

DEINSTITUTIONALIZATION OF PSYCHOTHERAPY THROUGH MASS-PSYCHOTHERAPEUTIC IMPLEMENTATION:  
AUTOMATIC HUMAN JUKEBOX, A CASE IN POINT

Ultimately, survival of the Sentient Being is dependant upon the population's working adaptations-in maintaining higher awarenesses; as timelessness is faced only with molecular-perception-chains, affecting sub-atomic transmutations in a time-matrixing factor of past-present-future thought-processes, (or the psycho-physio-cosmo-socio-ecological factors of the Sentient Being's life-progression). The focus of deinstitutionalization as mentioned herein will be upon a means of facilitating the Sentient Being's exploratory-creative exercise of stepping non-violently beyond the bounds of "established" role and behavior patterns, yet within the context of interaction with the ideological Whole.

Technological quantum jumps of the last century have been beneficial, however little investigation is required to find that all has not come up smelling like roses. Present-day urban concentrations thus afflicted have brought about (among other things), widespread anxiety-provoking conditions. Though the psychotherapist is increasingly sought when ecclesiasticism, ritualization, and other "remedial" actions fail to provide adequate relief, such interactions are carried out to the advantage (or disadvantage, howsoever perceived) of too few within the institutional facade or psychiatrist's office. The need for mass-psychotherapeutic interaction is evident.

A sterile-rigid-controlled environment of walls, doors, gates, alarm systems, security guards, locks, & etc. of the institutional context serves to virtually eliminate the viable therapeutic interaction. How many institutional follow-up studies can boast optimistically of former "inmates rehabilitated"? Any "patient" would appear maladjusted simply by being present in such an unnatural environment! Within this context the alienated therapist is nonexempt from "psychotic reactions", as evidenced by trading one symptom for a dungeon-full of others in the blind recourse to drugs, electroshock, psychosurgery, & etc.

Whole populations may derive few benefits by singling out and incarcerating a few "deviates" for "treatment". In terms of quantitative effect, more walls for a few will derive less therapeutic benefit than fewer walls for more. This implies in a qualitative judgment, the creative development of mass-psychotherapeutic methods of interaction. The existential choice of deinstitutionalization through mass-psychotherapeutic implementation lies in the question of whether or not to take to the streets.

The whole of the population in a given geographical-urban area is included in the "street" context. No remote electronic or printed medium is an adequate substitute for the direct face-to-face therapeutic interaction. Within a mass situation of 300 to 5,000 persons per/hour, the therapist must rely more on "refined" non-verbal communication.

"Refined" herein refers to the communicative specificity applied in mass-psychotherapeutic interactions. ARTFORM IS THE MESSAGE. From this writer's experience, music-therapy is the best communicative form to implement in the mass context.

Including participant and passive listeners a limitless number of Sentient Beings may be influenced by street-mass-psychotherapy. Ongoing face-to-face interactions will vary from a few seconds, to several minutes, to numerous times a year. The therapist is nonexempt from sensitization in the therapeutic merger. The ideal metropolitan location for such interactions is near a mass-transportation terminal (subway, bus, trolley, etc.) and in proximity to a park or other "natural" setting.

Over a 3-year experimental period in San Francisco the Automatic Human Jukebox (AHJ) street-music system has been an ongoing demonstration of mass-psychotherapeutic implementation. This pilot-project system has been carried out under the auspices of SANC-EMAD (Society for the Advancement of Non-verbal Communication, Experimental Multi-media Art Development Division), and has generated considerable enthusiasm in printed and electronic mediums throughout the planet. The AHJ has been rated as a top favorite among European visitors to the U.S. (Wall Street Journal, 8/29/73)

The basic component of an AHJ conceptual-participatory-theatre-art system is a 3x3x7 cu. ft. box with a brightly painted slot for coin insert, tabs for tune select, instructions for operations, and bold "AUTOMATIC HUMAN JUKEBOX" capital-letter-designation. The therapist-artist-musician, until actuated by the participant-listener, remains concealed inside. Equipped with musical instrumentation and a repertoire of familiar (i.e. "Saints go Marchin In") to avant garde (i.e. "AHJ Free Form") songs, one is capable of carrying out interactions with up to 25,000 or more persons daily. Any instrumentation is applicable, but to carry the musical sound-projection over a 1000 sq. ft. minimum area, this writer primarily uses the trumpet. This allows audibility for an audience of several hundred within each 120 second time-period. ("120 seconds" is an average AHJ sequential time-period from cognition, actuation, performance, and to the ensuing cognition.)

The AHJ system practices no economic discrimination. Any person, regardless of age, race, sex, or culture may actuate the AHJ by inserting any amount of coin. The participant-listener carries out a two-step procedure to actuate the AHJ; first deciding the quantity of coin to insert (thereby influencing the quality of operation), and second, making a tune selection. A 25 second time-limit is allowed for selection, as delays result in complications with the many-more listeners. Extra consideration is given to children and physically disabled persons. Utimum quality of operation is attained by inserting coin on the right-hand side then walking to the left side for tune selection. This procedure enhances the physical-actuation process, and allows momentary-synergic-channelization of adaptive creativity in a conceptual framework of deinstitutionalized-role-alteration.

A 5-to-45 second raucous laughter follows most AHJ actuations. This spontaneous-dramatized-non-violent environmental change as provided by a participant-listener's creative act, constitutes the predominant effect of AHJ operation. The anticipative and emotive atmosphere produces an experience likely not forgotten for a lifetime.

Concomitant with mass-psychotherapeutic interaction capabilities, the AHJ practices culture-imprint-alteration. The AHJ is a response to role rigidification of this technocratic age, and the channelization of static-verbal "norm" images into nonevolutionary thought-directions. Essentially mutant conditions and qualities, (i.e. fascism, racism, nazism, sexism, ageism, totalitarian centralism, etc.) are the upshot of such static imprints. The AHJ system employs a built-in catalytic effect in diametrical opposition to such operative factors.

As a tension-relieving form of occupational-music therapy, the AHJ is immediately effective, without recourse to institutional-type violence &/or coercion. There is little need for presence of uniformed officers in the area of AHJ operation, as motivations (i.e. greed, anxiety, frustration) to commit serious crime are dispersed.

One interesting ARJ aspect is the "verbal-doppler" effect. Passerbys will often refer to the ARJ in non-personified-pronoun terms, such as; "...look at it, I saw this on TV, how does it operate?"...etc. Upon appearance of the "ARJ living-component", the pronoun reference of the "material object" becomes transformed into a personified "he/she" designation. The cybernetic-thought-pattern analog of this momentary vacillation from subject-objectifying to object-subjectified, is the doppler effect of a passing subway train.

The short-range-denotative meaning of the ARJ title is that of a mimicry of self-perpetuating, egotistical, institutional-verbal-superstructures. Enhancement of human awareness and philosophical reflection represent the long-range-connotative delineation.

Overall the ARJ encourages creative expressionism throughout the population. It is important to bear in mind that the therapist-musician-artist demands no needlessly exorbitant fee for services rendered, yet allowing for a \$3-6 subsistence income. A fixed-rate-operative-basis would hinder involvement and eradicate the quantitative-creative-decision-making process of the participant-listener.

Other aspects (such as use of a camera as a musical instrument and unethical-photographer-control devices) will be discussed at length in the forthcoming ARJ Operational Handbook, and are indicated in the following theratic listing:

- "sanctification" and meta-structuralization through SANC
- maintenance of biological functions and internal environment systems
- unlimited selection factor & suggested renditions
- recycled materials utilization
- primary, secondary, & tertiary modes of transport
- peak-periods & special measures implemented: qualitative performance ratios & reductions
- counter-photographic techniques with unethical photographers
- secondary media utilization and effect
- megavitamin and telepathic regeneration
- social and political permutations
- countries, states, cities, & community localities suitable for ARJ operation
- energy fields, molecular interactions, & cannibus induction
- orgone accumulation/application & biofeedback adaptations
- pantheism, internationalism, cosmological realism, existential utopianism, surrealism and other philosophical ramifications

It is hoped the ARJ experiment of street-music-art may act as a model for involvement of more persons in creating deinstitutionalized-conceptual-participatory-mass-psychotherapeutic-culture-imprint-alteration systems. Maintaining planetary equilibrium requires role-flexive conceptualization in an atmosphere free from coercion or sense deprivation; by and for the cooperative well-being of a Universal Sentient Being population. Adverse institutional-therapeutic-state structures, methods, and effects can be undermined when "deviance" or "illness" within a population becomes nonexistent.

Grimes Poznikov  
SANC-EMAD  
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