

The Technique of Souldrama[®] and Its Applications

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ABSTRACT. Souldrama[®], a new psychospiritual technique that fits into the fourth psychospiritual role category in psychodrama, is an action-oriented method that involves both psychodramatic and narrative techniques. The purpose of Souldrama is to have the ego and soul work in alignment to discover the soul's vision. A therapeutic tool designed to be an adjunct to psychodrama for the treatment of codependency, Souldrama incorporates spirituality into the psychotherapeutic process, allowing the therapist to move clients who are "stuck" by helping them to discover the divine within and to act as cocreators in their own lives to discover their unique personal gifts for their soul's vision or life's purpose.

Key Words: angels and therapy, finding life's purpose, souldrama, spirituality in psychotherapy, treating codependency

For a long time it had seemed to me that life was about to begin—real life. But there was always some obstacle in the way, something to be got through first, some unfinished business, time still to be served, and a debt to be paid. Then life would begin. At last it dawned on me that these obstacles were my life. (Kneelds, 1992, p. 213)

RECENT PUBLICATIONS CONTAIN articles about a spiritual movement in the field of psychology that cannot be ignored. More schools are modifying their curriculum to include spiritual matters in therapy, and more research is being done on integrating spiritual aspects into treatment (Miller, 1999). Awareness of mystical experiences is becoming more common, and as various holistic healing practices become more accepted, the trend is to integrate psychology more with spirituality (Dossey, 1989, 1999).

Souldrama, which I developed as an adjunct to psychodrama in the treatment of codependency, is an action-oriented method that includes both psychodramatic and narrative techniques. The premise of Souldrama is that the ego, developed early in childhood, can obstruct or distort one's relationship

to the divine. If brought into alignment with the soul, the ego can manifest a far richer consciousness in everyday life than thought possible.

In twelve-step programs, people heal partly through the telling and sharing of their own stories. It is through the sharing of the trauma and pain and the subsequent healing that people form common bonds that unite them. Then, to get beyond that connection of pain, they need to go further by sharing their soulful moments, such as when they felt most connected to God, as well as their hopes and their dreams. That requires reestablishing a relationship with their creativity and, through their higher awareness, connecting with others on a spiritual level. After a certain point in therapy, vision seems to be more powerful in the recovery process than the clearing away of baggage from past scars. A client without a vision cannot move forward toward complete recovery.

To support clients in identifying their vision and moving forward in achieving their life's purpose, we need new and creative psychodramatic tools. Moreno (1971) stated that the major challenge for humanity is to live creatively and that the spark of creativity is God. He contended that spontaneity refers to the spirit of opening to the creative possibilities in a situation. Much of Moreno's work may be understood as methods and ideas for promoting spontaneity in the service of creativity (Blatner, 1988, 1995). The goal of psychodrama is not intellectual insight but increased spontaneity (Yablonsky & Enneis, 1966). Spontaneity is the springboard for new and creative action, and creativity connects the energy of spontaneity with the creative result. When one sees God as being inside and not outside of oneself, one has a greater sense of co-creative responsibility.

Clients from dysfunctional families view their higher power as residing outside, not inside, themselves, and they develop distorted internalized object relationships with the spiritual beings in their lives. They often transfer their childhood emotions onto present-day relationships. Many of their relationships become contaminated with residuals from childhood trauma and misunderstandings. When one learns to look outside oneself for love and validation, one becomes distant from one's spiritual nature, and that creates an emptiness within. As clients mature, their childish attitudes toward their higher power persist, and their relationship with God is one that remains outside of themselves—one that is superficial and inconsistent. When clients continue to see God as a parent, they tend to evoke passive and helpless roles. According to many of my clients, they feel closeness to God only when a problem exists and they need to ask for help or forgiveness. Many clients feel they must "do" something to get God's love, which they see as being primarily outside of themselves. Consequently, if clients are not "rescued" by God, they either assume a helpless victim or an aggressive/passive-aggressive stance that later results in feelings of shame, guilt, abandonment, and further betrayal. Instead of moving forward, they engage in self-sabotaging behavior that compounds

their problems. Their energy comes from problems, not from joys in life. Spirituality is a state of “being,” not “getting,” and it is important for clients to develop a relationship with their higher self. Spiritual work has to do with reconnecting with the spirit, the divine within.

Blatner (1998) defines “spirituality” as the activity of deepening our connectedness with the “Greater Wholeness of Being,” by which he means God or an infinite universal Intelligence. He urges the use of creativity and imagery *within the therapy process* so that human beings can see themselves as cocreators, not victims of omnipotent strength. When one perceives God as being inside and not outside one’s self, one has a greater sense of co-creative responsibility, which enables a person to become the author of his or her own life.

In his presentation, Blatner (1998) stated that one of the most important functions of process thought is that it offers core conceptual tools to aid in the “conscious transformation of consciousness itself” and promotes a mature state of mind and a sense of cocreative responsibility toward one’s higher power. The process view of God as a caring organism can lure, but not force, healthy relationships that reframe the relationship of the individual to the Greater Wholeness of Being. The relationship is one that involves responsibility and active alignment, participation, and response to inspiration. It is not one of passive reliance. Blatner further stated:

If the cosmos is in part mind, and our relationship to the cosmos is like cells to an organism, then we are situated metaphorically within that creative process, or, stated poetically, in the very heart of God. Let’s add to this the theme of the cosmos being a creative advance, and then, amplifying this creative process, further add the elements of invention, awakening, harmonization, integration, discovery, learning, adventure, and other positive qualities. With this interpretation, people can easily identify their own life struggles with the movement of God. Positive movement on their part is thus framed as being helpful to the whole. The result is that belonging applies not only in the re-location of the individual as being within God, and, indeed, part of God’s very being, but also God is seen not just as a fixed entity, but as becoming. The individuals own process of struggle and suffering, learning and healing is then also part of this greater creative process. . . . An implication of this is that therapy should, as well as aiming at solving problems, also help people to develop their capacity for interiority. I think psychotherapists should help people learn the art of cultivating their souls by attending to and deepening their intuitive sense of connectedness with the rich flow of imagery that rises unendingly and spontaneously from the depths of the subconscious mind. (Blatner, 1998, p. 3)

In his keynote address at the 1999 annual meeting of the American Society of Group Psychotherapy and Psychodrama, Blatner (1999a) urged participants to *rediscover the story lines in their lives and to elaborate on the storytelling to enrich and develop their soul–ego connection*. That is an important element in spiritual development and psychological healing and resiliency. Helping people to retell their stories so that they reconstruct them in a more

positive fashion can lead them to think more hopefully about their self and life. Storytelling is one of the ways to develop a relationship with the soul. It also is socially bonding and cathartic and acts in the group process with a dynamic “universalization.” As Blatner stated, “Soul does not think in terms of prose and facts but rather in images and stories” (p. 4). Blatner suggested that the challenge of healing is to align the two roles of ego and soul so that people can rebuild their relationships with spontaneity. He suggested promoting story telling and extending it to soul making to develop a relationship with the inner or higher self.

Technique of Souldrama

I believe that a very powerful way to have one’s ego connect with the message of one’s soul is the mental construct of connecting to one’s higher power. To achieve that, I developed a technique that I call *Souldrama*. Souldrama is introduced in *Ariel’s Fable* (Thayer, 1997), a short story about a soul as a higher power and an ego on a raft paddling across a river. The fable depicts the human journey and describes the purpose of Souldrama.

Ariel’s Fable

Once upon a time there were two passengers on a raft attempting to cross a river—one of the passengers was called ego. The other passenger was called soul. Now ego knew best and ego took position at the front of the raft. Ego was the one who grabbed the paddle when they were boarding the raft. Now, soul very calmly and quietly took the other position at the back of the raft with the rudder. Soul doesn’t have a paddle—soul simply steers. There’s a dilemma in this that ego doesn’t have a map of the river—doesn’t know where it is going; it’s also near-sighted so it can’t see very far, it also has memory loss so it doesn’t remember much and it also cannot hear very well. So kind of blind, dumb and happy, ego has the paddle and operates in crossing the river with a very, very simple criterion; paddle with all of your might toward anything that in the present moment of time that looks good and paddle furiously away from anything in the present moment of time that looks bad. Ignore the current in the river and paddle with equal ferocity upstream as well as downstream and don’t listen to the other passenger on board the raft, don’t listen to what soul is saying. (Thayer, 1997)

In the fable, the other passenger, soul, has the map of the river and knows exactly where the raft is headed. Soul, with incredible vision, can see every obstacle and detail of the river. Because soul also knows that the river has a current that will direct the raft where it wants it to go, soul constantly steers the raft away from obstacles and tries to connect with the flow of the river. Soul is trying to simplify and quicken the journey and guide the raft to the experiences that it needs. Soul guides the raft with perfect accuracy.

According to the fable, soul, unlike ego, is very willing to communicate and

is constantly trying to work in harmony with ego, who is getting exhausted from paddling. Unfortunately, the two speak different languages. Soul speaks the language of feelings, and having read the map, realizes that ego is paddling upstream toward an obstacle. Recognizing that ego is wasting effort and getting nowhere, soul tries to communicate with ego through such feelings as fatigue, jealousy, anger, rage, bitterness, and resentment. Soul also tries to communicate through words, intuitions, and insights to reveal the information. The problem is that the only way that ego is ever going to hear soul's guidance and perhaps work as a team with soul is to slow down, to stop paddling so hard, and to listen. Although this may seem unpalatable, ego must let go of control and just surrender, letting events happen.¹

The current in the river can represent a flow of energy that could have many names—God's will, divine will, or fate. The soul is the spiritual aspect of one's self that was never born and will never die and is enjoying the journey through our lifetime. The ego is one's personality, that facet of oneself that has all the qualities that the fable presents. If one's ego is in alignment with one's soul and in tune with its direction and divine guidance, the person rests when the current is raising him or her up, paddling a little to the right or to the left in accordance to where the soul is directing. The person avoids paddling upstream and paddles with the current to move forward in life.

A powerful way to have our ego start to connect with our soul's message is the development of a mental construct to connect to our higher power. One way to do that is to connect with the "angelic realm," using the angels that deliver divine guidance, divine inspiration, and divine messages to us. The word *angel* is literally defined as a messenger, one who delivers divine guidance and inspiration. If we could hear our soul directly and if we could hear God speaking to that incredible divinity within us, we would not need a messenger.

The other characters on the raft are angels who listen to the soul's guidance about what the map indicates about where and in what direction the ego should move. The angel hears precisely what the soul wishes the ego to understand. Acting as an intermediary, the angel gently and lovingly tries to get the ego to listen.

As the fable suggests, if we could hear our soul directly and if we could hear God speaking to the incredible divinity within us, we would not need a messenger. Thus, the fable includes angels who act as intermediaries to deliver the soul's message to the ego so that the ego and the soul work together toward the soul's higher purpose.

What Is Souldrama?

Souldrama is a process that takes a person on a journey through mental barriers to the angelic realm. Each time we move through one of the angelic veils,

we have a shift of consciousness that opens us up to a higher state of awareness that will allow us actively to reach out to ask the angel messengers what is the soul's message to us. The veils are the mental barriers, represented symbolically by gauze-like material, that must be overcome to reach the different stages of healing within the journey.

The techniques of Souldrama include storytelling and enacted dialogue and traditional psychodrama, using angels as auxiliary egos to deliver messages between the ego and the soul. By the client's connecting to the positive loving energy of the soul, the healing of the past occurs without the client re-experiencing the intense feelings of pain and negativity to which he or she had often become addicted.

During a Souldrama, the process of prayer follows the reading and portrayal of *Ariel's Fable*. The act of spiritual communion with God in a contemplative-meditative form serves as a warm up and invites participants to open their hearts with gratitude to form a heart connection with their "guardian angel." The term *gratitude* refers to awareness or recognition of God's grace. Prayer connects the client to that life force energy—the Godhead as the source of all. When one prays, one's ego admits that there is something or someone more powerful than oneself. I believe the process of prayer leads to spiritual surrender, during which the search for control becomes transformed into a search for the sacred. During prayer in a Souldrama, the group and the director become more open to spontaneity and change, and the process of prayer is used not to *get* something but to *be* something. The director affirms prayer as a viable option and shows a willingness to explore the appropriateness of spiritual surrender within the clients' life. The gift of prayer in the warm up is the action of prayer.

Souldrama continues as an experiential process in which the client journeys through the veils of the angelic realm. A quasi-mythic or fantasy realm becomes a surplus reality setting for using imagination symbolically to address more personal issues. The protagonists are led through six stages or "veils," in a process of guided meditation, into the "realm of angels." Each stage represents a different aspect of development. Auxiliaries in the roles of the guardian angel and the beloved soul help the protagonist to interact. As the protagonist enacts each of the stages or veils, a shift of consciousness opens him or her to a higher state of awareness. Each meditative state opens one's heart to a higher level of vibration so that the ego can hear the soul's messages about what the soul wishes for the ego in this lifetime.

Stages to Spiritual Consciousness

The six sequential predetermined stages (veils) of the journey represent different levels of trust and healing within the journey. Raising the veils gives

one access to spiritual states of consciousness. The sequence of the veils is as follows:

- First veil: *Meeting your guardian angel*. Within the first veil, the protagonist enters into the first realm of angels and meets the auxiliary ego of his or her guardian angel who will accompany him or her throughout this journey.
- Second veil: *Discovering your soul's mission*. The protagonist meets the second auxiliary ego, a deceased beloved soul, who accompanies him or her on the journey further into the realm of angels to discover the soul's mission.
- Third veil: *Forgiveness*. The auxiliary egos bring the protagonist into the third realm of angels, where blocks to forgiveness are worked through by using various psychodramatic techniques. In a role reversal, the ego and soul are separated.
- Fourth veil: *The heart of God*. The auxiliary egos, including the person previously forgiven within the third veil, accompany the protagonist into the heart of God, which is open communion and connection.
- Fifth veil: *Confronting evil*. In this stage, the protagonist confronts evil, be it fear or supernatural beings that prevent the protagonist from moving forward.
- Sixth veil: *Eden*. The protagonist sees himself or herself living with purpose and performing his or her soul's mission.

Within each veil are multiple dramas during which ego and soul become separated and then reconnect. At each stage, various psychodramatic techniques, such as enacted dialogue and separating the ego and soul within each veil, leave much to the creative process of the director. What differentiates Soul-drama from axiodrama and makes it unique is that it is not linear but circular and progressive in its healing stages. The client's progressing through each veil leads into the next level of healing, and every time a Souldrama is enacted, the client must repeat each veil in the same sequence before entering a new veil. Thus, positive levels of healing are repeatedly reinforced.

Implications of Souldrama

When a client reaches the point of recovery in therapy in which he or she can adequately express feelings, the use of a double seems to be a negative interference that stops the client from moving forward. The double reflects the client's former beliefs and puts the client back into the negativity that keeps him or her from advancing forward. Yablonsky (1981) also found that when the protagonist is able to express his or her feelings adequately, the double may interfere negatively with the protagonist's action. Although doubling has the advantage in the therapeutic process of actively demonstrating support for members, a disadvantage of doubling is that the double may also deepen the

emotional level of the group, enhancing negative feedback and further strengthening the ties of negativity and abuse (Tomasulo, 1998).

During a Souldrama, doubling is always positive, and multiple doubles are employed to capitalize on the positive energy. The multiple doubles are always the client's guardian angel and a deceased beloved soul. Often clients harbor great and persistent emotions toward loved ones who have died. Using spiritual energy to access the positive emotions associated with that soul, clients are helped to get past that negativity. The guardian angel, as a double, establishes empathetic bonding and personal support, which is further reinforced by the support of the soul of the dead person who promotes a sense of safety and unconditional love. The role of the guardian angel is to repeat consistently the loving message given in the beginning of the drama. The role of the loving soul of the deceased person reconnects the client to the feelings of unconditional love and serves to reinforce those feelings throughout the drama.

In the following dialogue, a facilitator and a protagonist select the positive double during a Souldrama.

Facilitator: (to protagonist after protagonist has met the soul of her grandmother) "Show me now, what her love looked like." (Protagonist shows herself embracing and looking face to face at her grandmother.)

Facilitator: "Now reverse roles and give your grandmother words."

Protagonist as Grandmother: "I love you unconditionally."

Facilitator: Roles are reversed back, and grandmother repeats the words, "I love you unconditionally" to the protagonist. Facilitator asks protagonist, "What would you like to say to her now?"

Protagonist: "I love you."

Facilitator: "What did you have to do to get this love?"

Protagonist: "Nothing." (Begins to cry)

The soul of the beloved grandmother accompanies the protagonist throughout the drama and serves as a positive double reinforcing the message of love.

Within a Souldrama, a client's problems can easily be reframed as challenges of creativity, rather than problems the client should have been able to solve. The client learns first to own and then to cherish the gifts received from parents. After that he or she is able to give the gifts away because of having learned to love and cherish them as opposed to rejecting them.

Curiously, the things that we lacked in childhood can become the gifts that we are able to give others, skills that prepare us for our life's work. Gifts that we can compassionately give to others often come from what we lacked as children, from the wounds that have become our strengths. Interestingly enough, what we choose to be our higher purpose is often connected to the time when we felt the most loved.

Case Study A

J, the Artist

J, an artist, aged 45 and newly divorced, left a business that he had created with his wife 20 years ago. Recently he started his own home design business and, although doing well and happy, was still struggling financially in his work. He felt free to express himself in his design work, but he was having trouble establishing a relationship. He was fearful about dating and felt “stuck” when he reached a certain level of intimacy with a women. His last date had been so painful to him that J was angry and expressed to the group his desire to sculpt something from that anger.

J had gone through the first two veils and was in the veil “Discovering Your Soul’s Mission” in which he met his mother’s soul. He had sculpted what his relationship looked like when his mother had shown him love. The mother’s soul was offering J a lit candle, and J had his back to the candle and was looking over his shoulder at his mother.

Protagonist: (to his mother’s soul) “You made love so painful.”

Mother’s soul: “I did not know how to love you.”

Protagonist: “I had to listen to your pain. I took in your pain. I hated to hear it. Yet part of me wanted to hear it because I needed to know what was going on in the family. It was my way to stay in control. (That was a realization for J.) We needed to move because we went bankrupt, and it was painful to leave our home. I did not want to leave home at age 17. I wanted to fix your pain.”

Mother’s soul: “I am so sorry.”

J’s guardian angel approaches with the book “My Soul’s Mission,” and J reads from the book. “My purpose in life is to create spaces and beautiful homes for people—to design those spaces so that they feel lived in and comfortable.” (Angel reads this back.)

(J looks at his mother.)

Facilitator: (to J) “Tell her how you wanted to fix her pain.”

Protagonist: “I wanted to fix your pain by creating a home for you and a home where I could stay. That’s what I am doing now—creating beautiful safe places. Thank you for helping me. I never saw this as a gift. I thought I had to listen to someone’s pain before I could feel connected by love. I thought I had to do something to love you back. I used to take that pain and sculpt something and try to create something for you. (Tears follow.) I could not create something unless I was in pain. I could never feel your love unless I felt your pain. Thank you for giving me all my gifts that I use everyday in my work.”

Discussion

The technique of enacted dialogue is useful in psychotherapy, and it helps people during their spiritual journeys. The process is one that draws on an unending fountain of imagery and is experienced through the magic of spontaneity. It offers a powerful vehicle for helping clients access their own deeper wisdom to construct answers to their existential problems (Blatner, 1998). Once people warm up to the role of the Higher Power as a source of guidance and wisdom, what they say spontaneously in that role is often more to the point, more insightful, and more effectively targeted to the patient's own understanding. Moreno's (1965) psychodrama complements the process, giving it a concrete form to render the interaction in a vivid and psychologically powerful manner (Blatner, 1999b).

Enacted dialogue synthesizes the functions of the ego ideal and the creative unconscious. When the spiritual other is embodied as either the person's own subconscious "higher power" or as the "still, small voice" that is the link to an externally spiritual authority, the creative unconscious is identified as a source of wisdom, warning, comfort, and guidance (Blatner, 1999b). The process intensifies the idea that at some deeper level, clients often know what they need and believe, and it is healing to put their superficial identities in touch with deeper knowing. Through the interactive role playing, patients often find themselves saying things they ordinarily would not think or say from the perspective of their ordinary or familiar egocentric positions. As a result, the client develops a relationship with that aspect of his or her creative unconscious that is one's "higher power," "soul," or "higher self."

In enacting the role of the "higher self" or some other benevolent spirit or entity, clients find themselves embodying their own ego ideal, and as a result, the statements made in the course of role playing then become affirmations that consciously become associated with the emerging sense of self. When the ego ideal is wise rather than clever, loving rather than selfish, and giving rather than getting, patients are helped to move toward healthier goals. In Soul drama energy comes from the connection to positive divine factors rather than from the energy of fear or problems. If we introduce more spirituality into the healing process, I believe the attachment to self becomes easier. The client attaches himself or herself to the divine or higher self and thus to his or her life's purpose.

Case Study B

D, a Seeker of Forgiveness

In the veil of forgiveness, D wants to forgive herself because she feels that she has betrayed herself on many occasions. D is accompanied by her

guardian angel and the beloved soul she chose in veils one and two. D has chosen two auxiliaries to represent her ego and also her soul.

Protagonist: (to her ego) "You keep betraying me."

Facilitator: (to D) "Reverse roles now with your ego."

Protagonist: (as her ego) "You've had more than enough love; you've had your share, stop complaining." (At this point, D realized what she said and began to cry as she saw how she was relating to herself.)

The roles are reversed again, and D is instructed to become her higher divine self or soul and not her ego.

Facilitator: "Now reverse roles with your soul or higher self."

D: (as her soul) "You deserve to have some love." Roles are again reversed.

Facilitator: Now have your soul become 10 times more loving than before.

Protagonist: (looks puzzled and says) "I'm not sure I know *how* to be more loving. I don't know if I can be more loving than I just was. I'll try."

Protagonist: "There is more love for you than you can possibly imagine, and it is your birthright. I love you unconditionally." Roles are reversed again, and the betrayed self is handed over to God in the fourth veil.

Discussion

Psychotherapy helps people to see where they may be blocked in achieving greater intimacy with others and within themselves. The technique of Soul-drama was designed to help remove the blocks in which a person's ego defenses obstruct or distort his or her relationship to the divine. One can see how the nature of the defenses, attachments, and identifications that developed as responses to childhood conditions becomes integrated into the self. To mature into the authentic self, one integrates those parts of the self that had previously been split off. After a synthesis of the spiritual and worldly, a person is able to operate not from conditioned patterns of behavior but from such qualities as compassion, integrity, and harmony.

In Souldrama, conflictual situations are not investigated. Understanding an experience, be that positive or negative, is the thrust. The client tries to understand an experience and takes it further to see the spiritual component of that situation. Because a person's psychological problems are often the negative reflection of a more positive quality, a deeper exploration of a problem can result in the client's seeing the spiritual gap. When one is disconnected from one's own true nature, one has a spiritual gap. For example, a person who is afraid of intimacy is at some deeper level resisting a positive spiritual quality.

Advantages of Souldrama

Souldrama has incredible versatility. The techniques can be used in individual or large group sessions. In whatever form it is used, it eliminates much of negativity to which clients have been addicted and helps them form healthier relationships with their higher power, moving them forward onto their life's purpose. The theoretical base underlying psychodrama is that our egos develop from the roles we play in life. As we increase our role repertoire, we increase our capacity to lead more fulfilling lives. The idea of Souldrama is to provide a way for the self to connect to the divine within, the Higher Self, which was forgotten when our creativity as children was shut down.

Because Souldrama eliminates much of the negative feedback to the client and the group, little analysis is needed afterward. The sharing, encouraged after the drama, is usually on a positive level. That is important because with codependents, the trauma and negative voice are often so deep that the group sharing can reinforce or reflect the reality and the negativity of the protagonist's situation. It is the negative feedback that makes it difficult for clients, who may leave the sessions further internalizing the negative, to move on in therapy.

Conclusion

Although research is needed to evaluate the effectiveness of Souldrama, a greater need is to create techniques that are incompatible with such forces as feelings of fear, rage, anger, pain, and sadness that maintain dysfunctional roles. Although Souldrama techniques were originally designed for use with codependent clients and with those from addictive and dysfunctional family systems, the techniques have far-reaching implications for healing other types of clients. Today people are living longer and often begin to seek therapy in the latter part of their lives, which becomes a time to discover the soul's purpose and to live a life full of joy, transformation, and fulfillment.

Now is the time to pursue soul work and to take our energy from internal divine joy. Each person needs to begin to experience his or her own creativity and assume responsibility for his or her own life. We have an ability to influence creation in this universe by becoming cocreators with God. When we do so, I believe the shift enhances one's life purpose, intimacy, and joy. We move from competition to intimacy, from ambition to creativity. We contemplate the question Mark asked in the Bible: "For what shall it profit a man, if he shall gain the whole world, and lose his own soul? Or what shall a man give in exchange for his soul?" (Barker, Burdick, Stek, Wessel, & Youngblood, 1995, p. 1508).

¹The fable was written by Thayer (1997). I psychodramatically illustrated the fable in Sedona in 1997 at the workshop *Healing With the Energy of Angels*. The narratives

that are used in the Souldrama come from a taped workshop at which I demonstrated Souldrama techniques.

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