where we’re gonna really hand loose and every—we’re obviously aren’t doing it and we aren’t doing it for reasons. And then the way, that like, the number of people jumped on him because he wanted to get it out in the open gave me the feeling that like as a group we were projecting things onto him, so that then we could beat him up and disown them. I guess that’s what you were saying too. But, I, I really, I really felt that...

Maude I think he can take care of himself. He doesn’t look toofragile to me.

Dan Ah, yeah, well, well...

Seth I’m not, that’s why I could take the risk.

Dan No, no, no, no, I, I’m admitting that part of me that I don’t want to lay on Karl’s head. I’m aware of peoples roles, you know.

Maude I think it’d be kinda fun to, ah, get after him.

T.C. [The allusion seems to be that hells angels don’t die, they just drive away.]

(Laughter)

No matter how much you beat on them.

(Long Silence)

Norma If, I really put all my violent impulses in you Karl, I would really want you dead, not just to drive away. I really would. If you were all my badness.
1 Karl So what are you saying?

Norma That’s all I’m saying.

Karl Do you think you could kill him?

Norma No.

Karl Can’t.

Norma I don’t even think I could drive you away. Or my hope is...

Seth This makes me feel that there’s some sexual charge in all this aggression. Get some pleasure out of it.

10 Norma Sure, sure.

Karl Yeah, I, I’m finding pleasure in it also. With the fact that you guys think you know, that you’re going to kill me, even though at one point in time, I was gonna say, hey guys, I have feelings too, and you’re all attacking me. But really I had to revert and say hey, ah, you and you and you would get hurt too, along with me dying, you know, so if you wanted to fight, let’s fight, and, ah, but I didn’t say that. And that’s probably how it would come down. You know, is that I felt that I had a purpose here in the group and I was gonna get that purpose taken care of.

20 T.C. [The purpose the group had in mind was the victim.]

Karl Seems like the group was so concerned with labeling one person rather than dealing with their own thoughts about themselves or people in the group, it’s like we’re so quick to rat pack an individual, get little clicks going, against certain...

Seth Well, Karl, ah, you know, I was with you up until just that point and now I must say that my feeling is that ah, and I’m just agreeing with what you said right before this last statement you made, that in fact you really draw, you really want this, ah, it's not jsut that we did it because we’re bad ass people, but ah, there’s a part of you I think that really wants this action, ah onto you and still does even this very well, at least as of your last statement. Ah, and it, you want to kind of through it back, just as we want to throw something into you, you want to throw all this out onto us.
1 Karl  It's probably perpetuating the instigation.

Seth  Which brings me back, ah, I think we're getting off on, I think it's somehow very exciting and, and I...

Karl  Sure it is...

Seth  Think you certainly do. And I think it's gonna be, ah, I, I predict that it will continue, because it's, for some reason, it seems to be so exciting.

Karl  To everyone.

Seth  Well, I'm getting off on it.

10 Karl  And not everyone's on the infield.

Maude  I don't want to go to war, but I wouldn't mind playing.

(Laughter)

Norma  Ah, God. I think I'll go home for lunch and see what that will do for...

Joan  What?

(Group Exits)
Fourth Hour Text

1  Gail  So where is everybody?

   Karl  They’re exercising choice of responsibility.

   (Norma enters.)

   Karl  Right?  Choice of responsibility, to be two minutes late.

   Maude  You get a headache last night?

   Norma  No, I think it’s the lights, I wish I had dark glasses.

   Al  ?

   Maude  I never could remember.

   (Group members are finally seated.)

10  David  I decided I wasn’t afraid of ya last night.

   Norma  Did you really?

   David  Yeah.

   Norma  Far out.

   (Laughter)

   Far out.  I decided I was afraid of you.

   (Laughter)

   David  Well, now we ah, just reversed the roles, uhuh.

   Joan  Good Morning.

   David  Good Morning.

20  (Silence)

   Maude  Good Morning.

   Norma  That’s not really true.  I decided...

   (Pause)

   Not much of anything actually.

   Joan  Good Morning to anybody I missed.
Silence

David Well, this is what we were doing yesterday. (Laughs) It would be better if we would explore some new possibilities. Otherwise this is going to be fifteen hours, or eleven hours of the dullest tapes they’ve ever had. So...

Dan Good Morning.

David Good Morning.

Dan I chose to be late.

David Exercising your personal authority, or responsibility or something.

Norma What was your process around that, Dan, what, was, what went on?

Dan I didn’t want to get out of bed.

(Laughter)

After getting out of bed, I didn’t want to come to work.

(Silence)

David That didn’t give you much to work with, Norma.

Norma Well, you know, cause, I didn’t want to get out of bed, either, but I got here approximately on time. And ah, I feel like there, ah, I had moments of ah, not wanting to be on time. Ah, but it wasn’t by virtue of not getting up, it was by virtue of something else.

David I wonder of if any would have started if none of us had been here. It would have been kind of intriguing to know.

Gail Well, the consultant was here so, so I guess it was...

David I beg your pardon.

Gail The consultant was here, so I guess it would have, at least...

David Staring at his spot in the center of the floor.

Norma I felt like a robot when I got the same clothes on. I thought they really do own me. Ah, here I, in, in a way it was comforting. I didn’t have to make any big decisions. (Laughter) Ah, er, I went through that closet in the
morning and it, it...

Eide You know, Norma, that's, that's, I felt the same way. I did. I thought, well, the decision is made. You know, they're stinky, but you've got to put them on again. And ah, it did help, ah, the decision. I've never reached a point were I could ah, get them ready the night before. I don't know why. Some people I know, lay everything out. Their jewelry, the make up, the whole thing. And I wait to the last second and then, go to the closet and then when I decide I want something, I can't find it. You know, ah, it's a chaotic kinda ... putting myself together in the morning. This is nice. I the kind that did wear the same things just over and over.

Norma Then I thought about uniforms, and I thought about, you know, would, ah, people got away from that so we could all be different, you know...

I went, I went to ah, ah, perocrial school were I wore navy blue middies and little skirts every day and ah, hated it, hated it. And I sort of. I just thought about uniforms. I thought about all of us being the same and wearing the same uniforms.

David I don't think I thought about uniforms. That didn't come up, that it didn't. I, I, rarely if ever wear the same thing two days in a row, and so ah, that was different for me. I found I had to explain to both the secretaries, why. (Laughs) You know, so...

Norma I did that too, late yesterday afternoon at team meeting.

David Uuhh. I'll be wearing the same thing tomorrow for the third...

Norma Yeah, and I had to, ah, I've always tried to minimize that, you know. Say, "well, my appearance is not my real self, right?" So, it really doesn't matter. And I found that it mattered. You know, I wanted to tell 'em about how I was going to look the same.

(Silence)

Gail (Laughs) What's the matter, Dan?

Dan Nothings the matter. It's just that when people talk about clothes (long pause) you know, it's such a funny phenomenon. I like every individual in this group. I like every single person here, and I, I, feel like I've gotten to know you all, well, some of you for the first time, and
some of you better and yet I'm frightened of you as a

group. Ah, you have a power as a group that you don't have

as, as individuals. And, it, it's a very curious emotional

phenomena to not be frightened of individuals that you

know, but to be frightened of them when they come together.

Ah, is, is anybody else experiencing that, that same

apprehension?

Seth I, for sure, yeah. I think I'm through.

Al I think, I feel this way too.

Dan W'what creates it? Is it, is it the feeling that I guess

it's the feeling that you could be excluded from the, from

the group.

Seth Yeah, is that what you feel?

Dan No, no I don't. But fear that you could be, if you say the

wrong thing or act in the wrong way. If you aren't careful

you might find yourself, temporarily or, even, or perhaps

permanently excluded.

David Doesn't the fact that you think about that as a possibility

indicate that you really have some worries about it?

Dan Well, maybe, yeah, at an unconscious level. I wasn't

consciously feeling of being excluded. I, I, I feel

accepted, but I don't feel, ah, you know, too like stickin'

my neck out. Ah...

Seth I think I said yesterday that it, you know, I certainly

did if, ah, you stick your neck out too far, certain people

would, ah, there were strong reproccusions. People yelled

at each other.

Dan Yeah.

Maude Did we have any yelling yesterday?

Al I don't remember any, Seth, who yelled at who?

Dan I think we're too sophisticated to really raise our voices.

Seth I heard some pretty strong talk, ah, yeah. The volumes

weren't so great, but ah, strong talk and strong feelings.

Dan There strong...

Seth At least talk of violence and even though it was kinda

polite and ah, coded in humor, ah, it still was there and
part of it, part of me, ah, heard it, ah, as very real.

Dan You know, there're very strong people here. There's no one sitting here in this circle who doesn't have a strong personality and who isn't intelligent and opinionated. Ah, ah...

(Laughter)

David Keep it up, I just love it.

(Laughter)

Dan There's ah, there's a point, there's a point behind this and that is we were all selected for this event, for this experience. There's no one person strong enough to dominate the group. We, we're all kind of on an equal footing, in terms of personalities, more or less, and...

Seth That sounds like wishful thinking.

Al Yeah. I don't believe that at all.

Dan Is it you don't think that's true. But there's, there's no...

Seth It may be true, but it also sounds like wishful thinking.

Maude Well, who did all this selecting?

Dan That's, that's one of the questions that I wanted to raise, ah, I, I was giving some thought to last night, that, that it's no accident that, who is here.

Gail It was for many of us.

Norma It was more or less for me.

Joan Me too.

Dan Oh, was it. I thought we were all kind of hand picked.

David That sounds like wishful thinking too.

Dan No seriously.

Karl (Kind of desperation laughter)

Norma I was hand grabbed ah, at, four, ooh o'clock the...

Dan Evening before... I thought there was some design to the
makeup of this group.

Maude At 5:25 is when they grabbed me in.

Norma Well, for, for some of you there may be. For some, evidently for you there is. Evidently, gee we got the picked and the hand picked.

Maude You must be one of the special...

Dan No, no, no. T.C. asked me if I wanted to participate and I, I told him yes. I, I assumed that there was, I assumed that T.C. chose the participants and did so in advance. That may be an erroneous assumption.

Gail It is. Cause I was volunteered, more or less, I asked to be invited to the group.

Maude And I knew nothing about it until 2:00 o'clock the day before yesterday. Dr. Sidney apparently got word and couldn't come and he asked me if I would do it. And I coming, I'm coming on my day off. And it took a lot of skirmishing around. Had to go get supervisor's permission. The whole bit.

Dan Uhm.

T.C. [There seems to be some doubt about whether people are here because they are hand picked as the elite or whether they are pressed into service as bodies.]

Norma Right.

Joan Uhm.

Norma I was pressed into service and I want you all to know how graciously, ah, I changed my whole schedule around to, ah, came here with the feeling that I'm, I'm doing the VA a favor by God, and, ah, I mean, ah....

Maude I can one up ya. It was my day off yesterday. (laughs)

Norma Oh, my God what a sacrifice, ah, oh...

(Laughter)

What a martyr. You get the prize. You get the prize.

Joan Maude you had a day off.

Maude Yes. I worked this past weekend.
1 Joan Oh.

(Laughter)

Joan I happened to walk out into the hall when Spencer was talking about it, and I'm a busy body, so I said "what's going on", and he said, told me. And said "want to do it" and I hemmed and hawed and I thought yeah it'd be kind of fun.

(Silence)

Norma And my fantasy is that we will be a much more interesting group than the one that would have been totally hand picked.

David You believe in a random sampling.

Norma Ah, I believe that, I believe that people don't know what they're doing when they select people for a particular experience. I don't have a lot of faith, (pause) I don't believe in over design. Yes.

David I wonder if that's possibly part of the difficulty we're dealing with. We all see ourselves as so damn sophisticated and so knowledgeable about stuff ah, and so knowledgeable about group functioning and all that sort of thing, that we're not, ah, just ah, well, I don't think I am just letting myself get in and, and see what the possibilities are here. I was thinking a lot about that last night, myself. And I think one of the big problems I had yesterday, which was a new and interesting problem for me, but one I didn't share with the group, was that typically speaking ahm, I'm usually in the group leader role. I'm usually, sort of, if you want to put it that way, in charge of the group, and this the first time I've been a participant in a group where I wasn't technically, already designated as the sort of ah, ah, you know, the chief honcho, in years and years, and years. And, so it's a new role for me. Ah, ah, or at least it's a role I haven't been in for a long, long time and it takes, I find a good deal of shifting of gears to ahm, to let a different part of me start showing in this kind of situation, then what normally shows. And I don't think, ah, the kind of role that, over, ah, the good consultant is over there, ah, do a different kind of group. But ah, I, I am designated to begin with ah, in a certain role, and that sure makes a difference.

Maude More comfortable?
David Before I jump to boo.

Seth That's, that's striking. That's some of the dreams I had last evening, ah, really had that kind of flavor to it and it certainly is about this group, it's dark and things blowing. Some, what happened between you two is, reminded me of, of a certain feeling in these dreams that I had. And ah, you made a statement about how you were yesterday, and then you asked, where you asking for something and you said oh, no, no, no. And my feeling was that's, that's how I feel inside. And it looks to me that's the way a lot of people are feeling inside. There's one thing for sure, we're not going to ah, rely upon anybody else. We're going to be fiercely independent and in that way at least we hope for, ah, well what we can fend off the kind of dangers there are and then at least we feel a little secure. I feel a little secure, ah, knowing that I am, ah, fairly independent and I am not asking, ah, directly, perhaps even in this statement, I'm asking for something I guess maybe even a little elevation of this ah, situation. But it does seem that we're into not asking for anything from anybody and if anybody does, going out quickly and asking are you asking for something or something from us. We stay well protected.

David Well, I don't feel that as yet this is a group I could ask for anything from. Particularly uh, well, certainly not sympathy or understanding or patience. And I found myself thinking this morning that I should plan basically on the idea that if I say black you're going to say white. Because I think almost, as I see it, almost everything I have said you've immediately jumped on. Yes, sort of a negative way as I hear it. And ah, so I wasn't surprised at your response to that. I felt the response was a put down at that point.

(Silence)

Norma I just heard, I just heard you asking and I just agreed that, how I ah, I'm, I'm into my fierce, my independence.

David It would have helped at that point if you had told me that.

(Pause)

Norma Yeah, I was using you to, well, -- you were explaining yourself, and I, and when I explain myself it usually means that, there is something underneath it. There's either a request that you admire and like me or there's a request that you take care of me, and in this group it seems like
something you wouldn’t be asking for. I agree with Seth. And in most, in most situations, I don’t ask for that. I’m annoyed at how independent I am sometimes. I allow people to tell me their troubles and I don’t do near as much of that with other people or anything. I move my own television set, ah, rather than ask for anything, practically. I mean I really have to be against the wall before I’ll ask somebody for something. Particularly if I have to share with them personal, at a deep level, ah, you know, there ... your style of talking is kind of, ah, is kind of nice. Ah, ah, I feel like your tape is a nice tape ah, and a gentle tape and a sort of an explanatory tape. I feel there’s a whole other part of you that...

David You don’t like my nice tape.

Norma (Laughs) Yeah.

David What do you want me to do? To be a bastard or something to you?

Norma Uhm...

David I could do it if you like. I mean if that’ll give you some kind of kick.

Norma Ahm,

David I have other tapes.

Norma Ye’ you do? (Laughing)

David (Laughing)

Norma O.K. Well,...

David Do you want me to be mean and nasty to you?

Norma I don’t think I’m asking for meanness or nastiness. I’m asking for ah, --- I’m not sure what I’m ah, --- I’m asking you to cut out the bull shit.

David Wha’what is the bull shit? I’m not sure.

Norma I’s sort of your nice guy image. I, I, you know, maybe I do want to be, I don’t think I want you to be a bastard to me. I don’t think I’m ready to take any meanness, so I don’t know what it is.
1 David You don’t want meanness, but you also don’t want what I’m, what I’m giving.

Norma Well, it’s comforting and it’s kind of warm and cozy. What you’re giving, but...

David Yeah, but you see, I hear that as a put down, again, I mean, is that always your style, whatever anybody says you, you put it down somehow or other? Or am I just hearing something that isn’t there?

Norma Could check it out with the group.

10 Joan What’s not bull shit is what I want to know, because I’ve been accused of similar kinds of things, ah, in groups and I think that I was ah, accused of it yesterday. Ahm, and, and it confuses me. Like if you don’t want the nice image, and you or you don’t want the ah, explanation, when you said, that’s interesting, when you said, when I explained myself, what I’m really doing is requesting something, and I really, I ah, on, I got into that, that’s that was a learning experience for me, right there to understand a little more cause I explain myself very often. And then I said to myself, am I requesting something? Ahm, I asking something from the person I’m explaining too? And then I wonder, when somebody says well cut the bull shit, what do they want? ... David said, well, you don’t like this tape, you know, know, what tape do you want? And are we just a series of tapes? Or are we, you know, very complex, do we have a nice tape and ah, you know, and, and an evil tape and an, nasty tape of, you know, I mean aren’t we a combination of all those things?

Norma Sure, I have a group tape, that goes like I take a lot of risks, and I so’ sometimes ah, get outrageous and sometimes I act smart and sometimes I, some of the things I say are absolutely brilliant. I have all those, I think, I have...

30 Joan Do you ever, ever act dumb and confused and ah, and...

Norma Oh, I cover that up like crazy in a group and, and I’ll, yeah, I cover that up like crazy. Oh’ Jesus. Ah, exc’ again if I’m against the wall I act like a dumby, but that’s very rare. So, yeah, that’s my tape.

David Well, I don’t like it. Put on the nice tape.

Norma No, I won’t do that because time goes slower for me when I’m nice then when I’m provocative.

Joan Well, is that you’re group tape? See I have, I have this
feeling you know, that, that, that's one of the things that really turns me off, because I feel that there are people that, who've had a lot of group experience as participants or as leaders who put on special group tapes and I hate that. I think that is so phony. I just, that's something that really goes against my grain. And sometimes they carry it out in casual relationships, causal work relationships and relate to you the same way. And when they do that to me, it makes me, it just, just makes my hair stand on end. I really get upset with it. And there are certain kinds of people that do this and they really rub me the wrong way.

David Joan, I'm not sure. Am I hearing you say that you see me doing that?

Joan No, I see Norma doing that.

(Silence)

Al I wonder if, ah. Norma's interpretation or paraphrasing of what you said, I wonder if that was a put down, to you?

David Which, which one was that, Al?

Al Ah, when she was interpreting what you were saying.

David As asking for ah...

Al Asking for, ah, permission from the group to give you more time and so on.

David Yeah, yes.

Al I see.

David I, I read it that way.

Al Yeah.

(Silence)

Seth Ah, thi', this just confirms what I was fee', what I am feeling. Ah, the cold winds are blowing. There's hatred with hairs standing on end, ah, ah two women got ready to psychological gladiatorship with one another, ha yeah, I, you know, I feel guarded, tight and ah, that's just the way it is. I think this is a very dangerous place. At least for me.

Dan Tell me I didn't, (laughter) I didn't feel that strongly
about it.

(Laughter)

Norma No, I don’t feel that, feel that way either. I feel...

David You’re very dramatic Seth, like...

Seth Ah, O.K. you can ignore what she said. She said hair standing on end, what’s ah, I’m being dramatic or is she being dramatic? Or was she just, she did couch it as if it was outside the room, then you asked the key question and she said, ah, she just about knocked you down with her look, but ah, in fact she was talking about you. Ah, that means she hates you ah, and it makes her hair stand on end, the way you’re behaving, ah, well, O.K. w-we can try to smooth it over and ah, make liberal ah, er, ah, shove it under a rug, buta...

Dan But, why?

Seth I may be rejected for seeing something that’s going on and that’s, I guess that’s my trip is, that, ah, get sucked up in...

T.C. [I think that people are trying to deal with their fears by holding up the possibility that after all what’s happening is ah, just a tape or a facade or some kind of play or game. And that, your other illusion is that people are really in control of themselves.]

Norma I buy both. I buy that I’m holding on to being in control of myself and I’m, I’m describing my behavior as a tape. Rather than anything real. It’s really a game and we’re all players and I’m removed from any really deep feeling that I might have about what’s going on. It’s very scary to think of in any other terms.

Dan Well, what happens if we think about this as being existentially real and you, you’re here and this is, this is it, you know.

Norma You go first, honey. I don’t want to go first into the existentially real.

Dan Want me to take my clothes off.

Norma (Laughs)

Dan You know.
1 Norma Nooo, that's not what I was, ah, suggesting.

David Say yes, Norma. He's been dying to take his...

(Laughter)

started, even before we come into the group he was talking about taking his clothes. Tell him yes. Let's, let's see him take his clothes off.

Norma I, I can maintain the defenses I have here with my clothes off, I'll tell ya, yeah.

David With you're clothes off?

10 Norma Yeah.

Dan With your clothes off.

T.C. [E'especially if Seth is willing to take care of the fear and the terror, then nobody else has to feel that way.]

Seth My hands are shaking, and my hands are sweating and I, one thing that really, is like chalk on a blackboard, is the baffonary that ah, is, is attempting to cover over, er, ah, and separate us from what I see is the deep fear that really is going on. You say well, it's a game, ah, I' no way am I going to feel any of those deep feelings. And here I am fairly certain that in fact I am, we are existing on that plain. Ah, and we're trying like hell to act like no this is just a room, ah, I wouldn't say these things to you in that elevator when we got on that elevator together, therefore, you know, this is really a game. Ah, the other fact of the matter is it ain't no game as far as I'm concerned.

Dan Ah, I don't feel it's a game either. I feel it's, I feel it's all together too, too real.

Gail I do too, because ah, yesterday and then again just now, seemed like, and I'm just sitting here, and not saying anything and listening, and trying to, you know, I guess rationalize, or something, try to figure a reasonable means for what's going on and how I feel about it, and I did feel more or less like I was in control of my own emotions. And then [T.C.] came up with this thing that was just opening me wide up. Maybe it was just to myself but, then all of a sudden I get nervous and I get, you know, and I don't think ah, I don't know, so to me it's not a game, it's something and it looks as if he's expressing what's inside that I think I have to myself. So I know where it's coming from.
I really think...

Seth  Well, I feel much better now that you've said that. I was carrying this whole thing around for everybody and I thank you.

Dan  We' well, I, I get the feeling that in order to maintain a certain position in, in the group of acceptance or, or invulnerability or, or safety you abdicate control of your feelings to the group, to the extent that you want to be a member of it. Is, is, did I make that clear? In other words, I say I'm going to turn over part of my, my love and my fear and anger and my feelings to the group control. If I feel my emotions shift from minute to minute about things that are happening, you know, between Joan, Norma, ah, you, I mean, that really shouldn't effect me, not existentially, but I feel my, my, my feelings being moved around. Ah, and it' it's, ah, ah, that's the investment that I make in, in what's happening here. If I, if I, didn't want to participate I guess I wouldn't have that investment. And I wouldn't abdicate that portion of self control to, to the group.

Seth  I really agree with that. That reminds me of something that you, in, in my mind, you were speaking at least for me, and I bet ah, for, for, several other people when you were addressing, you know, ah, and saying, there, there was something about your presentation that was a little bit too much in one direction. I was, I was silent, and therefore, I was giving you my authority to say that to him. Ah, cause I was agreeing. And in that way I put down you and then I was left with all this fear, ah, and I, you know, I think everybody else kinda gave it to me because I spoke out and nobody, ah, er, people tried to, ah, you know, cover up the baffonnerly but I, ah, I think it was real. Ah, if ah, as soon as I let you say to him what you said I got to get scared because I wouldn't say it too him because I would be afraid to, ah, ah, I don't like being that wounding to people. And yet ah, it was O.K. with me to feel slaughtered.

(Laughter)

Seth  So, I ain't, it ain't all that good.

(Silence)

Norma  That happened yesterday too. Ah, when I said something that you were feeling to him. Ah, I don't know what the outcome is if being used by other people to slaughter other
people, I don't think it has, I don't think, it's, it's going to keep me safe.

(Pause)

Dan You’re safe as long as you’re not the one that’s acting out the group feelings, you know. You’re safe as long as you’re a bystander. It's safe, to, it's safe to get angry as long as other people are being angry. And it's safe to feel love as long as other people are expressing love.

Seth I'm not so sure it's so safe to be a bystander. I', I was doing that the first hour yesterday and it turned out to be fairly dangerous. Ah, I don't think it's that, I think, I would hazard ah, to say that i, ah, don't think there's necessarily any ah, guaranteed safe position in this group. I think that's what's got us all going right now.

Dan Has anybody, has anybody felt any anger towards T.C., in, in yesterday, and this morning?

Norma I gotta know why you're asking that.

Dan Because I have...

Norma Oh, O.K.

Dan Not a strong anger.

Norma (laughs)

Dan Not, not a strong anger.

Gail I did in a sense, because it seemed like you know, just like I was saying earlier, you know, I'm sitting here and I think everything is, you know, I got everything going the way I want it to go see, you know. I'm not gonna let nothing, whatever he says bother me, you know.

Dan Uhuh

Gail And then he opens up his mouth (laughs) and says, you know, all these things that I'm really thinking, and actually starting me, you know.

Seth He, you can't fool him, yeah, looks to be the only safe member, ah, is the consultant who...

Gail So you know that kind of bothered me, a little bit, but
other than that, then I just, after I verbalized it, seemed like, you know, seem like I'm back to (laughs) when he say's something, you know, in control of myself.

Dan My emotions, ah, ah...

Gail That's, that's all.

Seth Should we kill him?

Gail No, I don't feel that threatened or anything by him. I really don't.

Seth I felt that was sort of your sugg...

Dan No, I don't kill, I don't want to kill him, I, I think we should keep him alive, at least, ah, ah,...

Seth Ah, I can think of torturing a frog.

Dan Ah, we need him. Ah, it's like the Greek chorus in this play. Ahm, well I just, I occasionally have felt, you know, that his interpretations or, or, you know, just his comments, the things he says, draw us away from safe, you know, kibbitzing and to more painful kinds of discussions. Ah, I've even occasionally felt, and, ah, ah, tha' that some of the things he says are not entirely objective, th' that they're, they seem to have values attached to them. And, ah, I see some nodding. Do I have any support for that risky statement.

Seth Ah, only that, ah, I was nodding only that because I knew that you were having that reaction, to T.C., I've said, I've, I've seen that happen.

Dan Yeah, yeah, and I've, I've mentioned it I think yesterday, at least one occasion I said, I, I'm going to attack the consultant. Ah, I felt that at times he was trying to goad the group into, into doing things, into becoming more active or entering the ah, areas of ah, greater conflict. I wonder quite frankly whether, whether he was doing this for the purpose of making an exciting, ah, video tape. Ah, no, no I'm serious.

Seth Ah, I, I can dig it...

Dan I'm serious. This may, this may be entirely a paranoid delusion on my part, but I, I might as well voice it. But I don't, I, I...

Seth Ah, my sense of it is...
1 Dan Doing it...

Seth My sense of it is that it's inevitable that we would feel that he's goading us when he points out stuff that ah, we really would rather avoid, and that, that we can only help but think that the bastard's doing it because he wants a good video tape.

Dan Right, I, I know.

Seth It, it's just an inevitable kind of thought pattern that we go through.

10 Dan I was just wondering whether I was the only person that had these, these feelings or whether anybody else felt this way. I, I wouldn't be honest if I didn't.

Seth Yeah.

Al I felt much the same yesterday. I was very irritated by the ah, ah, by the fact that I thought he was controlling us so beautifully. Ah, in most groups once, ah, some interaction gets going, the group just kinda falls back and let him have it, let him kill off one another. His approach is a comment on the process and that just blows it to hell, you know. It's very dangerous to comment on what the process was, or what you were previously talking about after he makes his comment. Also the coffee breaks, I really wanted to request let's suspend those damn coffee breaks as much as I like coffee breaks because that kept me up in the air too, you know. Ah, about the time we get into something either he makes a comment or it's time for a coffee break.

Dan Uhuh

Al And here I am back with my stuff scattered again you know, and I could really get comfortable if we get into somebody's ass real good and ah, I could sit back and enjoy it even if it's mine, I think (laughs) you know.

Dan Right on.

Al You know, we, we had Karl going pretty good here, then he made a comment on it, he jumped on Karl's side and all of a sudden Karl is a great guy. We almost had him. So, I, I couldn't get anything, ah, comfortable yesterday. I couldn't comfortable... And I felt that was designed...

T.C. [Still with all the crazies, I detect a note of hope in
this too. If I hold all that power, maybe I will prevent things from getting really bad here.]

Al I think if you have all that power you're going to keep things screwed up here.

(Laughter)

Seth But you definitely said that also he would keep things, and he'd stop things ah, and he had the power to stop things in midstream and, ah, miraculous power he's got ah, very reassuring.

Dan Well, it's a power that we give him.

Al That's right.

Dan We, we say we'll let you rationalize this process to some extent and we'll do it by, by stopping whenever you begin to open your mouth and listening to what you have to say and then, considering it. There's always a period of silence after T.C. speaks, and no one asks him any direct questions. We assume that he will not respond. No one really challenges any of the interpretations. Even if we somehow feel they're off the mark. We, we, you know, we just say you're, ...

Al Yeah, it's the word of God.

Dan You're the Greek chorus, man, you're sitting back there, ah, you know, with your magaphone shouting out the truth.

T.C. [I wonder still were anybody gets the authority to use the word we.]

Norma Yeah.

(Laughter)

Al Now, don't you feel put down now? Again?

Dan Yeah, I do. Speaking for myself. I speak only for myself.

Karl Let me, let me give you guys some ah, observations that I've been making here in my silence. Ah, you know, it's like you guys didn't have me yesterday. O.K. You would like to think you did. Ah, in reality, I had you. O.K.?

Dan Me?

Karl No, the group.
1

(Laughter)

Dan The group?

Karl I felt I had all of you on me. I was focal. Really similar to how T.C. has you guys or us.

Dan Uhuh

Karl O.K. Each time he speaks, seems every time I'd say something yesterday, wow, you know, people would come down on me. It was interesting when the group started out, it seems like it's starting out with the same bull shit that it did yesterday. Ah, and I use the word bull shit not to be specific on anybody, but just the same tone of ah, not wanting to get involved. Playing it very safe. The statement you made that no one really can lead the group and that's all I've seen in this first hour is that separate individuals have led the group, because the group has allowed them to be taken. Ahm, it's like I was trying to think what is the interpretation of a leader. It's like right now I have all your attention. And I'm leading you. O.K. you guys are listening to me and I can say anything I want. You know, so each individual in here at, at a point in time, especially you, you know, telling us yesterday about how you desire recognition and your, you know, just rambling on and on and on engaging David, into you know, a head to head, ah, twisting his thing around. His thing was good. You know, it's O.K. and if you want him to be real you have to accept the bastard in him. O.K. Because that's part of reality.

Norma You know? I really don't like to be told what I'm supposed to feel, or what I'm supposed to accept.

Karl I'm not telling you what you're suppose to feel.

Norma We're going to fight again, man, if...

Karl So what?

Norma You keep this up.

Karl So what?

Norma Well, I'm not into...

Karl I'm not into patronizing you as the rest of the group seems to be.

Norma Yeah.
Karl I think you're aware of that.

Norma Well.

Karl You know.

Al Yeah, let me ask you something Karl. Why do you continue to set yourself aside from the group? You sit up on your ass and don't participate for fifty-five minutes and come in with ah, and shoot holes in what's going on, and any other individual in here could have done that. They could of came in and sa', kept their mouths shut...

Karl I didn't...

Al For fifty-five minutes...

Karl Why didn't you?

Al I didn't want to.

Karl Well, I wanted to.

Al Oh, you wanted to.

Karl Oh, yeah.

Al O.K., O.K., but, I'm just saying I feel that's a little bit unfair.

Karl Why? Yesterday I came in here and didn't shut my mouth. And I ended up trying to get killed by the group.

Al I see, so you don't whether to, to...

Karl So, so, what is the other end of the altern...

Al Whether to try to take it or let it go or what the hell. Uhuh, there's no middle grounds for it.

Karl Well, I don't know, I don't know what the...

Al There's no possibility for being a member of it.

Karl Oh, I am a member of it. I definitely have no doubt in my mind as to whether I'm a member. And I can become a member anytime I chose to be.

Al Oh. How about the last fifty-five minutes?

Karl Oh, I've been a member. I've felt everything you guys
have felt, I just haven’t expressed it. And it didn’t seem to bother anyone that I didn’t express it. You know, because you guys still continued, where one would leave off the other one would pick up with a little, you know, and what you did was beautiful, you know, speaking what T.C. said the "we". You know, I’m sitting here tripping, you know, here you are, like you did yesterday, you were attacking him. And I thought where is he coming from today. Why is he, that’s a dead horse.

Dan You dislike that?

Karl I don’t know if I dislike it, I was just wondering where is he coming from today.

Dan Who me?

Karl Yeah. Why are you bringing it up again today?

Dan Yeah, because it has meaning to me.

Karl What is the meaning?

Dan Ah, that’s what I wanted to find, I wanted to find out if anybody else felt the same way I did.

Karl Well, you knew we felt it yesterday. But I don’t think we’re going to get any satisfactions from T.C. I don’t know that he’s really something to be dealt with.

Dan I, I think he is.

Karl Something, yeah.

Dan I think he’s a person that has to be dealt with because he’s unique in this group. And I’d really like to know what his influence is.

Karl Well we make him unique. Well he definitely has an influence.

Dan We make him unique. We are making him unique. We’re ratifying his uniqueness every minute.

Karl But that’s O.K. Let him be there. Be the voice that brings us back, cause when he shoots in words we’re usually into such a thing, and I think the reason we stop is because, it’s like a voice we haven’t heard. Can you get that feeling? I don’t even know if it’s the words.

Dan When you say it’s O.K., it’s O.K., for who?
Well, it's O.K. for me.

Well, but it obviously is, isn't O.K. for Dan.

I always get a strange, strange feeling that, dit, dit, dit, boing. That there's something different. This man is, is not like...

He is different. He is the designated consultant in this group. It's almost like yesterday when he said you know, that thing about the targets changing, you know, and it should be on the consultant or something, seemed like when we are going on our little volley, you know, pow, over here should have been somewhere here. You know, it's like I lost how it got to T.C. again. You know, it's like ah, pulling it off.

Why don't you trade seats with Joan and you can be his assistant.

Who's assistant?

T.C..

I don't think he needs one. Seems pretty heavy to me.

I think he's got one.

I think he has one in each one of us, ah, ah, at different times. You know, certain things that we feel that he's doing properly. I feel that he's doing properly.

(Pause)

Why did you say we, we had been, we were bull shitting for fifty-five minutes?

Well, it seems the same things we went over yesterday.

How about you? What were you doing for fifty-five minutes?

Watching. Seeing if I wanted to be part of the bull shit.

Were you bull shitting?

No, I don't think I was.

But you feel everyone else was bull shitting.

Yeah, to some extent. I wasn't comfortable with it.
I see.

Karl I didn’t want to be, to myself I was saying bull shit. Or like to myself I was saying, right on. To myself I was saying, whoa, we talked about this yesterday, you know. And I just, I didn’t know whether I wanted to stop ah, and I didn’t even feel like I was co-signing it. You know. I was trying to think what is the rest of the group thinking that I’m not saying anything. You know, why is no one pulling me in as I pulled him in yesterday. You know, why are they letting me sit in silence. Uhm, what about...

Seth You know, I been thinking about this and it just keeps running through my mind that now I know where the source of that cold wind is. Ah, that I felt kind of chilling me and ah, partly you’re standing at the source. It’s not that you were actually the source, I’m certain, I think I’m giving you, I think we all are, ah, and you want it, ah, but we, you know, it’s kinda nice to give it all to ol’ Karl ah, the bad ass, ah, heaviest gladiator of all that, ah and now you know, band together and once again try to kill off, ah, this aggravating voice, roaring away over there.

Dan (Laughs)

Seth But you know, all those impulses that you’re talking about I think are squiggling around right over here inside me. The bull shits and all those things were going through my own mind.

(Pause)

Gail I think there’s one thing about T.C. too, which is ah, what really kind of bo’, makes me wonder, he, ah, sits here and he does, he makes his remarks and all this, yeah, I do get a personal reaction from him. But if I express it to him, he’s not going to say anything. If I talk to anybody else in the group I get a response and that does kinda aggravate me. In other words, you know, well, you’re not saying anything important anyway, so, you might as well shut up. But then he always comes in with his comments and seems like he’s really knows what’s going on inside of me before I express it to anybody else. But if I make a remark to him there is nothing.

Seth God, here I am defending T.C.. Ah, but ah, really I mean, ah, you got to go back to, ah, his contract with us, which was that to the best of his ability he is going to continue to, ah, make consultative comments, ah, to the group about what the group is doing, and I think you’re feeling that he
is making comments directly to you and therefore, he should answer your questions. But that's not our contract with him.

Gail I know. But then that still doesn't remove the feeling, that I have.

Seth Yeah, but I, I think that feeling is...

Al I agree with you.

Seth Probably inevitable. And in a feeling situation one expects to have and I think we're just kinda going to have to, I hope we'll kinda, try to tolerate this discomfort that comes with knowing this man over here, just really isn't going to respond with the usual kind of ah, social way to...

Gail And that's what, that's what I been talking about. Should I just stop when he starts saying something, should I just, you know, block it off, or, or, or what sh, you know. I, I thought about that.

Dan Well, I, I think, you know, I think. We don't...

Gail Crazy. Really annoys me.

Dan Really know what effect he has on the group, his presence has on the group, and I would, I would suggest that perhaps we sit around for a few minutes and during one of the coffee breaks when T.C. is gone and see how different, differently we act.

(Laughter)

Seth Let me say, we did that yesterday. Every damn time we had a break we sat around and it was painfully obvious how different we were without...

Dan How were we different?

Seth In about one minute we're going to get to try that again, and it's going to be exactly the same though.

Dan Ah, ah, everybody kind of loosen up, and, and, ah, and i— is the heaviness out of the air. What happens? What happens when T.C. is gone?

Norma I think it's different every coffee break. I don't feel that I'm going to be the loosest person on the planet this coffee break.
Dan Well, no, but...

Norma I'll tell yeah...

(Laughter)

T.C. [Well, the problem appears to be how to handle me. Should I be ignored? Should I be made into the group leader? Should one read the fine print in the contract and sort of be comforted by that or whatever should one do with me.?

Seth That is true.

Karl You know, I wonder if another individual in the group was to remain silent, one asks questions and periodically, you know, emulate, you know, T.C., I wonder if the same feeling would so on to that individual as with T.C. and possible you could neutralize or we could neutralize T.C..

David It already happened, Karl, it happened yesterday with Seth.

Karl No.

Dan Yes, it did. Seth sat there quietly and, an everybody was kind of irritated by it and picked at him, instead of picking at him.

Karl Seth was just a means.

Dan Ah, I bet?

Norma You're talking for the group again when you say everybody. I, I was glad there wasn't somebody else to take more air time, while Seth was quite. Now I view Seth as sort of a verbal T.C.. He says wise things. Ah, uhuh, he interprets process. I don't know, anything.

Dan Uhuh

Norma Ah, I ah, he's different in here than he is out there. You act differently. And I'm going out there now and have a cigarette.

David You're not going to be loose, uhum?

Norma Well, maybe (laughs) I'll force myself.

(Norma on her way out) I'll withhold my impulse to make everything O.K. with everybody. (Laughs).

David There is no way you can do that for me.

(Group Exits)
Ah, well, now it's all serious, again. For real.

Give it time to get serious.

No, I want to be serious right now. (Pause) Why, why...you know, what was different? We were sitting in the coffee room, you know, just talking about things we were afraid to talk about in here...what was happening there, what's different? Is it, is it really the TV cameras, is it, is it, T.C., is it...

I don't think it was any different. If you want to talk about it, go ahead and talk about it.

Well...

You'll find there is no difference.

That's what I was just wondering, was there a difference? I kinda feel that there's a difference.

I feel there's a difference, I think it's expectations. When you come in here there are different expectations. There are no expectations out there. I mean nobody expects you to...to even be in the room, you don't have to be in the room, but we make some kind of commitment.

I disagree with that, I think out there, there are expectations that we will have uh, a polite, pleasant conversation. I think that's a very strong expectation, and ah, in the coffee setting, nobody's going to fart in somebodys face and, um, hit them, ah...and I definitely felt that as soon as T.C.' came in, I felt the settling inside, the quieting...and then you, um...I think you reacted in the same way that I did, and you had ah, it seemed like you had kind of a hostile thing, uh...uh, you know, laughing about it, saying why do we do this, damn it, what is, now why do I have this much power to do this?

I want to know what in the fuck is going on here. I wanna know what's going on here. What, what happens in this group that changes the way I feel?

More will be revealed.

(Laughter)

There's the profit.
1 Dan I mean, you know, what the, I wanna know what's happening, I'm serious, here. I really wanna know what in the fuck is happening here.

Karl Patience, patience.

Dan What, we only have, what, the rest of this day and tomorrow.

Karl That's an eternity.

Norma I heard you speaking for the group again, whenever you said we felt such and such in the coffee room and I didn't, I continued a little process in there, I wasn't...

David That's true, you did. I remember that...

Norma Yeah. The other thing I wanna know is who moved me? My jacket is on this chair now and somebody did that.

Dan I, I moved it to that chair and then I think, well, I... that's all...

(Laughter)

Norma And then, what happened, then what, who moved it from here?

David We put it in the center of the room, we jumped up and down on it, we wiped our feet on it.

Dan Big deal...

Norma And after that?

Dan Because somebody moved your coat?

Norma It is a big deal. I maean it's important.

Dan It isn't important at all.

David We agreed 100% we'd never tell you, even if you tore our fingernails out at the roots.

Norma Oh... (laughs)

Gail I didn’t agree to that either, excuse me, but uh...uh it is interesting. I would like to know, uh, does it really matter if your jacket was moved or if, uh, if it seemed like somebody placed you a certain place.
Norma Oh yeah, oh yeah! oh sure! of course! of course it does.

Karl What does it mean to you...

Gail Did you allow yourself to uh, let that make it happen to you by, I mean, you could have been here first and chose whatever seat you wanted. So do you feel like someone should, you know, like remove themself from where they're sitting and let you sit wherever you choose?

Norma Not necessarily, uh, I just wanted to look at uh, what, what went into uh, what people were feeling when they were carrying around my jacket and putting it someplace else. I mean, what...what would that...

Gail Well, I would be curious myself too, if it happened to me, but I was just wondering how, how it would have affected you. But then I don't, I don't think it would bother me to the point that it did you.

Norma Well, there's all this jazz about, I mean I'm not getting any validation that this is supposed to be bothersome. People are saying "Really, does that distress you", and, I uh, don't think it would really bother me. What is this crap, you know, it's uh, it's...like part of my person and people decide to, ...where they want to put it.

Karl Well, O.K., I agree.

David Like me saying we, moving your jacket around is somebody taking uh, authority for your property.

Norma You better believe it and my space and my stuff, and my being and uh...that doesn't feel good.

Maude I want to come in last next time...just like you came in last. You were the last one in.

Norma Was the group punishing me for that, is that what went into it? I know one thing I ask, walk slowly gang, 'cause I had to, to go pee, and I...want, did that very fast and I came out, and everybody was in here already and I thought, boy, you'll never get this group to work together. Like, I remember in school when we were gonna be late for class, uh, you know, if somebody was left behind the rest of us kinda colluded to help them out, you know. We'll all kind get in there late. But no way, boy everybody whipped in and...

Karl They did work together.
Norma And there I was.

Karl Everybody came in.

Norma Except me.

Karl Except you.

Norma Hmmmm.

Al I moved it over there, Norma.

Norma Oh, did you.

Karl I allowed them to put it next to me.

Norma Was there any conflict between the two of you about that?

Karl I just closed my eyes and prayed.

T.C. [But, I think that by the concentration on this jacket and it's movement in this room one can, one doesn't have to look at the fact that I was also displaced and what that might mean.]

Karl I think, really, you're lucky you're alive. (Directed to Consultant.)

Maude Yeah, after the coffee break.

Joan We guarantee our spaces in different ways. I noticed, I, I always carry a purse as a part of me...and I rationalize it as my...my past allergies that I always had to have, you know, a container for my kleenex, but it's always with me and generally loaded with, you know, half my life, and, uh, I left it under this chair, and I was very aware that when we went into the coffee room, I noticed that, Norma had her purse...you had your purse...and I said to myself how did I leave that, and I wonder what, how, what that meant? I was trying to analyze what did that mean, because I always take my purse, and this time I left it open, under my chair...and was it, was it, was it trust, you know, I really felt that, you know, I, I...I can...and to me it symbolizes a letting go of something which pleases me, which, I'm glad, I don't have to have that, you know, I don't have to have that clutched in my hot little hand all the time.

Maude Or were you protecting your seat?

Joan No, I don't, I don't think so. It, it, I...I realize that
it was under the seat, but I. Norma had her jacket on the chair and that didn’t protect her seat. But that was, that feels very good for me, that’s all. That I, um, I let it go. It’s a real milestone.

David Resolving your anal retentiveness, Joan.

Joan Whatever. Whatever.

Norma Do we want to deal with T.C. in any kind of way? There’s certainly a lot of action around that in the coffee room. I don’t especially want to deal with him, I, my, I opt for ignoring him, but I heard a lot of other people...

Maude I took his seat. (long pause) I think I’m in his seat.

Dan I, all I wanta do is understand, is what his presence... means to the way we act...and the kind of role that we ratify every minute that we continue in this group. I, I just wanta know what it means. That’s all. I, I wonder whether, whether we act differently if he weren’t here, uh, say different things, whether we would be able to arrive at some kind of structure, or even want structure, uh...whether, you know, the authority relationships within the group...would be different, what, uh...

Karl I’m gonna make you in charge of the investigating committee...

Dan Thank you. I’ll need a lawyer.

Karl ...to report to us.

Norma I think if I ever walked in here for one of our hour sessions and he was not in his chair, I would feel, and didn’t show up I would really feel...anxious and mystified and paranoid.

Karl Um, hm.

Norma I’ve gotten used to T.C.’ being there and it’s important in some ways that he’s there.

Karl Um, hm.

Norma I don’t want to deal with him, because I don’t think he’ll deal back, but it’s important to me that he’s there and I keep thinking one of these times he’s not going to be and that’s very scary to me.
Maude I went through that yesterday, you remember when we started, you know, when the chair got moved around. I really felt he wasn’t going to come back.

Dan Yeah, the second session, I remember you said that.

Maude I was very sure that he wasn’t going to come. I was really surprised...when you moved the chair away from...

Norma I give him a lot of power even though I want to ignore him, because I realize if he walked out now, if somebody said something particularly mean and he walked out, I would feel, uh...really frightened. Really frightened!

Joan What about if another member walked out? Any other member of the group?

Norma I might be pleased, depending on who it was and I might be uh...it might, uh, act, act out my fantasy if it was somebody that I wanted to kill, it might act out my fantasy that I had been successful in doing so!

Seth I can’t help but wonder who it is you wanta kill?

Maude Oh...my dad walked out on our family, when I was quite young, I just, all of a sudden realized that...he left us! And...

Dan It’s a painful memory.

Karl How about if most of the group didn’t show up and...one or two people showed.

Dan My, my experience in, in, you know,...in groups is, is probably different from most of the rest of the members, I’m assuming...my group experience is limited to conference and committee work of, of the generally administrative nature. I’ve never been in group therapy setting, I’ve never been to a Tavistock or "T" group, never been in sensitivity training. This is the first kind of experience of this nature that, that I’ve ever had...and, and, I get the impression though from what I’ve heard in the past, and, a, you know, my limited knowledge of, of therapy groups that there’s an identified group leader or therapist who takes a kind of a, a leadership, uh, didactic or guiding role in the group...is, is the Tavistock group different in that?

Karl You have my vote.
1 Dan Vote for what?
Karl I vote you the leader.
Dan I don't, don't wanna be the leader, because I...
Karl I nominate you.
Dan I don't wanna die.
Karl We need a second.
Norma Leaders die.
Dan No, but let me finish the thought.
Maude Don't kill him yet.

10 Dan Don't kill me yet, right. What, what I'm wondering is, is this unprecedented in, in, for most of you, or at least the ones who've not been in a Tavistock, the lack of structure. Is this the way things usually are?
Maude You wanta know how many of us have been in Tavistock?
Dan No, no, that's not what I was asking. I was just wondering whether the Tavistock group is different from ordinary groups in that, uh, there is no identified leader. I, I'm wondering, like, like I feel, I guess that I'd like T.C. to be more talkative, more directive, more guiding, more structuring, but he's not and he won't be. But I, I just wonder whether other people have this kind of expectation or whether, or whether people are used to dealing with, uh, you know, this kind of free, a floating...

20 David Are you 100% sure that he won't be?
Dan Yes.
David And, you know, that the behavior we've seen so far is going to be the behavior all the way through this.
Dan No, he could, he could, he could jump up and, and, and yell for all I know. I mean he could, he could do anything he wants, but I assume...
David Does that shatter you?
Dan No, No, I assume that he's gonna continue to act the way that he's been acting so far.
1 David The only way we're gonna know is to go through it.

Dan Yeah, true.

David Basically.....

Dan True.

David Because at any point in time he, like us, can jump up and yell or walk out or whatever.

T.C. [But the continuous concern with me seems to indicate that I have some kind of leadership role in this group. Something that's difficult for the members to understand, is leadership of what.]

(Laughter and silence)

Dan Do we have a task?

(Laughter)

Karl Would you review it for him Seth?

Dan Read the contract again, Seth!

Norma Huh, what? I didn't hear you.

Seth I'm getting tired of (laughter)...

Norma Getting tired of the questions.

Dan You're the lawyer here...you read the contract.

Seth I think you remember, I read it carefully, I thought it was kind of neat at the, least the first time I ever read one of those contracts. Ah...

Dan I kind of think of you as a counsel.

Seth Our task is, is very structured. (Laughter) Oh yes, I want to reassure you. It is to study the group and the authority in the group and obviously that's exactly what we're doing. It's what you're doing, it appears to me what you're doing. By asking the question, what is the meaning of, uh, this group in other words, what is the meaning or use of authority in this group and what is that, what is the effects on the personal and interpersonal and that is exactly what we're doing, it seems to me. As I, I you were...Can I ask for the authority to, uh, speak for the
group in that way? At least, it sure appears to me that that’s what we’re doing, uh, and...it’s, uh, well, I won’t say anymore.

Karl Good.

David I give you my authority to say that at any time...

Seth And if I use it in any other way and it steps on peoples toes I expect to have it point out to me, as you have...

Al Could I go back to something you said. I wonder if you were done. This is one way that the group is very different, to me, is that you made a very feeling statement a few minutes ago, and we just kept going and talking about heady stuff, and I thought you really, uh, had feelings about your Dad leaving...

Maude I’ve recovered.

Norma You’ve recovered.

Karl I think feelings are a no, no in here. It’s a little depressive, assertive kinds of things.

Norma Yeah, I see.

Seth I feel like you, uh, made a group statement, uh, that I personally couldn’t go along with completely, ah...I don’t feel that feelings are, are a no, no in here. Ah.....

T.C. [Thinking seems to be very difficult, too.]

(Laughter)

Norma You’re the only one, you see...I keep thinking if you, if you are ever gonna get to the point where you feel a little ripped off by the fact, at least I perceive you as saying...remind me of the homework, yeah, give it to me again, yeah, are we really doing our task and like, I don’t have to worry about that cause I have you that I can ask, uh...you know, is it O.K., is it going O.K., is it what they said in the, in the brochure and...as long as you’re there in that role of expert, I see you as the expert, the one, the one who did the homework, the "A", the "A" student in the class, and as long as you’re there I don’t have to take any responsibility, I don’t even have to remember it, because I can ask you again, if I forget what our task is and you’ll answer, maybe.
Seth Uh, I don’t know exactly what you’re saying. Are you saying you no longer want me to be represent...to represent that part of us that...holds that knowledge or are you saying that as much as it pisses you off that I do that, you still want me to do it.

Norma Oh, I still want you to do it. I still want you to do it, but I was asking...uhm...

Seth Well, it appears to me...

Norma I would feel ripped off if people kept asking me and I, uh, you know, would finally say "You dummies, aren't you gonna re-read the thing yourself". I would feel ripped off.

Seth Well, then I say...I'm hated for having the authority. Even that little piece of authority. I, I get hated for it.

Dan I, I like it.

Karl You want it.

Seth I'd give it to him.

Maude I'm feeling good, cause you look comfortable...with us.

Seth And yet, you're...even though you want it you're...

Norma Yeah...yeah, I want it. I'm, I'm wondering if you're taking good care of yourself around it?

David You don't really care whether he's taking good care of himself.

Norma Well, it could happen to me. Maybe I have some special knowledge that someone right in this group keep asking me about and I would rapidly get tired of that. You know, I'd rapidly get, and say...read your own stuff, get your own head in order, about whether, whether we're doing our job or not.

Seth Oh, I see, so you're asking me about whether I'm getting tired of this job of mine, uh...I agreed to tell you... uh, if I get tired of it, I don't want the job anymore. Actually, I am getting tired of it. I'm beginning to, uh, feel a little silly.

Karl O.K., you know what it seems like, uh, along with authority...that the group, uh, might give you by asking that and I think that's, I would take it as authority if
someone asked me to interpret what we're supposed to be doing here. And along with that, I don't know if I would want the responsibility that goes along with taking that little bit of authority, and it's like, I read the thing, uh, and I'm...I'm thinking that everybody else here read it...and I don't know, it is pretty self explanatory.

Dan You know, I think we've verged on, at least for me, at least for me, I felt the group was on the verge of, of making a creative and responsible, uh, decision, and that was asking Seth to remind us of our task from time-to-time and I feel like we kind of pulled away from it...and I feel less comfortable than I did just a minute ago.

Karl What is the need, I don't feel I have the need, ah, personally to have him reinforce me of what I'm doing here. What, what is your need, because it seems, I don't know, has anyone asked Seth to reiterate what the purpose is? It's only been you, you're...

Gail I didn't, and I...

Karl And you're going for clarification over and over and over, when it was really like we discussed in the coffee break. There is no task here, really, you know, as we're used to, in the conventional sense.

Dan Yeah?

Karl And it's uncomfortable.

Dan But there is a task.

Karl But the conventional sense that we're used to...there's no, you know, if you want to, we can make a task. We can say, is there any problems in the hospital you wanna solve...let's solve them. And I'm sure we will get along very well that way (pause) and if you don't want to do that, then you have to, from what I interpreted in reading, is pay attention to what you've read because that's exactly what's happened.

Dan Well, I'll tell you something that I just learned, you know, which, which in part fulfills my own personal task, and that is that we, we came close to delegating the authority of the group to one individual in the group to be a specialist, and then we withdrew it.

Karl I don't wanna be included in the we, I didn't delegate nothing...
Some people did, some people did.
You did.
Yeah.
You did.
Well no, I, I might have done it.
Yeah, you might have done it.
(Laughter)
But who else did it, who else, who else?
I did.
David did.
Yeah, yeah, there were other people that supported that viewpoint that...maybe we should...
And, I haven’t withdrawn it.
Yeah, I haven’t either.
But I hope he doesn’t have to do it very much.
I can give away that much.
Yeah, I kinda got lost in that last one, I don’t know, I’ll catch up.
We’d be in a real mess if we were on a desert island with nothing to eat and without any shelter, wouldn’t we?
No, no, we’d organize immediately the tasks are right there.
We would have specific things to do.
We’d be busy as little bees.
That’s right.
And that’s actually what’s happening here. If you relieve yourself of that uncomfortability, we can do it by saying to someone, whoever, how the process would come down
designating a task to focus on that task as a cooperative body. We have to block T.C. out, because... T.C....

Al That's right.

Karl Because he would...

Al He would screw it up...

Karl Screw it up! And then we could persuade it...

Al Before we could...

(Several people talking at same time, indecipherable)

Seth We already designated a task to this gentleman. Ah, and now we're trying to take his authority to do that task away from him and perhaps... ah...

Karl When did we designate...

Dan We...

Karl I didn't designate, we said it was in the contact and we signed the contract.

Seth It was in the contract? So what....

David So what? We gave him that authority...

T.C. [The present task of this group is to try to find some way of dealing with me...and the desperation is, is so rampant that even a sh' shipwreck would be preferable.]

(Laughter)

David Yeah. On a desert island without food or shelter...

Al And without T.C..

Dan Without (the consultant).

David Well, he drowns.

Maude We could build a, you know, little place for our shrine or whatever.

Karl A shipwreck would have more order than we have at the moment. Does anyone else want to try that suggestion?
Assigning a task?

Karl Assigning a task.

Norma Oh, no, that’s awful...

Maude No, I don’t want that.

Norma I mean, I love ambiguity. I want to keep this thing as ambiguous as possible. I want to keep the game...

Seth I came here to do a particular task, I no longer say what we came here to do. I signed a contract to study, uh, to work at understanding what’s going on in this group in terms of authority and it seems it’s still very easy to do, uh, for me, because, uh, from what T.C. said, to add on to what T.C. said, the reason we would prefer, it seems would prefer a shipwreck, is because this other task that I signed to do, uh, is so unpleasant...in some way.

Dan Uh, huh...the question is can the group study it’s own, uh, itself, you know, in vitro? Can we, can we, understand the process of, of authority and leadership in the group while it’s happening? I’m beginning to believe it’s impossible. It’s, it’s like looking...

Al So am I...even without T.C. he hasn’t said anything...and you couldn’t get anything through. You had three dissenters to what you were trying to get going.

Karl Well, it was a pretty far fetched thing. That would be defeating the whole contract.

David But I don’t think we’ve, we’ve come to the conclusion as to...

Al Oh you didn’t wanta do it, you didn’t wanta do it.

Karl No, I think what I was really saying is that’s what it would take to avoid what we’re going to have to go through anyway. I mean, actually destroying the contract and just making this...any task, whoever wants to make it a task, throw a task out, we’ll deal with that. No leader, no nothing, let’s just solve the problems.

Al But you, you just threw one out...

Karl What?

Al You just threw a task out, didn’t you?
Karl What was it?

Al Whatever three people objected to.

Karl What did they object to.

David A formalized task.

Norma No way would I go along with that.

Karl My reason for doing that was only because people are expressing discomfort with the way the group is going.

Joan So what?

Karl I'm not.

Joan Yeah, but so what if they're expressing discomfort. I go along with Norma. I just absolutely, I'd walk out...because I think that, that would, then, then this whole...meeting, uh...getting together and study what's going on would no longer hold any validity for me.

Dan What do you mean?

Karl Why would you walk out?

Joan Well, because, you know, I, we have tasks, spelled out tasks in my life...every day.

David And Joan, if we...got together under this contract with the idea that we're to study what's going on in relationship to power and authority in the group...and if as we've been dealing with over the last two hours, T.C. is a major issue in here, then it seems to me we're not confronting that issue. And that, maybe that's what the task is. If he is an issue, and we agree he is an issue...then if we're studying power and authority and that's what he is...manifesting, then we should be dealing with that.

Gail That's what he mentioned earlier, and then you said authority over what?

David That's something to be looked at too, Gail.

Gail That remark has stuck in my head since he made the statement. I mean, I don't know, authority over what? Yeah.

David Well, it would have to be us in some way or the group or
each of us individually, or all of those things or none of the above or "A" and "B", and not "C", you know, that kind of thing.

Karl You know, uh, I'm uncomfortable with what you said about, that, you would walk out and for this reason that...even if I was to, and what I was doing was trying to manipulate something happening here. If I was to be able to get three people to go for my shit, I would hope that the rest of you would stay here to fight that and that would actually be what's happening in this Tavistock and for you to walk out, that makes me uncomfortable. You're a quitter.

Joan I'm not quitting. I'm just saying if we had a designated task...then this experience would...change for me.

David But we do have a task. What do you think we're doing now?

Karl What have you been a party to already?

Dan We do have a designated task.

David And one of the issues that seems to keep resurfacing is...our expectations of T.C., T.C.' power over us, uh, you know, whatever...

Joan I, uh, I'm not concerned with that.

Karl Apparently some of us are, because...

David Beg pardon, what are you not concerned with?

Joan I'm not concerned with T.C....and his...uh, authority, and his power in the group. It doesn't concern me, at all.

T.C. [The present problem with this group seems to be a kind of indecision whether to flee from the task of this group altogether, or to destroy it and replace it with something else that might be more comfortable.]

David Well, I wanta flee from the task. But if we're not gonna flee from the task, then maybe we better deal with, at least what concerns some of us, or seems to concern some of us.

Joan I wouldn't flee from...the task...as I understood it...but I would flee if it became a different task. That's what I'm saying.
Karl: You know, if it became a different task, would it be actually different? Would it not actually be the same? (Laughter) I mean if there was another...like a sub-task...would it destroy the original task or...

Seth: I agree.

Karl: Wouldn't the process?

Seth: I agree that's a reasonable notion. That we could, in fact, generate sub-tasks we could do that.

Karl: Because the personal, interpersonal would still take place and the authority-power would still be present.

Seth: For example, one sub-task which you're, I think you're saying that you're not interested in particularly doing would be to study the authority interface between the group and T.C., uh...though T.C. is also, I think, defined as a member of the group, Spencer is not. So, ah...

Karl: The group has already designated that as a sub-task, we've already been working on that.

Seth: O.K.

Karl: Haven't we?

Seth: Do we, the majority.

Norma: We haven't taken care of it...I have the fantasy that until we resolve something around that we're not gonna be able to do anything else in relation to each other and our own...what's happening between us, power and authority.

Karl: I agree...

Norma: I've been trying to do it the other way, but I...T.C. has suggested by, by his comment, uh...that somehow he, it's wise to deal with him first, or that's what comes into my feeling.

Dan: That's not what I heard. I heard him say that either, either we are gonna run away from the task at hand, or we're gonna replace it with an altogether different task.

David: Or we're gonna do the task.

Dan: Ah, or possibly...

Norma: Minor possibility!
1 David Uh, Norma, I think you and I are on the same side.

Norma My God!

David I think...it won’t last, I’m sure. I think we are...

Karl You know, what it seems is that everything we’re doing...is really complying with the task, in all the dissention that’s going on right now and confusion really is part of the task and I think...back to what I was saying before about getting to the conventional task that we’re used to, we’re not used to this back and forth without a thing resolved, you know.

David But now I hear you saying, maybe for us, what she accused me of saying in the first hour and that is be, be kind and wait, you know, we’re struggling, but we’ll get there.

Karl Yeah, that’s cool. Because there will be some of us that will do that and there will at the same time be the others that won’t, that’s authority, non-authority, and it changes so fast and I think I find it "eeeeee", you know, when I walk out I go "eeeeee", what have I done in there, you know, and...it’s an experience. That’s all.

Dan A sense of utter delight at the moment. It occurs to me that the possibilities...uh, are absolutely endless and open as to what we can do here...

Karl Still within the realm of the task.

Norma You know what’s happening...I don’t want ambiguity now, I want focus. When we first, or at least as I perceive it, when we first walked in, two people were saying, "Let’s get our shit together and focus" and I was saying "Oh, let’s play, I want ambiguity". Now, I’m into saying, O.K. “let’s take care of...uh, whatever T.C. is, whatever power he’s gonna have, whatever authority he’s gonna have, whatever we’re gonna designate to him and, um, get that out of the way".

Karl That’s already been taken care of.

Dan For example, uhm...

Norma Gee, I don’t feel it.

Dan I mean, we could do so many different things. For example, those people who have a kind of analytic bent and who are really interested in studying the specific task of
how...the group organizes itself...around the task of studying authority in, in the group. Those people could almost withdraw themselves from the group, either physically or just kind of spiritually, and, and discuss what they see happening, and then return to tell the group what, what they see.

Seth In order to do that we would have to have each and every person grant to those several people the authority to do that, to speak.

10 Dan It would have to be ratified.

Seth Yes, definitely, one thing that I've been noticing is that a lot of sentences recently have been starting with we, we could do this or we are doing this, I think there is definitely an effort, uh, I would have to get permission to even say this sentence, for instance, uh, there's definitely an effort on the part of the group to begin to, to cohere and to speak as a 'we' and I think there's a lot of you know, moving about and it's kind of hard to congeal like that because nobody is quite, is really, uh...formally given that authority to anybody...uh,...the covert message in my part is that it, once, I think it is in each of us, to ask for some of that authority from each...to begin to be able to begin to make statements like that, to uh...to the group, uh...

20 Al You seem to have the capacity to do that.

Karl Thus emerges a leader.

Gail That's what bothers me with Dr. Stanley in a sense, he's always, if I choose not to say something, then... I don't feel like he has a right to, uh, you know, make it known and I feel the same way with Seth. If I choose not to say anything, I don't want to give him the authority to go ahead and say it for me because I feel like when I get ready to say something I'll be able to say it. So no, I don't want him to have that authority over me.

30 Al Well you could give it with the reservation to talk any time you want.

Dan I don't think that you would have necessarily to, uh, abdicate your right to speak, but simply delegate to Seth...the, uh, your authority to, to...analyze...observe the group process that and, and, assist us in uh...clarifying how authority and leadership is evolving, being broken down, how splits are taking place,...alliances, what process is going on. Now T.C., to
some extent is doing this but his, his comments are so succinct and are, are so far apart...that, that they don't, we can't really congeal around him.

Karl You know, I, I don't really like the way it's going now.

Al I don't either.

Karl Because you know what, you're getting back to that same thing of giving him authority which I don't really want to give him, because I feel as capable as anybody here...and I don't really...if I'm gonna be in my humane aspects say "Gee, it's really unfair to lay all that responsibility on him", because I'm enjoying the group myself and I would like him to enjoy the group, too.

Dan Yeah, right?

Karl You know...

Dan But we keep running away from the task.

Seth I don't want that authority, either, so don't...

Karl Yeah, I see it that way too, because you're trying to log it somewhere.

Dan Well, I think either we lay it somewhere or, or we organize ourselves in such a way that we approach the task...

Karl It can't be done. Chaos shall succeed here.

Seth Well, I find I both want it and I don't want it, and I think that's basic to the way I...I am always in, in groups, uh, in any kind of group, constantly that way in this group.

Karl They'd kill you.

Seth Oh that's why I don't want it.

Karl They'd set you up for a death man.

Seth That's for sure. Basically we are a vicious group and...uh, I mean, if he said something we didn't like...I know I would jump on you.

Dan Well, why are we a vicious group?

Karl I don't know.
Seth: See, now you're the representative. I really feel that in a certain way I delegated to you the authority to represent, to be the viciousness of our group (laughter)...I think that definitely happened, uh...

Karl: I'm enjoying the hell out of...

Seth: Certainly seems that covertly, I've done that, at least, uh...

Dan: Yeah, I guess I have a little bit.

Karl: But the same thing has been done with you.

Seth: ...that strikes me as a possibility that we could examine, at least in what ways authority already has been delegated.

Dan: Yes, it's already there.

Seth: Sure.

Dan: I love it, I love it. I just love it.

Seth: And I would suggest that each person has a right, uh, to hypothesize what, what, in what ways that authority has been delegated, uh...and to hypothetically use the word we, uh, to try to get at this.

T.C.: [I think the task of the group seems to be to deal with the situation by doing away with individual differences and retreat into a state of mindlessness where even pain can't be felt anymore, just this kind of silly, giggly attitude.]

Karl: It can't be avoided.

Joan: I've got the gut feeling, just the last few minutes that the men are absolutely just trying to wipe out the women.

Dan: What?

Joan: That's just the feeling I've gotten, just now with this interchange, this talk about T.C..

Karl: We'll let you...

Joan: I just felt totally wiped out...

Karl: ...Be sure you raise your hand first though...

Gail: Oh dear, dear,
[I would agree to the working out, but I'm not quite sure that the group, at this point, is able to distinguish between men and women. (Long pause) It seems to me that everybody is wiped out.]

Maude I don't feel that way. I was just getting ready to say, you know, you were talking about giving people authority and all that...I'm watching everybody in this group and I made up my mind, ah, I'm not going to give anybody any authority. I'm keeping it...cause I was really getting uneasy with you.

Dan Why?

Maude And wanting someone do all the work and come back and tell us what's going on, I thought "the hell..."

Dan No!

Maude I probably know more than he does.

Dan Not all the work, for God's sake.

Maude Well it looked like to me...

Dan Objective, objective...

Karl He's the kind of democratic, he's the democratic committee chairman electing the president.

Norma And you did it so smoothly, I mean, your persuasiveness, you were trying to persuade her into having confidence in him...just this wonderful kind of persuasiveness and I thought, uh, huh, yes, I saw an administrative, uh, persuasiveness or characteristic that may serve you well elsewhere but it's not goint to get anything here.

Dan Not here, not here.

Norma Right, not here. It made me scared, you know, how...

Dan Really.

Norma No way.

Karl Yeah, you know, I really feel that each individual in here...has the ability and has shown it that they can be the authority at any time they really choose.

Dan Oh, I don't think so.
Norma: I feel that way.

Karl: You've done it. Each one of you.

Dan: No, I think that, that the group will permit someone to assume the authority for a very short...

Karl: That's right.

Dan: Period of time, and then bang...

Norma: You better believe it.

Dan: And it's happened maybe a hundred times... in the, in the life of this group.

Norma: That's the way it feels to me.

Dan: That's one thing I've learned, is authority and simultaneously when it arises, we destroy it. It's happened over and over and over again.

Joan: Again, you're saying we want, we want authority...

Karl: He's speaking to the nation.

Dan: What? I want O.K., I want authority. My perception, my perception has been that the group wants authority and seeks people to, to assume leadership over certain topics and, and then pushes them away.

Maude: I don't see that at all, I see you looking for a leader.

Dan: No, I'm not so much looking for a leader, although, although, to some extent I am. I would like to approach the task of studying what is happening in terms of leadership and authority in this group.

Maude: I heard you say that you wanted him to go off and do the work and come back and tell you what happened. This is what I'm hearing, you know.

Dan: Well.

Maude: Get somebody to do it and tell us what's going on.

Dan: Well, I would be happy to do that too, but I don't think it would be accepted.

Karl: I don't think what you're talking about, you know as far
as...being able to study ourselves while we’re doing this, I don’t think that’s possible, I think we’ll have that opportunity to study what has transpired after the fact, not as it’s transpired.

Norma You’re into this patience thing. More will be revealed, thing.

Karl Well, it will be.

Norma I mean, what’s happening with you. You were, you were there in the present and, and carrying on the present, and now all of a sudden there’s this wait and see, the answers will come.

Karl They will, if you are patient.

Norma Oh Jesus! We have a group minister. All of a sudden this big violent man from..

Karl ...From Hells Angels to a minister.

(Laughter)

Norma God will provide or something the answers, we don’t have to do it ourselves.

David We are going to die from verbal diarrhea, I think right here.

Norma What?

David We’re gonna die from the product of verbal diarrhea, all of us.

T.C. [But I think that the group has arrived at the stage of, uh, really potentially quite painful helplessness and is trying to cover up this with the high of some kind that is made manic with a religious undertow. And maybe the help is gonna come from above is some fashion.]

(Laughter)

Norma God is a higher authority than T.C..

T.C. [Of course, right now there seems to be precious little authority left in the group. It is all sort of up in the sky or something.]
1 Karl He’s instigating.

David You know, we’ve had a Greek chorus in here and the end of any good Greek play was God coming down in the machine to save everybody. And so we just have to hope there’s a God in the machine...that’ll come down and save us.

Norma Let’s face it. I, I feel we’re falling apart, and I, uh...attack me if you don’t, if you feel you’re still really together inside your skin...but, I mean, I feel giddy, and...and, you know, like maybe there’s...

10 Karl I don’t...

Norma ...not an answer in the room.

Karl Huh? I don’t feel that way.

Norma O.K.

T.C. [It’s interesting to note in this contest that this indeed is a group that is surrounded by a lot of machinery and a sort of fleeting reference to Garret who presumably might be in the machine and, Lord knows, who might be the saviour.]

David Can we hope for that? (Laughter) Is there anything in the contract about that?

(Silence)

David What would be so bad about our giving...just a little bit of each of our authorities to each of one person. See what happened.

Al Who?

David Anybody. We could choose somebody.

Karl That’s an awful thing to ask that one person to take.

David Well, they’d have a choice of accepting or not accepting. But we’ll only know if somebody wants to do it unless we ask.

30 Dan They could always say, "Hell, I've had enough of this crap".
David That's right.
Seth I think that's a cop out.
Al You know, I believe we are all patterning our behavior after T.C....because I don't think we could get consensus on anything among us.
David We don't know unless we try.
Al But we've been trying all the time. He tried very...
David Have we really tried to get consensus on anything?
Dan No, never.

David I don't think we have.
Al We, we, I don't believe we've gotten consensus on...well, maybe we've got consensus on why we're here, but that's the only thing that I know of.
Dan I don't even know if we've got consensus on...
Al Well, well, would you propose something and let's see if we get consensus.
Norma We have to give up our individuality before we ever...
Al I don't think we could get consensus that her jacket is red.

Seth I think, I think, that we couldn't get consensus on anything and therefore trying to get consensus on that one point.
T.C. [But that is a very strong consensus in this group, the collusion to avoid feeling and thinking and learning anything.]
Dan That's, that's a heavy thing to say.
Karl I think we're all full...
Gail When you think about it, that's exactly what seems to be exactly what's happening because he's been talking about, you know, up in the sky and Garret O'Conner and all these other things that we don't wanta deal with and thinking and working with what's going on here. That's what bothers me about the man, he seems, he really does, he's sitting here and he's doing exactly what people are trying to, uh,
suggest that Seth do, to sit back and tell us what we're doing, and you know, give us a report. But he's doing it, in a certain sense, but it's not in the sense that we would like to see it.

Dan Yeah, yeah. No, I like the comments that he makes. Most of them are, you know, most of them are thoughtful and on the mark.

Karl Then why do you need another leader?

Dan He's not a leader.

10 Karl Or interpreter?

Dan Because I don't...he's doing it, we're supposed to be doing, it's our task.

Karl But you wanted to designate Seth.

Dan Well, it's not so much that I wanta designate Seth, I think anybody could fulfill that role. No seriously, it's just that I felt that Seth had an interest in it and, and he seems to be skilled at it, that, at least, from my point of view.

Karl He's as giddy as any one of us here.

20 David Yeah, but he knows a hell of a lot more about what's going on...than, than, at least, than I do.

Dan I find most of Seth's comments...

David He interprets a lot more stuff, at least than...

Dan I find more of Seth's comments, ah...I find your comments, Seth, to be uh, uh clarifying...and, uh, I usually learn something from most of the things you say.

David I think the comment that Seth is a verbal T.C. was a very good one...for me that expresses very clearly, I think, where I see Seth coming from. He knows an awful lot about what seems to be going on in here and he seems to be able to identify, uh, many things very clearly...if as I expressed once before, a little dramatically, maybe that's part of it. But, he seems to see, seems to see a lot of things that, uh, are not as clear to me until he states them.

30 Seth I'm feeling infected with giddiness, and, uh...really,
kind of wallowing, so whatever...I, I don’t feel like, if I ever had any of that ability, I feel like certainly right now that I'm without it, uh...and...I, I’m remembering what T.C. said about...feeling...helpless and giddy to cover up the helplessness. I really...that’s sort of uh...where I’m, where I’m at right now.

Karl Yeah, that’s true.

Maude I am feeling so angry right now, really, towards you, you know, a little bit I feel like some salesman tried to really sell me something quick...and I’m up in arms.

Seth I’m sorry, who are you angry at?

Maude These two, especially him, he did, boy, talk about salesman, con, and shove it over on him, and, and...

Dan What do you think our motivation is?

Maude I wanta be perfect and all this bit, I don’t want...

Dan What do you think our motivation is?

Maude You’re trying to get the work done by somebody else.

Dan That’s because no one here seems to be willing to do it.

Maude I don’t know about that, I’m willing to work.

Norma Just not doing it your way.

Maude Just not your way.

David You’ll have to acknowledge that, except sit there.

Dan What are your, may I ask you? What are your observations? What have you learned about the process of, of leadership and authority in this group?

Maude I’ve been watching everybody trying to throw it to somebody and hoping they’d grab it and keep it...that’s what I see. I see you giving it away all the time and you just got on the bandwagon to do the same.

Dan I think that’s a very, very accurate comment.

Maude You’re a character...you’ve got the prettiest eyes, but boy, he’s getting to me over there...like, you wanta run this like a busines meeting...and, uh, have somebody do the
business and bring back little report...I don't know what you expect.

David But you know, reacting to what you just said, Maude, it seems to me that we're damning everybody if they do and we're damning everybody if they don't...and so we're, at least, I'm getting to the point where I feel that the only thing we can do is sit here in silence.

Dan (Ah, hah.)

David You know, if every remark I make is a wrong remark, and if everything I say is throwing away power and authority, whether I'm talking about me, in which case I'm pleading for love and affection, or if I'm talking about somebody else, in which I'm throwing the ball to get it out of my hands, what the hell am I supposed to do?

Maude It's your choice. But, I felt like you were trying to take something away from me, both of you, and give it to him and I'm not ready to give it to him.

David But, I wasn't talking to you.

Maude You said we, and the group...

David I was making a comment about how I saw Seth functioning in here at least for me.

Maude I don't want him to sit here and make comments every once in a while.

David Well, why not?

Maude Because I feel like you'd be pulling him out.

David But haven't you felt that his comments were worth anything?

Maude He's an interesting young man, but I don't think he's God.

Norma (Laughs)

David Is that all you see, just an interesting young man?

Maude Yes, and when you say that he can interpret better than you can, I'm not so sure about that. I see you just ready to throw him that little ball, real quick, right over to him.

David Supposing I am throwing the ball, what's wrong with that? You don't have to throw yours.
Maude I’m not gonna let it happen, cause I’m a member of this group.

David I have a right to throw my own ball anywhere I want to.

Maude Not, but only if you don’t take part of what you know when I’m in the group. I don’t want something to happen and not say...

David But, Maude, I didn’t say anything all about your ball as far as I’m aware of.

Maude I hear we, we, we over there...I’ve a little bit of the feeling Joan had...about the fellas taking over.

Dan Do you feel that too?

Joan I expressed it.

Dan Do you feel that Gail?

Gail No.

Dan Do you feel that way?

Norma To some extent, because more air time has been spent, at least, I see the men in here more eager to...to form a structure to choose a leader to do stuff like that and the fact that I’ve been silent would indicate that, that some...

Dan Well, God damn, I’m gonna stick my neck out, and I’m gonna say something...and that is that one thing that I just learned is that...the men in the group are more willing to delegate authority for the organization of the task than the women in this group. I’d like to know why?

Gail Well, I expressed myself, because I think.....

Karl I haven’t gone along with your insanity.

Dan Apparently, most of the women, three out of four of the women in this group are unwilling to delegate authority...to, to provide leadership in the various tasks...

Karl That’s what Gail’s been speaking of.

Gail That’s true.

Dan That’s a fact.
Gail I don't know, well, like I say, I didn't feel as if you were taking over... but, I do feel... that I don't think... that I could appreciate someone else having the authority, my authority to speak for me, and observe me, and then tell me what I'm doing when I feel like... well, who's gonna observe him or who's gonna observe you and tell me what he is doing? That is what T.C.' is doing right now, sitting, when he sits here and makes his comments and opens up to the group what I'm feeling when I'm not ready to reveal what I'm feeling and I don't want him doing that. So, no, I don't want nobody else to do that.

Karl Right now, I'm experiencing, uh... the weirdest feelings inside of, exhilaration of, like I just went to another plateau in realization of what's actually happening here, you know, it's really, and it's amazing to me, you know, how this, this type of group works. I don't know if I know how it works. But, I see something happening that just astonishes me.

David What? Tell us. God, the machine. It's come.

Dan What? A machine?

David Revelation...

Karl That's my own...

Maude What do you think?

David But, tell us what's happening.

Karl I don't know how to express it, it's just uncanny how the whole thing is perpetuating it, you know, it just constantly goes and goes and goes.

David That means nothing to me.

Karl But it doesn't matter if it means anything...

David But I'd appreciate it if you'd help me to understand.

Karl You have to get there yourself... when the student is ready the teacher will appear.

Norma Inspiration. You have to get inspired.

Al Let me ask you, let me ask, I think, I feel much the same, and I, I think we are really patterning our behavior after T.C.. How do you feel now about getting concensus on
something? I think you and Maude got into it pretty good, didn’t you?

David Yeah.

Al Yeah!

David And I agree with you, we can’t get consensus.

Al No, and I don’t think you gonna propose anything else soon are you?

David No, I’m not.

Karl But it’s something that will be proposed again.

Dan I’m still interested in why most of the women in the group are unwilling to delegate authority to a, a man.

Karl Alright. Let’s, let’s take up an issue of women and men.

Dan Yeah, I’d like to. I’d like to, because it appears there may be a split along that dimension (long pause). Is there a split along male/female lines that’s hindering a, uh, consensus in the group?

T.C. [The men, at least, some of them seem to be willing to create a new consultant so as not to have to listen to me anymore and for some reason the women are not quite willing to go along with that. Maybe they want a, a woman consultant.]

Al We didn’t wipe out that possibility.

Karl You know what, as much as you want to get into the woman/man issue, I was trying to get in touch with some feelings as well as, it’s happening, and I really couldn’t feel it. I felt it more yesterday when you brought up the racial thing, the thing of, uh, designation of family members. I felt there was something there and I was gonna say why was, is it that we’re gonna take up this particular issue when we didn’t really take up an issue yesterday that I felt was present, you know, I felt I was feeling heightened feelings as you were...you know, what I’m saying?

Gail Yeah, I understand.

Karl It was just mowed over and I remembered David, Seth...talking about hey, we have some very volatile things that are happening here and no one really wanted to look at
'em, you know...and, I really didn't feel that there was anything happening as far as women/men separation, yet.

Joan Not to take away from that, because that's important, but I zeroed in on what you said...about you said, when they were talking about this split between the male and the female in the group, and you said we didn't wipe out that possibility and I was hanging on to that while you were talking. What we were you talking about?

David He referred to the men against the women.

Joan Yeah, right, were you saying we as the men, we as the men did not wipe out that possibility? O.K., that's what I wanted to get clear. I was just, ah...

Karl You know, and furthering a little bit more, maybe it's uncanny that...that the feelings that I picked up was from a female and you expressed that there were no feelings of that and you're the male, you know, maybe there's a correlation there, I don't know. I think what I'm saying is that I'm hanging on to that issue from yesterday...and I felt we just went right over it, and, ah, (long pause). I still feel, think it's a hell of an experience.

Gail It really was, because I, I...had the feeling, but I was thinking about that and I was trying to decide, I don't know if it was a racial thing, or if it was a status thing, if it was a male/female thing and I never could come up with a, you know,...

Karl Yeah, I got the feeling that you denied yourself what you really felt...

Gail And apparently it is still suppressed, because I still can't really key on, key in on any particular...one of the three, may be that it was, female/male, status, black or white, but I know that it really...bothered me...and I kind of just, you know, let it waver on out. Maybe because I didn't wanta realize it.

T.C. [I think the only difference that is really meaningful to the group at this point, is that we create a consultant in the members and that seems to be totally impossible to deal with. So the group has retreated into this mindless despair.]

Karl Seems like he's perpetuating a battle between the consultant and group.
Norma Yeah, and the inability to deal with him. Yeah, I would like a woman consultant.

Karl I thought he said consultant.

Dan I thought he said consultant.

Karl Yeah.

Dan That's what I heard.

Joan Yeah, he said to be consultant in the group.

Dan What did you say?

Gail I, I...

David Good try, good try!

Karl By the way, it's catching.

Norma Well, regardless of what he said, I know what I feel.

Joan What are you feeling?

Norma That it brought into my consciousness that we have a male consultant and then all this male stuff that's been going on and I thought, yeah, why not a woman consultant? Why not power in a woman?

Dan Yeah, why not?

Karl I nominate you leader for the group.

Norma Bull shit!

Karl Is there a second?

Norma I can't imagine that...a worse position to be in this group because I wouldn't have anybody's trust...I certainly wouldn't trust myself at this point.

Karl I trust you.

Norma Oh, I don't really believe that.

Karl You're insane enough that I would trust you.
1 Norma So the group is saying, or you're saying that you'll trust insanity. I don't really believe that you...

Karl This is an insane group.

Norma I don't really believe that...

Karl I wouldn't trust you in a structured setting...but, I trust you here because it's all gonna evolve anyhow here.

Norma But that's not a serious...you're not serious about that yet.

Dan You know, I kinda feel like...T.C. has repeatedly thrown down the gauntlet to us...to...deal with the issue of his role in this group and we haven't done that. I have a funny feeling, I, I know, I've stated this repeatedly, I start to get probably as sick of saying it as you are of hearing it, that if we can somehow...resolve...what his role is and what our expectations of him and always getting them out in the open we might move a little bit closer to approaching the task.

Karl See what you did, you...you made him leave, you got a response out of him. Get him back in here.

20 Norma Oh, dear, this is the half-an-hour goody, isn't it?

Karl You getter get that man back in here, we need him in here.

(Group Exits)
Sixth Hour Text

1 Dan I know.

David You would---

David ...you would of, five of us went up to the canteen, five
of us? Four? Yeah, five. And we were sitting ... Al
and I came out first, outside and sat down, and, uh, one
of the female patients here came over.

Karl (All talking at once) Did you invite her to sit with
you?

David No, she asked me what the time was, and I (laughter)
told her....

10 Karl See, I thought it was a set up for sure.

David And so then she sat down, and the rest of us sort of
wandered in, so there were five of us from the group and
her there (background cough) and we're talking about
what's going on in the group (background discussion and
laughter) and she's laughing away at some of the
things... and she's talking about God coming down to
save us all ...you know...

(Laughter)

20 David ...and, you know, we're getting hysterical...

(Laughter)

David ...because, you know, she doesn't know all the stuff
that's going on in here...

Joan That's what you think (laughter)...

(Group laughter)

David ...you'd think it was a plant Joan...(laughter)... oh,
my ...

Dan Oh my.

David It was really funny ...

30 Joan I mean, you're assuming she doesn't know what's going
on ...

(Laughter)
Oh, so, (laugh) we felt like we were groupies...

(Laughter, multiple voices)

She's, she's feeling his muscles and asking him how he got such big muscles, and (laugh), and telling him that his bald head is like a, a bubble, being blown out of his neck ...

(Laughter)

I said, I felt like I was Alice in Wonderland and I wanted to get back through the looking glass, and, uh ...(long pause)

We talked about bringing her back and having her sit on the T.C.'s lap ...

(female voice) Oh, thats -

...but we couldn't get consensus (laughter) ...

...it's gonna be like being in the looking glass when they see what's, when they see the video tape.

Yeah, that would be an interesting thing ... (pause) ... if they're really taping all of this, you know this could be a plant, too.

I don't know if everybody, when they read the book had that feeling, but I used to ... after I read it when I was a kid I would stand in front of a mirror ...

What book?

Alice Through the Looking Glass ... and I would wait for that, something to happen, you know, so that I could be on the other side of that glass.

The same thing's happening here?

Umm, umm.

What, they were waiting to be on the other side of the glass or just ...

I just said that to see if I could ... get any response. I well, ... I ... I ... who's listening ... I think any time anybody says anything any different has some relevance to this ... we're talking about Alice in Wonderland, I have to believe that
somehow it has some meaning here. I'm telling you, and you, yeah, that's pretty funny to me since this is your ..., your stuff ...

David 
...this ... some of it, some of it ...

Dan What's your stuff?

Joan Group. This is like Wonderland ...

Dan Not this group ...

Joan Oh, you know, I can ...

Karl That's right, not this group.

10 Dan It reminds me of a clinical executive board.

David Oh no, it doesn't at all, Dan - come on.

(Laughter)

Dan Ahh ... o.k. ... What it really, I mean I'm being facetious, but it really does sometimes (pause) and I feel the same kind of frustration, we had an agenda for that night, we were going to discuss Ward 205B, the expansion of the medical ward ... (muffled) and no one talks about them, they talk about everything else. I have the same feeling ...

20 Karl What?

Dan It's ok to talk about anything else as long as we agree to talk about anything else, but, we pretend to be discussing the agenda and then, and then not. Uh I get a funny feeling, I guess it's my need for order. I must have order.

Karl Put your chair in the center of the room and stand on it.

Dan What would that do?

Karl You could have only

30 David I'm very much aware of the empty chairs.

(female voice)

So am I.
1 David Gail and Maude ...

Karl You know what happened, they came in and they looked and they saw who they were going to sit next to and decided to go back out ...

(cough)

Al ... want to change chairs with me.

Karl No - (laughter).

Karl It's lonely, isn't it? It is unusual, it's .. one on each side of you. It almost designates you the leader.

10 Ah, leader. Give us the word.

Oh, here they come.

(footsteps, sounds of sitting, etc.)

(Coughing)

David We were talking until you came in.

(Laughter)

Maude I'm sorry.

(Laughter)

Karl Isn't that unusual that a non-full membership seems to give the same air as the coffee room or ...

20 Dan Yeah.

Karl ... or as soon as the group is complete, it becomes ...

Dan Good observation

Karl ... we're locked in now, the restraints come off the chairs.

Norma I have a concern if you keep your glasses on your neck you'll look the same as you did in the last hour. ... And didn't you have them off in the last hour?

Gail Uh-uhh.

Norma ... ask me ...(more undistinguishable talk)
Dan You were the one who had the glasses.

Gail No, I’ve never taken mine off.

Neither have I, not at all.

... (female voice) Undistinguishable words

Gail I can’t hardly do without them. (laughter) No, I wear them all the time ...

Joan ...I, I, I flashed on something just now, um, I was thinking of having this experience, and in some ways it’s very intimate, and thinking about telling someone about the experience, about the people, and then having to say, I really know nothing about any of them. Nothing about any of the people that I spent, what, twelve hours with.

David Well, you’ve made some conclusions about us, surely ... whether, you know, whether you know the facts, you’ve got some ideas about us, haven’t you?

Joan Oh, I have impressions. Definitely. I have impressions and judgements, but I was just, that’s just what I flashed on, I, especially I flashed on Seth, and I was thinking I don’t know anything about him, nothing, and if I, it’s like, um, accept that, he’s, he’s made some interesting observations from time to time, and the groups designated some roles, and so forth, but, ah, I find that, um, disturbing in some ways to, to spend time with people and yet not get to know them.

(Silence)

David What’s getting to know somebody in, in the sense you’re talking about? What would you want to know?

What are some of the facts-sort thing, again?

Joan Um ... well, if any one of us had, uh, spent time together in a social way, whether it’s, you know, at lunch, or, uh, at coffee, or whatever, or being on the, you know, ship-wrecked on a desert island, we would know a great deal about each other. Um, it’s funny, I, I just flashed on something else, that when I was in the hospital, uh, having one of my babies, I shared a room with a girl, and in three days that we were together in the hospital, we knew so much about each other. You know, we were strangers when we came into the room, but really close at that particular time for those three
or four days, and then when we went back to our respective homes we were just, you know, casual friends. We got in touch with each other occasionally, find, you know, to find out how the kids were doing and so forth. But there are some intimate moments in people's lives, and in some ways this is intimate, and yet, um, we're very removed from each other. Kind of, these are just observations that I've made, that's all.

David I think that I was trying to get at when I asked you that question was, to me understanding somebody and knowing somebody is, uh, is involved with what they feel and what they hope for and what they dream about, not literally dream about, but, you know, aspirations and, and stuff that's sort of beyond just where they live and whether they're married and whether they have children and, you know, what their job is and that sort of thing, and, I was wondering if you were talking about the dreams and aspirations and feelings and hopes or where you were talking about the facts, you know, where they live and whether they have children and where they went to school.

Joan Umm ...

David Or whether .. both.

Joan I think that, yeah, both. And I think that dreams and aspirations and the hopes and whatever, come much later. I don't think that th.. that these are things that people reveal to each other, ah, casually. I think that's a, that's a very, very personal, and, uh,

David I do too.

Joan You have to have a lot of trust, and I think it takes time to establish that.

Norma This is driving me crazy.

Karl Yeah.

Norma The interchange....

(all talking at once)

Norma I'm going bananas with it.

Maude .. intimate for this setting.
Well, it's the same thing that happened yesterday. I have the feeling that these two are sitting at the cafe table, beginning ... 

You're going to spill water on them again.

(Laughter, several voices)

God damn right.

(Laughter)

You know the feeling that I got is that you want to know something from Seth, and I was waiting for you to, to disclose about yourself, beause Seth is, I'm, I'm assuming and everybody else is being cautious of being the first one to, you know, we're all testing the water as far as revealing self disclosing things. I was waiting for you to disclose things to Seth, you know, Seth here this is me, now can you tell me about you. 'Cause I felt very uptight for Seth, you know, that you were putting him on the spot.

(pause)

I thought it was still a leadership issue. That if you, if you are, were being designated as leader you must be disarmed in some way, you must, you must give some personal feeling or some personal data about yourself. But I'm speaking for Joan and I have no right to, really. I thought that was your motive. I could be totally off about that, uh, uh, you know, that you trust people when they have opened up. As it, you know, we end it here ...

That's a good point, yeah, that's, that, that's a good point, 'cause I, you know, I wasn't really aware of why I felt this about Seth, but it certainly makes good sense.

And I don't want to negate what was said before too, to you, and I lost that in my eagerness to say what I had to say.

(Long pause)

Would you like to break the ice and tell us about yourself?
Joan: No.
Karl: (laughs)
Joan: Because I'm afraid, uh, of being rejected and, uh, people telling me that I'm boring them. That's why, I don't want to risk that.
Karl: Take a chance.
Joan: Nope. I don't want ...
Norma: I don't want to, Joan, to take a chance. You know, I might be bored.
David: I think I could live with your being bored.
Norma: You're supporting her, against me.
David: Yeah, I'm supporting her.
(Talking at same time)
Norma: I know, it's just a wonderful little love affair that's going on here (laughs) ...
David: Yeah, I can relate to Joan, on a level that I think (cleared throat) is quite different from what you permit, if you, relate to you or anybody probably relate to you. And I think that's sad.
Norma: Well now. (laughs) What we really want ...
Karl: It is said.
Norma: Oh, the men in the group, or some of them, are mourning the fact that, I'm really going to be punished for this behavior, I'm going to have a very sad life.
Karl: No, we, I don't feel that, I don't feel that, I just feel sorry for you.
Norma: (Laugh) ... you don't feel that, you just feel sorry for me ...
Karl: I'm not mourning it ...
Norma: Oh, I see ...
Karl You sure, I'm sorry ... Well, gee whiz, you know, all the beautiful things you could be experiencing and you're not.

Norma (sigh) I know, it's really .. tragic.

Karl Why do you permit it?

(Long pause)

Norma Well, I don't buy into what your, your perceptions of me are.

Karl Why do you say its tragic?

Norma Ah, sarcastically.

Karl Part of it was truth, though ... 'cause you said it in the first hour, that it's unfortunate you have to keep it from getting on a personal level because of keeping yourself safe ... that's why you get so giddy and do your little schtick, because you don't want it to get inside of you. So it is tragic.

Norma I feel like that's playing a trick on you, I'd really rather ...

Karl You'd rather not deal with it ...

Norma I'd rather not - ...

Karl ...because it may get inside, we may see another aspect of you ...

Norma You no doubt will, in the course of this experience, but-

David I think the issue is, are we going to let the fact, am I going to let the fact that Norma doesn't want some of this to happen, stop it from happening. Are we all going to agree that because it makes her uncomfortable we're not going to do it?

Norma Doesn't make me uncomf... ok, it does make me uncomfortable -O.K.,

David It does make you uncomfortable.

Norma I will say it - it drives me bananas.

David Drives you bananas.
That was really a good question. That is, whose got the power. Do I have the power to stop you from doing something you want to do? or ...

So far, so far, (pause) yeah, I think so far, But I think the issue now is whether, you know, I want that to continue.

Are you going to allow that to happen, are you going to allow me to really interfere with your process?

Yes, mother. Yes.

When you are having fun.

Yes - Yes teacher.

Hum - that really is your choice, Huh.

Ah huh, If there is someway I can shut you up for awhile.

(Laughs) - Got any ideas.

Yeah, I’ve got some ideas, but I don’t think they are appropriate.

(Lots of laughter.)

Am I now going to be killed?

Yes, laughter, I’m, I’m about ready.

The group doesn’t as a whole, I know I don’t want to kill you.

Laughter - you’re a good ally to have, Karl

(Laughter)

I like you around to just knock on you periodically.

I don’t know how I am being used at the moment, but what it feels like is that I am being used, and I’ll, ah, take the responsibility for maybe setting up some of that. But...

You didn’t do it.

Silence
It, it comes from a place of feeling that the kind of intimate interchanges is a way of avoiding anything – avoiding tasks.

(Silence)

Will everybody sitting here close their eyes while we’re talking.

Why would you want us to do that?

I just did it because of a weird experience. Seemed to give it a whole different – took away a lot of things, I can close my eyes.

Why do you need to do that?

I don’t need to. Its all a thing of experiences. Try it.

Because I’m feeling a little weird since I’ve been back, I feel like things, maybe it’s because of where I’m sitting, but things have moved away back and I don’t, I feel like distance. You know, I don’t know that I was feeling close before, but there is something different here, and I don’t know who it –if it’s the people I’m looking at or what, but I have a – the intimate, you know really triggered off, I feel like I’m way off here and I see all these cameras and things, and I didn’t see them before, as much. I don’t know what happened.

Try closing your eyes.

I’m a little afraid to, not sure I trust you all.

I’ll protect you.

Yeah, I’m – I don’t know that I trust you

I’ll protect you.

I don’t think I trust you.

Try.

I’ll keep one eye on you all the time.

You watch me. –

I think the statement of "I’m going bananas" was very effective in that it controlled all of us.
1 Karl  Who made that statement?

Norma  Again, I own that statement, I don’t know that it is controlling everybody else. - well I don’t know if ....

Al  Well, I think it is controlling me because it, I believe it made David angry and ah, probably Joan also, and I have feelings about that, and we had the feeling that they felt bad.

Norma  I don’t know, you can check that out with them. I mean I hear that you feel that they felt bad.

10 Al  I don’t need to check it out with them, because I don’t even know that this is a fact or not.

Norma  O.K.

Al  Because I did feel the --

Norma  Do you feel that I got them? And how did that make you feel?

Al  Well, it made me feel bad, really, because I don’t think you come across the way you, I don’t think you intentionally ah, would harm anyone, or would make people feel badly, but I see you doing it frequently, and I don’t think you intend that.

20 Karl  I don’t agree with that. I think she does, to protect herself, to whatever extent it has to be, at the cost of anybody else, she did it with David in the first round. He was sharing feelings and she knocked him off. Because for her to deal any further, it would have meant she would had to deal on a feeling level also.

Norma  Well you know, sure it is easy for me to try to bloody people up then to be close at first, when I’m first getting to know them in a group. But, ah, it is my contention that almost everybody in here feels exactly the same way except I’m more expressive.

30 Karl  No

Norma  In other words, I -

Karl  No, even David said it, that you talk too much. You even said it the first time.

Norma  Yeah, people are allowing me to talk a lot,
Oh right ?????

You’re interrupting once in a while and talking over me - but, but I hear this polite group allowing me to take a lot of air time.

Be quite.

(Background noise)

That was said very softly, but I don’t want it any louder, but I mean I’m just observing this, that’s all.

It must put a lot of pressure on you though, to have to get away with as much as you can all of the time, doesn’t it.

The group really wants me to suffer and I got news for you, I’m not currently suffering, people tell me I am supposed to be sad and, ah, it’s tragic and they feel sorry for me and now you say I’m under pressure. I’m having a hell of a time, I’m not sure it’s the greatest time I’ve ever had in my life, but at the moment I’m not feeling all the things the group is dumping into me. Or attempting to dump into me. Like sadness, tragedy and pressure.

[I think the group is trying out to different tasks, which might be a help for avoidance in dealing with me. One way is to set up an encounter group or something of that sort, the other is to set up a therapy group, and the group is right now looking to see if they can find a patient, but the patient doesn’t seem to be very willing.]

(Laughs) - Yeah - I - Yeah!

Okay, I still feel David and Joan were having a very interesting exchange and you poured water on it by saying "I’m going bananas." If I’m looking for a patient, I’m looking for a patient. But I thought, I had no concern that you were in the group at all, you know, any more than anyone else. I was listening to their exchange, and you threw water on it by saying "I’m going bananas" and I think that was very hurtful to them.

Just like you did yesterday.
Sure -- and I ---

Why do you keep doing it?

I know I'm not interested in answering the question -- why. I just, I do it when I feel like it. When I'm getting bored, when things are -- ah, when people are living a whole bunch in their heads, or having a nice little polite dancing in and out of an interchange, I get, Yes, and I think -- Okay, maybe I try to transform it into some kind of encounter, rather than ___. There are styles that I am more comfortable with than the ones you were engaging in. And you two are, I gather, more comfortable with that problem, my style is more confronting and so on, so that the issues we seem to be dealing with is that, at least I and our people are trying to change this into whatever -- and you seem comfortable with it therapeutic style -- O.K.?

What other people are you referring to?

I'm not, including you right now Karl, because

Why?

Because whoever's style, I'm, I'm trying to identify, O.K., I identify your style as therapeutic, and the two of you having a very gentle kind of interactive getting to know style, and, uh, myself, this more kind of confrontive or encountering, uh, and you know, that's -- anyway, I'm going to get wound up in my own words. (pause) I forgot the whole point of it.

I think the point was that something meaningful was happening and you threw water on it, (pause) out of whatever need you had to be nice if you could let it transpire and see what happens. She opened the group with the fact that she wanted to get more personal with people.

But, we are still doing the same thing, the T.C. is just alluded to, in other words--

So what, whatever does it matter what the T.C. alluded to. Are you taking up sides for what is appropriate for you now?

AH ...

Let him allude to whatever he wants to.
Well,...

Who has the authority here? The T.C. or us.

Well, if you take the authority, you will be - you will start encountering and confronting me, which, which I think is a comfortable style for you. If, if, I can be saved by that if I can get back to what the T.C. said, which is people are trying to use me at the moment to find a patient with whatever therapeutic style they are used to and I'm an unwilling patient. I don't want to be the patient in this group.

Maybe, he was referring to Joan, or David, or to me.

Except, that Norma said "I'm going bananas" and this is a psychiatric hospital.

But you know that was (background noise) a way of breaking up whatever was going on. Just like saying "I can't sit still any longer" you know, and that's what she told us yesterday. That's what you said to us. I can't sit, I can't be still while this is going on, I have to make shit happen, you know, you said it yesterday, it's to keep from getting too deep into myself.

Why are you still trying to be my therapist, you still try to point out to me.

(Inaudable- talking)

I still...

...That I must still have some problems.

...I want to hear what they say to each other, so why don't you just sit back and let that transpire, and I thought that was what I heard Clyde say, that he wanted to hear it to, and you broke it up.

I thought the rest of group went right ahead. Or, shall we get consensus on whether I should sit back and be quiet while these two do their number.

Forget it, it's all gone.

Lots of Laughter and undistinguishable talk. - more laughter,

Well, we can't agree on that either.
Karl: Let's get back to Watergate. (Pause.)

(Someone clearing throat.)

Karl: Anyone want to try?

David: Are you suggesting we have to do that at the same time?

Karl: Yeah.

Norma: That's another escape, that's to a different consciousness, that's another up in the sky thing.

Karl: Yeah, so what.

Norma: Yeah, so what, except that's the way I see it.

David: I don't see any harm in closing your eyes, if something can be gained from it.

Norma: Well, sure any of you can do it.

Karl: On the count of three.

Maude: No - way.

Karl: One, two - three.

(Laughter)

Dan: How long do I keep them closed?

(Laughter)

Karl: Till you feel yourself levitating from the chair.

Gail: Gotta be a way to get out of this deal.

Norma: (Sigh)

David: Is there a silence because my eyes are closed?

(Silence)

T.C.: [It seems evident to me that the group is trying to set up David as a benevolent leader. Doesn't seem too much accommodating, as far as the wishes of the memberships are concerned. And, ah, there is rage with Norma for not going along with it. And the way is to neutralize her, is to try to drive her crazy.]
Norma: Yeah, and also to try to attempt to drive me into silence.

Al: Was he talking about you?

Norma: That's my last name, Ms., he said Mrs., I like Ms. better. Yeah -

Al: O.k., o.k.

(Silence)

Norma: I like that idea, I like that I was, that the group was trying to drive me crazy, and use David, as a benevolent daddy to, person. But, I will not buy it. I will not buy into this maneuver, I was just rephrasing what I said, but I have some validation for it in my gut.

(Long silence.)

Norma: I also have some other feelings, that I was told to be quiet by you Karl, and to shut up and not talk any more and then all of a sudden, the silence, which is a really crazy making message.

(Lot of background noises. - Silence).

Norma: Say, who is the next person to attempt to take power and do something and be shot down, or be driven crazy? Who is going to be next? We've, we've seen in this group what happens to people who endeavor to do that.

Karl: Are you speaking from the point of a victim?

Norma: No, I'm not ready to stop trying, uh, I'm, just fresh out of ideas.

Karl: Seems like you were setting a stage. If someone attempts it, they are going to get knocked off. May not happen - - - -

Norma: You're still giving me a lot of power, you are still saying that I can write a script for this group.

Karl: You possibly can.

Norma: Maybe the group is giving - Yeah, along with all the other stuff going on, maybe anyone of us are writing a script now and challenging this thing, and saying go ahead and try it folks.
1 T.C. [There still kind of revolted that the action can be much safer and maybe that uh, a pair of persons, in this case, David and Joan might still be able to get together and produce something, if I could only, to see what conditions for that, (sniff, sniff) and does the other members just sit back and look at what's going to happen. If only Karl could really get hold of Norma this might could really happen. He seems to be some kind of controller, or, ah, unofficially.]

10 Norma My jailer, I knew I had it wrong.

T.C. [Of course, most other members seem to have been cheated as some kind of on-looker position.]

Karl What's your name?

Maude Maude.

Karl Maude. I got the feeling when I was doing my thing with Norma, that you knew what I was doing.

Maude No, I was just watching you to see how far you were going to push. You know, feeling that I was going to step in in just a few minutes. But I was enjoying it.

20 Karl Just fun, uh.

Maude But I was not going to let you push her too far.

Karl Don't know how much farther I could have gone.

Maude She's a pretty tough lady.

Karl She was quiet.

(Long silence)

T.C. [This is of course, the, others that's being watched to see what they, maybe produce. Norma and Karl.]

Norma Well, which poses an interesting question, who do you want as Mommys and Daddys, those two, or us two?

30 (Laughter - laughter.)

T.C. [And this is, of course, to avoid the most difficult pairing all the more, which is between the group members and myself, in order to do some work.]

(Silence)
1 Joan  The task seems to be harder and harder rather than, as we experience it. Ahem, I'm finding that it's increasingly more difficult, cause those people retreated to themselves, and then the process stops.

Norma  Maybe, or could make a deal with the T.C.. I'm wondering if we could make a deal with him. I think that when the group is out into its stuff, sometimes he takes a breath, to say something, I was sitting next to you yesterday, and you would take a breath, and the group was going on and on and, and I wonder if... I've become more and more able to hear what the T.C. was saying. At first, I wasn't. Wonder if there is anyway to make a deal with you, that you would assist us in some way if we do something. (laughs,) People are smiling -(laughs).

Karl  Why do you want him to do for us - that we can't do for ourselves.

Norma  Uh, ...

Karl  I certainly don't want him to do it for me.

20 Norma  O.K., I didn't make clear what I want him to do for me, except that it comes from his last comment that somehow, ah, what I keep feeling is that we keep making astute observations, some, some of the time, with his help, like the coupling going on here and here, and then it, and then the T.C. brings it back to himself, and it becomes then, I keep hearing that the task is to deal with him and that we, that I can't get on to another one until we do, because he keeps saying that, now I cannot believe that, but if there were a way I'll be willing to. I was ignoring him too, for a long time too, I don't know ---

Karl  I haven't been ignoring him.

Norma  He is not allowing us to ignore him. Even ---

Karl  I don't know that the feeling I am getting is that I'm going through at times like a lot of pain. You know, its like I try to play my games, and he calls my games, and it's all painful to me but yet that is all part of the process and I don't really want to be deprived of that pain because I feel that is part of this whole experience. I feel that there is a part of me that wants this to have, like we tried to do in the last session, make it a comfortable goal. You know, so it is something familiar for me to deal with, like I can see
my way out. I can’t see my way out of this thing. I can’t even project far enough to see what the outcome of this whole thing is going to be except to say I had a hell of an experience for the last few days, I wish I could tell you about it. But I can’t, cause I haven’t figured it out myself yet, but I have a feeling that is the way I’m going to walk out of this thing. But in the interim, I know I have been picking out a lot of feelings, uh, uh, some that I knew I had, some that I am finding out I have.

But then he is cast in the role of therapist and he is not a therapist, he may not even be a therapist.

I’m not even concerning myself with what he is.

Well, you say he’s helping you with your feelings.

I didn’t say he is - its just the whole group, this whole experience. I don’t want to buy him off to prevent me from going through the pain that I foresee that I am going to go through - because I have already gone through X amount and to continue in this thing, I am going to have to go through more pain. Maybe pleasure - I don’t know.

O.K. - what the hell.

(Silence)

We should all bow our heads - - .

(Silence)

Yeah, I’m still kind of bewildered at the silence too. Why I find myself falling into silence and why, I’m anxious to have everybody start talking again because I liked, I liked it better when there was more happening. Either more chaos, uh, wondering why I’m being quiet -when I am quiet - then another part of me says that is part of the process to, so shut up.

No, Karl don’t shut up.

No way, Karl. You can keep this group for a while longer. I was keeping the group busy for a while but now what happens if we are fresh out of business, we still have to deal with Seth.

The group was so different when the T.C. wasn’t here. I can see that the T.C. is, I perceive the T.C. as another
member of the group and that the whole thing would be different if he weren't here, and I'll remember him here, a lot of talent.

Norma

Not a member to me.

Joan

He is a powerful member of the group. (pause)

But, I see no way of negotiating, uh, with our powerful member in order to do something. I, uh, and that's frustrating because I would like to do some negotiating so that, since he seemed to ask for it, he asked us to find some way to negotiate with him in order to get things moving and I am wondering, how does he do that. How can we negotiate with, uh, a member of the group that is silent, except for...

Karl

You say so that we can get things moving. What did you think he had in mind as far as getting moving ____.

Joan

It's not that he had in mind.

Karl

What did you have in mind? Where are you going to go. Where are you going to move to?

Joan

Some exciting place.

Karl

We've been to exciting places, haven't we, we have had a lot of nice exciting chaos, we've had a lot of good laughs.

Joan

But, what do we do? You just cover yourself up and go to sleep. Close your eyes and forget the whole thing, you've got another, uh, hour, another half hour here, an hour and one half, and then we, we've got another morning.

Karl

Why?

Joan

What is this nonsense? We've been to exciting places?

Karl

It is - why is it the group can't pull itself together is what I heard them saying and exclude the T.C. and just conduct ourselves just as we were in the coffee room.

Joan

But he's not excluded, he is in this room with us.

Karl

Why can't we exclude him in our conversations.

Joan

I don't want to.
Karl Well, I don’t want to negotiate with him.

(Silence)

Joan It’s been sort of challenging to try to reach some area where you can communicate.

T.C. [I think the situation is, its a very difficult understand. It seems quite clear that most members are paralized and that I am somehow asked to combine with this devil woman over there, one good and one bad if the group seems to, and that Karl is somehow stage managing this while - (PAUSE) while the rest of the members are totally squelched.]

Joan Laugh. Yes, I hate the role that I assume, that one good, one bad. I want to be the bad, I don’t want to be the good.

Norma Do you Joan, oh good because I got the bad role, I’m quite sure-

(Laughter)

Joan Yeah, and I got the good role and I don’t like that role. That’s not, you know, that’s not an interesting role. That’s kind of a boring role, I want to be the bad one.

(Laughter)

Joan I’m not sure that I could, uh, handle it, with the skill that you’ve handled it, you know, but I would sure like to try.

Karl I give you my vote for being the subtly heavy.

Norma You seem to be orchestrating this thing according to the T.C. and that doesn’t feel too hot to me.

Karl I dig it.

Norma That gives you more power over me than I wanted you to have .... Part of me want’s it.

Karl Fire you.

Norma You really can’t fire me. Either protect me, or hurt me.
1 T.C. [It's beginning to sound more and more like a pimping situation.]

(Laughter)

T.C. [Protection - task assignment to the women that now seems to be completely, sort of united with Karl.]

Karl I need an administrator in the group.

Norma Ah, are you inviting Dan in to be a co-pimp?

Norma (Laughter)

Karl You want to be a co-pimp?

10 Norma I'm not sure I want to be a whore, but I mean, it's an interesting ....

(Silence)

T.C. [And I suppose what, what I'm supposed to produce by this union is some kind of total corruption. It started out by trying to make a deal with me. That might be one way of dealing with me, to see if you can really corrupt me totally, and then I can be written off as a trick or a John, or, by some of you.]

Norma Far out, well I guess that one is not going to work. Shit.

(Laughter)

Joan I see, I can see the ball just bouncing on the floor.

Norma (Sigh)

T.C. [Precisely, it's a question of whether I can get my balls to dance according to the group's wishes, (pause) with certain inducements.]

(Silence)

Gail According to whose wishes, did he say?.

Karl The group. (sigh)

30 T.C. [Because there is not the slightest attempt, or ability, or whatever, to interfere with what I feel is quite an ominous situation.]
(Silence)

Dan At least we're agreeing to be silent.

Norma Do I see attempts being made to corrupt the T.C.? That is ominous, I guess that's what's being done.

Karl Gail, you want to come in my stable?

Gail Not particularly.

(Silence)

Norma Some protection is better than no protection at all in this group.

Karl Atta girl. (Laughter)

Norma Well, my willingness at some level to corrupt myself in order to get protection, really, I mean, I would like to be able to get protection, different from that.

Karl There's good money being a gigolo.

(Silence)

Dan Did anybody bring the material that was handed out?

Maude I did.

(Loud laughter)

Karl Why don't you get in my stable here and enjoy yourself?

(Dan) May I borrow it.

Norma Jesus Christ, Dan.

Maude We gotta get back on the task.

(Laughter by group - undistinguishable words)

Joan Seth, can't stand it. You were just usurped by a piece of paper.

Seth That woke me up.

(Laughter)
Joan: Not good enough.

Seth: For a while.

T.C.: [Will, with your eyes closed to sin, sometimes a bit of scriptures is helpful.]

(Laughter)

Joan: Sh, that's beautiful – the scripts getting better.

Karl: You don't want to come in over on this side?

Dan: Not right now, thank you.

Joan: This has been a turkey all along. It might turn out to be a real, a real success.

Karl: It's all the story over here.

Dan: It's almost Thanksgiving.

Joan: We're a long way from Thanksgiving.

(Silence)

T.C.: [But, it seems to me, if I'm picking up the tenor of the group correctly, that while some members are cavorting in this little whore house over there, (Laughter) that there is a mixture of terror and hatred of amazing proportions in most members.]

Seth: I'm feeling torpor, exhaustion. Kind of, and in, uh, staying there, I'm kind of, ah, agreeing with what's been discussed.

(Silence)

I suppose I would feel the terror and hatred if I look at it too closely. As it is, it is exhausting.

(Laughter)

Karl: Well, professor?

Dan: I just wanted to remind myself of what we're doing.

Norma: Well, we're over here in a whorehouse and the rest of you are experiencing ____.
Karl: You want to come into the house and tell us what's happening outside?

Norma: Your about to, he's really trying to corrupt you all, I mean -.

Karl: But, its really better than nothing at all, isn't it?

T.C.: [Really, it amazes me too, is that it, that this spectacle is irresistible. It must go on and on and on. It can't be broken by anyone.]

Dan: Well, I think one of the re-inforcing elements is the, what's been happening in the last half hour or so, has drawn more comments from you then we've heard in a long time.

(Undistinguishable background talk.)

Norma: Well T.C., are you going to leave us in the whorehouse so that we get to be his ___ so we get to, ah, thats bull-shit. I'm not going to stay in this God damn whorehouse..

T.C.: [I think, I think what we found out, it was really an extremely fortunate observation, because it may be that the real ominous seduction has been coming from the silent members, forcing me to do their work for them, and that in comparison with, with those forces, that this little play is completely innocent.]

Dan: Now, we're talking.

Karl: Well, you've been one of the silent ones.

Gail: I like that though, I like that, because all of a sudden I heard in him, it seems like some of the anger that he's pulled out of me. That was neat.

Karl: Are you angry?

Gail: I think I'll stay quiet a little longer. (Laughs)

Dan: Come on over here and just seduce him into giving us more interpretations by shutting up. Now he didn't even know it until I mentioned it to him, I assume. He may have noticed.

Karl: He knew it.
Gail: It's immaterial. It doesn't, to me, it doesn't even matter. It's just the idea that pulled, I mean as a personal feeling toward him because that's more or less of what he's been pulling out of me. You know, I sit here and all this, and nothing's said, and then off of a sudden he blurts it all out, so far the silence to make him open up to me — yeah.

Karl: So, are you going to remain silent?

Gail: That's highly possible.

Karl: It almost seems like you succeeded in doing what you wanted to do.

Norma: Ah --

Karl: You actually made a deal with him it seems, because you got him to interpret what was happening, with feeling.

Norma: (Sigh), I don't know that I did that, it doesn't feel like I did that.

Karl: Police are coming so we are going to disband the whore house.

Norma: Getting uncomfortable in here, Karl?

Karl: No, I just see a new plateau coming.

Norma: I don't feel enough protection from the group to get out again.

Karl: You're going to get busted (Laugh) and I'm not going to bail you out (laugh).

Norma: There is something very safe about jail.

Dan: I think the T.C. was probably the most uncomfortable individual in the room right now, because he is aware that he has been manipulated.

Karl: Who manipulated him? (Pause) You don't manipulate the manipulator.

Seth: I'm, I'm so embarrassed by that's what's happening. It's hard to even get my eyes from off the ground. I guess, I have a feeling, it's, not that I'm blaming you all completely, I feel kinda silly also, ah, but, I, I mean this is kind of sickening to see what we been doing, ah.
Norma: Finish that, finish that, you've went real well.

Seth: It's kind of sickening to see what, for me, to, I've been well, by this whole thing. Ah....

Karl: What's wrong with this past hour?

Seth: What's wrong with it?

Seth: It, it makes me sick, that what is wrong with it.

Joan: Well, what do you want to do about it?

Karl: We've been that way before, and you haven't said it makes me sick.

Joan: No, you have mentioned it, but what I want to ask him, you know, what's your responsibility to change a situation that you don't like, that disgusts you, or that bores you, or that, you know, and why do you stay?

Gail: All of a sudden I kind of picture you more or less, ah, putting your self in the role as the T.C. And that's why he is doing this--.

Karl: I think he ought to sit around and have a post group, actually.

Dan: No way.

Karl: You guys want to have a smoke?

Dan: Oh, no.

(Group Exits)
Seventh Hour Text

1 Karl We're all here, huh?

Gail As I was saying, we...this is interesting...in talking about what it would be like without him, and he's not here, he's still doing the same thing, so...waiting for him...waiting for his remarks, and so on...

10 Karl It seems to me that the group is doing the same thing with me or without me.

Norma Is that a process interpretation, Karl?

Karl I was speaking for him. I was speaking at liberty while he isn't here.

(Laughter)

Karl Thought maybe it would set the mood.

Al You know that there is something in the last...

Dan He changed his clothes.

Al In the last session that was interesting to me in the first session this morning. And I kind of discovered how much power you had...particularly when you told, ah, Seth that you can kind of analyze these situations better than I, or something. And it really appeared to me that, that was a very powerful thing because it appeared that Seth almost fell apart. When you laid it on him, he just backed down, said, "No, I don't wanna fool with this," or something. We almost got something railroaded through. (Laughter) And, ah, by the time it was about to culminate, the women hadn't quite stated what their feelings were about it, but uh, Seth fell down...

Karl And broke his crown.

Seth As I remember, it did embarrass me.

Al Uhm.

30 Seth There's something...course, there's something inappropriate about the older man telling the younger man that he has more power, that, that kind of...I don't know...it made me feel funny. (Pause) That ain't the way it's supposed to go. (Laughter) I'm supposed to fight for it.

Norma What?
Seth: I'm supposed to fight for it. I...I'd like... I wouldn't mind struggling for it, but to have it handed over like that made me limp. Uh...

Dan: I, uh, I want to talk about...about the silence, ah that I've participated in the last hour. Ah, I, I felt, and it was certainly, it became quite conscious, ah, effort on my part, to use the silence to draw T.C. out, um, and it worked. He began making more interpretations when we were quiet than he had previously. And that reinforced my own silence. I said well shut up and see what continues to flow. Um...I think, I might be wrong, but I think that, that was one of the reasons why the other people may have been silent. Uh...because since we none of us could assume any authority or any control over the chaos that's been taking place, uh, by being quiet, T.C. was able to, we were able to manipulate T.C. to the fore, uh, and so almost force him to take more of a leadership position. Uh...I, ah, I also feel that the, some of the chaotic situations that we've been through were also an appeal to him for, uh, rescue. Um...alright, that's just, just what I feel.

Karl: I don't...I, I feel like you're trying to sum up the whole thing and I don't, I don't really want...

Dan: No...

Karl: The whole thing isn't over yet.

Dan: No, no, I meant, I'm just trying to sum up the silence.

Karl: And I really don't feel that the other people that were silent were doing it for the same reason you were.

Dan: I don't know.

Karl: And I'm really even questioning whether you were doing that and, and, and, what I think you're doing is that you're riding on what T.C. eventually did say, and you're saying, "Ah", you know, and it...this is, silence is making him talk.

Dan: No, I did it for that reason. Not initially, but later on.

Karl: I was feeling pretty, uh, pretty good last session. You know, it's like I was playing a really nice game. And I felt as if I was almost in competition with T.C. Uh, and I felt that the whole group, which was really big, the whole group, the ones that were silent, were giving me their O.K. to play my pay part over there and, uh, the two of you were cosigning my own trip and your trip, and they...
were letting us do our thing. It's like we had the whole
group. You know, which was kind of terrific. It was kind
of uncomfortable at times.

Seth Yeah, uh...yeah, I, I know you feel (laughter), I know you
feel that way, but as I said before, that wasn't exactly my
experience of it. It wasn't that I was giving over to you,
uh, whole-heartedly with great eagerness my applause...uh,
that...uh, I did, I suppose, I did give it over to you by
not telling you that I, I wasn't getting off on it, but it
was more that I didn't tell you that I wasn't getting off
on it...and that I felt too weak to actually call up my
voice and, and say it, um...

Norma And I guess that's why the group separated us...uh, when
they came back in. 'Cause when we're not close together
it's harder to feel that I'm still in the whorehouse. In
fact I don't feel it much anymore...

Seth My sense of that is that this...over psychologizing
(laughter)...I don't know what the hell...(laughter).

Norma Oh, but I feel really differently now, in this space, than
I did before.

Karl Are you saying that where I'm positioned in the
room...determines whether you're in the whorehouse or not?

Norma Makes a different...

Joan I never felt I was in...ever.

(Silence)

Maude I think I was experiencing some anger towards these two
men...and feeling that I was being manipulated into Miss
Goodie Two-Shoes, to start saying, "Oh, no, never," you
know, all this bit...uh, the good and the bad, and the
division, so I just made up my mind to sit it out. I don't
like being Miss Goodie Two-Shoes, and every once in a while
I feel this in different roles that I'm in, in the
hospital, you know, I have to speak up about certain
things, you can't do this, you can't do that...and that's
what I was feeling when I was sitting there. I'm not going
to be the policeman for this crowd.

Karl I was, was, when I tried to recruit Gail, I was
going to try and recruit you...

Maude Uh, huh,

Karl But, I was really, uh, I didn't know whether to recruit
you as a madame, I didn’t know what would appeal to you.

Maude Uh, hum.

Karl To bring you in, you know, to get you out of that...’cause I saw you watching everything.

Maude Yeah, I sure was.

Karl And I didn’t know what you thought of it.

Maude I didn’t like it. But I didn’t want to be the policeman because I, these two were so quiet, you know, and looking at the floor...I was angry with them...

Karl That’s probably why I left you alone.

Maude I wanted them to speak out and be the policemen.

Karl I kind of thought Gail would come over into the house...just for lack of anything to do.

(Laughter)

Norma It’s a hard sell out, I’ll tell you.

Seth It is, you know, that makes it, you know, I think (cough) that’s insulting to Gail, I, I, you know, I’ve watched it off, long enough, uh, I think each time you do that, you’re, you’re calling her a whore, and, you know...

Karl I think the whorehouse is just representative of lack of anything else to call it, allies or, you know, the group is pairing off, whatever. (Sigh)

Gail I really don’t get that feeling...no, no.

Karl My intentions weren’t that.

Maude I’m glad you’re the policeman.

Gail But I’m, I’m thinking about, uh, from what you were saying a few minutes ago about being the, you know, Miss Goodie Two-Shoes and all that, but T.C. if I understood his interpretation right, you know, the pairing him and her...he’s, we’re looking for him to for some guidance and direction...and he made the comment something about, uh, I don’t know, I tried to kind of pass it on, but then, in so many words, he was saying that, uh, we’re looking for him for some guidance and direction and the reason why he was making all these comments is because we didn’t want to take responsibility for our own task. And then, by your kind of
confirming this by saying we were waiting for you to say yes, you know, go ahead, and no, don't. (Pause) I don't know if I was thinking in those terms or not. I don't think I was waiting for you to confirm or condemn what I was, what I would have done or would not have done. But it's just, that just went through my mind when you, you know, you made your statement.

Maude I felt like I was being manipulated into doing something I didn't want to do it. And I, I don't think I had a conscious thought where you were in it...I was too concerned about this going on over here.

Karl I'm, I'm uncomfortable, I think, you know, uh, and it's weird for me to bring up, you know, that there, like, uh, it seems like the males were all active before. It seems like my or three of my cohorts are, are not doing anything, and it's kind of making me uncomfortable. For some reason it's like...even though I enjoy being, putting myself in a, a pimp role over there, I kinda felt I had, da, do that cause I couldn't get into the silence that was going on with the rest of the people. I had to be there to survive or something. Um, I almost felt...blocked off. You know, it's like the three of you, or the four of you, I don't, I don't feel that much about you...uh, had a pact to be silent. You know, but then another thing tells me that each one of you operate individually, and I just felt cut off. I still feel uncomfortable, (sigh), as to why, I guess, I feel uncomfortable when a group of people are, are silent. They can, I can accept the fact when one person is kicking back and scooping the whole situation, as I've done myself...but, uh...I don't know, I like the chaos better myself.

Al You didn't demonstrate that in the first fifty-five minutes of the day's session, though...

Karl No.

Al So my feeling is your behavior is primarily the victim. You're going to be different. I think if the cohorts that you're referring to were active, I think you would be the opposite...but, that's the way it's kind of worked out this morning.

Karl I don't know, this morning, I was doing my own thing, pretty much what I thought Seth was doing yesterday. I wanted to see what it was like to be quiet. Is that why you...

Al Right.
Karl Were quiet?

Al It's, it's, no it's, it boils down to you were working, though, and three of your cohorts are fucking off.

Karl I guess.

Al That's what it's boiled down to.

Karl If that's, I don't know if that's what it is though.

Al Yeah.

Karl I don't want to be that rash and to say, "Hey, you guys, uh, you know, weren't on your job and I was out there on my job". Because I don't want to really think that I am your supervisor, or really we got no affli-, I haven't tagged myself with you yet... you know? (pause), but I just know that, uh...we four have made a lot of noise...you know, (inaudible)...so much.

Gail Who?

Karl Not, no, not you.

Al Who are you referring to?

Karl Uh, you, you, me. On the male side...Seth hasn't made that much noise. It's just, I'm uncomfortable with the fact you guys...aren't...continuing it. Because I seem to like that chaotic spot.

Joan Funny how T.C. wasn't, uh, included in the male...image.

Karl I don't include him. I don't acknowledge him as most of you do. I want to try and keep him out in my mind. I don't want to combat him, even though he has an influence on what I say, I have...no influence on him, I feel.

(Silence)

Joan It's like we've made him asexual.

Dan We have shut him up for a while.

(Silence)

Norma Is that a provocative comment.

Dan Damn right it is!
1 Norma You want him to talk. You’re pointing out to him that, O.K.

Karl You know, it’s like when we went in to coffee, you know, someone made the comment that, uh, David was depressed.

Norma I made the comment that you appeared depressed, and...

Karl And I didn’t, and that made me flash back to, you know, David had been silent from one point on, and I thought, you know, what happened? I really wasn’t aware if he did get burned or whatever, I wasn’t aware of it. You know. And when that was said in the coffee break, I thought, "Whew". You know, here I was out goofing around...and (inaudible). You know, did I do him...

Norma I just...an injustice? I don’t know. Maybe we’re making him into a patient again. Maybe, I want to see David as a patient, just like people saw me as a patient earlier on. Poor David is depressed now. I also mentioned, out in the coffee room, that you might well be angry cause I smiled at you and you didn’t smile back. So, I didn’t know what, which one or both. But you seem quiet now. But I don’t want to make you into...a patient. Maybe I better just let that go?

Seth I hate that expression.

Norma What?

Seth Make you into a patient. Uh, it’s, it’s, I guess it’s, that it’s so...used to much, especially in Tavistock groups, and...I don’t know, it’s hard to relate to it in any kind of sensible way.

Norma He says, "I’ve never been in a group like this before," I kind of...

Seth It does on around the hospital. It’s not just in Tavestock groups.

Norma That’s a strange indictment. I feel somehow misaccused.

Seth I’m sorry, I, I don’t really mean to...to hit you, it’s just that those words kept bounding in my mind and here, if he is depressed that those are especially hateful words I would think to have bandied about while I was feeling depressed. What can one do, I mean, you sit there depressed and then people start talking about how you might be a patient. And it makes it impossible to even be depressed, hu, 'cause, God, who wants to be a patient?
Norma: Well, your sensibilities are kind of making me sick, I mean, all this tenderness and "oh, my goodness gracious," and embarrassment and all this kind of emotions that, uh...I realize, I think, I've done my encounter thing again.

Dan: That, that's, that's a cruel, God damn thing to say!

Norma: (Laughter) Yeah, you're right, it is. I really...

Dan: You're a fucking bitch, do you know that?

Norma: Wellll, maybe.

Dan: You wanna beat on me for a while?

Norma: Ah, are you trying to protect him by...

Dan: No, no, I'm...

Norma: Are you saying that you're...

Dan: I'm personally disgusted by the way you act!! (laughter) I'm sick of the way you act in here!

Norma: Well, Dan.

Dan: Why don't you come over here and beat on me for a while?

Norma: Are you trying to protect him?

Dan: No, I'm sick of you!

Norma: Are you saying...are you saying that you're tougher than he is?

Dan: No, I'm, I'm not, I'm not, obviously. I'm sick of the way you act.

T.C.: [I think that what is going on is an attempt to (cough) push the emotions of various kinds, depression, violence (cough), tenderness, and so forth in, into the men while the women seem to have trouble experiencing much feelings.]

(Silence)

(Paper crinkling)

Norma: I just experienced fear. (Pause) I'm still experiencing it. That (inaudible) (long pause)...

Karl: Everyone want to try closing their eyes?
Norma  Oh, Jesus! No, no...I really don't.

   (Laughter)

   (Silence)

Joan  It's like you're asking us to close our eyes to just, what just happened.

Karl  Well, we've done it with other issues, why can't we do it with that?

Joan  Well, I, you know, that's not where it's at, at all.

Karl  Well, then, why weren't you so interested in dealing with other issues?

Gail  That's no validated reason to pass over this one.

Karl  Well, I'm not saying we should pass over this either.

Gail  Either one...

Karl  Why is it that the group tends to pass over any significant issue...

T.C.  [Because I don't think you want to really see how you're using each other...how ruthless you are with each other, and merciless you are with each other (pause), and, uh, it is very frightening for you to see what happens to well-meaning people sitting together. And what that tells you about the human situation...and the human use of human beings to, to quote a phrase.]

   (Silence)

Norma  I can see how people get, get together, uh, a mob. Of course, I guess, I read that somewhere long ago about Tavistock. But, I...I thought, I could get away with that, without being attacked.

Dan  You attack everybody in this group from time-to-time.

Norma  And I thought, I could get away with that without being attacked. That's all I'm saying.

Dan  How does it feel to be attacked?

Norma  I think it...

Dan  You perpetrate an emotional violence on other people...
Norma: Oh, I didn't put that violence inside you, Dan, it's gotta be there somewhere.

Dan: No, no, yeah, I have a violent nature, of course, part of me is violent, but the reason I acted out like that because I, I felt that maybe that would like shock you into a realization of how you may anger other people.

Karl: I don't think that's going to prevent her from doing it again. 'Cause I think...I showed it to her last session.

T.C.: [People still stick to the illusions that they have much more control of their behavior here than they really have...I think people really are acted upon by forces that they can't control and this is very frightening...and that people are locked into roles that they can't come out of and...feelings seem mysteriously to fly though the air, appear here, there, and everywhere, and...this is enough to strike terror in anybody.]

(Silence)

(Sigh)

Karl: You know, it's unusual, you know, like when you got up...and it's like my background is in the therapies that we run down there. No one gets up from their chair. No one even leans forward.

Dan: Why not?

Karl: Because that's like an intimidation or a threat of violence which could provoke someone else, uh, you don't even go like this, you know, for fear the other person is gonna think you're gonna hit him in the face. Uh, and it's unusual that my training is there and it's usually, you know, this type of thing, and I didn't even make no attempt to stop you. And I was kind of, uh, enjoying seeing (laughter) this. You know? It was like I wasn't afraid for you. You know? I don't know why. Something could have come of it.

T.C.: [See, that's one of the difficulties in this group is that the enjoyment of others' suffering.]

Seth: Yeah, I kinda dug it.

T.C.: [Because it's somewhat, uh, even if one has some guilt feelings about it, which I think many people do, it's, it's still better than to suffer oneself.]
1 (Throat clearing)
(Silence)

Karl If this is supposed to be a sample of how society deals...whew!

Norma Let's not take it out of the room. I, uh...

Karl Well, we are in the room and out of the room. And, uh, we're representative of what's out there. You know, it's like when we first opened this thing and I asked, "Who is everybody?" Like nobody wanted to say, that you all brought it here. You know, you are in here what you are out there.

Gail On the other, (inaudible) more controlled...type...

Karl Under covers, yeah.

Gail Or it appears to be more controlled kinds of ways of handling our emotions and everything. And here maybe in the group as a whole has a tendency to make some of these things come out that you normally would repress out there, so it makes a difference. It's a big difference. I know with me it's a difference. (Laughter)

20 Joan I was...I was more afraid for Dan than I was for Norma. I had a really, had a feeling I wanted, you know, like...hold back, don't do that, don't, don't let your emotions, you know, just let it all hang out.

Dan Why, why not?

Joan I don't know why. I'm just telling you that my feeling was not, I wasn't afraid for Norma at all. I, not at all. A little afraid for me because you were so close.

Dan Uh, huh.

Joan Maybe a little afraid for, somehow or other my feeling was I was scared for you and because you were, you know...

Dan Because I might do something...that, that I would later regret.

Joan Well, that you might regret later, whatever. You know, the, the, the thing in my head was that, "Oh, my God, what did you do?" Is hold you back, and...and, and, part of it, um, part of the reason I didn't...
Dan Yeah.

Joan ...was that I didn't want the group to jump on me for, you know, being Miss Goodie Two-Shoes, I didn't want that. And yet part of it was protection...for you and for me. You...

Dan Uh, hum, know, that's that's just, that was my reaction to what was going on., uh, huh...

Norma That's, (throat clearing) you know, that still leaves me really unprotected. Because I...

10 Joan Yeah.

Norma ...really felt I could have been hurt. And I think that just validates that maybe we're ready to sit by and see anybody just get it in this group. And that (throat clearing)...

Karl I hope it's not us.

(Silence)

Norma I don't want to be hurt here. I'd like to set a ground rule that nobody hits me. I really would like consensus around that, and in exchange I'm, I'd like to set a, a rule that I don't get hit...and that I don't hit anybody else.

Dan Would you, would like to set a rule that you don't make extremely intimidating and, and unfair statements.

(Silence)

Karl I wouldn't vote for that. And I wouldn't want that.

Al I...yeah, I think that calls for a definition that we might have a problem...

Karl I would want people to react.

T.C. [Well it is, it seems to be the feeling that this is such a dangerous place to be in that one must have rules, uh, that this is the only way it can be regulated as if...people couldn't behave in such a way that violence becomes unnecessary, and I think that illustrates the extreme lack of freedom that people experience here, in the hope that laws somehow can curb them because they have no possibility of curbing themselves.]

Al I really didn't feel you were going to be hurt. Uh, I'm
sitting right next to you, but I really, I felt Dan still had something going on with T.C. Uh...I really had the feeling you were in a little power struggle with him in trying to get some response from him.

Dan I, I did, too...

Al And normally the therapist is kind of responsible for controlling violence if it ever erupts in a session. But he still didn’t get up, he didn’t come over here...so, I thought Dan was really still trying to get some response...from, from...

T.C. [Why the therapist? Who are the patients? I thought this was a educational event.]

Maude So did I. And I don’t agree to be a patient.

(Laughter)

Karl That was one from above.

(Laughter)

Al I’m gonna make a rule that I express what I think, I hope people will put their interpretation on it, be a patient, non-patient, whatever in the hell you want to be.

Joan I was.

Al T.C., Gail, whoever. Be what you want to be.

Joan I, I was interested in what was going on since, since you were the catalyst.

Seth Well, uh, uh, I’ve been thinking about it real hard, this wouldn’t have happened outside here. What, what was different for me, I, I don’t get into these kinds of things out side. What happened was I would have left the scene last, last session when I was seeing something that was so uncomfortable to me. I, I don’t like being, telling people that I don’t like what they’re doing. I, my habit is to leave the scene. Now, I don’t know whether that’s adaptive, I don’t give a shit. That’s the way I am in my life. And it’s very effective. Things don’t get too much, uh, too pressured in that situation. Uh, and I ended up getting sicker and sicker on the fact that I was witnessing something that made me sick and I didn’t feel comfortable telling you people about that. That I didn’t want to offend you. uh, and yet finally, I began to see that if I didn’t say something about it I was just going to get nauseated and to hell with that one. So I said it, and uh,
of course you took offense, uh, I told you, you had made me sick. Well, I got it back in my face. My sensibilities make you sick. Of course they do. And then, I got really hurt by that and I think you, my, I don’t know what the hell happened, but it sure looked to me like you, uh, saw me hurt and somehow we have some kind of friendly attachment, uh, going on some level, and you did to her what some part of me was completely unable to do at that point.

I didn’t even think you were the catalyst in it. I didn’t think...

I thought that (inaudible) interpretation. Earlier I sure don’t want to be...

I think you were laying her down...because I know I said obnoxious things and you ain’t jumped up here, you know. Uh, and she’s been told from the beginning pretty much that she’ obnoxious.

Ah, I, I’m wondering how many people felt that they were acting through me at that moment.

I didn’t.

No one?

I was wondering where the hell you’re...

I mean, you know, I...

He scared me.

I wasn’t, I wasn’t mad like that, but I, I was so wiped out that you were doing (inaudible) too, I mean that’s just...I saw it in that sense, yes. Definitely, I felt...(laughter)...so, he was acting out his frustration. Completely united with you in this funny kind of...and it horrified, it horrified, it was...scared the shit out of me.

It scared me, but it fascinated me because of the, the color change in your face. You know, you went from a, a nice quiet pink, to a, to a, really I thought you were...

Quivery-ness of his body going to faint there, you were so white. you sat back down.

Uh, huh. You know, that was more than my own anger being
expressed. I guess it, it's its anger that I kind of taken from everybody and stored away. And something triggered it.

T.C. [There, there is something here that, that makes it very difficult for most of the women who speak, it's to get hold of their emotions and, uh, sort of, uh, clinical observations dis, are dispassionately made sort of, and uh, I don't know what has taken care of the emotions and the feelings in the women. (Pause) It's an interesting reversal of the situation that very often obtains, that the men are trying to get the women to act out all the emotions, uh, and now we see the situation reversed, the reason which...I, cannot understand at present.]

Seth The thing I recall is that you started talking last, I think, it sure seems that this whole scenario started at the beginning of the last hour. When you started talking about, about feelings toward me which I didn't know what they were but, uh, then you started talking about your relationship with the woman, uh, you're having a baby with. Uh, and that seemed like you were sharing an ex, one of the few, one of the most powerful experiences that people have in their lives, of giving birth, uh, women in particular. Uh, and then all of a sudden that sacrosanct kind of thing was ripped apart and the horror thing was the number. And that was so awful, such a denigration of womanhood, uh, uh, I think that's where the emotions went to shit (laughter), right down, down into the whoreshouse and from then on the women, how could they feel? Because they were whores. Uh, and we were pimps, (laughter) and therefore, some kind of murder had occurred...some kind of awful thing, I don't know, murder's a big word.

Karl Yeah, how'd you feel about whorehouses? Why wouldn't you come into it?

Dan I was offended by it, by the use of the word.

Karl Well, I called it a corporation, you wouldn't go for that.

Seth Well, that, like I said, that's baffoonish, that, uh, it even, not only can I not say, uh, you know, at least if it was treated seriously I could say, hey, you know, this, this is really disgusting. But when it's starts treated as a joke, it, I'm so embarrassed that, hey, come on, I, I don't even want to see it, uh, so...once again, corporation, you know, my impulse is to laugh but also, uh, it catches.

Karl But you didn't, and I didn't ask you to join the
corporation, I asked him to join the corporation. You
didn't express anything.

Seth That's true. I know. I was offended by, by the use of
the word.

Karl I called it a corporation, you didn't go for that.

Seth I know, I was trying to rectify something that...

Karl You know, you just said no, I don't want to. Then I made
it a whorehouse, you didn't wanna...go in the whorehouse.
You didn't wanna be a, a, a gigolo. You didn't want to be
an administrator. You just wanted to sit there.

Seth Uh, huh.

Norma And I felt like it was a, it was a awful feeling for me to
identifying myself as a whore, but I put out that some
protection was better than no protection at all, even if
that's what I had to seel out to be. And...that's sort of
born out in this...

Karl Was that disgusting to you?

Norma ...session. Um, how do I, how do I get protected and safe
in this group. You, you, the way you propose for me, Dan,
is that I never, that I never say the kinds of things that
I've said. Or many of the kinds of things that I've said
in this group. And that's the only way that I can buy
being protected. And that feels really bad to me.

Karl He intimidated you.

Norma I'm not gonna stop. But what's the risk? If we can't
establish rules, rules then, you know, if it's gotten so
primitive and so prehistoric that we're like some tribe
that's just trying to work out how we're not going to kill
each other, for Christ's sake, then, uh, how can I
guarantee myself safety?

Karl It's unusual, isn't it, that yesterday's sessions ended on
the thought of killing me.

AI You can't guarantee yourself safety.

Seth I think she tried, I think you tried, but the, like you
said it's the whore thing, and, and, in fact I had, I had a
number of thoughts when that was happening.

Norma Yeah! What a way to start out!
That, in fact, you were using that as a way to cover her, uh, when she expressed things that really were just too...precious to be said in this atmosphere, and at that point you came on real strong with your loud noisy laughing, turning into a joke, sort of, that you effectively covered her. And she was quiet for the rest of the time. Uh, and then, then you and, two did the big thing.

(Silence)

I think my, when I look back on it, my responsibility in, in it was that I didn't uh, make that recognition at that point, to assist you. I kind of let you go have to carry the whole fucking ball and ball yourself up in this humiliating kind of way, uh, and, and I think if I had said something, uh, I could have...assisted...

Yeah, this, this situation some.

You know, and I think that's what I was saying before is, with the silence is that it's uncanny how we have this, you know, retrospective, uh, conversation about what happened. But like I said, I was having fun in that role, you know, and I was feeling good, and um, you know, everybody else, I know everybody had feelings about it, you know. Your's was supposedly disgust, you know. I tried...

I guess...

...to incorporate you. You just didn't want to. You didn't want to. You didn't say it disgusted you. Or you didn't dig it. You know, you just didn't want to be in the corporation. I don't know why I didn't ask you. I didn't ask you, I don't know why either. Maybe I felt I couldn't get you guys in and I didn't, I just wanted to get like a simple majority going, you know. But uh...

Maybe my protection...(inaudible)...is going to come from the other women expressing more of how they feel. I mean, I really am flashing back on what T.C. said. (Pause) I've been the...identified in this group, in and out of the group as having a big stick, as castrating, as ugly, in, in my manner and, and what I say, and, um...I don't know. (Pause) I don't feel any support from the other women in the group.

There's something, you know...

I, I've been in that too, that you're not getting, that, that, it's not that, I don't get the feeling that they're hostile, it's just they're kind...
Joan: I'm not hostile at all. And I do, I do support you, Norma.

Norma: But you worried about him, when he was coming over to attack me.

Joan: I was, I was worried, yeah, because there was something totally uncontrollable about Dan and about, I felt you were, you were in control.

Norma: Well, I don't know, uh, where that comes from.

Dan: I don't either. Except that I was close to it, you know, I was very close to it.

Karl: How'd you feel? You're close to him.

David: I was surprised.

Dan: Huh! David knows me.

David: Yeah, I haven't seen...that kind of loss of control in Dan before.

Karl: Did you think he was going to do anything?

David: No.

Seth: I felt Dan was that, that you were making references all day long that you were a bit feeling on the edge of that, uh, that you were having a lot of trouble with it, and I think your reading in the paper was sort of a last ditch attempt to get some kind of control on the feelings you were having...

Dan: I wasn't aware of that. I wasn't aware of it. I felt, from my point of view, I didn't feel so much that I lost of control, but that I relinquished control. I, I decided to let, I decided to let the feelings flow.

Norma: And you used me. I'd prefer you use Karl. He's bigger. You used me, a woman, less physically strong, and so on. I didn't like that, either!

Dan: I'm sure you didn't. I'm sure you didn't. No, I specifically wanted to intimidate you, because you've tried to intimidate everybody in, in the group.

Seth: That was Karl. I, I don't mean to, to, ah, you know, (inaudible), but uh, it's safer, I mean, let's face it.

Karl: How can we (inaudible) that you haven't attacked me.
Seth: But to attack me (inaudible) a very fucking dangerous thing to do.

Dan: I certainly can’t fancy myself flying at Karl that way.

Norma: So, I was used again.

Dan: If you wanna, if you wanna look at it that way... I wanted you to feel what it felt like to be in (cough) because you’ve been doing so much intimidating. Any I don’t feel that the overt violence of my action or, or, or the volume of my voice is any worse than the, than some of the very... crude things that you’ve said to most of the people in this group. That’s, that’s, that’s my feeling.

Karl: You know what else is an interesting point is that really all through this whole thing, every time that you, and you were labelled before as uh, I think I labelled you the committee chairman to elect, and each time that, that you pursued something, you know, against T.C. or anyone else, it’s been that you’ve been defeated. You know, you’ve pretty much been neutralized by the group as a whole.

Dan: Hasn’t everybody?

Karl: I wasn’t defeated in my pimp role. I don’t feel, that’s what I was saying earlier, that I felt you guys were letting me do my thing.

Seth: You know, I think that’s a lot of the trouble that we’re having is that you never feel defeated, and I’ve been feeling very defeated and you refused to uh, well, shit... you, you’re impenetrable. (Laughter) and you just, by God, you’re not going to give in and, uh, feel hopeless or helpless or, or depressed, or any of those things and, uh, the more you don’t feel them, the more I do and I’m getting sick of it.

Karl: That’s not true because I said earlier how hopeless and helpless I felt but that this was part of the process and I was kinda digging on it. And I heard everyone else saying, hey, let’s you know, like when you started and wanted to negotiate with him, to relieve this, I said, I said I don’t want to relieve myself of the pain that I’m going through.

Seth: Yeah, that’s the other thing, is, you keep getting so much pleasure out of this.

Karl: I’m digging it.

Seth: Yeah, uh, well, O.K., I, I think all of us are getting a
little bit, but you, you’re getting so much, uh, that, that’s causing...

Karl So what?

Seth Well, it’s, it’s, uh, I think it’s causing some problems, uh, not that there wouldn’t be problems anyhow, but uh, I don’t blame you for...

Karl Yeah, but what I was saying...what I was saying was that you were feeling a lot of frustration, cause I felt it for you.

Dan Oh, yeah. But I think everyone’s been feeling frustration.

Seth Yeah, but not everyone’s jumped out of their seat.

(Cough)

Dan As yet.

(Silence)

Karl Or even come close to it, as yet.

(Silence)

Dan O.K.

Karl And it’s like, God damn it, now you guys listen to me, here I am and you stood up and whew, everybody, ah, you know, there he is...

Dan I don’t know, maybe...

Karl You had total (inaudible)...

Dan ...my purposes were multiple...

Karl ...yeah, it was a trip.

Norma And it also sounds like what you say to me that the whole, that you were expressing something for the whole group. I don’t know if you were or not, evidently, some people have said you weren’t.

Dan Well, I’m, I’m, I’m sure, I’m not, I, I did feel that I’d taken bits of people’s feelings and incorporated them in into myself. And that were, were raising the level of, of, of my anger.

T.C. [I, I wonder if this feeling that was just expressed about
Karl that he gets away with everything, and so he can set up, he says he can set up his own show and succeed in (inaudible). I wonder if this mixture, rage, and disgust, and whatever, isn't also directed against me. When we're setting up this show and exposing you in this way. And seemingly being relatively unaffected by them getting away with almost everything as it seems...because so far, there's really been very little serious challenge of what I'm up to.]

(Long Silence)

(Sigh)

Joan Ah, I, I think, um...uh, maybe it's, I'm not going to say people, I'll say, uh, myself, that I expect some kind of payoff or, um, concern, and when I know that there's not going to be any payoff for my concern about T.C. it, it, none whatsoever, then I don't respond. And I'm aware of that, about, when T.C. said, you know, it doesn't seem that anybody is concerned about me, and I'm in touch with the fact that I wouldn't get any payoff for that concern, so I won't give it.

Karl When did he say that?

Dan I, I got a slightly different feeling, or a considerably different one, I don't think he wants concern that in terms of, of emotional concern, um, the feeling, he feels he's being ignored, that his role in this, this business is being, um, transfered, our feelings towards him are being transfered, uh, to others, uh, I, I felt that way throughout the entire, this entire exercise.

T.C. [I'm sure that really many of my interpretations have been just as cruel as the remarks that members have made, but I've been protected from any really serious feelings or opposition.]

Karl Yeah, I wonder what it would be like to attack you.

Norma I'm thinking back on some of his remarks, ah...used the whorehouse stuff and everything. And yet, somehow, you are in that inviolable place, and, uh, I don't want to take anything that's directed at him, I tell you...and also, why didn't, why didn't you protect me. I really didn't expect that...

T.C. [Would protect me, but I had some vague hope...]

Seth (inaudible)...think I would?
Norma T.C.: She let (inaudible)...

I, I didn't expect it in reality, but I have a fantasy that, that, uh...(inaudible) or why isn't he protecting me now? After all, I've just been doing my bit.

Karl: You know, it's interesting how he keeps, uh, asking for a fight. You know, he just keeps asking why aren't you people challenging him. And this isn't to really instigate anything cause I don't know how I would go about it and still be more comfortable dealing without him than with him. Uh, but he keeps throwing it out and, uh, it keeps hanging in me that's what driving you, is that, uh, you know, he keeps saying why aren't you people dealing with me? You know. Always dealing with each other and he's the one that's throwing little jabs. (Pause) I don't know, for me, I don't know how rewarding it would be to yell at a wall. You know. Enough to see them react, and I don't, I don't really wanna yell at them because...I don't know if I could get 'em to respond, but I would feel helpless, hopeless, and futile.

(Silence)

Joan: Yeah, I was feeling protective of, of you by, I think by, by wanting to, you know, stop Dan, you know, it, it was a, it was a multi-faceted response, that if I put my hand on Dan, if he stopped then you would be protected.

I think the kind of protection I'm asking for is that...is that the women here become...more expressive of what's inside. Cause I've been expressive, and I...

Karl: Well, why don't you tell them, hey you two, like, you know, I told...

(Laughter) Karl, you always got some recommendation, about, you know, do you want 'em to be, I mean, I want 'em to be more...

Karl: It seems like there's so much talk about, uh, people without talking to the people, and the people are present.

But look how the message has just been sent to them. If you're an expressive women, woman, you, you may get attacked. Or you may end up a whore, but, uh, the uh attack is more threatening to me.

Karl: Was it comfortable being a whore?
Norma Uh, it wasn’t comfortable being a whore, but, I’ll tell ya, it, I felt protected.

Karl Was it comfortable being jumped on?

Norma No, not at all...scary.

Karl Or comfortable being a whore?

Norma What are you trying to ask, get from me, Karl? Uh...back to the women, uh...I don’t know, I...

T.C. [One of the reasons why it’s so difficult to exist here is that if one has any feelings of thoughtfulness and doubt and, uh, trying to think through a situation, and then base one comments on that or anything, there is simply no time because of the enormous volume of talk that goes on. Clip, clip, clip, clip, clip, clip, clip. So anybody who isn’t absolutely certain can never get in.]

(Silence)

Karl Is that the problem for those of you who haven’t come in?

(Silence)

Seth Well, uh, I think (inaudible) (cough)...

Joan I just had a choking sensation. A real choking sensation, I don’t know whether it’s has anything to do with what’s going on or just, uh...

Seth I turned the oxygen off in the room.

Joan But I really, I felt suddenly choked.

Dan You’re O.K. now?

Joan Yep. (Sigh)

(Long Silence)

Seth It was...when I was talking about how I usually would simply leave the environment if there was something that I really, consistently couldn’t stand watching, then I, uh, the back side of that is, why the fuck did I come here? Any why are these people convening this kind of disastrous adventure? Uh, and yet I, I really haven’t entertained that thought that much. And yet, you know, when T.C. says that, well, where’s all that anger at him? And at Garrett and all these cameras, and all this crap. Maybe he has a point.
Seth Uh, once again, I'm having those thoughts, never again.
There's just, never again (inaudible) each time. It's just, I just, why? I just, I, I don't need it. Don't want it. Don't like looking at it...(sigh).

(Silence)

Norma Well, I have a feeling that even if the group put their anger at T.C., then that T.C. would make an interpretation that we were denying or something angered inside ourselves, it feels like nothing that, that I do could possibly be, under any circumstances, be correct, or be...productive. That what's gonna happen is that I will try one way and yet another way, and yet another way, and...and that's it. Just going to go on endlessly.

Karl I think that's the frustration that everybody's experiencing.

Norma I don't know. I wasn't speaking of the group, I was just (inaudible) check that out.

Karl Well, I, let me stick my chin out and say everybody thinks there's a correct way that we should be doing this and I think really what you're talking about is how it's supposed to be done. Is that you do it, and you do it, and you do it, and you do it...um. I'm really quite sure that if we were doing it wrong they'd shut off all these lights and, uh, say hey, you guys we have to get a new group cause you guys don't know how to do it. (Laughter)

Norma Well, thinking about authority, uh, what he did, uh, is that gonna stop me, is, uh were you able in an authoritarian way by threatening me stop what I do, and I had to say no, even thought I'm more scared.

Dan You're different than you were.

Norma Uh, huh, so you feel you've had impact.

Dan Yes.

Norma Control through authority through strong-arm (inaudible)...

Dan Through intimidation.

Norma Bring a weapon tomorrow, ah...

Dan Which is the same technique that you've been using. But I,
I really don't want to divert my anger onto you. I'm angry at T.C. and I, and I have been. Because I share your fantasy about being saved by him, but not from physical attack, from, uh, from confusion. And, uh, I have a fantasy that his interpretations will somehow rationalize what's taking place here. Something tells me that it, it won't, and it never could. It certainly hasn't. And I, but I'm angry because of my fantasy that he can somehow rationalize what's taking place here.

Karl Guess he'd do something that we can't do ourselves.

Dan Of course, he's omnipotent.

(Silence)

T.C. [A quality that, unfortunately, excludes any competence.]

(Silence)

(Sigh)

(Extended Silence)

Joan I have a fear of this thing breaking up right now. A real fear of, it, it frightens me that we're suddenly gonna get up and we're gonna... disperse, that's, I'm so in...

Karl Disperse touch with that, that if I could, if I could glue us all to our seats right now I would. Are you asking everybody in the group to stay longer?

Joan I'm not asking for anything, I'm simply telling you how I feel right now.

Dan I have the same, I have the same feeling.

Karl Do you want to ask the group to stay longer?

(Sigh)

(...inaudible)

(Laughter)

Norma I, I feel (inaudible). I mean not complete, and I, just fine to end at one o'clock for me.

Karl Just think, if we walk away from the last, very last session like that. (Pause) We'd be, how many, nine zombies walking around with a piece of them missing. And
really it's because we're all letting it happen. We're all part of it.

Seth You're gonna keep defending against any kind of sadness to the last moment... and...

Karl You wanna be sad?

Seth I am sad. That's...

(inaudible)

(Laughter)

Seth I guess, I want you to feel that also...

(Laughter)

Norma Oh, God.

(Several group comments and laughter at one time)

Gail But, I don't know whether I've got my sea legs.

Karl Oh, my rear is so sore!

(End of Session)
T.C. and David are sitting while the camera crew gets positioned.

(Other members arrive late)

Maude They've changed the light in here.

(Undistinguishable noises.)

Norma I'm not coming back in today, I don't think—

David Are you going to sit there and eat that in front of us.

Karl You mean this is sadistic?

David Should have expected that, huh.

(Noise of chairs and cameras adjusting).

(Silence)

Karl Feels like the group is much closer now.

Norma Huh?

Karl Like we're in a tighter circle.

Norma No one has played Richard Burton to my Virginia Wolfe. I, ah, and I'm aware that I, of after, after what happened yesterday, I was, I wasn't quite as frightened as I said I was. And what I was trying to do was make everybody feel guilty. I was trying to say why don't you hit Leon, or go over to Leon. Why pick on me, this poor helpless woman and I was trying to say, why do the women let me go on playing the victim. And, uh, and I had some glee in saying, maybe I could drive Bob crazy, and I was, I don't, I don't know that it was me that tried to do that. I, uh, oh, I may want to get that out.

Good.

But I want you to take your power. To tell me that, that is not possible for me to do that too.

What?

To drive you crazy.
Dan: No, I'm afraid it's not. You may make me angry, but I don't think you can drive me crazy.

Karl: We verge on insanity.

Norma: Well, I think the various junctures. The group's been nuts. Maybe not the whole group. It's O.K. to be crazy.

Maude: I felt dirty when I went home. It was the weirdest feeling. It was as if I had been walking through mud. And even though I knew it was silly, I had to, immediately, take a bath and wash my hair. I never wash my hair on Thursdays. I, I don't know. It was complete disgust.

Karl: When I was looking at it last night, I had, I had reflections of when I was a gang member. I had looked at this ah, as like a gang who was operating just like any gang that I had ever been involved in and had nice times, and its crazy times, and its crazier members and its quiet members, and the ah, thing that really touched me off was T.C.'s part in it, and its---

Mark: You mean there wasn't such a person in your gang?

Leon: It seemed like it was because we could be standing around doing our thing like we do in our coffee room, but as soon as we got here and ah, the leader of the gang came, we had a semblance and getting down to business and whatever he felt like doing, ah, that’s pretty much the way we went, even though we were a lot of individuals, I like to think, and I, ah, enjoyed those times. You know, you know, I guess I’m saying I’m enjoying this and its O.K. for him to do that, and I think that’s what’s supposed to happen. Ah, I felt sad last night too. Sad that I felt this whole thing was just gonna, you know was just gonna end and its like ah, with the chaos and with the insanity, we’re still a group, and all of us have made our ploys to get close to each other and you know, yet be safe, and, ah, those things that have developed, I feel it’s gonna die, it’s inevitable. Then I, then I thought about the camera crew and this whole dam setup, its really, you know I almost feel like a puppet, you know, on a string and it's like, ah, here we’re this group but, there’s that group out there, you know, and really what’s happening here is almost like a result of them planning it, you know, and I wanted to take my hostility out on them, you know, people in the control
room, you know, seeing their eeeeee ah, because I was trying to make sense of this whole thing.

Norma I wish they would turn on the air conditioning.

Dan uh, huh.

Trudy It's really hot.

Libby Say it louder.

Trudy Would you turn on the air conditioning? Why didn't you say it louder, why did you set me up to be the yeller. All right, I am not going to be able to get out of being Virginia Wolfe. I like that role. I thought, Jesus, am I going to carry that to the very end of this thing. Am I going to do that whole stuff.

Karl You know what else, ah, if why the group as a whole seems every time we get pairs going, the group doesn't want pairs happening, and it seems like that is O.K. I was comfortable in pairs.

Dan Yes, this group is somewhat different from any I have participated in, in that alliances don't really seem to form or last. Ah, I, I don't know whether that has anything to do with T.C.'s presence, or the personalities of the members of the group, or the charge, the task of the group, or, or what.

Karl I don't think it has anything to do with the personality, I think it has to do with the position he takes. He plays a dictator, at times, and then he's he plays the righteous diplomat, and you know, lets us think we have a democracy going here. And it's like, I find myself acting like ah, you know, he's moved me, you know, whichever he is acting, thats how it comes out. But I still like him. He's still nice.

(pause)

Gail One thing I think about is we, I know I have, more or less allowed him to play that role though, only one time during the whole sessions, the entire group sessions, has anybody tried to say something and, he came in with something, he didn't have an opportunity to say it, and that was with Seth, he was talking, and Seth wouldn't allow him to interrupt him. Everybody else stops and let him say it, and then we try to analyze and see what he's you know, trying to tell us. And we really, we don't want to, but we need
him or something, is the impression that I get.

Dan
I ah, I second that motion.

Karl
I don’t want to oust him.

Gail
No, no, I mean, we can’t, we can’t afford to, (laugh) if we do, what are we going to do?

Karl
Well, what do we do in the coffee room?

Gail
It’s amazing the difference.

Karl
We’re pretty comfortable there, huh?.

Gail
Yeah

I don’t even know, if he, is he a member? I don’t know, it’s like, when we were going through that thing of when we signed a contract and we’re members, and all that, I don’t even know, I guess he’s a member, he’s present, and we’re, we allowed him to be a member, I guess, I would like to think that, and here I’m saying, we, as if we’re together, and I don’t even think we’re together.

Gail
I feel that way too.

Karl
The whole damn thing is so confusing. But you know what I really, I got the feeling last night that this is totally representative of life, you know, and it scares the shit out of me. That this is what happens out there in the world, you know.

Dan
Or uh, what would happen if we didn’t have the structure that the world provides us.

Al
Uh, I, uh

Gail
It would be similiar to ___ (undistinguishable words)

Karl
Yeah, but that would be the same as the camera crew, that is, they provided the structure. When they set this thing up and they stuck us in the cubicle.

Dan
I can’t help but wonder what would happen if this group went on for another week. I, I feel that we’re still in a stage of, no serious of, we are so frightened to deal with the issue of leadership and authority in this, in this group, that we continue to act in ways to try to force T.C. to provide structure.
We're still, ah, at that kind of level. We're trying to force him to say things, ah, to provide some rational structure to what's happening. Yes, I feel that.

Karl: Where do you, do you think we're afraid of dealing with leadership, and what was the other part?

Dan: And authority.

Karl: I see, that's what I see we're doing all the time.

Dan: Well, maybe we all deal with the task of the group in different ways.

Karl: The only way it could be done where you could see it happening.

Dan: Uh huh

Karl: Would be if we went and made a sub-task of the task. The task of this group, I guess what I'm saying is, we're doing it right, and this is what's happening.

Dan: Oh, yeah-

Karl: We need more of this, you're going to be sitting there saying "I wish we could get on with the task of leadership and authority"

Dan: No, I, ah, part of the task, I think, has been accomplished. But, but part of it hasn't been accomplished, in that we don't talk, it's happening, we're experiencing it, we're all learning about some of the problems involved in individual's delegating parts of their authority, ah, in pairing, in alliances, in, ah, what happens when people try to assume leadership roles, ah, the ambivalence of a group towards, towards them, ah ...

Karl: But, how surface the group is.

Norma: How what?

Karl: Surface You know it's like when we came to that racial issue, no one wanted to deal with that. When we came to the issue yesterday, we didn't deal with that, I guess maybe because I brought up the racial issue, but I said we didn't deal with that, we didn't deal with the others.
Power in a group setting is obviously the most threatening of all, because it's the one that we seem to not want to discuss. Is it, is it because it is so abstract, or, or, uh, well, I've been experiencing it since I've learned, I don't hear the group discussing it.

I was feeling power yesterday, that seemed to be what I was gloating about.

You, yeah, your power when you had the whorehouse issue was remarkable.

I loved it.

And yet I feel...

It is remarkable how you guys let me continue with it. And not, I don't even think you --, I know after what you said, you warned me not to continue, or you didn't want to, but no one said anything, you know, but I, but I really thought I was leader of my little thing over here and you guys, you know, didn't want any part of it, we didn't want you, and we didn't need you, you know. It was like a sub-group here. I don't even know how it came about, I just felt it coming and all of a sudden I felt myself in that place, and I just rode it. But it was a nice feeling. It's like I didn't get ostracized like you did, when you tried to nominate him President of the United States, and everybody said "No-o-o."

Do you want to talk about that for a minute? I thought that was an interesting episode. I ah, I felt I could have, I could have performed the same role, without it being a kind of a more verbal T.C. I don't think quite as well as I felt that Seth could, but I could have done it, uh, I thought you could do it better Seth, because of your experience in these kinds of groups before. But I didn't want that power. I was frightened of it, because I was frightened of the vulnerability that comes with power. So I was very happy to try to push that role off on to you. But I felt that someone should occupy the role, of an interpreter.

Other than T.C.?

T.C. is not leading us in our task, he's providing...
Karl: How do you know?

Dan: Well, he is in a sense.

Karl: There again you don’t even know what the task is, if your saying that.

Dan: No, no, I think he is in a sense. His karma has helped clear up where we’re at from time to time. But we don’t need --

Karl: He clarifies, he leads us.

Dan: I feel that he clarifies the state of the group ...

Karl: Everytime he says a word the whole group reacts, and feelings come out that, like the time you said, "Oh my God, here he knows exactly what I’m feeling" you know, that makes people go.

Dan: We don’t follow up on a lot of the things he says and, uh ...

Karl: What is there to follow up on? Half of them you can’t hear clearly, anyhow. But you catch pieces, enough, that it sure does stimulate the group.

Norma: I ah, get the feeling that you were setting him up, ah, to take the leadership role, so that you could really be the leader.

Dan: Uh, I don’t feel that way. I was afraid, I was afraid to be a leader myself, because ah, I felt that the group would, would destroy me, if I tried to, to assume that position.

Karl: But, I didn’t even see that the group was even looking at you as a leader.

T.C.: [I think that this sort of pleasant conversation that is going on now, you know, which, seems to feel relatively comfortable, maybe a way to cover up the most important tension in the group, which is between David, representative of a different group method and having the only real power in this group, and me, and I think there is several indications, that this is the tension, for instance, I think it is quite clear that yesterday, Dan acted as his administrative assistant in continuing the fight, when that had started, that David had started before, and I think your silence]
now, that the group has silenced him, is because of a fear to face this very real issue.]

Dan  Now is he trying to pull you out? Cause I don't recognize you as the other power, besides him, you know.

Maude Pretty powerful though.

Gail I don't either, but I don't know about his class.

Maude I thought he abdicated. A couple of days ago, I think he gave all his power to Seth, and since then he's been quiet. I felt like --

Karl I think he has a point in as much as you picking up his fight with her as the assistant, you know, cause you did take up (coughing) the fighting.

Dan I took offense, yeah, over, over a number of things.

Karl You know, its unusual the two of you started being quiet at the same time.

Norma Are we going to always go with what T.C. said, I'm, why not, cause we can now begin to--

Karl Where is our leader?

T.C. [I don't know what, go with, means, but it certainly doesn't mean thinking about it.]

Dan Yeah, I have that same feeling. I have the same feeling, I wonder whether, this particular interpretation is accurate.

Norma I like it because it's easier for me to deal with him, then with you, right now, cause it's still a little touchy between us, I feel a little a skittish about us, for its really much easier for me to deal directly with you, uh, of course, I like what T.C. just said, I'm willing to go, really direct with you because it feels a little, considerably safer. I cannot see you doing what Dan did yesterday.

Karl You know what, I have some concern for the empty chair, uh, I don't know.

Norma What are you trying to save with that comment, well, ah...
1 Karl No one. You can get back where you are going to go, I'll bring you there--

Norma Oh, your still doing that, I ain't, I ain't your whore any more, I'm not your whore any more.

Karl You just be good. O.K. Ah, you know, yesterday she was saying some comments about your feeling sad and last night I was wondering who wasn't going to show up today. I even had thoughts of it, of not coming back today. And, uh, I don't know, does anyone know where she is? -- she's dead.

Gail I don't think so.

David I had lunch with her yesterday and there was no question that she wouldn't be back today.

Dan Probably just having some trouble getting in.

Karl I thought you wouldn't show up today.

Maude (Laughter)

Norma Maude Laughs.

Norma What was your ...

Karl There was no question. It was a statement, I thought you wouldn't show up today.

Norma What was your fantasy about how I would be feeling? What was your fantasy about what would keep me away?

T.C. [I think in being rational, the hypothesis is about David being the only one who has any real power here, is that the person here who has least power here is probably Karl. and that that contributes to his confidence and he has always been able to carry on.]

Norma Thats right.

Dan His comments are becoming more pointed.

Norma Yeah, you can be a bad child and you can have less to lose than him. I can be a bad child, I have a fantasy that I have less to lose than you.

Dan Is it true that, that without Karl's presence that David would assume leadership position in the group. You don't think so, why is that.
I just don’t think so.

You know, I haven’t really been aiming anything at him.

[But you have to recognize that David has the power to make or break this whole enterprise because of his position in the hospital.]

Ah, h h--

That’s occurred to me. I had the fantasy, that I don’t know, you are, but suppose I want to get somewhere in the V.A. other than where I am, I wonder if you would remember me as being this bitch, and—

(Laughter)

I would remember you.

(Lot of Group Laughter)

What I--

I Plan on it.

More laughter — undistinguishable talking by everyone

Now you’re powerfur, yeah ...

Now I’ll go back to being quiet.

Yeah, but the implied intimidation is there of the retaliation from, at some point, if I ever want anything from you.

Right on.

I think T.C. is referring to the statement, at least in my mind, that appears T.C. is referring some that made at the game that the fact that David sits on the Board, that decides research projects, that can be done here, that they have to have this brought before his Board and decide whether this could be done in this hospital. Which means he has incredible power over any process here—

[No, I wonder he has been silenced].
I hope that's not the reason he's being silent.

Silenced.

Is it.

T.C. is saying the group has silenced him.

I don't feel the group is silenced, if you're being silent as that, I hope you're not. It's like at first everybody wanted to introduce themselves, you know, positions and all that. Are you intimidated by that? Your position and all that?

No, I don't think that I am intimidated by my position.

(Laughter)

But I think a position can be intimidating.

[That seems to be a classic example of putting the shoe on the other foot.]

For some reason, I'm not intimidated by your position.

I don't understand that last comment...

I guess it's because I'm so low on the totem, I don't feel that I have to deal with you right away.

Putting the shoe on the other foot.

[Why should a person that comes in the back door of the hospital and under separate funding be intimidated by David.]

I don't know -

Most of us had everything on the line.

I guess I can have fun while the rest of you guys have to suffer. (pause) Are you suffering?

No, you're not having a whole lot of fun.

What do you mean fun?

(Laughter)
[But of course, Karl is apparently some kind of life saver here, as long as he keeps a steady patter, nobody else has to risk anything.]

Norma Yeah

(Laughter)

Maude It will be as used.

Karl I don't mind it.

Seth I remember David's initial statement, in the group was the two heaviest how can we have, two heavys in one group.

Karl Our fantasies are, were, that you have some high administrative position and ah, equal to his.

Norma Mine wasn't.

Seth It wasn't?

Norma Because of his tattoo and usually administrators don't have tattoos.

Karl Do you guys have tattoos?

(Group Laughter)

Norma I'm sorry

(Long Silence)

Dan The issue seems to be hovering in the air and the center of the groups is how do the roles that we play in an institution of which we are all a part of that, the, in fact, the leadership and authority within this small group. Obviously, we, bring those identities with us. Uh, and I guess we respond to them conciously and unconciously.

Karl Just a little bit like the first group, no one wanted to deal with it. And really, we knew it. And really everyone said we don't really want to mention our things because it may be intimidating to others.

Norma Well, I want everybody to get out of their roles for this group.

Karl How in the hell do you do that?
Dan

We can't.

Norma

Well, I mean, I left mine, in part, outside the door. If I behaved, in part, downstairs like I behave up here, I would have been canned a long time ago.

Seth

However, as far as you might try, you cannot behave in the way that an ex-gang member, or a long term administrator could ah, behave. So, I think, more then our positions, we bring a style with us that is the result of our entire life history. And there is no way of making more than a little ripple on that.

Norma

All right, then the maximum I've done is make a little ripple in my own life style.

Seth

I think you have brought up something that is just below the surface, downstairs allowed, allowed that to show. Its very much a part of you.

Norma

Yeah, I own that. Right.

Joan

There's something I would like to bring to group. I want to bring it before we get --, since we are sort of, are gathered still talking about, or what to do, or what this is all about. I spoke with, uh, a friend of mine who said, asked me what I was doing and I said I was in a Tavistock Group this week and she said she heard some terrible things about Tavistock Group. That it was mind controlling, mind bending, process and I, ah, thought I would really like to bring that up to the group and see where it goes.

Karl

I think we already been talking about it this morning.

Norma

Do you feel like you've been controlled and bent?

Joan

Hell no!!

Norma

I don't either.

Joan

And I said that to her and, she said, I really want to know more about it, because she had heard some really adverse criticism about the Tavistock process. And asked me in a manner, you know, as if to say, how could you be a part of this sort of Tavistock. You know, this was the underlying tone and, ah, it bothered me.

Seth

That's just fine. This is I, I guess this is pointing out the fact that these Groups attending to people
getting in touch with past fascistic tendencies. uh, and the violence and ___ par excellence. The mind bending, effect that these Groups, I certainly felt my mind bent everytime something happened to us, change directions, I, T.C.’s comments also, and I can see what she’s saying..

Joan She didn’t use that term, I’m using it.
Seth What?
Joan Yes
Karl Haven’t you felt your mind twisted many times by this whole thing?
Joan I haven’t been conscious or aware of that.
Karl How have you felt after you left. Very invigorating and refreshed?
Joan No, exhausted.
Karl Well, isn’t that a bend?
Joan Oh, I just didn’t think of it in those terms.
Karl Well, that’s what it is.
Norma Now, what else do we do.
Seth Whatever it is, It’s led me to some things I tried to think of several times, but it has been too much too even consider, which is the video which will be shown to all sorts of people that, of whom I haven’t the vaguest idea, each time I try to conceive of that, I just, no, ah, its too awful to even consider. ah, then a brief thought, why did I ever do this, uh,--

Norma Your behavior has been impeccable.
Seth (Laughs) And yours too.

(Lot of group laughter).

Norma I’ve had the same fears. Ah, I thought ah, my biggest fear was that all of me would end up on the cutting room floor. Every bit.
Seth Especially if David is doing the chopping.
Well, he's getting back at me, I tell you, you're reaching me in some kind of way and it, you know, when you didn't smile at me in the hall yesterday, and all that crap, I thought, uh, my fantasy was that I decided that it was really unsafe here for somebody in your position to really participate. And, I don't know how many other people, that I was feeling, that I pushed some of those buttons and you, you were going to spend the rest of the group just cooling it man, I mean like - not saying BOO.

As an observer.

Yeah, and really step back in your role. And now that T.C. brings up what he does, you know, cut any future funding for any kind of project, ah, remotely associated with any of the people on this one, and if it were within your power to somehow, fire me someday, that ...

You've given me a lot more power than I've got.

O.K. that's good to hear, but it's not, it's not totally reassuring about what's happening to you in this group. I mean, you know.

[Well, I think the group has been hovering around the axis formed by David and myself is born out by the fact that we were left alone in this room at the beginning of the Group, for a considerable period of time. I don't know what the hopes were, but there we were sitting.]

(Silence)

Why didn't you come out and get some of the people in the coffee room?

I didn't know you were there.

Ahhhh.

You mean before we started, you two were in here.

Yeah, the two of us were just in here sitting. I knew there wasn't much sense in trying to carry on a conversation with him. No interpretations, no comments, we just sat here. We listened to the camera crew adjusting the cameras and asking for kleenex and things like that.
Karl: Is there any reason that you are not participating as much as you were?

David: I don’t want to.

Karl: Are you going to? Are or you planning not to?

David: Not, I’m planning not to.

Karl: That makes me uncomfortable.

Norma: Yeah, me to.

Karl: It makes me, ah, uncomfortable for the fact that you are assuming the position that T.C. is talking about. That you are on the Board that reviews all those things and you are here as an observer, and I don’t like to be observed by a member of the --

David: I’m dammed if I do, and I’m dammed if I don’t.

Karl: So, aren’t we all. We are exposing ourselves.

David: But, I have that choice.

Karl: What we have is like a parasite.

David: Tell us the role you were playing yesterday, Karl?

Karl: Only for one hour.

David: And you thought you had a right to, well give me my time.

Karl: How many hours?

David: I don’t have to state how many hours.

Karl: I’ll give you one hour.

David: I’ll probably take two, just because you said that.

Karl: He’s already come in.

(Laughter)

Karl: He’ll probably take two just because I said that, ha ha ha. I can’t help but feel that you’re depressed by certain things that have happened in this thing, and that your feeling, seems to me that your feeling somewhat deflated, I’m not sure that’s fair.
1 David Whatever I felt yesterday, I will not deal with in this Group.

Gail For some reason, I can identify with that, I really can, like that is true. I would not, no way, and that's sad. But it's easy to experience feelings, and emotions that were generated in the group and then I can't even feel comfortable in passing it on, to get it. You know, get an honest feeling for everybody else, or at least a good listening ear from the members.

10 Karl I don't really accept that all the way.

Gail I feel that way regardless.

Karl No, I'm saying that the group can't function as that.

Gail Well, it hadn't so far, it doesn't, it hasn't in the sense for me to feel like I can really express what I felt yesterday.

Karl Why, what's going to happen.

Gail Who knows? That's the thing.

Karl Why don't you try it and find out.

20 Gail Uh, huh.

Karl I think that is what everyone is doing, they are assuming that they are going to get really blown away if they express their feelings.

Gail I don't have to assume that when I can see and I have witnessed, lesser feelings being torn apart.

Karl I admit lesser feelings --

Norma You are right, Karl, I really, I really wanted you to let the quiet people talk. That's what I'm wanting you to do, you don't have to do it.

30 (Male voice-undistinguishable words)

Norma Well, you started to and she was.

Karl They can talk anytime they want.

Al I just want to agree with what they are saying. I think this is a hell of a place to express any
feelings or any concerns because you are going to be put down before, and I guess in order to learn anything from it, is to forget about the controls and go ahead and get out, I wish I could do that, you know. Because I think it is, you know, if I don’t get something from it, it’s a waste of time for having spent three and a half, three days here.

Gail Well, I have gotten from it is the fact that, uh, this is a group where we are supposed to be, well, in my own opinion, more or less examining and going through what's happening here, now without any structure, you know, per se, without anything and then I go out there, down to the hallway, into the hallway and all this, and there's all these kinds of structures and if I can't feel comfortable in any unstructured group, well what the hell am I supposed to feel when I go down there?

Karl You mean you feel the same down in the coffee room?

Gail No-no-no, not in the coffee room, I mean in the office, on the grounds, on the hospital grounds, or even outside the Hospital where you can have all kinds of..., it's amazing.

Al I really wonder if thinking about this last night it’s a miracle to me that small groups accomplish anything with everything that is going on here, you know, I don’t see how we could possibly accomplish a task, I think it is a miracle when a small group does anything together. So it has shown me some of the, ah, underlying currents and ramifications of small groups. I didn't know so much was involved in them. (pause) It sounds like to me it's teaching, kind of the wrong way to do it, you know, if you don’t want to get anything done, ah, put everybody down when they try to do something.

Gail Right.

Al This guy is trying to get Seth, he’s trying to get on the task and re-stated it a number of times that we are to examine power, of leadership or something in a small group. He stated that a couple of times and the minute any one trys to focus the group on that, or get to discuss that, which made me feel the title was sufficiently vague enough to confuse everybody and we couldn't define what that means, or agree on it if we stayed here a week, I don’t believe, on what the task
is, so I guess we are learning from our, of not having a task.

Karl You know, it seems like what he was saying is really what is taking place though, you know. It just happens periodically, ah, authority changes, power changes. I think what that whole thing was to, it seems like to describe so perfectly, I mean, if you had a text book, it's scary, that they knew exactly, you would see us in a text book, you would see us exactly. O.K? Exactly of a small group.

Al Power in relationship to what though, to do what?

Karl In a personal ...relationship between people, O.K. its there.

Al How does that accomplish work though?

Karl Who says it accomplishes work, that isn't the task here. This is just a study of a group of people ...

Al But when we discuss power or leadership, the word has got to come in some place or it is completely meaningless to ...

Karl Possibly form a group.

Norma This is sort of an intellectual discussion and where my feelings are at is I really feel --

Karl You know how all the time ...

Norma That you do have the power and that I --

Karl That we refer to ourselves as we. Go ahead, I'm having a side comment over here. We refer to us, which is when ...

(Other voices - undistinguishable)

T.C. [Difficult to understand this statement that everyone that tries anything here is being put down ...]

Karl (Male voice -low)Are we going to get together?

T.C. [Since we are going to have ours a little more like that. Karl has been allowed to lead the group in any way he wants to.]

Gail That's true, I think it was very rude of you.
1 Karl What is rude?

Gail I mean Trudy was about to say something. You are just going to totally ignore her. She is still in the group, along with you, now why do you have to take over and carry your own little personal conversation with, ah, ah, honestly I can't think of your name now.

Karl Al.

Gail Why did you allow him to do that? That was totally unnecessary.

10 Karl I felt comfortable because him and I, -

Gail Yes, you did because you still were allowed to say anything.

Karl Wait a minute, because he and I were together -

Gail No, you wait a minute, because that's what has been going on.

Karl I excluded myself from the group at that time.

Gail You excluded the group from you, yes, why did you allow that, I mean why was that necessary -

Karl Why did you allow it?

20 Gail I mean to interrupt you right now, I'm telling you, I think that's very necessary, why did you allow T.C. to do it?

Karl I had said what I wanted to, to him.

Gail Oh, and it just conveniently ended just as he started talking. I don't believe that.

Karl Well, and if I want to, I will talk to him again, or I'll talk to her. What is wrong with that? If I want to talk to her I will.

Gail Nothing is wrong with it.

30 Karl If you want to talk to him, I will not tell you not to.

Joan You're disrupting the entire process.
Karl: What is the process, what is the process. That is part of the process.

Joan: No way.

Joan: No way, is that part of the process.

Karl: How can you tell me, no way?

Joan: I'm who I am and I am telling you there is no way.

Karl: What is the damn process here, then?

Joan: It's a group process, this is a group process.

Karl: And who is to say this isn't a group?

Joan: It's just two people and it's not.

Karl: It's a disgrace:

Joan: It gets, totally, uh, I just totally support Gail and I think that was terribly rude.

Karl: Well then, you're developing a group over there, the two of you are agreeing on something, I don't hear the other people.

T.C.: [I think the reason the Group is so fond of Karl's leadership is because of the conviction that it is not leading anywhere.]

Norma: Yeah, I'll go with that.

Seth: It's, uh, relatively harmless.

Maude: Let him rattle on. Rattle, rattle, rattle, rattle.

Seth: I'm not so sure how harmless it is, because I, because of the violence, I think somewhere in there, that somehow he is the only person that has that. I think by allying myself with you and Karl, I think that there is something that attracts me and I feel very friendly, but along with that goes an acquiescence, I really would rather not be a participant in, uh, acquiescence to your violence, to your selfishness, to your doing whatever the hell you want, uh, I find myself kinda smiling, uh, uh, so I smile when I face sometime when we are doing it. I would prefer that you know, you back down a little bit, but I guess you
are not going to. Ah, and I guess we may have to push you down a little bit then.

Karl
    Well, you guys already tried to kill me once.

Seth
    More then once. This is the second time it just occurred.

Karl
    I'm sorry we didn't have a full membership this time.

Seth
    So am I.

Karl
    But you know what, I don't really feel any objection if you want to talk to him when I am talking.

Dan
    But, you can't talk all the time, Karl.

Karl
    Why not?

Norma
    Oh yes he can, I suppose he has that power that he could rattle on from now until 1:00.

Karl
    Why couldn't I?

(Undistinguishable male voice)

Norma
    And I have the fantasy he may try and I wouldn't like it.

Seth
    You represent anarchy, it would be just fine with Karl if there was total, you know, me talking, everybody talking, skitter, skatter, and that would be fine with him and I don't think its fine with me, and I gather from hearing from at least three people that it is not fine with three others, so--

Joan
    Well, I would, uh, I would leave, because the whole, because the whole structure of the group would change and if you want to engage in these kind of conversations then the group would change and I would, I wouldn't be a part of the group, that's all, so you have the choice.

Karl
    You wouldn't be if you didn't want to be.

Gail
    I sure wouldn't want it like ...

Karl
    Just like the people that remain silent, they aren't a part of it because they do not want to be part of it.
In the back of my mind, what I am doing right now is, first I want to deal with you a little bit, I want to resurrect David over here—

I sure do too. That's where my energy is.

Let me say something before I leave this, uh, I don't see, I didn't hear any rules at the beginning of the Group.

There are none.

Then two people can talk at the same time.

Just a minute now, here's what I am trying to get to is, I think conventionally that is the way we do it, one person at a time, but no one has said that is inappropriate for this group.

You just heard that they felt it was inappropriate.

(Two voices at the same time)

[.. given the permission to go on explicitly, sure.]

By who?

By you, you gave her permission to continue and you kept talking to yourself.

No, I am just saying—

(Voices at same time)

Except Karl over there—

Has anyone ever had the fantasy of splitting the group into two parts. Has anybody ever had that feeling?

I've got the fantasy of Karl and David doing summa wrestling.

(Laughter from Group)

Right now I feel like I am fighting for David against the odds, of the resident under, my leader.
Boy, they are really making it hard for you. They've got the resident under the leader and you have got the son of the father.

They're giving me all kinds of power here. And, I can wipe out the whole project and destroy your future.

(Undistinguishable voices)

We need somebody, we need somebody ...!!

I'm uncomfortable for you, you know, looking at all that is ...

Huh?

I think I am uncomfortable for you. I don't know if I can be, uh, I think I am, you understand.

[But the important thing is that people who are assigned this power in fantasy or not, are silent, whereas the people, the person who has no realistic problem is this hospital, is allowed to lead the group in any direction he wants to, that seems to be very important.]

Yes, that's true, I do feel its important to completely stop Karl. As many times as I have tried, Karl bounces back, he is just, uh, you got a lot of energy, Karl.

You're bouncing back, I am bouncing back.

Yeah, that's true, I think I have bounced you back, Karl, but not really getting down into my anger by keeping a little old smile on my face, I kinda give you the message that as mad as I am, I can take it.

You're still avoiding this whole thing. I'm still avoiding this whole thing, well I don't know. I feel for the moment that I have like been silenced by your silence, about as effectively as, you know, something has changed for me, (clears throat). You've got it, not the real world here, I perceive you as, all of a sudden, making it the real world where I have to behave somehow and I am having one hell of a time, not behaving. You've done that. And I didn't want you taking it out into the real world where I get, you know, really put down for that, and where I, really represent some kind of outer reality, and I feel inhibited by that, your contract not to participate.
(long pause) And your activities and its bearing on me is more effective, the physical intimidation that Dan did, which is, I mean, that was intimidating by, you know, briefly, but you're, what you do now, he was doing that to change my behavior. What you are doing now has more impact on me.

Karen: Punishment.

Norma: Oh Karl, please be quiet, for a little bit.

Karl: If I choose to.

Norma: I think this is something, and now I am trying to seduce you, into seeing that this is really a learning experience, but hear me out. Is there something to be learned about how authority can be exercised, what happens is that, of course it can be exercised by intimidation, but I am learning it is more powerful, has more impact on me, when somebody with your kind of power suddenly doesn't want to play any more, doesn't want to participate any more, that really gets to me.

Dan: Good point.

Norma: Thank you.

Dan: Uh, Huh. I am impressed by the responsible attitude you are taking today.

(Laughter by group)

Norma: Well, don't bank on it because if it doesn't work on you, you're gonna go on to the other one real quick because it was a hell of a lot of work on our part.

Dan: I kinda felt that you and Karl have some kind of an unwritten contract to keep the group from becoming coherent or, or something.

Dan: Excuse me, you've kind of joined the group and all of a sudden have stopped being disruptive, and stopped the interrupting process which kind of has left Karl as the only individual that was doing that and I guess the group is wondering at this point how to bring Karl into the group as a constructive instead of a disruptive influence. I, I really, uh, was very much impressed by what you said about David's silence exercising, uh, tremendous influence when somebody whose potentially a leader does not accept that
position, and withdrawal has a very profound influence on everybody.

Joan  I object to the fact that you, you're speaking for the group because there are some things, things that you said that are not where I am at, I've never felt that Norma was, uh, disruptive ever. I haven't agreed with some of the things that she said, or the way that she said them, but I've never felt that she is disruptive. I felt she was a very real integral part of the group.

10 Karl  Well, I think it was interesting to him that she disrupted the group the most yesterday is classifying others as being disruptive.

Dan  Whom.

Karen  Yeah, I have yet to move out of my seat.

T.C.  [I'm beginning to feel that maybe the most complicated thing to deal with is the reason why David is silenced because I think as the highest ranking member of the system, which people work and about whom they have very different feelings. I think that silently and effectively has been playing into the receptive a great deal of hatred (background noise) and, and I am beginning to wonder if, this is why the group keeps him out of the group, and out of functioning in this group, and that there is a very intensive conclusive purpose behind this.]

20 Seth  The fantasy that I was having four minutes before T.C. said that, uh, supports that from my anger anyway. And that I was thinking well once we get him back in, if we succeed, and I am not sure we will, my impulse is going to be to get him back here so I could really get rid of the power once and for all. Uh, and I can easily have a lot of associations to my dislike of the hospital system and my gladness that I am spending almost all my time the university, but, I certainly will agree I have, I, in back of my friendliness and affability towards you, there is some very well covered kernel of destructiveness.

30 Norma  Yes, I might be setting you up to do that. I might be really nicely saying, oh, come on back in, please, oh pretty please, with sugar on it. Please come on. Then I can't guarantee my behavior after that. (Laughter) I do want you back in, that I know for sure, but my impulses may be, considered you may represent the receptive in which I can dump my
feelings about the hospital, and my feelings about psychiatry, and my feelings about everything else that authority, and men, and my husbands, and my father, I mean you may take the whole enchilada, if you come back out so I can understand your hestitancy, but I really want you to come back out right now, it feels like at least part of my motive are needing you to be here.

Joan How can anybody do anything but back away from something like that.

10 Karen I think you ought to stay out for your own good.

Joan I mean that's, that's so exciting.

(Male voice in background - undistinguishable)

Joan You know, then we kind of set outselves up for failure, I (laughter)

Norma Yeah, I really, I'm laughing, but maybe that is something I do.

T.C. [The alternative is for a person take some responsibility for his feelings, for what one is feeling.]

20 Al We have had all kinds of silent members in the group, but it so happens David is the one that was singled out, to let us get him out and I think the T.C. is very effective to focus everybody's attention on him and also been unfair about bringing in his position in the Hospital, to say you're going to try to screw us up. I think that is super unfair and I don't blame him, I would stay out of the period. That isn't the way we treated other silent members by finding out what their position is in the Hospital.

30 T.C. [It is difficult to distinguish between fantasy fact from reality and that would require some thinking.]

Al And you are the only one that does some thinking, right, the rest of us are fantasizing and you are the thinker of the group.

Norma I was going to make a deal with him but that won't work, I figure that I would be nice if you came back in which I wouldn't, I wouldn't dump my whole enchilada on him.
1 Joan    I thought you said you were not sure about the-
Norma    Yeah, But I, I--
Karen    Bull Shit.
Norma    O.K., I guess I am.
          (Exiting)
Karl     You are Bull Shit.
Norma    All right.
          (Laughter from all)
Dan      We were worried about you.
10 Joan   Yes, this morning I chose to be late because my water chose to back up into my shower and bathtub.
          (End of Session)
1 Gail What these remarks are and I'm going to take this back to the committee, and, uh, (laughter), you know, I'm gonna wipe the whole thing up. For some reason I, I...

Dan I felt bad cause I thought you left the room.

Gail Yeah, and then he did. He left.

Dan (Several comments at once) Like, like you were the only one out of the room.

David Let, let me explain something. I'm, I'm a non-coffee drinker, and I get thirsty and the only way that I can get anything to drink around here is to go out to the water fountain. So I come in and get a gl-, cup and go out and get some water, and go to the john.

Joan No ulterior motive?

David No ulterior motive, well yes, yesterday afternoon...

Maude I'll tell ya, it was more exciting the other way.

David Yesterday afternoon I did it because, um, there's a lot of smoking and I'm a non-smoker too. And that room was not, is not the best ventilated and I was more comfortable out in the hall.

Maude Uh, huh.

Dan David, doesn't, doesn't it amaze you that people, in-including T.C. apparently are investing you with as much power as they are?

David Oh, I think, I understand why T.C. is doing it. It surprises me that the rest of you are...

Dan Oh, come on.

David Yeah, no, really. Cause I'm not that powerful.

Al Why is he doing it? Um, why, why do you think he's doing it?

David I'm going to wait.

Al O.K., O.K., alright.

(Laughter)
Norma I noticed that in the coffee room too, when you finally did come in that Joan and Karl were kind of in your space. And I wanted to go in there, but I didn’t. I mean I sort of half wanted to. I wanted to continue my urging that you...participate.

David Uh, huh.

Norma ...with us...then I didn’t do that.

(Pause)

David I don’t think I’m not participating, Norma.

Karl I don’t think you aren’t, either.

David I think I’m doing the only thing I know how to do at the present time.

Norma Do you have the internal feeling that we’ve dumped a lot of our bad stuff inside you?

David No...you may have done, but I don’t have that feeling.

Seth Do you have, this, do you have some bad internal feelings? Are you feeling bad inside, somewhere?

David I told you, I wouldn’t talk about that because...

Seth O.K...are you going to talk about it with another group?

(Laughter)

Karl Oh, what are you concerned, that he’s going to get good psychiatric care, or...(inaudible).

(Laughter)

...Well, you know because I know...no, all kidding aside, I know that, uh, you know like we...(laughter)...we’re talking about, I’m a sensitive person also, and I know when I leave here, if I’m really screwed up, I really feel that I can go back to my unit where the people understand me and have accepted that degree of sensitivity, and I can go and I can talk about it, and I, you know, I’m glad that I have a place I can do that. Do you?

David Thank you, I do have one.

Norma This group sure isn’t looking to be taken care of still
from each other. I mean, we're all going to go back to wherever we were taken care of to get taken...(laughter)...

Maude Yes.

(Pause)

David I think that's a very significant comment on the group.

Norma We have the power to change that, if we want too. Maybe.

David Not yet we don't.

Joan No, but, I have a feeling just, this, at this moment that there is a lot of caring and a lot of, um, cohesiveness in the group right now. It's just a feeling that I get. It's, it's comfortable.

Karl I had an impulse to disrupt it, too. But, I didn't.

Norma I'm wondering if I'm just being seductive so that I can do my number again. I, I have to suspect myself. Um...

Seth Yeah, I had the feeling of waves, you know...go back and forth.

(Pause)

Norma So, I'm not, I'm not sure of my motives. They could be either one.

Karl It really seems like, if your motives aren't true, the group is gonna get you.

Norma They may get you anyway.

Joan Are we ever sure of our motives? You know, when you said that, that, that brings up an interesting point. I don't know if I'm ever sure of what my motives are. You know, I may fool myself into thinking it's one thing when it really isn't.

Norma I know, I think maybe, I, I have some responsibility in bringing the group to that level of abstraction which, now we could engage in an intellectual discussion about motives, and I, because it's unsafe to do anything else. But I'm not gonna do that.

David What do you have to say about the whole thing?

Maude The only thing I could share is that yesterday when I was
sitting in, in the chair that you were in, I had a lot of anger...towards...you two. And I think it was because...

Dan Who?

Maude I was angry at him, and I wanted him to be silenced, and I was thinking, you know, why.

Dan Norma.

Maude No, don't those fellas do something, shut him up, and then I, then I realized, uh, I was watching you, you know, I was very angry with you because I was thinking, you should have a lot of power and you should get this man to be quiet because you were bothering me. I didn't like the way things were going, really. And, uh, then all of a sudden, I felt sorry for you. I thought, my God! What a spot to be in. And my whole feelings changed towards you, I think it was, uh...you looked vulnerable or something to me like, uh, I don't know how to describe it, but all of a sudden you seemed human. Before you hadn't. I don't know if that makes sense or not. But that, I, I think, I realized that I was gonna have to deal with him. And I felt tht I did mainly through body language and eye contact. Cause I was really ready to take him on. But I wasn't gonna do it unless I absolutely had to. And I finally decided I might have to. And I didn't go rush to your defense. I just waited cause I figured you could tell him off.

Norma Ah, I get...

Maude Cause I know, you know, you've got a lot of, you can do it. I've seen you do it in psychodrama. But I was really ready to tackle you, brother. But I figured I didn't have to cause I was watching you, every move you made and every, uh, every part of me was ready, yeah, and I just figured you say one thing about madame and I'd...

Karl I felt you watching me, too. Let you have it! So I realized I could do it. Not thinking that you didn't have to do it. And that I was expecting something from you that was not fair.

Karl I evaluated the situation.

Joan Say one thing about what, did you say?

Maude Huh?

Joan If Karl said one thing about what did...

Maude Being a madame.
I said yesterday, I was, I was thinking...what could I try and bring her in with.

Cause I could see it going...

Oh, oh, oh, oh...

You know, as, as a madame in the whorehouse...but by looking at her I saw, I...

Well...

Better...just cool it with the little click I had going.

I was ready to fight him.

We are still fighting that, it seems.

Yeah.

Uh, huh.

I hate to be a policeman. Hate to be the Jewish mama. Which happens to me so often in groups...(sigh).

Well those are, it seems, two things that, uh, you do well, and two areas of authority and power that you have ready access to, um, I think the one way you handle your authority is by hating it.

Uh, huh. It drains me. You know, I feel, uh, sometimes so drained, you know, it takes so much effort, and I, I get irritated that other people don't pick up some of it.

Don't pick up some of what?

Doing what they're supposed to with their task in a group.

Well, I, uh...(inaudible)...one thing I can offer you is that I've been mildly irritated on-and-off throughout because you weren't doing what you could do. Uh, I kept seeing that you were kind of consciously holding back, and it, it was, I ended up feeling frustrated that I...

Uh, something that occurs to me also, with regards to David, is you said that at one point you saw David become quite human and that happened to me yesterday also. It was...

Uh, huh, did it?
Seth For me, it was just at the point that you had really called his number, as being a super nice person, and I began to see, maybe, I don't whether it was really true, but it sure appeared to me that you were...collapsing at that point because it was, it was hurting you. Uh, and you wanted to be accepted for the way you were and, in fact, it wasn't just a superficial kind of thing, it went very deep. And, after that, ever since after that, I think you've been silent, and it is, my fantasy is that, that's what happened to you. Uh, and that it really was too painful for you to talk about here, and I, I can see that, uh. That, uh, it went far too close to some important part of you. Uh, and, to, to tie this up, you didn't do anything about it. And I think you would have been one person, perhaps, uh, that...uh...

Maude That's why I felt dirty last night...I really felt like I didn't do what I should have done.

Karl That you didn't play the role that you don't like to play?

Maude Yeah.

Seth Mother, Jewish, Mother.

Maude Uh, huh.

Seth Which would have been in a certain way Jewish wife, uh, good Jewish wife, and she's...

Maude Yeah.

Seth Wonderful.

(Pause)

Norma You're surrounded, David, by two very nice Jewish Mothers...or wives. I don't know how, how the seating got chosen, but I'm, I'm seeing that. They're flanking you on either side.

David I'm glad they're there.

Norma Yeah...(laughter)...I bet...(inaudible)...

David I hadn't thought of them in those terms, but I'm glad they're there.

Joan Thank you.

(Laughter)
I'm a little upset with the last session. I feel a little used from the last session. Uh...primarily, uh, by the,... T.C.. I felt the last session, or the primary focus of it, was to somehow get, uh, get something from David that I don’t think was necessary. Is to get him to like this session or something, for him to support, I think it was primarily politics. I don’t think anybody’s that fearful of losing their job. We’re all protected by the Civil Service Commission, I would imagine. Uh, I physicians is probably different. Maybe you do have enough power to can a psychiatrist in the hospital...(laughter). But, I doubt if it was, I really don’t believe that it was really to get you out, to let’s make this thing better for all of us. I think it was primarily something that T.C. wanted. For you to come out and support it or something. And if he could get you out, you’d have a better, a better experience we’re getting close to the end, and we really want this thing to go, or something. And I do know of some of your support for the program prior to this, and that kind of bothered me a little bit.

Do you think it could have been that he was trying to get the group to go out and get David? Instead of Seth getting David to come into...

I’m not sure what the purpose would have been, though. I agree he’s a, a, the, in the reality is he’s a very powerful person in the VA Hospital, Brentwood...but I just kind of felt used in that process. And maybe that was, maybe that was what it was for...

It seemed he made it very apparent to, um, to everybody that’s, could be affected by David...David’s position.

I don’t think that’s true. I don’t think I can be affected by him.

Well, he certainly influenced Norma. Is what she was saying.

What do you mean, influenced her? How?

As far as that you could be a threat to me in the future. This is what you said. And, uh...

I didn’t believe that, though. Maybe he can, but I don’t, I don’t see where.

If I wanted to do a research project, if I wanted to write
a research, I don't know, I don't know what we're doing now, I mean, I just...

T.C. [Well, I think...I think that the group...]

Al In other words, stifle.

T.C. [Is continuing to apply these fantasies to David, and, in spite of the fact that I was just openly accused of severe corruption. Of course, it's simpler to deal with him than with me.]

Dan When was he accused of corruption?

Al I don't know.

Seth Well, I think, we implied, I think you implied, uh, at least, I was having the fantasy as you were talking, that T.C. had, uh, brought this up because he was worried, uh, that...

Al Uh, huh.

Seth Now...(inaudible)...something important to T.C. and therefore, he's trying to heal this wound.

Al Uh, I believe, yeah, yeah...right.

Seth To protect this project.

Al Right, yeah, yeah...that's, that's an accurate statement.

Dan Uh, I...I didn't feel that way.

Seth You didn't feel that T.C. was doing that?

Dan No, no, I'm, I'm really not too sure why T.C. made that interpretation. Um, but I believe that he made it because he thought it was accurate. Uh...(laughter)...not, not for any, oh possibly. He's an honorable man.

Karl Ulterior, ulterior.

(Laughter)

Norma There's a slight chance, I mean, it's far out, but...

Dan No, no I say that because, uh, there have been times...(laughter)...no, there have been times when I felt that, that he has tried to stimulate the group or draw attention to certain, certain issues for reasons I weren't sure were, were entirely, uh, I didn't fell that all of his
interpretations were completely objective, and I had, had doubts and, and feelings that he may have been doing things to stimulate the group for the purposes of the filming, to break impasses, to try to raise issues, and create splits so that they would serve de-, de-demonstration purposes in the, in the film. May-, you know, I feel less paranoid now than I used to about that. Um, so I think that, I think in this case that he, he was pointing out something that’s true. That, that he and, and David are the two most powerful senior individuals here, and that the, uh, the group therefore needs things from them and tries to, ah, you know, ah, dumps fantasies into them and, and, and lays all kinds of number on them...um, for that reason.

Karl You know what strikes me strange is that back again to the very first session when I wanted everybody to introduce themselves, because I really felt that would play an influence on how we interacted in here. And we would see that happening. No one wanted to deal with it, but yet you guys are so wound up...in his ploy to demonstrate.

Al Uh, huh.

Karl That’s right. People’s outside infl-, authority being brought into play here. Why is it?

Al Uh, huh...uh, huh.

Seth David, I hear you asking for exoneration, and, uh...David...

(Laughter)

David Oh, that’s beautiful!

Karl I thought you were talking to him looking at me!

(Laughter)

(Inaudible...several simultaneous comments)

Dan Out!

(Laughter)

Al In examining these two gentlemen, in relationship to power...in...uh, Dr...

Dan Which two, Al?

Al Dr. Nalder and T.C..
David: When did I become Dr. Nalder to you Al?

Al: Well, David, O.K. I really don't see where, if we're looking at our specific jobs, where they are that powerful people. I'm a social worker and neither one of them does that. I think I can do that better than they can. I feel that, and I come to work from eight to four-thirty to do social work, not to practice psychiatry. If I got into psychiatry...

Dan: Uh, huh, well, I...

Al: I would certainly get cleaned out about it...by them.

Dan: Yeah...for, for me, well David's, you know, I see David as a powerful individual, but for, for a number of reasons. One, I know him, uh, in a working situation. And I know he, he has a strong personality. He's a persuasive, intelligent, knowledgeable guy. Gimme one for that, David.

(Laughter)

Uh, but, but I think, uh, he doesn't, he doesn't have any direct power over me in the, in the hierarchy. Um, but I, I feel that his power, I, I see you in powerful because of your experience as a group leader, your experience in groups. I kind of came in here expecting well, well, David knows how to run groups and he'll probably, he'll probably take over the group at one point or another, and certainly provide struc-, I kind of expected that, and looked to you for that all along.

Karl: It seemed you did at one time. I seemed you tried ...(inaudible)...sensitivity...

Dan: Well, I'm, I'm disappointed...disappointed that you, that you didn't succeed in that. I would have felt much more comfortable, and I guess, I, I, uh, feel hurt and angry, uh, because of your withdrawal. Because you, uh, I, I needed that. I needed that from you. And, and I feel depressed, uh...saddened by, by your...by your not having taken that role.

Norma: Dan went out on a limb for you yesterday when he came over to do me in. He went out on a limb for you.

David: You're not gonna make me feel guilty, Norma.

Norma: Oh, I'm doing my...best.

Joan: Oh, Norma...you have to be a little more subtle than that. That was a...(laughter)
David: You're not gonna succeed.

Joan: A little obvious...(laughter)...yeah!

Norma: (Inaudible)...coaching...(inaudible)...

Joan: I was listening to it and thinking, uh, huh, that's not gonna work...(laughter).

Norma: Well, I, I said that both for you and for...for Dan. But, I, uh, that's still up in manipulation. We really didn't hear T.C., the last comment that he made. Or at least we're not going with it. Uh, it really had to do with addressing you rather than him. And what I flashed on is you were both here early, and, and the only two in the room.

T.C.: [Well, it would seem that the disappointment with, uh, not providing structure and giving the group what it needs is something that might cause some anger with me.]

Norma: Yeah...(inaudible)...

Joan: Uh, huh!

Dan: I've been angry at you all along.

Maude: I wanted to ask you to turn and look at him when you were talking to him.

Dan: Oh, I been, I been angry at T.C. all along. I mentioned that a number of occasions. I, I don't know, sometimes I feel, sometimes I feel like I've attacked T.C. more than anybody else. Is that my imagination? Um, and it's not because I, I, I dislike T.C. as a person, I, I like him very much, and look up to him. And that's why I'm angry at him. I want more...I want, I want him to rationalize this business more than he has. I, I, you know, I...

Seth: Rationalize?

Norma: Make it rational.

Dan: Yeah.

Norma: Oh, I, what am I translating for him for?

Seth: But, that...

Dan: It's O.K.

Norma: Well, I don't know, Dan.
Dan But, you know, that's accurate.
Karl I don't think he should be doing any more than he is doing.
Dan Well, I, I, I love to hear him talk, I, I love to hear these things come out, you know.
Karl He talks just enough.
Dan And, uh, (laughter) the more he talks the more comfortable I feel.
Karl Cause you don't have to talk yourself and think, that's what he's been saying.
Dan Exactly.
Norma And...(inaudible)...I feel, sometimes.
Joan It's like you're asking T.C. to be the Jewish Mother of the group. Really, it's...
Karl No, no, no. It's really T.C. taking responsibility...(inaudible)...
Seth No, it's not the Jewish Mother.
(Several simultaneous comments)
Norma Is that you don't want him to be a Mother or you don't want him to be Jewish? What's going on? What's all the objection around...
(Laughter)
Seth Well, the Mother part was, uh, I couldn't see it...(inaudible)...I'd say, I think you want him to be sort of the all, the Christian God, uh...
Dan Oh, well...and...(inaudible)...omnipotence exactly again.
Joan My God! Isn't that what a Jewish Mother does? (Laughter) For heavens sakes!
Seth It is a matriarchy, isn't it?
Joan Cor-, you know, I mean, that's it.
Seth O.K., well, us Christians, uh...(laughter)... He's not Jewish...(laughter)...seems like...
Joan You don't have to be Jewish to be a Jewish Mother, for
heavens sakes.

Al You...

Seth That's right.

Al I wonder what it would be like if we had to...to assess our communities, find out who the power people are in the community and the church, the grocery business or the laundry business, or whatever it is that we need to sustain life out in the community. And just attack those power people. I wonder what would life for us as an individual be, if that's the way we lived our lives in the community. In other words...beg.

Karl It seems they're necessary.

Al Pardon?

Karl Say, it seems they're necessary.

Al And it seems like those who are not powerful people are necessary. And, uh, I think that would be the same as...(inaudible).

Seth Are you arguing, now, in favor of not attacking T.C., I, I...

Al I don't know. I don't know. I just wonder about this, you know. I'm so paranoid about power now, till I feel I've got to go home and find out who's got power...(laughter)...and face those people for the rest of my life. To get some of it or to do, to do something, you know. Or to make sure they don't screw me up if I want to get, uh, uh barrel of groceries or something. Or to go to church service, and, uh, whatever.

Seth Uh, well in the community...I have a, my sense is that, in thinking about it, it's not...I don't think it's so much that, uh, I want to, uh, find out who the power people are so that I can attack them. It's more to attend to where the power actually seems to be floating around and then see what my inner responses in the broad spectrum, uh, really are. Uh, all the way from wanting to destroy it to wanting to worship it, uh, to just simply wanting to ignore it or go along with it or support it, I don't, there's a whole bunch of different feelings, uh, but to...yes, it is.

Norma This is very intellectual.

Karl (Simultaneous comments)...you know, does it, does it seem
that T.C. is the out, represents the outside power of this little unit.

Seth What's the matter with that?

Karl Right here, to you?

Seth The outside power?

Karl Yeah, it's like we got Spencer in the control room...right? He's part of that power that T.C. is. That we're talking about here...this is a whole package deal.

Seth It seems that T.C. is...T.C. has, uh, obviously, from my point of view, has a certain degree of competency and as well, is highly invested with power, uh, in a fantasy kind of way by, uh...several, some of the things I've heard indicate to me that, that's happening. Uh...

Norma What's wrong with it is that a head-tripping kind of thing is, uh, never seems to have much meaning to me when that happens here. I don't, that we're thinking or working through anything. It sounds like there's a lot of just head-tripping going on.

Dan Well, you gotta do some of that.

Al It...yeah, it's head-tripping for you, Norma. It's head-tripping for you.

Norma Well, yeah.

Al For yourself.

Dan For me...like the, most of the things that Seth said...have, have meaning.

Al It's not head-tripping for me.

Dan You know, they, they hit me in an important place. I say, Wow! Wow! It's not just total intellectualization.

Karl You know, it's really, it's really representative, like you mentioned the church and the grocery store and all, all those, and I keep having to come back to what we got right here. You got Spencer in that room, you got a whole outside group outside of this group which is really direct influence on this group. And then when we leave here we become part of a small group under the influence of the church and the grocery store and all that shit, but we don't overthrow the church and the grocery store, but we don't understand everything. But yet we still function in
our little group. You know, and you don't see this much turmoil out there. It's like...

T.C. [That's, uh, that's (Spencer) in the control room and me here but there's also an awful lot of hidden information about this enterprise, enterprise in the group that is probably influencing the action and has never been talked about.]

Norma What hidden information...(inaudible wishper).

Seth Well, uh.

Norma Oh, sure.

Seth There are people who are silent, uh, you, you pointed out that, all this anger I suddenly realized, yes, yesterday you are a major source of the rage that was... jammed racously into...

Dan Funny, I didn't, I didn't feel that...(inaudible).

Seth Well, I know, it's not, I don't, I wouldn't think it would be something one can... feel...

Karl You know, it seems like you're, you're one of the most stern people in this group.

Maude Stern?

Karl Yeah. It's like you never speak, except when you do speak, you get very erratic and very definite and "dododo", you know, and I get that feeling and I don't really think, uh...

Maude I'm powerful.

Karl No, you're not powerful.

Maude Oh, yes, I am. I got you worried... I'm stern.

Karl Well, it's just the air you put on. You don't have me worried.

Maude No?

Norma I'm still (cough) hidden information.

Dan Yeah.

Joan Me, too.
Norma: Um, (cough). What that means to me is that if I were to share more of the things that I hide, like, that a lot of things that I hide are motivating my activity in here.

Seth: That, that you in fact are aware of, are you saying that?

Norma: Motivate my feelings towards certain people. I have a history that makes me know that some people in here I have some affinities for based on, on some personal stuff of my own. And they may not know that because rumors are wonderful in the VA, but I'm not gonna share those. But I, but I realize I react to people on the basis of... So them, that they, they provide part of that. And I, my fantasy is when we get out of here, I'm going to take a few people aside and say, you know, um, I share certain stuff with you. Uh, out of my history, and, uh, and, become friends on that basis. Or not necessarily friends, but have another kind of...so that...anyway. I, I hear you...

Karl: Why don't you do it in the group? (Sighing) Are you getting bored with my whole stuff? I'm really being gentle...

Dan: No!, no, no...(laughs)

Karl: Why don't you do it in the group? This morning. I mean, I sure don't want to bore anybody or be bad.

Maude: You're loveable.

Dan: No, no.

Karl: Why don't you mention the things in the group?

Norma: Uh, hell no!

Karl: Why? What are you afraid of?

Norma: I, why I mean, I, uh...I...don't feel safe about doing any of that stuff here.

Karl: It's like you're trying... Why?

Norma: Why, why, why, Karl?

Karl: What's gonna happen?

Norma: You go first. You show me yours, I'll show you mine. Or you show me yours, and I...

Karl: What do you want to see? Won't show you mine. What do you want to see?
I don’t think the hidden information con-, uh, observation was directed at you. I don’t feel it was. It might have been... (inaudible).

Who do you think it was... that’s O.K., I’m, I’m very, I mean grab for the hot seat, but...

Whaaat?! I think it was, it was directed at every member of this group!

I’m just, I’m...

O.K., O.K., I felt it was directed at him.

Every single member of this group has been holding back.

O.K., O.K.

I don’t feel I’ve been holding back that much.

I agree, I agree.

No, I don’t feel you’ve been holding back (group laughter).

You’re not, you’re the only one who’s an open book. How does that make you feel?

I don’t know.

(Laughter)

What, what, what are the unspoken influences, huh? Your experience? Your past experiences in Travistock?

I, I was thinking that certainly, I have, I have a... (inaudible)... with T.C. that I haven’t mentioned at all and a lot of the way I’ve been is a result...

Talked about that, uh, huh of his, essentially, his teaching to me.

Right, right, right. That’s, that’s, uh, O.K. You’re experience with Travistock.

A lot of his what?

Well, I’m in a seminar with him which is very important to me. And I’m in super—...

That’s, that’s an influence. Vision with him, so... (laughter). Karl’s size influences the hell out of
me. Just your bigness and your, you look mean, I don't think you...(inaudible)...no, but have we really talked about it?

Norma But that's not hidden. That's not secret information!

(Laughter)

Dan I think...

Norma Well, no, but I think you're trying to get away from secret information again, by, by mentioning the obvious...if we're talking about what is not obvious, but what...

Dan No, no, not at all.

Norma We all know and what dictates our behavior in here. And not being a teacher.

Karl I think one thing that, that makes me different is that where I work in the VA Hospital is we talk very open and say what we feel at all times and really we don't feel restricted as I see you guys feeling restricted. Very inhibited by each other. I don't feel that here.

Norma That's not...(inaudible)...that's obvious.

20 T.C. [What's conveniently forgotten is the hidden information.]

Norma Oh, hidden information about this enterprise.

(Pause)

Seth There's gotta be (in a whisper)...

Maude There was a...

Gail What's going to happen to it?

Norma No, how it...

Gail ...(inaudible)...you were talking about...where it was going from here?

Norma There it goes back to..., uh, huh.

30 Karl I got nothing to do with this.

Gail That's possible.

Joan I just got...a picture of a shredding machine.
Well, there was a whole political ball game around this thing. I mean, that, that...

Sure, and I don’t know, you know, I don’t know who the villians were. I don’t know who the ones were that, that held it up or didn’t want it to happen. But, uh, I’m aware that, that it was a, a mess, and that’s why, why I was drafted too at the last minute or agreed to go but it really felt like a draft when it was happening.

Wooh! Damn, Wow! What a, what a new perspective just got introduced.

Big...(inaudible)...I don’t understand.

No, I’m, the politics of Travistock and Brentwood Hospital.

Oh, they’re heavy?

They’re super heavy. And I hadn’t thought about this, this during this...(inaudible)...O.K.

Are they?

Yeah. I was amazed that this...(inaudible)...this...what a mind blower. Of course, Travistock has been like the subject of, of heated controversy for years. And I mean, I know a lot about it, and I’ve like, kind of been on the border between powerful forces opposed and for Travistock, and I don’t know a damn thing about it. I mean, this is my first...

But you’re now identified on tape. You know? I mean this is it, whether you were drafted, whether you chose, whatever, and it was ah, uh, spontaneous response to say yes, we’re coming.

Yeah, yeah, yeah, yeah! You know, without a lot of thought behind it. But now we’re identified with it. You know,...(inaudible)...that’s, you know, Travistock.

Yeah.

What has transpired in the past that’s bad about it?

Oh, uh, well, because, uh, because of T.C. Lafkin and Spencer, these, these people were, were under assault by the administration. How do you like that, tape recorders?

(Laughter)
Well, since the whole damn hospital knew...

Because of their, because of their treatment, you're right, because of their treatment philosophies and because of personality, uh, uh, conflicts. But, uh, I see even a larger thing, that there's been an intense war between such groups as "T" group, uh, therapies, uh, and Travistock, and we had two representatives, uh, huh, two old time representatives of these two things. I think that's just amazing. Plus, uh, huh, what's really striking to me is yesterday, you got, somehow, quieted. And had very strong feelings that you don't want to talk about here. I, I just think that's...so paradigmatic of the war between Travistock and, ah, I mean this, what happened? Wow!, yeah, to you was not sensitive yesterday. You got de-, you got screwed. Uh, and that wasn't sensitive on our part and, uh, I, I think, not only is it personally important, but in the larger historical sense, it's, but of course that happened. Uh, you would, "T" group would be fucked in the ass by, uh, Travistock, uh, or not directly by T.C. but by the way we behave in T.C.' environment.

Oh, far out.

Yeah, and then with the tapes and the, the, uh, the group that's represented and all that, it can be blown up in your face to show where maybe this should go and yours should go to hell.

(Laughter)

Did you have any feelings not coming today? As a result of yesterday?

That's, uh, this is ridiculous.

(Laughter)

No, it's not, this is reality.

Well, uh, I, I can't help but think that, uh, this may be...very rude of me, I apologize if it is, but, uh, T.C. must have some, as a consultant, O.K., he's clean and, but, uh, he must have personal feelings about this that are going to come up when T.C. bumps into Dr. Morse or on the (cough, words inaudible), and now there's...

Uh, huh, gonna have to be a smile and a kind of juggling of, uh, to achieve some kind of comfortableness with this, uh, issue. I don't know how that will happen, but I think that somewhere T.C. must be feeling it and certainly Dr.
David is feeling it. I'm sure. I, I don't know, they're not saying. They're so secret.

(Laughter)

Dan Uh, huh.

Gail I don't feel that way. I, I don't feel like T.C. is gonna be out there trying to justify his actions after this to Dr. Morse.

Seth Oh, uh... I wouldn't think so... (laughter)... I wouldn't think it would be justification.

Dan No, but they do represent polar philosophies in the hospital.

Seth Oh, I, I'm trying to...

Gail They, they do. But, um, I don't know, I just don't, I just don't feel, I guess... there's something about this man that... I don't know. I want to... (sigh)... uphold him and then I want to down him. I don't know... but I just, just have a confused state of mind about him right now.

Norma My fantasy is that, that growing out of what happened here, the whole tape's gonna be junked, and it will never be able to be shown.

(Laughter)

Dan That's a possibility.

Norma Yeah. If he's, if he's pissed enough, and feels that they're useless enough...

Karl I would think that.

Dan No, no, no... I can't accept that.

Karl I don't even think he's pissed.

Norma Or if you're pissed enough! I don't know who has the power.

Dan That's not, that's not real. That's fantasy.

Norma Well, wait, that's...

Seth She said it was a fantasy.

Norma Uh, yeah, I put, hear me as I preface my remarks, please.
I said my fantasy is...

Gail That's fantasy.

T.C. [Nobody is, is able to believe the evidence when I point out sometimes that this group is out to load everything into Dr. Morse. And it's happening again, and again, and it's continuing, and nobody seems to notice it.]

Norma I noticed it. But I didn't just notice it right now.

T.C. [And I think that one of the reasons for that is to avoid me.]

Norma Yeah, you see...

T.C. [Because Dr. Morse has made the promise not to use his, inexperience to talk with this group, and I have certainly not made any such commitment.]

Karl Any such commitment to talk?

Norma To, to not talk. He hasn't made a commitment. T.C. has not made a commitment not to talk, it's just that we've gathered from...

T.C. [And this is what I have avoided.]

Karl He's just not answering questions.

Norma We're avoiding the commitment, uh...

Karl We've asked questions of T.C. that he didn't answer.

Norma Shoot! God darn!

Al I'm sorry, Norma, what are you thinking?

Norma I don't, I missed because of Karl, I, I can't recaputre T.C.' last phrase.

Karl Well, I didn't...

Norma It's your fault, Karl!...(laughter)...it, you be quiet.

Karl It was something about commitment.

Norma Everybody keeps dealing with him instead of him.

Karl And agreed that you'll be silent...

? Yeah.
Uh, huh, uh, huh.

I vote for bull shit, too.

We all heard that. Nobody misunderstood it.

(Pause)

So, if you were to be an active participant, what would be your next pursuit, doctor?

That's more of the same.

(Laughter)

Rub his head.

(Laughter)

It's crazy...(inaudible).

What surprised me and shocked me and I wouldn't know what to do with it if, if T.C., if you started to participate, I would...I don't know.

It might become an encounter group.

Uh, no, I...

It could become an application group, Norma.

Oh, really? Oh, we're not gonna get to do that. No, you can't participate, T.C. You're not, you're supposed to stay in your role. Staring at the floor there, now don't dare get out of it, cause you don't do that till the afternoon.

Did any, I didn't understand what he said. Did anybody understand?

No. Something about avoided, avoiding...him. This, well, he, sounded like he was...avoiding him. In the first hour he was saying you should get into Dr. Morse's rear and get some information out of him, sounded like to me and now he said, oh, you're just avoiding me now.

I heard him say...

And he hasn't made a commitment. You haven't made a commitment not to participate in this group.

But he has made that commitment.
Dan: I didn't hear him make that commitment.

Karl: Yeah, you said you didn't plan on...

? Did not.

Dan: Oh, yeah, these are the polar figures and we've been loading all this stuff...(inaudible). Yeah, you said you didn't plan on participating, right?

Karl: Bull shit!

Dan: To avoid loading into him.

Karl: That was bull shit...(laughter)...for those of you who didn't hear it...(laughter)...

? Hum.

Karl: I think there's a conspiracy going on between you. I think you two get together...

Dan: Please don't get out of your role.

Seth: It feels to me like we're dealing with T.C. in a silly way again. Because we're nervousness.

Norma: Well, do something else then. Just don't criticize me...do the other thing.

Seth: I don't know...I'm sorry...I don't know what else to do...(laughter).

Joan: Well, I, I, I think..., I think the consultant, to me, represents the frustration of...

Seth: I heard it, I heard it. The group, that we can't you know we want to deal with the issues or with the goals or the tasks, or whatever the hell it's called and we want to deal with the consultant and yet we cannot, we're not able to deal with him...because we don't, he's really not...

Al: Um, hum...right a participant in the group, and so we're dealing with the frustration and it's like he, to me, represents all the frustration of the group. It's like instead of piling, um, hum, it into Gail there, it is, there's the frustration, there's the, the no response, and the comments, and render us impotent, and if we deal with him, then he'll make the observation that the group is dealing with me, and this guy over here is getting away with murder, you know. And it blows your mind again. It does mine.
Dan You know, it's...

Joan Well, I don't know whether that, I don't, I, no, I don't know whether that is the case or not. I don't know that. I, but I do see, I do see...

Karl We...(inaudible)...need someone for this session.

Al I don't know either.

Joan That my frustration in, um, with a situation like this, where, you know, and I, I feel the frustration.

Dan So, do I. T.C. reminds me of, of VA central office. It's constantly issuing for-, dictums but it never hears a word that, that we say at the hospital. I mean, he, he's kind of playing the role of the distant, uh, authority that's completely nonresponsive. Uh, it's a one-way kind of, kind of authority. And he's controlling us, and yet we, we can't seem to influence him. And, I hate central office because it's that way. I hate the government because it's that way. I hate all big organizations because they, they operate that way, um...

Seth I, I, I, I appreciate your, your anger, but it seems to me that you're accusing T.C. of something that is, uh, a falsehood, which is that he doesn't hear us. His ears are open and he's listening.

Joan Well, what good does it do if he hears us if there's no response?

Al He does respond.

Karl That's bull shit...(laughter.

Seth But there is a response. He is responsible to his, uh, task which is to...(inaudible)...what's happening in the group.

Dan It's the same kind of frustration that you don't get an, an immediate response. You feel like you're...

Norma And the nature of the response makes me feel like, oh, I've been a dummy again. I haven't got the point to this last one. I mean part of me feels that way. Part of me still feels like I'm being bright no matter what, but some of the, some of this stuff you say, T.C....(laughter)...huh?

Seth Narcissism will live forever...(laughter).

Norma Do you really think so?
1 Seth I think so.

(Laughter)

Joan Norma,...oh,...

Norma Oh, my.

Seth Forever, not just...(laughter).

Dan Not just during your lifetime...(laughter)?

Norma I don’t know how short my life...(inaudible)...uh, did we play to get away from what we’re concentrating on? I love to play and I wanted to play some more around that issue, of course, because of...my narcissism, but did we play to get away...

Karl Back to the consultant. I don’t know why it has to go back to the consultant.

Norma Well, come on! Let’s do it anyway.

Karl I don’t know why we can’t just stick with the fact that we have a responsibility as members of this group...and quit trying to lay that responsibility on either...uh, David over there who chooses to be silent, which is cool, and T.C., who we’ve already established is doing his function.

Joan But there are some powers that we have to deal with, some authorities that we have to deal with every single day. That I have to, or let me say we have to. I don’t like when I call someplace and I get a recording, I can’t stand that. I feel...

Dan Yeah. Totally helpless. It infuriates me! And in some ways this reminds me of it, and I don’t like that. And I have to learn if I’m gonna learn anything out of this experience, is how to deal with that kind of powerlessness, and what, what I can do to function in a society that puts me in that kind of position. That’s, that’s what I’m feeling right now. I, that’s what I’m getting out of this experience.

Karl But you do that, don’t you? You do function within those things. You do become powerless over the fact you have no control over the tape recording. And you live with it. Does your life, doesn’t crumble around it.

Joan No, you know, but you can live better and you can, you
know, you can have some more power. There are some ways of learning how to deal with frustration in a, in a really positive way. How to deal with the frustration of having somebody not respond when you really want them to respond. I mean, I want to learn how to do that better.

Karl So what does he have to do with that?

Joan Has a lot to do with it, because I think that he represents this kind of, um, conflict.

Karl What? Well, chances are you'd find that in a different group. If he was to do anything other than what he's doing...

Joan That's not the point, Karl, you know, uh, I'm, I'm... (inaudible)...

Dan You made the point as far as I'm concerned. Why don't you ask me how I deal with it, or why don't you ask Dan, ask Dan? You will respond. He is not gonna respond to you. Do you under-...

Joan I don't want to ask you.

Karl ...-stand that? I'll respond to you. Seth, might, Gail, might? Why aren't you directing it to us? We're responsible?

Gail Why does she have to ask you? Why don't you just go ahead and volunteer?

Karl I don't know what she wants to know.

Gail Well, just, all of those feelings that you have that you are talking about, uh, just, you know...

Karl I mean, it seems like we're trying to lay a lot on him that is not going to be dealt with.

Joan I have no trouble with people who are going to respond to me. (Cough)

(Pause)

Maude You keep on expecting to get some response from a tape recorder, you know, every time, every time it, it frustrates you each time. Don't, after you do it a few...

Joan No, times, don't you just say well it's not gonna respond, and, and not expect it to anymore? I mean, this is how I handle it. I don't know, you know. Um, uh, I go through a
lot with my husband. I've always expected him to change. For years, you know. And I think for twenty-one years, I expect him to change, and all of a sudden, after you've been married twenty-one years... (laughter)..., uh, I decided, hell, he's not going to change... (laughter). And I didn't expect it anymore and the last seven... well six years have been a lot better, cause I don't expect something from him that I'm not gonna get. And by not expecting it, it's...

Karl Is that how you feel about T.C.?

Joan ... working better and I'm beginning to feel that way about him. I'm not expecting, I'm much more comfortable today. It doesn't bother me because, uh... um, hum,...

? Good.

? Gathering from T.C....

Maude He's not going to be the teacher and stand here and gives us a lecture type thing and I've accepted it now. So, I'm more comfortable... (clears throat). I don't know if that helps, but...

Seth Yeah, well, I'm, I'm glad to hear it. I'd, I'd like to know how everybody is feeling. I...

Joan Um, hum, yeah, that helps.

Seth ... know how you, and you, and you, and... (inaudible).

Norma On what issue, toward T.C.? I mean, I, I'm, what I'm aware of is that I invest him with some power, but, uh, then, uh, the whole group had to reconstruct his last comment, and, it's mighty strange to invest somebody with power and then not really all be silent and hear what he really says.

Karl Now we're begging him to say something else.

Norma I'm not begging. We keep calling him "him", and I want to say you. I want to say you, T.C., even though you're in the, you're star-- you're covering up your, your face. I really want to say you instead of him.

Seth Most of all, I want to know, it wasn't that I want to know what every-- I want...

O.K., my curiosity is what you're feeling... about this endeavor and about T.C. Uh, I understand, of course, that you said several times you don't want to talk about it, and
you may well, in fact, say that again, and I will of course respect that.

David I'll talk about this endeavor and I'll talk about T.C. or won't talk about T.C., either. O.K.? I think this has been a phenomenal learning experience. I've enjoyed, enjoyed it completely. I've gone through a lot of, uh, uh, internal emotional upheaval as a result of it, and I think, I've made my peace with T.C., and, in a way, what I'm waiting for is the rest of you to.

10 Seth O.K. Peace...(inaudible)...it can be dead. You can, you can decide for sure you hate...

Gail Yeah, make peace.

Seth Him, you can decide for sure you like him. I'm not sure what kind of peace this is.

David I'm not sure that's any of your business.

Seth I think that's quite possible.

Al I'd like to know why you would like to know that, Seth. And wouldn't like to know that about, Gail. Why is it important?

(Pause)

Seth Well, because of what I'd said before about, uh, I said, my seeing them, uh, as representatives of two forms of group movement, uh, and also as two older men who are uh, peers that, that's the most fas-, most interesting, uh, access for me right now to, to explore.

Maude Um, hum.

Norma I see...they are peers.

Seth And it's not, no, he, there is nothing to be said about it. I generally, I could almost, I think with some accuracy say what each of you, because each of you have said a fair amount of how you're feeling about T.C. or about the group, but I haven't heard from you today.

(Pause)

Karl Really seems there's a mystique about you, about the person that doesn't talk. It's like, uh, a mystique to know what they're thinking, what they're feeling. I even felt it for myself when I was being quiet. It was kind of being a mystique with myself...(pause)...but I think you're still
being, being responsible, you know? And you’re still part of the group.

David  I'm trying to be.

T.C.  [I think, I all of a sudden became aware of the, uh, the intense feelings about me that are, are not being dealt with because for a few minutes I have been in absolute panic and totally unable to remember the time schedule for this event...(laughter)...and I had to reconstruct it pointing to the, to my watch in order to find, to find some put...but for a, for a few moments I was acutely psychotic and I think that illustrates something of the strength of feelings around.]

Dan  I'm, I'm horrified and, and very pleased, um...(laughter). I feel guilty, um, to, to, to see T.C. in, you know, as upset as he is, um, and yet part of me, and I apologize, but part of me is happy to have drawn him out.

Norma  Well, listen, everybody had a chance to go crazy. I mean, why, why should you be different? I went bananas when the, there was some love going on and you went bananas when you came over to me and a few other people have been obviously bananas. T.C., I mean, you just, you just got your chance.

Karl  You know, for some reason, I, I really got a feeling that, that's it's bull shit, that T.C. is saying that and you guys are really gloating at the fact that you actually did bring him out or actually affected him.

Norma  Drive him nuts?

Karl  Yeah, just like he said when we were trying to drive you nuts, he says, you know, here's the group trying to drive him nuts, drive, uh, a member nuts.

Norma  Where's Dan going?

Maude  Dan?

Dan  Ah, just gimme a couple of minutes.

(Pause)

Maude  I didn’t feel that way.

T.C.  [You know, um, I'm beginning to understand now what the group means by bringing somebody out, and it's not very pleasant.]
Norma So, our ritual of bringing people out is, is...
Seth To show them up as being nuts.
Norma To show them up as being nuts, right.
Seth it sounds like that...
(Pause)
Karl And then being apologetic afterwards to make it O.K.
(Pause)
Norma I need to know why you had to leave. Are you willing to tell me?
Dan Ah, I'm outrageously angry at Karl.
Norma Oh, boy...(pause)...I thought it was me.
Dan Oh, no.
Norma Ah, um...
(Pause)
Seth Well, I, I shared in some of that, I, I was pretty angry at him then.
Karl Who?
Seth You, Karl, when you, um, responded the way you did. I thought that was, uh, a nutsifying statement that you were making to them.
Karl What's a nutsifying statement?
Seth Making them nuts. Saying you guys are nuts. He, he's just acting, he's nuts.
Karl I wasn't saying that because he's just acting, and you guys are nuts for believing him.
Dan That's crazy. How can you say our feelings are, are, are not real?
Karl I wasn't saying that. Well, if they are real, then I'm saying you guys are really as, uh, ridiculous as we have been saying everybody is. To drive him to that point.
Dan This is not, this is not ridiculous, this is real.

Karl I don't like, hey, I don't like to believe that we have put the consultant to the point of a psychotic break.

Dan Why not?

Karl I don't like to believe it.

Dan It's unpleasant. You don't like to feel anything particularly unpleasant, Karl? I mean this, I know, but you...

Karl It's unpleasant, right, it's unpleasant, and I feel, according, hey, look at him. He hasn't looked any different. He hasn't looked any different since he's been here.

Dan Look at the man. Look at him. Look at his hands, look at his eyes. Look at his feet. He's very, very upset.

Maude He's suffering. Karl, you mean you can't see him suffer? I, I feel very bad because I don't like to be, I went home feeling dirty yesterday, cause I let some people suffer, and I don't want to feel that way today.

Karl Do you feel you're letting him suffer, now?

Maude Yeah, he's suffering, I think you're suffering.

Seth Well, I can-, we can-, I don't know whether T.C. is suffering or not, he said for a minute he was upset.

Maude I feel, I feel it. Yup, yeah, and I don't want to feel guilty.

Karl I feel he was directing the group again. As he's done all the way through it.

Norma Sigh! So?

Al I agree with you on that.

Karl You know? And you, who have been the advocate of it are all of a sudden, ah, you know tragic.

Dan The advocate of what?

Norma I don't want you to do this because I don't want another attack in this group, and I...

Karl That he is the leader.
Norma: ...think you're gonna push his buttons.

Karl: There's not gonna be an attack.

Seth: And Karl, you say you're not violent, but I feel you're swinging...(laughter)...a machete at, uh, at us, uh, an emotional machete, and I think you at...

Norma: Yeah, and I don't, yeah...attain your violence with, without actually becoming physical by swinging this emotional machete, uh, it's really...(inaudible).

Joan: What I feel like doing right now is like right now, is going like this...(laughter).

Dan: Uh, huh, I hear you...(laughter).

Norma: And I'm in the middle of this, and I, I would move out of it if it continued. I got news, and I, I don't, I want to stop it. I want it to stop. I want you to stop, Karl. For, and do something different.

Karl: What do you want me to do?

Norma: Try to...

Karl: I'm not worried about you getting hurt.

Seth: Well, uh, but, we're, I'm well aware of, that you're not worrying about me getting hurt or anybody else. Uh, and I'm taking that into account in my actions. I'm, I'm trying to contain you, uh, a little bit more because I think you...(inaudible).

Karl: Yeah, but I don't like the feeling of that, I have to contain my feelings because you people are...

Seth: I don't expect you to like it, Karl. Afraid that there's gonna be violence. You know, it's like...

T.C.: [Well, I think the difficulty is also that this is so, um, seems so dangerous to evaluate what's being said and to take some parts to heart and to ignore some parts. Instead, there is a kind of, of uh, remaining illusion that one can change people so they behave according to one's wishes.]

Norma: Yeah, right, uh...

Gail: I wonder if that's why I was sitting here and thinking, and listening more or less, to what you guys were saying and thinking, um, like when you got up and wanted to hide, I
didn't want to do that. I didn't share any of that kind of feeling. And when you were saying you wanted just to stop, well, I kind of saw them wanting to stop too, but, I, I kind of, I guess took the position that everybody has been sitting here and (cough) thinking more or less about not wanting to hurt anybody and not wanting to, you know, start any kind of motions really going and then all of a sudden, why not?

(Pause)

This is what was going through my mind. And I didn't feel jittery inside anything. That's what's confusing because it's kind of like yesterday, the same feeling I had, when you and Dan were having your little, you know, whatever. And I was sitting right there, and I kind of compared my seat yesterday with where I'm sitting now, because when that went on yesterday, I was sitting right next to you, T.C., confessed more or less his kind of anxiety. I'm sitting next to him and I had the same, and I was just wondering, what's, what's going on, you know, for me, is, uh, is it that I'm carrying this load that you talking all this stuff but you really don't care. Or that you want him to feel uncomfortable because, uh, that takes your place of being uncomfortable. I don't know, I don't know what's happening. And what's makes it so vivid is my seating arrangement today and where the outburst was and then my seating arrangement yesterday, and where the kind of, you know, tension was pointed to. And I still get that nonchalant kind of feeling, and that's kind of, you know, that's kind of fair because it makes me look like I'm heartless, I don't feel anything, and that's not true. I, and I don't think that's coming from me, I think it's coming from the group.

I feel much that, yeah, and I don't like it. I would agree with that, Gail, and I feel much the same as you and I believe part of it is, uh, Seth. Because it makes me feel very uninvolved, all of the feelings that you get, and I feel like I'm a very nonsensitive person. Because your emotions to me are right out there, and everything affects them, and you set a deeper feeling tone or something that makes me feel very uninvolved.

[Well, it's sounds as if there was only so much feeling and if somebody has it, then nobody else can't have it. As if this was a limited quantity.]

I felt like screaming obscenities, I think what, uh, really at the top of my lungs. And I think, instead of doing that, I decided to hide because I was hiding that feeling. I really felt like just screaming obscenities, but I
wouldn’t do it. I wouldn’t, you know, I wouldn’t place myself in such a vulnerable position and then have the group attack me for doing it. (Cough)

Dan I sure wouldn’t have attacked you for screaming obscenities.

Gail I think it would have taken a lot of pressure off you. I found myself attacking Karl deliberately to take the edge off you, because if somebody didn’t start doing it, I thought you were going to blow up...(laughter).

Dan Oh, no, no.

Karl I wasn’t worried about...(inaudible).

Seth You said.

Dan No, I just...

Norma Ah, well, if you had to get up and move physically, something was going on...

Karl You know it seems...

Norma ...because it was pretty heavy.

? Oh, yeah, it, uh, felt, uh...

Dan Oh, very angry, but I wasn’t about to jump on Karl’s back.

Karl Why did you have to leave? Why didn’t you stay, cause you’ve been angry in the group before.

Dan Oh, yes.

Karl Tell me about it. You know, I mean, you sat in your chair quivering after her thing. And I didn’t see you anywhere near that, then. It was almost...

Dan No, I wasn’t, I wasn’t that angry. But I was angry enough to want to walk away.

Karl So?

Maude It’s safer than run–, running towards him, you know. Really, I think you were smart to go the other direction.

Dan Sure, I’m not entirely irrational.

Maude You mean, he should run over and, and spin around in front of you...(laughter).
Karl I don't think he should have done anything except sit there...

Maude But he felt like it.

Karl I don't know.

Norma Are we starting to provoke it again?

Karl And what if we are?

Seth Well, I definitely feel Karl is. I don't know, I can't, I'm trying to figure, that...

Norma Oh, shit, Karl.

Seth Is Karl masochistic or...(laughter).

Karl Hey, well, I'm thinking, no, I'm thinking there is an issue there that you guys damn well, don't want to, uh, deal with, is that T.C., O.K., did another manipulative ploy on the group. O.K., and a couple of the group members, you two, felt that you had created this state of mind that he had, um, you know, said he was feeling. Which really seems to, I don't want to give you the power of being able to do that to him.

Dan I didn't feel like I as an individual had done that. I think the group...(inaudible).

Karl Well, then why did you apologize to him?

Dan For my part in it.

Karl Then that's assuming you did it. I'm saying you didn't do it. But you would like to think that you did.

Dan I participated in it.

Karl In what?

Norma I want to hark back to his last comment that we have the fantasy that we can change people's behavior. I'm convinced that we can't because you're back into the same stuff.

Karl Yeah, again, and so are you. And, and you tried to change my behavior yesterday, and I'm...so, where do you come off thinking you did it to him? Back into some of my stuff. Yeah, but, yeah, so, I, but I also want to interrupt this...(laughter)...process. I don't want to, O.K., if
it's hopeless to change anybody's behavior, I just want to stay comfortable.

Dan You know what happens in society? They put people in jail. Execute them, uh, pass laws, you know, I mean. We haven't regulated this group in, in, in any way, really. Not, not formally.

Al I think, I think you have influenced her behavior today.

Karl It doesn't need any regulation.

? Yeah.

Dan In what way?

Norma He did.

Al No, he did...(inaudible).

? I think...(inaudible).

Norma So, what the group is saying is that the only thing that really works is physical intimidation, and that's what we're seeing the beginnings example of, and I don't like...

Al I don't know.

Norma ...that jazz.

Joan Physical intimidation obviously...(inaudible).

Al I think it's verbal.

Karl I don't think so.

Norma I think that's all that works with you...(laughter...

(Group Exits)
Tenth Hour Text

1  David Did you find something funny?

    Joan Yeah, I guess...

    David Well, I didn't take any tranquilizers or anything.

    Joan Yeah?

      (Laughter)

    Dan I'm finally beginning to feel, to feel exhausted...

      (Laughter)

    Seth Join the group...

    Dan It, it's taken me a while, but I'm finally beginning
to feel, feeling empty.

10  Norma Did you give that to Maude?

    Joan No, I gave it to Dan and he's just sharing it with
David, and...

    Norma I don't know what it means...

    Joan You don't know what it means?

    Norma No.

    Seth Emptied of the rage...

    Dan uhuh?

    Seth Emptied of rage?

20  Dan Oh, yeah, emptied a lot of feelings, just kind of uh
I, I, ah, the, the experiences have had more meaning
for me since, ah, I've started to experience my
feelings more. I, ah, I was telling David over lunch
that I came into this with the idea that, that's, it's
suppose to be predominately an intellectual exercise
and I expected that there'd be feelings about power
struggles and arguments, and, but, but that somehow
there'd be a lot of thinking going on, a lot of, you
know, analytic work about what's taking place. I
didn't realize that it was going to reach right down
into the center of, of whatever, you know, in my
stomach. But it, it really, ah, does, and I only kind
of a, have ah, let it touch me in that way, but the
feelings really come to the surface, and, ah, and it, it has more meaning for me, now.

Norma

It’s not over. Unfortunately. That would of been a nice kind of closing statement, but my wish is to escape unscathed in the next two sessions and to not bring stuff down on myself, but I’m beginning to feel that old energy returning.

Seth

Oh, ah, ahu..

Norma

Why, why are you... whistting?

10 Seth

You’re going to bring it down on yourself again, in spite of yourself?

Norma

Uuhh,

(Laughter)

Seth

You can’t stop can you?

Karl

Seems like you’re bringing in here lifestyles from the outside.

Norma

Well, I, I, you know, my principles have gone in this group. I’ve gone nuts in this group, and, ah...

Seth

What else is there?

20 Norma

Why not.

Karl

Why not go all the way?

(Laughter)

Norma

Karl are you inviting me in there somewhere else... (Laughter)... that I do that...

Seth

I’m getting back in the mood right now, in a friendly way.

Norma

I don’t get much more pay-off when people are friendly to me than when I get, I sell-out my principles when people are friendly. I mean, you caressed me on, on my way out. Put your head against my breast, and I was wondering if you were checking out whether I really had them, but, ah, and I’m thinking that that’s something that I don’t usually allow for people to do to me, ah, ah, and my comment on leaving here is what that woman needs, speaking about myself, is a good
lay, which was taking on what might of been some of
the group fantasies about me because of my behavior.
You know, the ball crushing stuff and all that, the
big stick and all the stuff that was alluded to, and I
realize that I either have that style in here or if I
become nice then I become the object of some
sexuality, which I, the kind of which I wouldn't allow
in my, in my work life, or without permission, and so,
ah, maybe it's safer to be Virginia Wolf again. You
know?

Seth

That agrees with my perception of you, wouldn't you
say?

Norma

Uhuh?

Seth

My perception of you is exactly what you just said.
...without my assistance.

Al

I am very prejudiced toward you, be aware that you
are the only social worker in the group and, ah, I
believe that's true. And I kind of felt for you
yesterday, because I thought you were hurting, and I
believe, I'm sure, I called you at three o'clock to go
to coffee yesterday afternoon and you couldn't go.

Norma

You perceived me, you want me to hurt, Al.

Al

No, no, I don't. I really don't. I don't believe I
do, but I feel that I've tried or I do feel close to
you because of your profession, and, I don't that is
necessarily good, and partly, to a lesser degree to,
to Joan, and I'm just torn apart with, with, ah,
Seth ...

Karl

Is that like loyalty in the ranks?

Al

I guess so. I really feel he, he's just usurped
everything that I thought I was. And that was a
sensitive individual. But I, I have, you know, I just
can't imagine having experienced any more in this
group than he has and I think he has gotten the most
from it, and I feel, feel very, very down, and he does
such a beautiful job of describing his feelings and
what's going on internally, and I also think he's a
very powerful person because of that, because he does
describe very well what's happening to him and in a
very intellectual manner, that I can understand it,
and I kind of wished I was him, I guess.

(pause)
Dan

That was a nice thing to say. It makes me feel, caring feelings for you. I, I think, ah, my perception of you is, is as a sensitive individual, caring, person.

Norma

But so safe, so safe.

Maude

I felt he was hurt last session. I thought you were hurt, wounded. I had the feeling when you left, that you were really feeling sad.

Al

Well I was, and I guess that this is the most irritating thing that has happened to me, is that I have found that I'm probably not as sensitive as I would like to be. To sit on my ass and not feel for other people the way he feels, ah, makes me feel rude as hell, and very insensitive to what goes on with other people.

Karl

Do you think that it's inappropriate for a social worker to be that way?

Norma

Well, I didn't know what you'd think of me then. I, I, know the prize in the group seems to go for who has the greatest sensitivity, and I don't want to give that prize. Obviously.

(pause)

Seth

Well, it feels pretty dangerous from where I'm sitting.

Norma

What feels dangerous?

Seth

He, I appreciate the feelings. I don't mean, well, what you said about me in particular, made me feel at risk, in jeopardy amongst other things. Ah, ah, to be anything extreme here, seems to be fairly risky, and I certainly don't want, you nailed my ass yesterday with your comment about my, ah, sensibilities, and so when you started saying what I was saying, I started getting, oh, oh...

Karl

You're not ready for her to come and get you.

Norma

Both of you, you know, both of you are apprizing that, then that's bait that I would cotton to or to have in the group.

Seth

Also, I feel that is interesting. I think that it's true that you're more sensitive than I am... to put me
and to find, ah that I think it's necessarily if
nothing else, I think that we're all quite sensitive
beings, and, ah, I don't want to be, ah, be put up
higher in that way because I think that a short step
to being, ah, pulled apart like, ah, a lion being
ripped to pieces by it's hunters, or something. I
don't know, I do know that in this institution
sensitivity is a money-making proposition, I mean,
that's our tender, our legal tender is to be sensitive
to the people that are hurting before us and so, I,
I'm hesitant to receive this completely without
putting up some kind of a resistance.

Al

Well, I, I just want to, I think it has some kind of
ramifications for me on the job and I'm certainly
going to look at it as a result of this ex,
experience.

(pause)

Seth

Uhm.

(pause)

Norma

Laughs. Well, I was waiting for you to address the
nation. Make another closing comment. I, I realize
that I do that to set, you know, to maybe set you up
because the silence makes me anxious.

Karl

You know what stuck with me when you were speaking
before?

Norma

What?

Karl

Is what you said about the woman that needs a good
lay. When you said that I says, yeah, I really think
that she does, and it just hung with me, for some
reason.

Seth

Is that your wish for her?

Karl

I entertained that and I didn't like that, but it just
seemed like that there was a lot of it there. I don't
know, I found myself asking what's her personal life
like. You know, is she really unhappy or what?

Norma

Is she really getting enough...(laughs).

Karl

We're, well he didn't think that you were getting
any.
That's your fantasy.

That's what I was entertaining.

[Virginia Wolf was actually the lady who that, that probably never had intercourse with a man and was very perturbed and ended up committing suicide, committing suicide, and one group member has twice been identified with... Virginia Wolf.]

Yes, guess who that is?... (laughs).

And the full title of that movie was - Who's afraid of...

(pause)

And my perception of... (coughs) the whole group needs a good lay, including me.

I'd settle for a mediocre one.

(Laughter)

(pause)

You know when I trip-out, ah, some of the times that I'm really going in my stuff it seems like I'm actually going through a sexual thing, I get a lot of excitement and delight out of where I am, and I'm wondering if that's not what we're doing, the layer and being layed, and all this shit, it's another dynamic I guess. I feel like I'm screwing and you guys are being screwed...

It could be we're competing for who got the most, the biggest and the most sensitive cock....(laughs)

Ah, ah, yeah

We kept alluding to the big stick ... (laughs) ... to somebody having a big stick.

Yeah, and it didn't, it wasn't, it was me.

That's right.

Well you were going to get the biggest stick out there carefully sorting out, sorting through us. I thought.. Ah, you know, I can get into those games too...(pause) I think that, I, I, I got into that,
coming here for another six men, five, six, one, two, three, four, five, six, ah, that whole thing with, with the men. Ah, competing on the ground that is defined as the most valuable piece of ground to compete on. I certainly dig doing that, up until I've seen it, I lost, and then I can't take it anymore and get depressed, and I got very depressed yesterday... I think that from off of that, from off of that dynamic that you are talking about, uhm. There was the whore thing and the pimp thing that started and I was depressed at that point about that. Not as I was, paralyzed, I was limp. I feel resurrected, ... by the group, Yeah. Your comment was as intimidating as it was to a certain extent, and it was also pleasurable, and giving me erotic power. You were giving me your, your libido, and it had a very peculiar feeling to it, I must say, ah...

Karl

I didn't see you as giving him anything. It was like re-evaluating your own situation, cause I know I've have doing that in here, you know, I see that others have, are demonstrating qualities that I'm demonstrating to others and whereas I always believed that I've been, I've excelled in those qualities too, in my job, I mean. Ah, you know and the whole thing is like a re-evaluation of, of me...(pause)... But, then I don't know, I know that there's, ah, parts of me that I really haven't let come through, and I guess it makes me project on to you guys the times that I say that you are full of shit, you know, ah, and I think little things like, Norma, when you say, ah, you start to say something and then you stop it by saying, but I'm not going to really get into it, but you give us a piece of it, you know, which makes me feel that, you know, that everybody is playing, there, they're like stick it in, bring it out.

(pause)

Karl

I, like yesterday, when you said you were a runner and you haven't run...

Seth

Yeah

Karl

Being in touch with all the, feelings of staying and dealing with it. I guess what I'm saying is that I admire different things in each one of you and, there's things that I don't like about each one of you.

(pause)
1 Dan You know, I, ah, ah, I have a feeling. I don't mean to speak for the group, or for the men in the group, but just my perception is that somehow the men in this group have stripped the women of, of something, of ah, I think the men have retained the power, and, and the men have like retained the sensitivity, you know, like through Seth being the most sensitive person. Ah, I think the sexuality has been with the men. I feel like we have ripped-off the women somehow. I, I, ah, it's hard for me to express this but, ah, somehow we've managed to keep the women confined to, ah, pretty narrow roles.

(pause)

Norma I was pretty unbridled until today. I felt, today, that I'm endeavoring to exercise my control, or playing a different game or being a different game. I, I, but, the other women, I don't know if that's, what you're feeling, is something happening, I don't know, I mean, I mean, I'm asking them.

20 Maude I don't even understand what he's talking about because I don't feel ripped-off. I feel like I can do almost anything I want to in this group.

Dan I'm not trying to limit you.

Maude I know I don't understand why you feel that way, because I don't feel robbed or ripped-off or anything. I feel very comfortable.

Joan Well, I...

Karl It seems like you've only done one thing though and that's be stern with us, I was talking about before, to be the police or be the mother. You haven't, I haven't seen you gone, like I've gone or like I've seen other people go.

Maude What do you mean, go?

Karl Ah, like mind-bending. Ah, I don't know.

Maude Do you think I've been one-way - stern?.

Karl Yeah

Maude It's not true, I feel a lot of things inside...
1 Karl I'm sure you do, but you haven't shown it, and I think that's what I was talking about as far a demonstration there hasn't been any...

Dan There has been no love-making between men and women here.

Norma Well it started with Joan and David, but I, I've stopped that. They allowed me to stop that.

Dan Yeah, the group stopped it

Norma Ah, but, ah,...

10 Joan What were you going to say? Norma... I'm interested, what, what were you when you stopped yourself, what were you going to say?

Norma I was going to say it had a phony feeling to me. It had an unreal feeling to me and that was the source of my discomfort and that's to ward-off an indictment, the old psychiatric indictment of aha, she must be afraid of closeness. That's... it could be that, but I mean the feeling that I had was that it was unreal that it was too.

20 Al I, I saw tears in your eyes yesterday, and I thought you were angry with Dan and I would have really felt a lot better had you blasted Dan or I don't know if it was Dan or, ah, Norma, but I thought it was Dan because immediately after Dan jumped up, you got a little tearful and I was just hoping you would just blast him or somebody.

Maude I think that I had just told him a few minutes before that I was, angry with both of them. I was very angry with both of them. Cause I wanted them to do something and they didn't do it.

30 Norma What did you want us to do?

Maude I wanted them to stop him. I was really waiting for him, you know that was before all of that started.

Norma What do you mean? You wanted these two to stop?

Maude Yeah.

Dan This makes me think of what you just said that the women, ah, have been divested of something in other words when we were caring you were...
Maude And I...

(several people talking at the same time)

Seth ...and that's why you feel comfortable when he says it because you don’t feel you are contented with handing that authority over to us.

Maude No, I stopped that yesterday. Up until then yeah, I realized when I felt angry with them well O.K. what's coming off here because they didn’t stop. Well I'll do it, why shouldn't I do it? Why should I let them do it. I think that up until then, I was expecting things from him and then I realized that wasn't fair, and I need to do it myself.

Joan I think, I'd feel more of a closeness to, ah, some of the male members in the group, certainly more than I felt when I came in. I don’t feel wiped-out, I feel, ah, somewhat of an alliance, ah, I, I, don't know where that comes from. It just, you know, I don't feel, I don't feel that I have any particular power in the group, at all, but, ah, I feel alive with some of the more powerful men in the group.

Norma Huh, ah, you mean that’s where you put your power, in the powerful men, huh?

Joan Yeah.

Karl Does that disturb you?

Norma Well, I did it for a lot of years, so it disturbs me. I was not me, it was the man that I was with.

Seth Mrs...

Norma Mrs. Not always Mrs. Somebody, sometimes I had somebody else's husband. But always a high-prestige person, usually a man, when I would come in, and, ah, and, that was my whole shtick. Not stick, shtick. Yeah, maybe it was my stick too. But it had nothing to do with my personal power, I placed, I was only worth stuff because of who I was currently identified with and so to hear what Joan said, that she has placed her power in the men of the group, ah, I paid a high price for that shit.

Karl I can understand it.

Yeah.
[So the question is where the powerful men are? Are they inside the group? Are they outside your realm? It seems that there might be some kind of hidden concern with powerful men outside this group, and this contributes to the sense of insincerity and the own reality of it, of make believe... goes on here right now.]

Karl Evidently he's, he's not pleased with the way it's going.

Norma What, what I heard him say is that maybe power outside the group, maybe the power... outside the group. Maybe the group is being unreal. And since I was the last one to speak, that was a little overly dramatic. But, ah, does this group want to go with that?

Karl I thought it was real nice what you said.

Norma Well, ah, you're always going to like it, Karl, if somebody undresses, a little. I hate to say that.

Karl Are you, are you trying to negate my compliment?

Norma Well self-disclosure is, is something you, I hear you inviting sometimes.

Karl I know, but what I'm also trying to do is I'm not putting you down.

Dan But, I, ah, excuse me, am I interrupting you?

Norma Go right ahead, take another turn. You might be interrupting Karl. He's been interrupted a lot, but, ah... (laughs) but I'm through.

Dan I, I want to respond to, ah. I'll go ahead and make the slip, Garrett's last comment, ah, if we feel that the power lies outside the group, ah, we admit defeat that's, that's a fantasy.

Karl Who's last statement?

Dan Uh?

Karl Whose?

Seth He meant to say the T.C., instead of Garrett.

Dan I caught myself, but...it's interesting.
That is interesting.

Or who might see the film.

It's...

It's easy, it's always easy to feel that there's power somewhere else and that's why we don't take responsibility for exercising it.

[Two members went outside the group in the last session, as if, to look for it.]

Weee, ah, that's heavy...

Sounds like an indictment that the men in here are powerless, ...also.

I don't think so.

This is just my interpretation.

We aware of what I did. Ah, I don't like what I did.

Why not?

Because I like to think of myself as, ah, totally capable of handling my life and my being, myself. And, and I don't, and, ah, for many, many years I had no identity of my own at all, none. And I do have some now and yet I fall back into those old patterns, and I don't like that about myself, and I certainly don't like getting the feedback that I'm doing it, I mean I can say it, but, but then when somebody, when I'm, it's reflected back to me, that's doubly disturbing, because it's like I haven't really made, ah, as many independent strides as I'd like to think I have. I, and I have a lot of ambivalence toward being independent, too. There's a part of me that doesn't, that wants to be dependent, very much so and not have to take responsibility for myself.

[See, I think that this concern about one's authority and independence as a person might have something to
do with the difficulty the group has had in dealing me. Because, it is not been quite clear... agent or not who is really responsible for this enterprise... where does it begin and where does it stop. And that might have contributed to my confusion in the past hour, too.]

Karl
I’m not negating that, but I want to say something to you, you know, just looking at you it’s like my impression was that you were a person, a female... that, ah, liked that role of being associated with a male, ah, and was comfortable in that. I didn’t even look at you as a person that was seeking any type of liberation, you know, not to put you as a women’s lib, if you do not want to be there. But, I really didn’t look at you as striving for that.

Norma
I want to go with what the T.C. just said, ah, I, that a power, where the power is, whether you have it, whether Spencer has it. Is that his name?

Dan
Dr. John Spencer?

Norma
Yes, ah, who has the power and to leave me in the film, to cut me out of the film, I have some power, I have some say in that who has the power to.... I’m trying to figure what else I’m afraid of around that. He is ambiguous.

Karl
It seems like he is saying, you know, we are not even dealing with the fact that if someone does have the power and whether it be him, as an agent of Dr. Spencer, meaning Sencer has the power, or really is he is the whole master-mind behind this whole thing, we are not dealing with that. It seems like I was trying to look at that before, you know, with the whole video crew and the people at the control, as another seperate Group of this, actually making this thing come off. Ah, it’s pretty baffling to me to get into that— who made it a ..... Norma, we are just puppets for some kind of giant Veterans Administration CIA organization. (laughs) I don't know, I don't even want to address myself to the, to something that feels infinite. But it’s hard to get off it.

Joan
That, That’s a terrifying concept.

Seth
I, I’m baffled by the T.C.’s statement, I am not really, really aware of being that concerned by it now if this thing the Group is really concerned about it.
Maybe there are people that are being concerned about it. I don't know about it, nobody has said too much to indicate.

T.C. [Except to call me Dr. Spencer.]

Norma Yeah Well, it is like who is responsible. I am not saying I am particularly concerned about him or Dr. Spencer, but so much of my work life has to do with never being able to identify who has the responsibility, I who, I mean you has I mean the whole thing is mystified, right, you really started the policy, who's really going to move my office, who's the real person behind moving, moving me around, ah, who has that kind of authority. Ah, is my upset over it in the Group, or my feelings which is bordering on upset, is it, it's not so dramatic here, I can maybe avoid it here, but there are times when I sure can't avoid it in my work life, and there is no one to pin the finger on now, who devises this plot, my work life being changed, who did it, who's behind this 20 thing.

Dan I think it was statistically, it was probably him.

Norma Yeah, Yeah, Yeah, right, Joan and recording machines.

Seth I witnessed, ah, one of the female film crew being taught.

Norma Yeah

Seth By a man on how to handle that machine.

Norma Right, and I wondered if I really had anything to do with that.

Karl Here, shall I reveal myself now?

David (pause)

If someone came over, I said yes could you do it?

Karl No-

(undistinguishable - several voices)

David I'm sorry.

Seth Only thing I can think of in regard to what the T.C. does when Dr. Spencer read his hierarchy as to how
this thing came to being in, I went through this Group and then the director of the Hospital and then I had to kind of continue to allocate in the central office, and then above the central office, I guess is President Carter or some such individual. I guess you could really trace the hierarchy quite neatly in this endeavor, I thought it was curious and, ah, phenomenal and also rather characteristic of Dr. Spencer that he would, ah, make available such a schematic diagram.

Yeah, I was surprised that he mentioned you, as being a part of that, oh, group that approved this whole thing.

Surprised?

Yeah It kind of just touched me at this time, but it really kind of passed over that, uh oh, kind of an, uh oh, here's an important person.

I am aware that the T.C. is being ignored, I am really aware of that right now.

[I think, of course, this is the boundaries of this Group is so difficult to understand, ah, and there might be several factors involved around that this is something very different from what it is, which is a small group of people to whom I am, the T.C. to, is a part of some knowledge of Al, ah, what kind of different motive goes in to, whose going to be agonized by it, who's going to profit from it, whose going to not profit from it and all these questions make it difficult to attend to the present.]

It was unusual when Dr. Spencer asked if there was any questions, we amazed him by not having one question.

I had a question.

What is it.

What was that obscene language?

(Laughter)

Is that fitting character?

It was eagerly, I can't even remember what your question was.
Norma: We could have played, we're playing again to avoid something that, it would be fun to play a guessing game. Could you guess what I might ask.

Seth: It could be something absolutely (laughter), characteristic.

(Laughter)

Karl: I kind of feel that there is, ah, myself and some others trying really hard to figure this whole thing out like a puzzle, like we have a puzzle in the middle of the room and there's some of you just standing around waiting for us to, ah, you know, trying to figure the piece that goes in the center when you have your eye on the side and you are just going to throw it in at the end there and it is like, ah, I think my mind is getting to that bend stage again and I feel like I am getting bent again and I think others should be bent too. I don't feel you are being bent. I think you are being safe.

Norma: I still think about boundaries, you know, is it possible to set boundaries in this, this Group. You know, is the a boundary the room. Does the boundary include this small circle including the T.C., ah---

Gail: I don't think so because that's not the extent of this enterprise that Dr. Lufkin puts it, because everytime I sit here and I see that camera over there.

Dan: Uh huh.

Gail: And I know that even though it does not talk back to me and all that kind of stuff, that in a sense, it does, because when I go to review this tape and all this kind of carrying on, I am going to see myself maybe, and I'll understand, it will all be clear to me, after I view it again, but ah, and I also know that, ah, I still haven't made up my mind whether I want to share that or not ah,....

Karl: Do it.

Gail: I said, I haven't made up my mind.

Karl: Do it, do it, do it.

Gail: Anyway, I think that we cannot set boundaries if we are just going to stop right here at the dividers.
Seth  I certainly agree with that, yeah, absolutely. Generally any kind of group has absolute confidentiality in that once it is over, there is no real way of remembering it, ah, except in one's own mind, that this was taped and in a certain way there is no confidentiality, ah, to this and the boundary, is completely unknown. This tape will be shown perhaps just here in the V.A. but as they said, it might be shown all over the nation, ah, maybe it will win an Academy, somebody mentioned that movie that was made by that idiot down in San Diego won some Academy Award. Well, are we going to be in it.

Karl  That's right. And I am wondering what the issue would be if that voice came over the loud speaker and said "O.K. we are shredding the tape." (laughter) O.K. forget about the tape.

T.C.  [Then the question is who is going to get the credit.]

Norma  Sure, that's really ----- 

Seth  I thought that too, and I thought, dammit, its going to be Dr. Rogers, and, ah, I don't begrudge Dr. Spencer so much, ah, in the credit, ah, I though, ah, of Paul to get the credit, exactly ...You're the producer, ah, director ___ some high it, it was like a Hollywood, God dammit, they even had directors, producers, and ...

Norma  We had decided that we wouldn't get any money or any credit too. God Dammit, (laughter) there is its, we, all like good little robots, put our name on that thing and turned it in and it all came with the, oh..... 

Seth  I've still got some power of authority if I don't like what I see on that film, I have the authority to fuck the whole thing up....

Norma  (Female Laughter) You're the sensitive one, you...

Karl  Without the proper compensation, right? 

(several indistinguishable voices & laughter)

Seth  Yeah, Paul, how much are you going to pay me. With a coat or what?

(Laughter)
We all talk a lot about credit, but who's discussing blame?

No, I don't think this enterprise is entirely without risk for any of the participants, right? For the T.C., for Dr. Spencer, in there, or the Hospital, or the Tavistock enterprise as a whole, or anyone associated with it, ah, this thing has been, has been a political issue from the outset, and will probably continue to be.

That exposure....

Will continue to be, like your friend, had no information of what Tavistock was about, except a rumor, now there is actual documentation that will be available to ...

This will be a controversial document, whether it will be shown, where and to whom.

Maybe it will be on night time talk shows.

Gee, I was comfortable until all this talk and now I'm scared silly.

(Lot of laughter & everyone talking one time.)

Your being uncomfortable, in a flip kind of way, in an off-handed kind of way I told the T.C. that I was willing to join this because I hated my job over on the ward and I wanted out of it for three days. And by God, if he didn't call me up in five days later and I knew I couldn't let the T.C. down because I have a certain, you know, I like it and I want to please him, so I went along with it, I tried to back out and said, look, T.C., my work sheet is not going to really let me gonna work and do it from eight to five, and the T.C. came back with, it's really from eight to one, (laughs) so I joined up, I never ceased to be hesitant about it, ah, about putting myself on film, I just don't feel comfortable.

You just reminded of something too, remember when I first started working here, ah, I had some pre-conceived notions of, ah, certain well known therapists, and what they do, and then I saw a film, and it was an old film, an Albert Ellis film, and I, I looked at that, and I thought, my God, that's the biggest asshole I have ever seen in my whole life. And, you know, I have had no respect for him since.
And if he hadn’t made that film and if I had just heard, you know, about his reputation from people who admired him, then he really left himself wide open, and this is the same situation, and that’s scary.

You see yourself in, you mean, ...

Well to, you know, I mean, he was on film and I heard later it turned out to be a terrible film and don’t judge him by that particular thing. Well, I did, yeah. I did judge him by that.

Is anybody here worried about their conduct since they have been in the Group?

I don’t know whether you are talking about yourself, or about ....

Yeah, what is, I’m not...

I’m talking about the whole experience then, you know, it just like I have a closing statement, you know, and I’m not going to wait till the end, but if somebody asks me about the experience, I, I, know what I am going to say, it’s like the priest who was baptizing an ugly baby, and, you know, he expected some kind of a comment, you know, from the, to the parents, and he had to make some kind of comment to the parents about this baby, and he said "Now, that’s a baby," I’m thinking about this, now this was a group, an experience. Well, that’s how I feel about this.

(Laughter)

Is that different from what you felt about the last group you were involved in?

I don’t want even want to answer that.

Well, if that wasn’t video taped, at least that, at least, I’ve got that in the secrecy of my own memory, and so, those ten members, and that’s that, ah...

See, I saw it as a nice thing.

In this Group?

In being part of, ah, the training film, and all that, I thought it was, it was nice. It felt good that, ah, that I was asked.
Seth: I, you know, I, there are those, I have just...

Karl: I don't have those feelings. I'm not showing the fears that you guys have for some reason.

Seth: You don't have any fears.

(Laughter)

Karl: Not in regards to someone seeing the film, I don't feel that....

Maude: You mean, you do have a fear?

Karl: No, not with the film. I mean the only fear I have is with the end of whole thing, I don't even know if it is a fear, it is just a question or, like a felt certain ways at the end of the day after grouping, and I'm wondering like I expressed at lunch, or when we went out, is that when I leave here am I going to get the full personal benefit of a Tavistock experience or did I cut myself short somewhere. You know, could I have done it a different way and experienced something differently, or have I just been through it, you know, can I just say I have been through an experience, and that's all I'm supposed to do, and, you know, that's all there is. That's my fear, that I, I, might have robbed myself of something.

T.C.: [Why do you want to reduce it to a Tavistock experience, except for an experience it might be less troublesome. But I'm not sure, if anybody ever promised it would be beneficial to anybody.]

Norma: Yeah, I didn't, yeah.

Karl: Yeah, I found it beneficial to myself, in understanding a group.

Norma: Oh, and, it sounds like you are still letting yourself be manipulated, Karl. I'm not ready to let myself be manipulated into, convincing myself. That's what I can do with myself, if I have invested some time and energy in something, I can play a trip on myself and say, ah ha, it was after all worth while. And, I am not at all sure.

Karl: You know, my expectations when I came in here were not of any high expectations, but to get experience of this sort, O.K., and I am going to leave here with having experienced group process.
I’m ...

I didn’t come here to win friends or to make any enemies.

That’s the way you came in.

(Laughter)

I told everybody here, and I did tell everybody here when I came in.

But, something just happened over here and these two are having a whisper session which felt.

So what?

Like excluding the Group.

Oh, Dan just asked me how I was, and I said I was O.K.

She just smiled at me.

Ah,

Please don’t tear that apart, that would be, that would just damage this whole experience.

I think that was——

My hero, you know, he said "Hello" and what he meant by that.

There was something in the contract that said it would not be therapeutic, but it would be a teaching device, or something of that nature.

Learning would be available.

(Undistinguishable voices and laughter).

You were watching this video tape with everyone participating in something like that.

All those bastards.

Exactly, What a risk, what a risk you’re taking, and the Tavistock people are taking filming this...

People do strange things, I want through E.S.T., you know, I mean, I mean, ah, obviously I was turned on by
the fact that you couldn't oft or pee or, Hell, I was challanged by it. It is conceivable that people might say that they felt the same sense of challenge. I...

Joan You said, it is conceivable that people feel the same sense of challenge.

Norma Yeah, right, my agenda being, one of those people that stayed out of these experiences are really chicken, you, know, I can get something out of it, I can ... By God, you know.

10 Joan I feel that too. I feel that, you know, when something is offered, that is, a new experience, if I say no, I will be missing something, you know, I will be missing something, I don’t want to miss, I don’t want to miss out on, on experiences. I don’t have to be guaranteed that they are going to be enlightening or whatever. I imagine, you know, some it’s a learning experience and I do want to. I, I, feel badly when, I guess when I die, I want to feel bad about all the experiences I haven’t participated in.

20 Gail That’s true, and I feel the same way and I actually, don’t we get whatever learning that we do get from different experiences by our own voluntary participation. I think in, of, our own responsibility to, ah, whatever we have. I was trying to learn something out of it.

T.C. [I have a curious fantasy that by this discussion, about the boundaries of this Group. We have sort of used it for sticking the anxiety and the feelings and the worries into the video crew, and that everybody here can now sit back and discuss this pleasantly about how nice it is with experiences, and one thing and another. We all, there were times it evidently wasn’t very nice.]

30 Karl I think that was even nice, too.

Norma Yeah, oh well,...

(Several voices at one time)

Karl I’ve loved every minute of it.

Gail I can say I have been dissatisfied with some of my emotions, I’ve been dissatisfied with, how I expressed
some of my feelings and, ah, that's not, that's not fun. Self dissatisfaction is not pleasant to me.

T.C. [It seems to be forgotten, there is still 68 minutes in which to do work.]

Dan Not forgotten, just wished.

Norma Yeah, people keep trying to close it. It feels like to me, he's trying to make a closing statement, a closing statement, (laugh). I think I made one too. What was so funny?

10 Dan I think you're right. I think everybody wants it to be over in some way.

Gail I do in a sense, because the T.C. is stabbing at me and I don't want to, I don't want to respond to ... what he says.

Seth How? How is that ...

Gail He's making some remarks which are effecting me and that I don't want to hear.

Joan But there is still time, is that what ....

Norma Whatever, whatever is going on.

20 (pause)

Maude I'm sitting here feeling kind of dumb because of, uh, or naive, because I am getting the feeling that I had the feeling, all along, that if I didn't like something, I could erase it out and I have, I didn't feel anxious until you started talking, cause I thought I could just say no, but now I'm beginning to get a little concerned. That's what they said, but maybe I can't believe it.

Norma We're still putting anxiety out there ...

30 Seth Yeah, I feel....

T.C. [But I think it's not, it's not just, happenstance, that the person who is sort of elected to bring the anxiety and the pain back in into the group is Gail; who has a fairly close connection with the people out there. Who is actually on the boundary between the two groups.]
Seth: How is that true?

Dan: Direct, I felt that.

Seth: (Laughter & several voices)

Gail: Other than the fact that naturally outside it all, there is the truth, and the, the crew and I, all work together.

(pause)

Dan: I feel a lot of pain emanating from you.

Gail: It is, very much so, I don't like it, I really don't and I feel that the T.C. is really the one that is, I don't know, if he is or not, but I know I feel it, and I shouldn't feel it, that what what I mean.

Seth: Well, I am feeling nothing. As long as I can't understand why or what you are feeling, I anticipate I will continue to feel nothing and therefore, you will continue to feel everything.

Gail: That's true.

(pause)

Karl: Yeah, I see your tears and I feel, so I feel it, you know, but I don't know and I don't want to ask you to explain it, cause I know you have been getting, you know, I don't want to say it-.

Gail: Well, then just....

Karl: Yeah, but I can't get all the way in touch with it, but I believe you are going through some kind of pain.

Norma: Right

Karl: And I don't know what it is. I felt them laughing at you.

Joan: Gail, would you rather, if you, if you knew then what you know now, would you have participated in the group?

Gail: Then like when ...

Joan: Well, like when it started.
If I had known what?

If you really had known what kind of experiences you were going through, would you, ah still—.

Well, I know I have, ah, this is not my first Tavistock experience, so I know about some of the emotions and things, how it can effect you. But I also know that there is a lot of learning that I can get, that I have been able to get from the experiences and I know there's a lot of pain that I can also feel. But I still have, because I was not, I was not pressured into being a member, I volunteered, I asked.

No, I understand that, I was just wondering now that you have been through it, you know, for the most part you seem like you are in such pain right now, that, ah, when I go through something like that, I say — God, why did I get myself into that, you know, I had just as soon, I would have been safer if I had stayed outside and not, not been a part of it. And I was just wondering whether you were thinking the same, same thing.

[I am sure a great many people are asking themselves that, at this point. (pause) Why the heck did I get into this?]

I got into it because you asked me.

Thats giving him a lot of power.

Uh, hu.

Well, that's not exactly delineating where the power is. Apparently the T.C. simply asked him, that's nothing. I think you are implying that they gave the T.C. power.

It's much more complex than that.

I know.

(Undistinguishable - several voices at same time)

You mean you got in after the T.C. asked you. Something happened when the T.C. asked you .....
I had been, I had been wanting to, ah, participate in a Tavistock Group for over two years, and I had not taken the opportunity to do it, ah, largely because of the politics of the situation, because the, the ah, feelings in the Hospital were split so strongly pro and anti Tavistock, and a lot of the people I work with very much opposed to Tavistock, and I guess I was afraid to show any interest in it for that reason and the fear of being seen as an ally of Tavistock, or of the T.C., or Dr. Spencer or any of these other people, ah, but ah, I felt more comfortable for a number of reasons in accepting this offer. The offer had been made before in a number of forms. I had been handed brochures. Friends of mine who are, and gone through it and asked me if I wanted to do it. Oh, I've had a number of opportunities. I accepted it at this time, because, ah, there's been a change in the administration, when Dr. Clayberg joined the staff and I felt that he truly wouldn't care one way or another whether I participated in this, ah, or care one way or another, what my attitudes towards Tavistock or the people involved in Tavistock were. I also felt it was safe because it was, it had been given sanction by the Hospital leadership. They said it was O.K. to do it here, and it just felt safer this time. David was going to participate and he's a good guy. He has a lot of power. He's got a lot of power, he's a good guy. You know. So I, ah, There is something in what the T.C. said that upset Mary so much, and raises the issue of personal ....

Session ends.
Eleventh Hour Text

1 Norma  You changed your seating arrangement again.
Gail     I think the lights bother me.
Karl     It's warmer over there.
Dan      It interests me that some people become really
         involved in these kind of experiences. Make it their
         work. Being consultants and participants, and, ah,
         proselatizing, ah...you know, for it.
Karl     Does T.C. get paid?
Dan      I don't think so.
10 Seth   The people in SCOLA... The pain, I think...how T.C.
          and ...people in SCOLA. Keep at it.
Karl     Keep asking what?
Seth     SCOLA, is the, the institution, that ah, a group of
          people, that does Tavstock in Southern California.
Norma    I was interested in the groupings in the coffee room.
          Ah...
Karl     What?
Norma    Mainly, cause I guess I'm still into thinking about
          boundaries and what I felt in the coffee room, like
          there, the group boundaries were separate little
          groups. I mean, ah, I still felt that you, and you,
          and you Maude were one group. And I was trying and
          we were making some connection together and I was
          trying, hard at that...but I was also trying hard to
          make some connection with you. I overheard you say
          that you had seen Thompson at MPI, and I was at MPI
          from 60 to 66, and I figured it must have been the
          same time, and I thought, no I won't go into that,
          the too Jewish wife, mother and you, thing. That
          seemed like a very powerful constellation and I, that
          I had no place in that. But, I also wanted to be
          with you because I was coming to like you, a lot.
          And then I noticed that you too were kind of off to
          the side, and that and I, I didn't hear anything you
          said, but, and I heard you talking and I wondered if
          you were using AI to, to assist you with whatever
          space you were in. And Karl seemed isolated. You,
you sort of came in and made something about, some funny comment about, ah, about destroying this, or, in this last hour let's demonstrate, or whatever you said, but I felt essentially that, that you were off somewhere, and I don't even recall your presence in the room. If you were there, I did not see you.

Dan

I wasn't.

10 Norma

O.K. That reassures me, because if I didn't see you and you were there, then there was still some very heavy stuff going on between us, ah, and I was really interested in that, because it now seemed to me that, are the boundaries really as I perceived them in there, or are, are they really what's happening here? I.....

Seth

I think in there represents what was spontaneously, easy and pleasureable for us, the, the ways that were spontaneously and pleasurable for us to group. I think it happened in there. That certainly fits with the way I have come to feel. I, I, in a spontaneously relaxed situation would gravitate towards you and, ah, not, not necessarily so much, ah, towards others here for complex, ah, I think that, I think you have really hit the nail on the head. I think that's it exactly. I think that you would have very much been comfortable with ah, David had you not been that, I'm not sure.

Dan

I know David. I would be comfortable with him...

30

Well, I won't get into that.......

Al

I would like to explain what I was doing too, because... It wasn't her coming to me and not her coming to you,... You didn't say that. But when I went to her, well I went to her. I was very interested in the conversation between David and Joan and I wanted to stay there. But I really felt I owed Gail some support. I really wanted to call Joan and Karl off of her, when she was feeling strongly about something, but I saw that, ah, they're too smart to let me get away with that. Ah, I (race is enough that) really wanted to call both of you off of her, but I felt that you would beat me up right away. So when we got, when it was safe in the coffee room, I went over and talked to her about it, because I felt that I owed her some support, but I couldn't comprehend all, ah, of the things that's happening, that she knows all...the people in this, on the
cameras and I’m not familiar with that structure and at all, and I knew nothing about what she was hurting about.

Karl

No, I was, at, I was looking at everybody in the room there. It seemed that I started something last, last session when I was sharing with you guys the feelings that I had last night, you know, the you know, the fears and, and sadness, you know, like there has been a piece of me here that I have shared with everybody, a piece is what I think I am doing is separating myself. Getting ready for when we walk out. I, ah, have a fear that, it’s just going to be, that we are going to walk out and ah, you know. In there I felt for Gail, you know, and I waved to her, and I felt that, in that little wave, we were together enough in that group, what was happening there, I didn’t have to walk and carry on a conversation. I felt I had that there, ah, but I feel myself doing that, you know, like protection on me, like when I go back to my thing, it’s like I’ve known you people, and, ah, in order to separate, like I’m doing. That’s what I started there.

T.C.

[To go back to a moment to, to Norma, describing one of those complex boundaries, and the, and the complexity of the situation, I think that represents something of the role of, of Gail in this particular group and the complexity of the boundaries that she’s been placed in between this group and between Dr. Rogers and Dr. Spencer, me as, me inside this group, me outside this group, and so forth, and that this is, ah, a very painful experience and that I think the group is reacting to that... (pause) Feeling, with a feeling that, as was expressed by Al, that they owe her something because of carrying this load for the group.]

Karl

You know, I personally am not in touch with the load that you’re carrying for the group. I had, I had a feeling that when he was talking that I wanted to block him, because I felt like he was, ah, attacking you.

Gail

Uhhuh.

Karl

And I didn’t, ah, but I felt that if I did, you would, you know, say to me, hey, I can handle it, but that’s what went in my mind, and ah, I’m still ambivalent as to this, I don’t know the, you know, like I say before when I saw you cry, that I don’t
know what the crying was, so I can’t get in touch with it.

Who, who did you feel was attacking her?

T. C. was putting a lot on, you know, it’s like all through the group she’s been saying that he’s been hitting right at you. But, I haven’t seen, I saw him playing General and you picking it up. But last session he threw one right at you, and I, you know, he did it to you, WHAM.

Well, for whatever it’s worth, for understanding what is happening, I don’t understand what’s happening with you, and I feel very uncomfortable about it, I feel guilty about it and I know that outside that I, ah, deliberately, ah, avoided contact with you because of my total lack of understanding, or perhaps I understand on some level, ah, my total guilt about it. Ah, I’m just confused about it, ah...

Well, I really, I’m really kind of confused about it myself. All I know is I had the feelings and I really can’t give any legitimate reason why I should of been hurting like I should have. So the only think I can think of is maybe, like he’s saying, like I’m hearing him saying, anyway, that ah, for some reason because of my relationship with the crew and everything else, and with him and Spencer, that I’m picking up the vibes from the group and it’s really settling in me and effecting me, personally. That’s, I don’t know...

You mean like the feelings that we’re talking about the crew, and when we talked about Spencer, when we talk about other groups that you’re in that too...

Yeah...

That we’re actually talking about you, too.

In a certain sense you, yes, because of my relationship with that group, yes.

I haven’t looked at you. I haven’t even considered you a part of the group until he, the group...

Well, neither did I. But when he’s, made the, ah...when he put me in a relationship as far as my own relationship outside of this group with the crew
and everybody else, that's when I really started to feel a heaviness, you know...

Karl And, in fact, to go a little further, I didn't even think of the camera crew as a, ah, creating any type of a paranoia I was feeling at the time. I was looking more at, at T.C. and Spencer, you know, the man that's sitting there watching, what's going on, and the men they're going to do, you know, that's going to decide what's going to be cut. Ah, I'm sure I, I feel the camera crew didn't, devise this study, didn't propose to have this written, you know, didn't present it. Ah, there's key people behind it. Those, that's who I was referring to as the group, even though they do play a role, that outer group. Whew!

David Mary, if I heard you right, you were saying that T. C. threw you a heavy weight and you felt like you had to catch it and hold it. Until he threw that weight at you, you didn't, you know it wasn't even there. What I want to know is why did you have to catch it, and hold it, just because he threw it?

Gail Now that...

David Why couldn't you have just dropped it?

Gail I don't know.

Seth Obviously the fact that there was something in there somewhere, I mean...

Gail I really don't know.

David Do you think that if anybody else had of thrown that to you, would you have caught it and held it.

Gail Yeah, who knows? I don’t know. I mean I really don’t know. I can’t explain that, really. I don’t, actually, on second thought, I don't think that I would have. If it had came from anybody else. If I had gotten that direct impact from any of the rest of you, from any of the members, no I wouldn’t have, no, no way.

David Isn't that....

Gail But his, situation, his, his position and everything made me kind of like shut up and take what's being dished out.
1 Seth

Granted.

David

But, isn’t that what he keeps saying to us, that we haven’t dealt with him.

Gail

Yes, absolutely.

David

He can throw anything he wants at us and apparently a lot of us, not all of us, but a lot of us have the feeling he has to take a hold of it and carry it away, whatever it is, that he throws to us.

Seth

I hear you saying that you’re angry about that. That you, yourself decided to hell with that. If he throws something at me, I’m not necessarily going to take it.

David

Exactly.

Al

Uhm...

David

Exactly, but...

T.C.

[There seems to be some difficulty about directions here. If I was throwing something, it’s like I was taking something away from her.]

David

That wasn’t the way she expressed it.

(Silence)

20 Karl

It really could be that way, though, you, he could have been taking away your membership as a group member, and putting you as an outer group member.

Gail

...not that way at all.

Karl

But that’s what he did.

Gail

...possible.

T.C.

[See, the question is, that this I think is the real, the most intense attack on what I represent here. Is if understanding is a burden or a relief, and what the group is trying to know is, to play with the idea that understanding is something very pleasant, and a burden, something that is thrown at you, and you are much better off if you don’t understand what’s going on. And that, I think, is, is the most intense attack on, on me, and the method I represent, that I’ve heard up to this point.]
He's just isn't going to let this thing die.

Well, I would hope not.

I kind of have a desire to let it just, woooo, just leave, ... kind of like riding a wave and now I'm in the white water, you know..., sh, sh, sh... boom, boom!!, boom!!

...I'm trying to reconstruct the last statement. Understanding is the most intense attack...

No. Understanding is a burden and because we feel it is such a burden...ah, that's an attack on T.C. whose task is to offer understanding, ah...

Is that, that his task? Seems like he was shitstir, provoker, intimidator,...

Well, I think...

[All these things are by and large easier than understanding. Understanding is very unpleasant. Might not all be within everybody's reach.]

Uhm.....

I'd like to know if it is within anybody's reach?

I was just going to say that it's really, it's really amazing that it is, totally understanding, understandable to T.C. what's going on here. I, I feel that, and it baffles me, how, ah, one person can understand the whole thing that's going on here.

Sounds a little like morbid identification...

Uh, huh.

Well, I wonder it if doesn't depend on how well defended we are? I think Mary could of, ah, I think she probably could of let 'em that just slide over and, and she didn't try to understand it and it wouldn't of effected her if she didn't catch it.

That's making an assumption about what's going on inside Mary.
I know that...

I know that there was other things before that...

I just feel her tension even sitting next to her.

Before that, before that statement was even made there was a lot of, no I shouldn't say that, there was quite a few times when, ah, you were angry at yourself, you know, you expressed anger at yourself for not doing something then, and I felt there was restraint even back then.

Ah, I don't know, ah, there has been a lot of times when I've restrained myself really to be honest with you, and maybe I, it's because I don't want the responsibility that I get, because a lot of these things, I don't see how it's possible, but you know, who knows, but I don't see I can be, in, have the kind of feelings that I have actually felt, and really, you know, be who I think I am or what I think I am. And I think that the group is really, I'm picking up some of this from the group, it's not really me, in actuality. It's something that they get hold of us, and maybe I'm the weaker one or something that's really catching it all because like, ah, I know, I'm not the weaker one, because the tears and all that is a, is a symbol of restraint, and that's my only release that I want to let go or it's to keep me from really going all off, you know, but my point is, my thing is, I don't really know where I want to direct my anger, so I repress it, you know, and let the tears flow. So, I don't know.

Is it kind of like...

And, I'm getting tearful again.

Is it the kind of thing that Al was talking about before, about, ah, ah, when he was talking about himself and the role of the social worker and to, to find that he has other feelings other than what he thought he had.

If this pattern in this group, is to bring somebody out and then make them crazy and I don't know why, I want to, I have a feeling that Gail can be as restrained as she wishes to be...

Well, who is saying, no one is saying that she...
Well, I keep hearing you say, inviting more stuff, inviting more stuff...

I was trying to understand it, O.K., and the only way, if I can understand it, is by things I've heard, you know, is it you know, am I warm yet, am I cold, am I on the point, I don't know.

But, you weren't listening.

I listened to every word she said.

Well, I don't know, I mean you and I were hearing different things cause she was saying that she didn't know herself, so how in the world can you get an answer from her when she doesn't understand herself what's going on.

I wasn't hearing that, that she didn't know herself. She had a feeling that...

Maybe the group is dumping all the stuff into her now. That's what I heard... and that was a really uncomfortable...

Yeah, well, more or less, what part are you guys playing in my, my emotions, like what's visible to you coming to you through me? What part of that can you actually identify with?

Or what have I dumped on you, Gail?

That's right....

I've dumped, I think, some of my anxiety.

All all of a sudden I'm not getting tearful anymore, I'm getting very upset,... because I feel like that you have been using me for your own, ah, whatever it
is, and it's not fair and I don't like it. And one way or the other it's coming off.

(pause)

Gail And I really don't care how, because this is something that I am not totally responsible for, and I definitely feel that.

(pause)

Dan I feel like I'm going mad.

Gail So do I.

10 Norma I feel like I better own some stuff that's my very own, instead of putting it unto people, particularly Mary...

Al Ah, come on Trudy, God damn, you go, you go with the wind, whatever is there at the present, whatever ...

Dan No, I, what's making me crazy is the inescapable feeling that I have, that somehow T.C. has precipitated this...ah,

(pause)

Dan I don't know, I don't know what going on here at all.

20 Joan I know one thing that, I think I feel is that you feel terribly alone now, and that, ah, I don't know, that's, that's just my perception. It seems that, that's the kind of sadness that I'm getting that there is a real lonely feeling. I like...am I...

Gail I still feel anger, but I don't feel alone. And I don't feel like I'm with any particular person, but I, but for some reason I don't feel isolated or alone.

Joan No, I think that, I think that's a ...

30 Karl ...here...

Joan ...that you weren't feeling with any, anybody else and I feel badly for that and I don't feel that I'm with anybody else, either, really, so... but I'm not at that point where I'm crying about it.

Gail I'm not crying about that anymore.
The tears, I don't know, but since I have more or less, uh, let you know that I don't feel like what I feel, whatever it is that brought the tears and the pain and all that is not totally me, and I cannot take responsibility for all that. I don't feel tearful anymore. I feel like, you sitting there, and your passing on your vibes and all this, and because of the crew, Dr. Spencer or who, whoever the hell it is, that you are letting your feelings drop into me and that's what I don't like. And that's what I'm willing to, do, to either take my part of my responsibility for my own emotions and I expect the same from the rest of the group.

Gads, I don't know what to do.

Well, I know that when Al said to me earlier on, that you go with the wind, Norma. That's, you're just a big wind, T.C, when, evidently. Yes, that's what I was trying to go with....

I remember that....

And I, I felt some real anger around listening to him and trying to do what, what his sentence might suggest. That is my own feelings. If, if indeed I am duping them into Gail. Cut that shit out, and to, to get on with whatever stuff was going on with me.

[But then one might just have to take the risk of feeling mad, as one member put it, when this person retrieved his feelings. And it is simpler to have a common duping ground. Especially in the person that has such a complicated situation as Gail.]

I'm been thinking about my participation in this. I've had a sense of discomfort here, like when one of the sessions began when just you and I were here... and I was quite aware that I found it very difficult to look up at you, or to engage you in conversation and that I ended looking down at the machinery, ah, I'm not really understanding why I felt uncomfortable, or unable to engage with you. I still don't, ah, I do know I, ah, I still have that feeling of particular discomfort, and not feeling relaxed with you completely, and I'm not sure why.

...that's too...
1  Seth  And I know that your silence is a part of it... and ... or whether I could, and my sense is that I could enter into your silence in a way that would be important to both of us, and that's a kind of rejection of you, so in that sense of it, I have sort of walled off myself in, ah, I don't understand it completely.

Norma  Are you putting any of your anger into Mary?

Seth  I'm not feeling angry now. It could be that it's all over there.

10  Norma  But you have, you have been one of the more composed members of the group and I can't believe that it's possible that I see...

Seth  Yeah...

Norma  But see that's a mixed compliment.

Seth  I know.

Karl  You know what would be so interesting, including myself, if we all spoke using I's and quit trying to interpret other people, what their feelings and I think that would eliminate, ah...

Seth  You did a good job with starting your sentence with "we".

Karl  Yeah, if we, including myself, ... would talk in I's and talk about ourselves then I don't think, ah, my insanity would hurt you. But I know I must of been guilty for a lot of it, because, ah, I've been blasting everybody, and not really blasting myself. I just see that being perpetuated by everyone. And I think I feel worse than you do. I, I seem to see relief in you, where I don't seem to see it for myself...because you're talking about you and, ah, I'm just, ah, frustrated, I guess.

(pause)

Joan  I think part of the frustration I'm feeling is that I have to keep reminding myself that this is not a sensitivity group, this is not an encounter group, and we don't do the same things, we don't show the same concern. That if this were an encounter group, and I would see the kind of pain or frustration that you're were going through, I would behave
differently. I would show more concern. I would touch you, you know, I would, you know, and I'm not doing it. Why am I not doing it? Because... this is... and yet, I want you to know that I, I feel badly about feelings badly and your frustrations. I really want you to know that. And I feel, you know, like stamping my feet, but I'd really like to scream, because, ah, there are boundaries here. We're all sitting in chairs and we are all conforming in a way that really goes against my grain. I don't like it.

10 Norma

If I was as angry as Gail, I wouldn't want to be touched, or I guess I am maybe as angry as Gail. I mean that humanistic kind of approach, you know?

Joan

Yet you touched her. You laid your hand right on her arm and left it there.

Al

I think that's an assumption about how bad Mary is feeling.

Karl

Yeah.

Norma

Yeah, O.K., I'll own that feeling. I'll own that up. I'm pissed and I don't want to be touched.

20 Seth

What about Dr. Smith and...

Norma

What?

Seth

Dr. Smith's encounter group.

Seth

...What he said yesterday...which his entire group...

Joan

And if we were in an intercounter group, I would say I'm hurt by that because it took me a long time and a lot of intercounter group before I could even offer that. Because I was always in a space saying, hey, look, but don't touch me. You know, I was in this place for a long time, and for me to reach out and try a little humanistic encountering took a long time and then when I get rejected after I reach out, that puts me in a really bad place. I feel, I feel very rejected. I don't like that feeling, that bothers me.

30 Norma

Yeah, the reason that I can be so hostile about it is that I went through that too. Just like I've lived through being the good therapist, just like a therapist like you, and you, being a sensitive, sensibilities like you. I've even tried it in an
administrative style once in a while and being reasonable, and any time I'm ticked off by any of those behaviors, you know, I'll own them. They'll either be part of my past and I carry each of your styles somewhere inside me. I've worked with the games and the shit and I don't know what that does. It's an excuse for my anger, I suppose, for your approach.

I, I wonder what my ... Norma that's what is so frustrating because I don't know, you know, whether, when I reach out and, and when I make nice that's really me, or rather, I'm being phoney, you know, I'm not sure whether I'm puttin on an act. That's what bugs me, you know, where am I? What am I? Who am I? Am I this really stroking nice person or am I really evil and cold, and, hey, don't you get close to me, you know, because I, don't like you, you know, I'm very uncomfortable with your approaching sexuality and that threatens me... I have all, I have every bit of this ambivalence and this group has been, and, you know, the people say, well don't you lay that humanistic psychological shit on me, you know. I'm saying what do you mean by it? You know. Is that what I'm doing, and do I really want to do, or am I just doing it because it's expected of me or because I learned how to do it. Hell, I don't ... help I really don't know where I am, where I am, and I'm getting very in touch with that, right now.

(pause)

Welcome to the world of the mad.

Ahhhh

(pause)

... no you can't deprive... of the human sex life.

(pause)

You know, I like who you are. I'm not sure ... who you are, but I like you. I have a good feeling when I'm with you.

I like hearing it. Thank you, Dan. Ah, are you going to say something nasty?

(Laughter)
1 Joan You know you were going to say something nasty, you were going to ask me... (Laughter)... I want to make love to the whole world.

Karl Yeah, I don't know who you are... and I'm not sure if I like all of what I've seen in the group.

Joan That's O.K. too.

(Long pause)

Karl It's almost like it's too many facets. It's like you changed your color to fit the occasion.

10 Norma But Leon, you were the one who...

- ...just suggested that we all use I.

Karl So?

Norma So changed your color to fit the occasion but I'm different too..

Karl I felt like saying it and I said it. I talked about my feelings.

Dan Where is this madness coming from? I'm a little bit...

Karl Right there, curious because I'm...

20 Dan Know I, I'm feeling acutely psychotic and I have no idea why, I'd like to know why.

Norma You say that with a certain charm.

Gail And that I feel a lot more comfortable, more comfortable, so part of it is probably coming from me.

Dan I just feel very confused and very crazy, and I, I'd really like to know why. I have no idea why.

Karl You joined the outer limits.

Norma The group, after you have asked me something... I have dumped stuff into you..

30 Dan Oh, I don't think so. I can't get over the feeling that somehow we're related to T.C. I, ah, it's beyond verbalization. Just... I guess, there's,
there's some, I don't know, I can't describe it, I don't know, something about the group being mediated being mediated by you. No.

Karl

It's like the madness ... inside of this, this whole thing, you know, it's like it's here and if it's not in here then it's around us... (cough).

T.C.

[You know, it's interesting that this complexity, and this uncertainty, and this existential anxiety is called madness. People seem to be able to maintain it quite well.]

Karl

Feels more like energy. I must say that frankly it doesn't seem like madness.

Norma

I'm getting a headache.

T.C.

[One thing that is interesting is that people are not asking me. What's going on? At the same time they are aware that they are taking things into themselves that they have deposited in others before, and as if there is a reluctance to admit that this was going on and that I have to sanction it before they can believe it.]

Dan

But maybe it has to do with the fact that you set yourself up as the only person who, who understands what's happening here?

T.C.

[I think that the group is setting me up, as the only person that understands what's going on here to avoid such painful discoveries as two members recently, and that they understand quite well what's going on, and... neither of them seemed to like it much. I should think that there's many more members understanding quite well, and that I'm not the only one.]

(long pause)

Karl

And I get a feeling that this whole thing is going to end ... like a cartoon, and that's all folks.

David

I think they are going to close us down I think... (throat clearing)...

Karl

Yeah.

David

...inaudible...
I feel like I want to hurry.

(pause)

Hurry up.

(long pause)

I’m like you, I want to run because you are the one, one of the ones that I do... mostly... saying that you have enjoyed the sessions, so you have not felt any pain you’ve not felt any discomfort, so you want it to hurry up and end, before you do.

Well, I think I’m feeling, I think I have expressed I’m feeling pain in this last part... more so than I have, I’ve, uh, felt pain, but it really didn’t... I felt it was kind of like that was part of the experience. And I kind of enjoyed it because it never stayed, I didn’t leave it here with pain. But this last time I didn’t enjoy the pain. It was like, ah, I played a lot of games here and, ah, you know owning up to it wasn’t nice. But, but then again, really I don’t know that I don’t enjoy the pain I’m going through. I’m not in pain right now, but when I was, it’s passed already. I think I’m more concerned with, I feel I understand what’s happened, and what’s been happening, but I want to see what’s going to come. You know, like when it’s all over, then hay? What is my feeling going to be on my way home today? You know. Am I going to be able to see cars in front of me? Am I going to be able to talk to people outside?

I can’t really measure, my brain is going, "weeee", you know, like the energy, and I feel like the room they had in ocean park where the floor drops out and centrifical force keeps you up. I feel like I’m on the wall, and the force is keeping me up, you know is the force going to, and what happens when I leave. Am I going to slow down a little bit, because I know that there’s going to be a difference, and, ah, I’m more concerned with out there than in here.

(long pause)

[Maybe that one reward for having the pain inside...tumultuous and... unpleasant as it might be and that one discovers that... can’t... people can’t buffet one around to the same extent as before, or it may not be like that.]
I, I wouldn't feel right if I didn't say something, I felt like for the first time that one of T.C.'s interpretations, really took. Ah, I don't, I don't know why right now, I guess, maybe I was looking for something. All of a sudden I want to talk, to talk to everybody in the, ah, the group. I, ah, I'd like to take back from you my sarcasm, and, ah, narcissism, and showmanship, and I'd like to take back from you my blackness and impression, and isolation, and I'd like to take back from you my sternness, and from you my understanding, and, ah, my own power. I'd like to take back from you my isolation, my blackness, my oppression, and, and from you my sensititivity, and from you my power and arrogance, and from you the nice guy that’s inside of me, and your ability to, to work well with groups, and confidence, and from you my uncertainty about my identity, my sensitivity, my femininity...

(pause) ...I, I want that wholeness.

(long pause)

Are you feeling better?

I don't feel crazy, but I feel very emotional.

(long, long, pause)

I feel more relaxed.

Ah...

I feel like I'm waiting for New Year's... Count down.

I just guess I’m in my head, I’m thinking that, that’s what some of the understanding is all about, each of us puts our stuff into other people... In my, if I were going to recall nice... I wouldn’t want to respond to that with a lot of feeling. But I guess I’m stuck on understanding also. I don’t know who the understandees are in this group. I, I don’t know that I’m one of them?

(long pause)

[I think that there are many ways of reading poetry. Maybe as many ways as there are people.]
If we could just produce a work of art. Or have we just produced a work of art. I think it has been a poetic experience.

No, I, I think, I would say, for myself if I had to give an academy award for performance.

Not so much that we've produced a work of art.

But then, we're all works of art.

Absolute masterpieces... (laughs)

(...seems like... in a certain way... these last minutes were loving discovered all of these individual differences or find a new common denominator, in order to exist.)

It seems that new common denominator is our own beauty.

I think for the last few minutes we should take over the cameras and put them on the, ah, tapes.

Ah, I don't want to do that..

Maybe there has been no film in them the whole time.

[That is at least... absolutely true...

Yeah, I used the wrong word.

Wouldn't that be a terrible blow?

Hey, you know... this camera behind me looks right down at you, doesn't it? That's terrible...
I thought that it was interesting that you would be filled... the eleventh hour of... that you were a playwright, that you have produced plays, acted, directed in them.

You asked me?

Yeah, I think it is interesting that, ah, I think that the bit of information I know, that.... now you, I didn't just ask you if you were a playwright, you said something that...

I went to school at the University of Houston.

I did not, somebody else that I heard...

[...heard... that this information comes out this last minute, and it's also understand... that its necessary to close your eyes, because of this enormous complexity had come out in the beginning, what would the group of done?]

I would of thought a lot differently about you.

Why?

Oh, I would of preceived you differently, ah, artistically stuff. I think that Greenwich Village and all that... (laughs). Oh, come on.

It was interesting that the conversation came around to sports, isn't it?

...you tickled T.C. God, I love him.

How do you feel compared to us?

(Laughs)

Oh, I feel a corny line coming up. I can't keep it up. I have to keep it in. Life is a stage and...

I somehow expect, Edie, you keep on... end of the group, I have that... that somehow that the two of you will protect me from experiencing ending feelings, whatever it... my hostility. But that will keep it.

I'm not going to protect you. I'm going to just get up and walk out...
No! I don’t mean, I mean by the activity that’s going to take place the next seven minutes that somehow you will keep going.

Three minutes...

T.C. has the power, he’s got the watch.

We have the power. We can walk out.

...you can do it....

No, I’m doing it...

... to protect... to start out... the group.

...I think... the ball game, the goal post, .... and pull it all down, and leave this place in shambles...

Why would you do that? And why do you think, even think, in those terms?

For lack of one, to think of anything else.

In my extremely powerful and authoritarian role I would have to try and stop you.

(Laughter)

(Long pause)

Tick, tick, tick.

Maybe we’re finished?

(pause)

[There is still a lot of time to do work in, if anybody would like to.]

(pause)

I’m just interested in, you had mentioned that, that you were interested in... the duration of the conference, and you really haven’t, you haven’t... before you, you know, ah, you know, you talked and then you made up your mind that you were not going to and you, don’t. So nothing really, you really have that control over your actions, in a sense, regardless because you said you wouldn’t, and you haven’t, to a great extent.
1 David        Yeah.
Gail          Maybe I envy that because of my own... maybe... not being able to, you know, for not being able to, because I have... knowing what could take place in a meeting like this... to react in any special way and I couldn't maintain that original decision, and you have and I'm, I'm kind of impressed with that. I really am.

10 David      I wish I knew for sure, but you shouldn't be impressed by that. I really don't know... but I think I also said that I was doing the only thing that I felt I could do at this point in time, and I think that part was true.

Karl          Do you feel O.K.? I had a lot of concern for...
David         I'm alright, thank you, I'm alright.
Karl          But my parting sentiments...
Norma         I kind of feel myself slipping into humanism and wanting to do some goodbyes...

20             Ahm...(Laughter)

- ...(inaudible - several people talking at the same time)

Karl          ...and the word...

Al             I have a bad feeling that I might tend to avoid people in the group when I see them out on campus. I think if there's an easy way to go around the other way when.... felt like doing...

Dan            I hope not...

I do too.

30 Norma       You must be pissed at someone?
Al             Myself.
Al             I don't think you... can buy that.

Karl          I will try to remember to drop in periodically at lunch.