

FROM ALARM CLOCK TO DREAM MACHINE

by Sally A. Shute

Most homes have at least one alarm clock. People depend on these external cues to start their days on time. Some people have developed an internal clock, awakening just prior to the alarm's signal. And still a small percentage of others have done away with the alarm clock altogether and can independently awaken themselves.

Lucid dreaming is a more subtle form of awakening—within the dream. Now there are machines which claim to wake us up within the dream. Currently some people have lucid dreams spontaneously and a few others, like Stephen La Berge and his trainees, can induce lucid dreams through a method La Berge developed called "MILD" (Mnemonic Induction of Lucid Dreams). The MILD method is based upon motivation, autosuggestion, and memory. Basically, one awakens spontaneously from a dream in the early morning, memorizes the dream, and then engages in some activity that demands full wakefulness for 10 to 15 minutes. Next, while lying in bed and preparing to sleep, one repeats to oneself, "Next time I'm dreaming, I want to remember I'm dreaming." One then visualizes his body asleep in bed dreaming with eyes moving rapidly. At the same time, one sees himself in the dream just recalled (or any other, should none be recalled upon awakening) and realizing that he's dreaming. The autosuggestion and visualization are repeated until the intention is clearly fixed.

Volunteers are being taught the MILD technique by Stephen La Berge at Stanford U. and Joe Dane at U. of Va. So far, people with high dream recall appear to have the highest degree of success.

But for the majority ("alarm clock people"), perhaps an external cue, a "dream machine" for example, will serve as an effective means to induce lucid dreams. And perhaps with enough practice with a "dream machine", like the alarm clock, we will anticipate the external signal and have a lucid dream immediately prior to the signal. And eventually, we will outgrow the "dream machine" and may lucid dream at will, just as we will ourselves to awaken at a certain time every morning.

Sounds easy, doesn't it? Perhaps, ultimately, the MILD technique used in conjunction with a dream machine will yield the best results. However, this is purely speculation, for the dream machines have not undergone complete scientific testing as of yet. And although they are not yet available to the public, I have chosen to disclose their intended purpose and use.

Hearne's "Dream Machine"

Dr. Keith Hearne, British psychologist and lucid dream researcher, has noted the scarcity of lucid dreams in the

laboratory, making his research inefficient. This has motivated him to consider if lucid dreams could be artificially induced by some device.

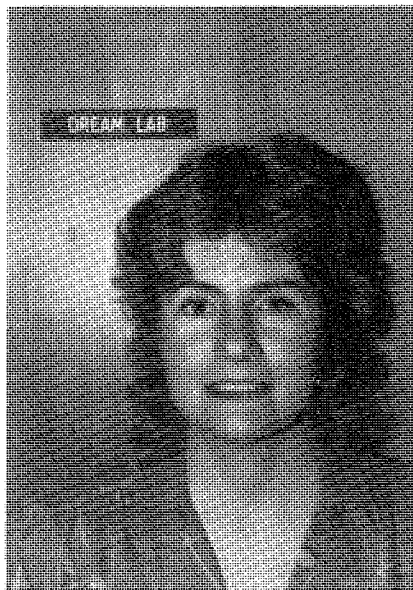
Since most lucid dreams have been found to occur during REM, Hearne figured that if the subject were alerted during REM, this could induce a lucid dream if the subject were given a pre-sleep suggestion to respond to the signal. Because monitoring rapid eye movements is susceptible to artifacts, Hearne chose to measure breathing rate, which is artifact-free and increases during REM. When a nasal thermistor, clipped to the nostrils, records about 18 or more breaths per minute, it will signal the dream machine to send out a series of four electric shocks to the dreamer's wrist electrodes. The dreamer is forewarned in the waking state that if these shocks occur in the dream, they will be interpreted as the four words, "This is a dream."

The machine's release is being delayed by the manufacturer. When it appears, Hearne hopes to sell it commercially for under \$100.

Studying Psi in Lucid Dreams

Keith Hearne has devised an automated technique for studying psi in home lucid dreams. As with his "dream machine", the subject wears a nasal ther-

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Sally A. Shute

DISCOVERING LUCIDITY EXPERIENTIAL EXERCISES FOR DREAM STUDY GROUPS

By Judith R. Malamud, Ph.D.

Here are two exercises that I devised to introduce dream study groups to lucid dreaming, i.e., awareness of dreaming during a dream. Both exercises involve simulation of lucid dreaming in waking fantasy, and exploration of the potentials of lucid awareness for enhancing creativity, self-understanding and satisfaction. I think it is probable that if experiential exercises of this type are practiced repeatedly, they may induce more frequent or more powerful lucid experiences in dreams, and analogously, in waking life.

Guided Fantasy for a Simulated Lucid Dream

Instructions: Participants make themselves comfortable, lie down, if they wish, close their eyes, relax, breathe deeply and pretend that they are about to go to sleep and have a special kind of dream, a *lucid* dream. A volunteer reads the "Guided Fantasy" slowly, with pauses as indicated. At the end, the reader gently "awakens" the participants and invites them to share their "dreams."

Guided Fantasy for Simulated Lucid Dream

Imagine you are in the middle of a dream....and you realize....that you are *dreaming*....You take a look at your surroundings....You are immensely interested in even the most ordinary details, because you know you are right now creating them....Everything may look very real....and feel solid to your touch....You marvel at your own ability to imagine such realistic sensations....yet if you break a glass here....you know you will *not* wake up to find the pieces on the floor....

You pick up a glass and strike it with a hammer....It doesn't break—how strange! How could that be? You take a closer look and see that you no longer have a glass in your hand, but something else....that seemed to appear effortlessly, yet you know it is there because *you* are imagining it. What is it?....What does it look like?....How does it feel in your hands?....How do you feel about this experience you have spontaneously given yourself?....Now you wonder whether you could purposely change your object into something you would *love* to touch, smell or see. You can do it, but only if you *believe* you can and only if you truly want to with all your heart and being. Otherwise, you will find that your conscious efforts produce a surprise! Try it!....

You begin to realize you have amazing powers in this special world, and you

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Discovering Lucidity

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want to test them. "Could I even fly?" you wonder. You easily climb the nearest tree, and perching on a high branch, you think about jumping off. "Oh, no!" you think. "What if I crash to the ground? Will I break bones?" Then you remember, "Of course I can't *really* hurt myself. My body is safe at home in bed....But could I feel pain?" You could indeed, if you chose to *imagine* pain, but you needn't do *that*....

You float gently off the branch, above the grass....the buttercups... and the trees...."Wow, I can fly!..The sensation is wonderful, and you admire the exquisite detail of the changing scenery you are creating all around you....And then you land on both feet in front of...an animal!....and you take a good look, because you know there must be a reason why you are dreaming up this particular animal. What kind of animal is it?....What does it look like?....How does it behave toward you?....You know you can learn something about yourself from this animal....and knowing you need not be shy in a dream, you decide to speak to it. "Who are you?" Listen for its answer...."Is there something you want me to know?" What does it say?....And now what do you do?....And what does the animal do?....

And now, you can say goodbye....thank your animal, if you wish....and remember to thank yourself, too!

The Lucidity Card Game

Instructions:

1. (Advance preparation.) Before the meeting, a volunteer makes up a deck of "Lucidity Cards." On each card, the volunteer prints a statement of one of the principles or "laws" of lucidity in the dream state, such as:

"You are the creator of your dream world."

"Since you are not bound by the 'laws' of waking reality, you have unlimited freedom to create anything you can imagine in your dreams."

"Since your dream consists only of images, you need fear nothing in it."

"Every part of your dream reflects some aspect of yourself and/or your personal way of perceiving your world."

The deck should contain at least one card for each member of the group. For example, if the workshop is expected to have 20 participants, the deck could consist of five copies of each of four lucidity statements. You could make up your own lucidity statements, use the four statements above, or use the following more poetic renderings:

"What amazing talents the dream artist has!

How real, how life-like is the creation!

Would you like to know how it is done?

Observe yourself at work!

You breathe sound & shape, movement & color into each image of your dream.

You are,
You wish,
You will,
You choose,
You dream."

"What's stopping you?"

Yes the world is full of limits, the outer world, that is.

But dreams are another realm of no impossibles.

You have all the power, skill and wisdom that you can imagine to create the reality you desire."

"Consider how safe you are, lying there, with your eyes closed, sound asleep.

The outer world is not bothering you, and you are not bothering it.

So relax and enjoy your dream.

No matter what bloody scenes you might fashion in your mind, the wounds will vanish when you awaken.

Knowing you are truly safe, is there some "risk" you feel like taking?"

"What is in your dream-mirror world?"

You, the envisioner, are the only one there.

But you keep yourself company with your thoughts, your feelings, your images....

Would you like to make friends with yourself?"

2. Form a group of two to five people. If you are working with a large group, ask for several volunteers who would like to work on their dreams, and form sub-groups of one to four "Helpers" around each "Dreamer."

3. The Dreamer tells the dream (or one part of it) to the Helpers. The Dreamer should be encouraged to include the *imagery, thoughts, and feelings* he or she experienced during the dream. The idea is to describe the dream as vividly as possible, so the Helpers will be able to imagine experiencing the dream as if it were their own.

4. The Helpers ask the Dreamer questions about the dream until they are satisfied that they have a clear idea of what the Dreamer experienced. Some useful questions for inducing empathy with the Dreamer:

"What did he (she) (it) look (sound) (feel) (taste) (smell) like?"

"When that happened, what did you think or feel?"

"Did you have any wish, intention or goal at that point?"

"Were you acting freely, or were you inhibiting yourself?"

"What part of the dream felt the most satisfying, during the dream itself? What made it satisfying?"

"What part felt the least satisfying, during the dream itself? What made it unsatisfying?"

5. The Dreamer and the Helpers make themselves comfortable, close their eyes, pretend they are going to sleep, and take a few minutes to "re-dream" the original dream by imagining themselves in the Dreamer's place, ex-

periencing all that she or he experienced, in the very same way, as much as possible.

6. The Dreamer and Helpers share their reactions to experiencing the dream. While comparing experiences, the Helpers should try to check out how their "dreams" and personal reactions were similar to, or different from, the Dreamer's. Since there will always be both similarities and differences, this sharing should increase each person's empathy with the Dreamer, while revealing something about each Helper's uniqueness. Even the Dreamer will experience the dream in a new way, since he or she will have changed since the time of the original dream.

7. The Dreamer and Helpers are each given a *different* Lucidity Card, so that each person in the group will have a different principle of lucidity to consider. The participants take a few minutes to read their Lucidity Cards and to meditate silently on how the statements they have received could be applied to the original dream.

8. As in step (5), each participant "re-dreams" the original dream, but this time, *the participant should imagine being lucid during the dream* and should try to apply the lucidity principle on his or her card. The participant may (but does not have to) *change* the original dream in order to make the new "dream" more *satisfying*.

9. After everyone finishes their lucid "re-dreaming," the participants read their Lucidity Cards aloud and share their new versions of the "dream." The assortment of new "dreams" will probably highlight several principles of lucidity and a range of approaches to the problems and opportunities posed by the original dream situation. The Dreamer and Helpers can then consider and discuss how these lucidity principles and varied approaches to enhancing satisfaction might have relevance to their individual *waking life* situations. The "game" could end at this point, or the group might wish to add one more step:

10. (Optional.) If the Dreamer finds that any one of the new lucid "dreams" (or some composite version) feels particularly intriguing, satisfying or insightful, she or he may suggest that the group "bring the 'dream' to life" by acting it out. The Dreamer could play him or herself, take any other role, or just watch, and the Helpers could assist by playing the other characters in the "dream."

Variation A: As in step (8), the participants lucidly "re-dream" the original dream, but this time, they identify not with the Dreamer, but with *another* character in the dream. They "re-dream" the dream from that other character's point of view, with the aim of increasing that character's satisfaction. For example, if the original dream had the Dreamer, a princess and a horse in it, each participant would imagine being either the princess or the horse. This variation offers the enrichment of different perspectives on the dream situation and the possibility that the participants may discover surprising new inner potentials.

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Variation B: In step (8), the participants pretend that they are entering the dream not as the Dreamer, but as themselves or any other character they choose or invent, for the purpose of offering help or encouragement to the Dreamer. This is a very direct way of conveying caring and support to a Dreamer troubled by a problematic situation.

Ground Rules to Consider

Participants in experiential groups tend to feel more secure, and perhaps less inhibited, when ground rules to protect individual privacy and the voluntary nature of participation are discussed and adopted by the group. Two such rules are "right to pass" (anyone can choose not to participate in any part of the proceedings) and "confidentiality" (personal revelations of other group members are not discussed with outsiders).

From Alarm Clock to Dream Machine

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mistor. An electronic unit will register respiration and the threshold rate, which is the rate above which the unit will trigger. The subject is told that when he is lucid in a dream, he should make a sequence of rapid breaths. This is registered on the thermistor and triggers the operation of an automatic telephone-dialing device. In one of several models, a plastic card drops into a slot causing a number to be dialed. When the 'Agent' receives a call with no one on the line or hears a pre-recorded message, he randomly chooses a picture card and/or a random number and tries to 'send' it to the dreamer. Upon awakening, the subject writes down any dreams.

The equipment is small, portable, battery-powered, suitable for home experimentation, and is commercially available. For information, write to Keith Hearne, 36 Deerhurst Grove, Bransholme, Hull, ENGLAND HU6 7RY.

Nightmare Interruptor Device

For those of you who suffer from recurring nightmares, Keith Hearne offers another device that will wake you up before the nightmare develops. This is effective only for Stage REM nightmares, which cover the majority of adult nightmares and are referred to as anxiety dreams. Such nightmares are preceded for several minutes by increased heart rates, respiratory rates, and eye movements. Because of its utility and artifact-free advantage, the nasal ther-

If you decide to try the "Guided Fantasy for Simulated Lucid Dream" or the "Lucidity Card Game," I would appreciate receiving accounts of your experiences, comments and suggestions. If you wish, I will forward your letter to Sally A. Shute, Editor, for possible inclusion in a future issue of this newsletter. Enjoy!

Dr. Malamud is a psychologist and psychotherapist. She also offers dream awareness training to individuals, couples and groups, and is the author of a doctoral dissertation entitled The Development of a Training Method for the Cultivation of "Lucid" Awareness in Fantasy, Dreams, and Waking Life (Ann Arbor: University Microfilms International, 1979). Address comments and inquiries to her at 2555 Bainbridge Ave., #6B, Bronx, NY 10458 (212) 933-0460.

mistor is again employed. As the dreamer becomes tense, the increased breathing rate triggers an alarm causing the subject to awaken and thereby avoid experiencing the full nightmare.

Hearne believes that the device provides a basic reassurance to the dreamer that he can sleep without experiencing the total nightmare. There moreover occurs a therapeutic change of attitude towards sleep and dreaming.

The device's effectiveness is based on the assumption that the nightmare is a "functionless habit which may be eliminated." This belief is partially supported by a behavioral therapy method that worked in one case. Geer and Silverman used desensitization for a subject with recurrent nightmares. By imagining fearful events while simultaneously relaxing and thinking "it's only a dream", the subject was able to extinguish the nightmare after 13 sessions. This implies to me that dealing with nightmares while in a lucid dream could be just as effective.

I wonder if by avoiding the experience of nightmares, one may become less adept at dealing with conflicts and stress in waking life. Perhaps it might be more healthy to confront the nightmares rather than avoid them.

As with the other two machines by Hearne, the commercial availability of the nightmare interruptor is being delayed by the manufacturer.

The nightmare interruptor device is small, battery-operated, and simple to set up. For information, write to Keith Hearne, 36 Deerhurst Grove, Bransholme, Hull, ENGLAND HU6 7RY.

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A gaunt but lissome young girl mesmerizes us with haunting, dark eyes. Her fragile, ethereal body disturbs us; we already sense we are dreaming. To set the scene, an eminent European psychiatrist (suggesting Jung) has narrated the theory of modern psychoanalysis (the year is 1936). Gravitating toward our sensitive, unearthly protagonist "Emma." The familiar characters of her waking life—transposed into bleating, braying animals—converge upon her: the first of a series of twelve dreams in the play *Twelve Dreams* written and directed by James Lapine.

The enactment of Emma's dreams, woven into the fabric of her waking reality in a cubistic, hall-of-mirror fragmentation and re-creation, culminating in her death, is the substance of the play produced in January at the New York Shakespeare Theater.

The disturbing dreams were originally incorporated by Jung in *Man and His Symbols* to illustrate his thesis that dream symbols are often "archetypes of the collective unconscious," innate metaphors for the cosmic origin and meaning of life, social ritual and death.

The themes of destruction and renaissance do seem to confirm Jung's tenet that Emma's dreams compensate and prepare her for premature death. However, Lapine's implicit premise is that they result from her inability to come to terms with her mother's death (his invention) and are dire warnings to heed the call to life or relinquish it. Does this necessarily preclude Jung's perception of precognitive rumblings? Emma's primordial visions may well surface from the gods/demons lurking in her unconscious, but her "oracle" is still driving to resolve her psychic dilemma.

In the eleventh dream, Emma reaches up to attain the glowing ball—to Jung, the mandala, a representation of completeness—but a saboteur-shadow blocks this attempt and destroys her; in a shadow of stardust in dream twelve she gives up the struggle altogether.

Margaret Salha, writer and critic, will interview James Lapine in an upcoming issue.

Doubleness

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and checked, as I sometimes do, to see if the dream person's eyes looked truly "human."

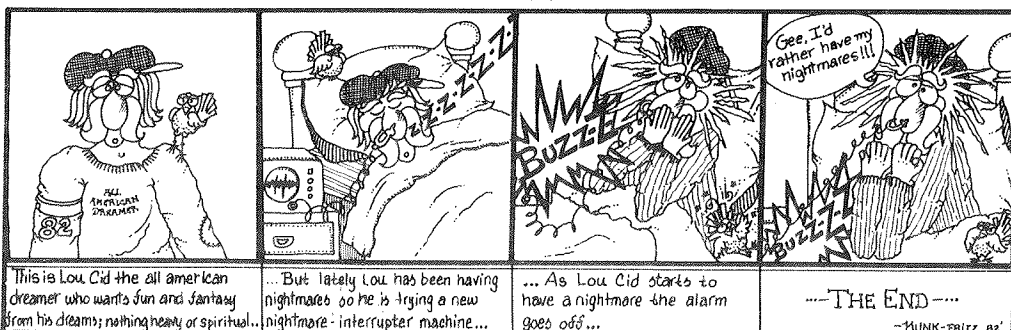
Have other people observed the doubling phenomenon? I have not seen instances of it in the lucid dream literature familiar to me except in the Garfield book as noted above. Is doubling ever a trait of totally non-lucid dreams? Is it possible that it connects with some kind of special synchronization—or lack of it?—between the two halves of the brain? Or might it have some connection with the sensation of being in both a dream body and a physical one?

1 - Garfield, Patricia. *Pathway to Ecstasy*. N.Y.: Holt, Rinehart, and Winston, 1979, p. 55.

Edith Gilmore is a writer and lucid dreamer's workshop leader. Write to her at: 3 Walker St. Pl., Cambridge, MA 02138.

The Adventures of Lou Cid

Created by: Sally A. Shute Art by: Keren "Kunk" Kuhnle
Story by: Dave "Fritz" Katz & Sally A. Shute



I owe much thanks to Bill Stimson who founded the Dream Network Bulletin and courageously took the first step in publishing the January issue, for which we've received a generally positive response. Bill has been a pleasure and an inspiration to work with in this venture.

The birth of the 'Lucidity & Beyond' newsletter comes as a response to a large public interest in lucid dreaming. My personal experience indicates that lucid dreaming represents a human talent, and if developed, can lead to a greater self-knowledge, a greater understanding of the world, and a sense of control over one's life. In this time of accelerating changes, expanding choices, changing roles and unpredictability, people are turning within for the answers, seeking their special purpose in life amidst the external chaos and confusion.

Dreams are one source of meaning and direction. And lucid dreaming in particular allows the union between the unconscious and the conscious levels of our awareness allowing us the chance to integrate various dimensions of ourselves and become more harmoniously attuned to life.

The viewpoint of this newsletter is a respect for scientific fact, a recognition of personal discoveries through experience, and encouragement for sharing new ideas and opinions openly through the medium of this newsletter and in conjunction with lucid dreamers' study groups as they develop.

What will we find "beyond" lucid dreaming? We will explore psychic dreaming, higher levels of creative dreaming, and futuristic possibilities through science fiction and projections made from current research.

We invite your comments and suggestions to make this newsletter more meaningful to you.

Sally A. Shute



"Lucidity & Beyond" is a quarterly newsletter of THE DREAM NETWORK BULLETIN.

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Sally A. Shute

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Explore the world of dreams! Join the



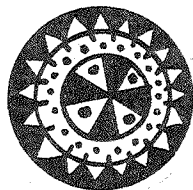
New Jersey
Dream Community
& Lucidity Center
-- Open House --
April 13

CONTRIBUTING DREAM WORKERS

If you wish to be listed in this section send a \$25 contribution to cover the cost of publishing additional issues of THE DREAM NETWORK BULLETIN for free distribution.

Marc Handelman, Ph.D., a licensed psychologist and psychotherapist, works with dreams in the context of psychotherapy. His approach is insight oriented with a focus on one's experience of oneself and the world. Fees for therapy are moderate and on a sliding scale. To schedule a consultation call (212) 362-0683.

Ruth Wolter, M.A., trained and experienced in dream work, leads dream appreciation groups for healing and growth-enhancement. Day or evening groups. For information call (201) 652-2757.



Calendar

CALENDAR OF DREAM EVENTS

- APRIL**
- 4/1 **Seth on the Psyche.** 10 Thurs., 6-7:30 P.M. led by Dana Cushing, M.Ed., CAGS/psychology at The Center for Creative Dream Exploration (See Dream Centers). \$57.
 - 4/3 **Discover and Achieve Your Life Goals!** Workshop on dreams, fantasies, and creative visualization led by Dr. Laurence Sterne, 10 A.M.-6 P.M. \$50 (212) 749-5059.
 - 4/4 **Aggression and Dreams.** Workshop led by Robert N. Mollinger at The New Lincoln School, 210 W. 77th St., N.Y.C. 11 A.M.-12:30 P.M. For cost and information, call The New York Center for Psychoanalytic Training, (212) 496-7070.
 - 4/5 **Art Therapy and Dreams.** 5 Mondays, 7-9 P.M., led by Simone Alter, M.Ed., ATR, at The Center for Creative Dream Exploration (See Dream Centers). \$70.
 - 4/7 **Creative Dream Interpretation.** 8 Wednesdays, 6-8 P.M. Led by Simone Alter, M.Ed., ATR, and Dana Cushing, M.Ed., CAGS/psychology at The Center for Creative Dream Exploration (See Dream Centers). \$65.
 - 4/8 **The Senoi Dream Method.** A free workshop led by Karen Davis at THE DREAM COMMUNITY OF NEW YORK. Call beforehand to reserve a place. (212) 675-1213.
 - 4/10 **Dreams and Art: A Jungian Approach.** Sat., 10 A.M.-5 P.M. Led by Ellen Seibel, M.A. Candidate at The Center for Creative Dream Exploration (See Dream Centers). \$25.
 - 4/13 **Open House.** Meet dream workshop leaders and become a part of the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER. Free. 7-11 P.M. (201) 487-4405
 - 4/15 **Giving Voice to Your Visions.** A free workshop in visualization techniques to explore vocal expression, led by Jeanette Lovetri at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213.
 - 4/15 **Learning from Your Dreams.** A non-therapy oriented workshop exploring techniques to befriend the inner storyteller. Led by Jenelyn Block 4 consec. Thurs eves., 8-10 P.M. \$20. Interweave, Woodland & DeForest, Summit, N.J. (201) 763-8312.
 - 4/15 **Awakening the Dreamer.** A.R.E. dream course on dream theory and interpretation. 6 Thurs., 7:30-10 P.M. For information, call Irmine Stalzer (212) 275-5296.
 - 4/15 **Autogenic Training and Meditation.** 8 Thurs., 8-9 P.M. Led by Jerome Rublin, M.Ed., LCSW at The Center for Creative Dream Explorations (See Dream Centers). \$45.
 - 4/16 **Dreams and the Biology of Sleep: Recent Research.** Seminar led by Robert W. McCarley, M.D. at the C.G. Foundation, 8 P.M. For information, call (212) 697-6430.
 - 4/16-18 **Dreaming, Creativity, and Consciousness.** A weekend workshop on lucid dream techniques with Patricia Garfield and Stephen La Berge, \$150. For information, write George McLaure, Box 236, Sausalito, Ca. 94966 or call (415) 332-3790.
 - 4/17 **Gestalt Dream Workshop.** Sat., 9 A.M.-5 P.M. Led by Judy Glick, M.Ed. and Richard Zeisse, M.A. at The Center for Creative Dream Exploration (See Dream Centers). \$25.
 - 4/18 **May Your Dreams Come True.** 5 Suns., 6-8 P.M. led by Michael Jaro, M.A. at The Center for Creative Dream Exploration (See Dream Centers). \$50.
 - 4/22 **The Interpretation of Dreams.** A free workshop led by amateur dream interpreter Sigmund Sameth at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place (212) 675-1213.
 - 4/26 **Gestalt Dream Workshop.** Led by Helen Kramer at The Gestalt Association of New York, 17 W. 60th St., N.Y.C. 6-8 P.M., \$3. (212) 974-1930.
 - 4/27 **Movement Therapy with Dreams.** A free workshop led by Valerie Meluskey at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213.

APRIL							MAY							JUNE							
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- MAY**
- 5/1 **A Week of Family Dream Incubation.** An entire family will be guided by the renowned Henry Reed through a full week program of intensive family dreamwork. A fully furnished and equipped two bedroom luxury condominium on the ocean in Va. Beach will be provided. \$700. For further information, write Henry Reed, 503 Lake Dr., Virginia Beach, Va. 23451 or phone (804) 422-0371.
 - 5/1 **Dream Interpretation: Changes in Psychoanalytic Theory and Critical Practice.** Seminar led by James Fosshage as a part of the Continuing Professional Education Program at the National Institute for the Psychotherapies, 330 W. 58th St., Suite 200, N.Y.C. 10019. For cost and additional information, call (212) 582-1566.
 - 5/4 **Edgar Cayce's Holistic Approach to Dream Interpretation.** Free workshop led by Irmine Stalzer at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER, 8-10 P.M. (201) 487-4405.
 - 5/6 **Gestalt Work with Dreams.** Free workshop led by Helen Kramer at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213.
 - 5/8 **Creative Dreaming.** Workshop led by Patricia Garfield in Boca Raton, Florida. 9-30 A.M.-5 P.M., \$35. Contact Joan Medlicott, 498 Northwest 10th St., Boca Raton, Fla. 33432. (305) 395-5902. Local families will help accommodate at bed/breakfast rates.
 - 5/12 **Dream Appreciation Workshop.** Free workshop led by Ruth Wolter at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER, 8-10 P.M. (201) 487-4405.
 - 5/13 **Toward Lucidity: Experiments in the Conscious Creation of Dreams.** Free workshop led by Dr. Judith Malamud at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213
 - 5/15 **Getting in Touch with Joy.** Workshop by Dr. Laurence Sterne. 10 A.M.-6 P.M., \$50. For information call (212) 749-5059.
 - 5/15 **The Use of Archetypes and Eldetic Imagery in the Interpretation of Dreams and Resolution of Conflicts in Life.** An all day workshop with Dr. Josef E. Garai at Copropro Workshops, 155 W. 68th St., N.Y., N.Y. \$90. (212) 799-6071.
 - 5/20 **Befriending the Inner Storyteller.** A free dream workshop led by Jenelyn Block at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213.
 - 5/27 **Resourcing Your Mind to Learn and Be Lucid.** Free workshop by Valerie Melusky at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER, 8-10 P.M. (201) 487-4405.

- JUNE**
- 6/7 **Dreams Come True.** A free workshop by Dr. Jacqueline Becker at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213.
 - 6/24 **Healing and Dreams.** A free workshop led by reiki healer, John Perkins, at THE DREAM COMMUNITY OF NEW YORK. Call early to reserve a place. (212) 675-1213.
 - 6/26 **Harmonize Your Relationships.** Workshop by Dr. Laurence Sterne. 10 A.M.-6 P.M. \$50. For information, call (212) 749-5059.
 - 6/22 **Working with Your Dreams.** 6 week course with Montague Ullman at the Wainwright House, 260 Stuyvesant Ave., Rye, N.Y. 10580. For information, call (914) 967-6080.

Doubleness and the Lucid State

By Edith Gilmore

When I first read Patricia Garfield's book on lucid dreams, *Pathway to Ecstasy*, I was particularly interested by her description of "doubleness" as a frequent trait of her lucid dreams. "Doubleness" is similar to, but not exactly the same as, a sense of déjà vu in the waking state. Immediately prior to the beginning of lucidity I often notice that something is beginning again. In one dream, a movie that I had just seen was about to start over; in another, a story that had ended was about to repeat."

At the time of reading the Garfield book, I had begun to record my lucid dreams. In some of them I had noted a doubleness, not of event, but of image (which also occurs in Garfield's lucid dreams). On one occasion I was on board a liner, and on either side of a narrow passage was a beautiful mellow-honey-colored library room, the two rooms identical.

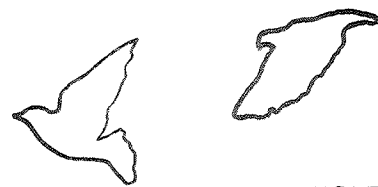
On January 30th of this year some people interested in lucid dreams met in my apartment. I hadn't had a lucid dream for a long time. When I gave the group a short presentation of the subject, including the matter of doubling, I also mentioned that I had never experienced a doubling of events, only of images.

I also mentioned Garfield's theory that there is perhaps a kind of force circulating in us, flowing feebly in ordinary sleep, circulating more vividly in lucid sleep or when stimulated by meditation or (in her case) acupuncture.

My lucid dream life has a certain mildly playful aspect to its workings. It was probably no accident that two days after the meeting the following occurred.

I dreamt that I was traveling with an acquaintance (who in waking life is an acupuncturist). Shortly before the dream became lucid, there was a doubling of event; we twice barely made a train before the doors slid shut. She had identical twin girls, dressed identically, and standing very close together. When we arrived at the "wrong" destination—a rolling open landscape rather than the urban station I had expected—this tipped me off. I was certainly rather slow to catch on, but everything had been quite real up to then. I said, "This is a dream, of course."

continued on p. 3



A NEWSLETTER FOR DREAM EXPLORERS

DREAM GROUPS

- NEW JERSEY**
1. NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER. Lucidity study groups and free dream workshops. P.O. Box 746, Maywood, N.J. 07607 (201) 487-4405.
 2. Dream Appreciation Groups. Day or evening. Ruth Wolter, (201) 652-2757
 3. Dream Group. Ruth Ann Forbes, 161 Boulder Hill Road, Lebanon, N.J. 08833 (201) 832-2531
 4. Lucid and Creative Dream Group, Mon. 8-10 P.M., \$8.00 Valerie Meluskey, The Old Great Road, Princeton, N.J. 08540 (609) 921-3572
 5. Gestalt and Biofeedback Dream Group (for professional therapists) Weds. 8:30-10 P.M. Dr. Jack Aylward, Plainfield Consultation Center, 831 Madison Ave., Plainfield, N.J. 07060 (201) 757-4921
- MANHATTAN**
1. THE DREAM COMMUNITY OF NEW YORK. Free dream workshops for professional, creative, or advanced amateur dreamworkers. 333 W. 21st St., Apt. 2FW, N.Y.C. (212) 675-1213
 2. The Surrealist Group (For artists or performers who create from their dreams) Barry S. Masei 43-19 57th St., Woodside, N.Y. 11377 (meets in Manhattan). (212) 476-1516
 3. Psychic Dream Group. Albert Pinhas, 350 Bleeker St., Apt. 3E, N.Y.C. 10014 (212) 242-3972
 4. Bioenergetic Dream Group. Wed., 8:30-10:30 P.M. Dr. Elaine Waldman, Bioenergetic Self-Help Center, 709 Park Ave., Suite 1F, N.Y.C. 10021 (212) 472-9118. \$15/session.
 5. Edgar Cayce Dream Group, Mondays, 7-9 P.M., Leon Van Leeuwen, 435 E. 57th St., Apt. 12D, N.Y.C. (212) 888-0552
 6. Edgar Cayce Dream Group, First Sunday of every month, 4-8 P.M. (Always call beforehand.) Ken Klein, 2 Charlton St., Apt. 5J, N.Y.C. (212) 255-9135
 7. Dream Group for Women with Eating Disorders. Lynn Schneider, 447 W. 43rd St., Apt. 3A, N.Y.C. 10036 (212) 586-8816
 8. Ongoing Support Groups for Visualizations and Affirmations. Dr. Laurence Sterne. 2nd Wed. of each month. 6-7:30 P.M. \$20. (212) 749-5059
- BROOKLYN**
1. Dream Group for Women. Lorraine Kendrick, c/o Pressman, 168 Dean St., Brooklyn, N.Y. 11217 (212) 643-0659
 2. The Brooklyn Dream Group. Frank Stefano 39 Remsen St., Brooklyn Heights, N.Y.C. 11201 (212) 858-6223
- QUEENS**
1. Psychotherapy Dream Group. Dr. Roger Feldman, 99-31 64th Ave., Apt. A-8, Regal Park, N.Y. 11374, (212) 275-9648
- PHILADELPHIA**
1. Dream Group for Women, Ruth Dreamdigger 4600 Springfield Ave., Phila., Pa 19143 (215) 222-0167
- BOSTON**
1. The Center for Creative Dream Exploration, Box 134, Harvard Square, Cambridge, Ma. 02238 (617) 661-6615, (617) 876-2789
 2. Lucid Dream Group. Edith Gilmore, 3 Walker St. Pl., Cambridge, Ma. 02138 (617) 492-7746
 3. Concord Dream Community. Ms. Annie Young-Villers, Ed.M., 227 Holdenwood Rd., Concord, Ma. 01742.

SHARE WITH US

Are dreams a special part of your life? Care to develop that third of your life spent sleeping and dreaming? Curious about how others develop their dream lives? Dare to get involved. Whether you'd merely like to be informed, join a group, or write an article, we exist for you and can't exist without you. For \$13 (\$19 foreign) you will receive a year's subscription (12 issues).

Our apologies for the omission of a March issue. But don't worry—your subscription will include 12 issues, and we're now rolling at a monthly pace!

The May issue from New York will include an article by Celia Green, a famed pioneer in lucid dream research, entitled "Lucid Dreams as Metaphoric Experience." Also, Dr. Patricia Garfield, author of *Creative Dreaming* and *Pathway to Ecstasy*, has written "A Letter to the Dream Community". You can also look forward to "Warning Dreams and Healing Dreams" by Elynn Hartzler Cowels, "Using Dreams to Release Creativity" by Jenny Davidow, and Valerie Meluskey's "Creative Uses for Lucidity in Dreams."

June's issue from Va. Beach will feature Henry Reed's new approaches to family dream work and his creative comic strip, "Dream Quest Slumber Party".

July's issue of 'Lucidity & Beyond' will feature an article by Keith Hearne tracing the development of his dream machine, a review of the research done on communications from lucid dreamers, a closer look at Mark Thurston's view on lucid dreaming, and another article on lucid dreaming by Judy Malamud.

And remember, your input improves our output. So send a comment along with your subscription today.



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Lucidity & Beyond, P.O. Box 746,
Maywood, N.J. 07607

DREAM GROUPS

- VIRGINIA**
1. Ongoing Dream Group led by Henry Reed Mondays 7:30-10 P.M., 57, 503 Lake Dr., Virginia Beach, Va. 23451 (804) 486-7223
 2. Dream Group, Sundays, Tuesdays. Elynn Hartzler Cowels, 838 Rivermont Ave., Lynchburg, Va. 24504 (804) 528-2816
- FLORIDA**
1. Dream Group (being formed). Joan Medlicott 498 Northwest 10th St., Boca Raton, Fla. 33432. (305) 395-5902.
- CALIFORNIA**
1. The "Healing Images" Dream Group. 2nd Friday of each month. Jenny Davidow, L.A., Ca. (213) 397-9483
 2. Coat of Many Colors (Marin County Association of Professional Dream Workers). Dreamwork, referrals, public service programs in schools and prisons, and occasional weekend introductory conferences. Write Jeremy Taylor, 10 Pleasant Lane, San Rafael, Ca. 94901
- ANYWHERE**
- Feel left out? We're trying to make connections throughout the U.S. and around the world. If you know of any dream groups, have any brochures, etc. from your area, please send them to us.

DREAM CENTERS

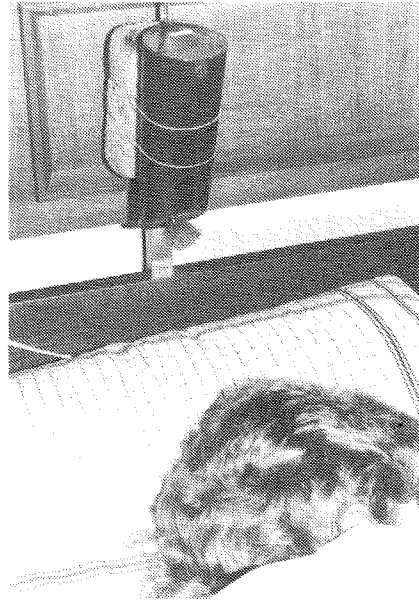
1. THE DREAM COMMUNITY OF NEW YORK, 333 W. 21st St. Apt. 2FW, N.Y., N.Y. 10011 (212) 675-1213. If you work with imagery or dreams on a professional, artistic, or therapeutic basis, then join others, like yourself, in free ongoing workshops that sharpen your skills by exposing you to a plethora of alternate approaches. Our aims are not merely psychological and educational, but transcendental. The Dream Community of New York exists to catalyze the individual and mutual unfolding of a new consciousness emerging globally. Our aim is to explore and bring into actualization long neglected aspects of our awareness, creativity, and potential for healing.
2. THE NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER, P.O. BOX 746, Maywood, N.J. 07607 (201) 487-4405, is in its birth as of Tuesday, April 13, the Open House. The Center is in part an outgrowth of The Dream Community of New York, where people are being turned away due to spatial limitations. N.J. will absorb some of the overflow as well as provide the same opportunities for those dreamers west of the Hudson River. At this Lucidity Center projects on lucid dreaming will be undertaken as well as the direction of lucid dreamers' study groups in connection with 'Lucidity & Beyond'. Now not only is there a newsletter to exchange ideas about lucid dreaming, but there now exists a place where we can meet face-to-face.
3. THE CENTER FOR CREATIVE DREAM EXPLORATION, Box 134, Harvard Square, Cambridge, Ma. 02238 (617) 661-6615 or (617) 876-2789. We are an educational and therapeutic center that offers a unique opportunity for exploring our inner worlds through dreams, psychotherapy and art. Our approach is multifaceted and designed for those who have an interest in applying expressive techniques to discover and understand the value of their dreams. The arts in combination with humanistic therapies helps to create an atmosphere for learning and personal growth.
4. Let us know of other centers that focus on dreams.

Negative Ion Generator

In the last issue of *The Dream Network Bulletin* was an account by Tom Adler whereby he claimed that the Energair induced lucid dreams for him. I was able to obtain the same machine from a friend, Bill Middleton, and try the same experiment.

The machine was mounted 6 inches from my head, and using a timer, I set the machine to go on one hour after bedtime so that it would be on for the first REM period. However, I was awakened by the sound of the generator, and as I struggled to return to sleep, I felt a series of electrical charges in my head. Visually I experienced some flashing lights. When these sensations subsided, I felt a slight headache and aches throughout my arms and legs. The machine ran all night in my hope of catching some later and longer REM periods and perhaps a lucid dream. No success. While the machine was on, I experienced a feeling of restlessness, tossing and turning frequently. Unable to relax completely, I awoke the next morning physically strained though mentally alert.

Hoping that I was merely experiencing a "first night effect", the same procedure was repeated for several nights but delaying the machine's onset to 4:30 A.M. I hoped to get enough stage 4 sleep rest and also to focus the negative ions on the longer REM periods.



Negative Ion Generator

photo Dave Katz

On the second night I awakened immediately prior to the machine's going off. Finally I'd adjusted to the machine and slept through the night. Still, I had not experienced a single lucid dream.

Interview with Stephen Goldin

continued from p. 8

Shute: Well, she could plan to finish that novel, to induce a dream....So she gets her inspiration from a dream.

Goldin: Yes, a lot of her books come, not from dreams, but in a state of semi-wakefulness, right in the morning. It's like a movie going on in her head. When she wakes up, she writes not the movie, but her impressions of the movie that she saw. And that's how she gets her ideas. One thing that fascinates me about dreams is their imagery, which is why I love surrealist art. The surrealists...try to capture their dreams. They were trying to contact that element deep within their minds and put it onto canvas.

Shute: Very interesting. Back to your book. The FCC has a rule to restrict dreaming to nighttime hours to keep it from becoming too addictive. This reminds me of soap operas today. What does this say about your attitude towards naps?

Goldin: I'm not biased about naps - I take them myself. I just felt that....it would be very tempting for the weaker types who couldn't face reality....to tune in 24 hours a day. The FCC wanted to prevent psychiatric breakdowns. So they made this rule like many rules; the government is purely arbitrary.

Shute: I see. In the book you also say that there's no real feeling of pain in the dream. Would that be controlled also through electromagnetic waves, somehow, repressing the pain centers?

Goldin: The Dreamers weren't allowed to broadcast pain in the dream. The viewer has to feel the impact without the pain. And this is why it is so horrifying later when they go into Vince's dream and they are torturing all those poor women. The pain is very real for them.

Shute: Vince makes them feel the pain out of his own needs?

Goldin: He just doesn't block the pain and it's up to them whether they feel it or not, and because they feel this is the real world, they're feeling it.

Shute: How would you relate this to lucid dreaming?

Goldin: What the Dreamers....are doing is lucid dreaming. They would be the ones interested in the dream broadcast industry....and creating dreams for other people....The people who show the most talent in lucid dreaming would be the ones who get the training.

Shute: Any beyond that, to be able to project dreams to the people, wouldn't people with psychic abilities also make good Dreamers?

Goldin: Quite definitely - you have to be able to project your thoughts outwardly.

Shute: Do you think that eventually psychic phenomena will be reduced to electromagnetic terms?

Goldin: I think that's pretty much what it will come down to. There's so much about the brain that we don't know. Somehow the electrical synapses between the various neurons have different properties. Some flow more easily than others....(I believe) psychic phenomena can be explained in terms of electrical charges in the brain. I am a great believer that there is a supernatural.

Shute: You wrote in your letter to me that you believe in almost no limits on dreams. What limits do you see?

Goldin: I don't believe that the future is predestined. People who have dreams that they claim can absolutely predict the future....may see things that are possible futures. I don't think they can predict absolutely 100%.

Shute: Are there any other limitations?

Goldin: I think it would be difficult for somebody to visualize something totally alien to their entire experience. All dreams seem to be collections of images from your mind that have generally already happened. A person who has a more limited life would probably have more limited dreams as opposed to a person who has been around the world and has seen a lot of pictures....

Why did it work for Tom Adler and not for me? Perhaps I'm too light a sleeper. Had I not awakened for the first night, the electrical charges and visual flashes might have set off a lucid dream. However, two cases alone will not prove nor disprove the theory that negative ions do induce lucid dreams. Further research needs to be done. Anyone else who has tried the negative ion generator can write to me.

References:

- Adler, Tom. "Negative Ions May Induce Lucid Dreaming." *The Dream Network Bulletin*, Vol. 1, issue 1, Jan. 1982, P. 6
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- Hearne, Keith. "'Lucid' Dreams and ESP: An Initial Experiment Using One Subject." *Journal of Social and Psychological Research*, Feb., 1981, pp. 7-10
- Hearne, Keith. "Lucid Dreams: An Electrophysiological and Psychological Study." *University of Liverpool Ph.D. Dissertation* May, 1978.
- Hearne, Keith. "Terror Lurking in the Dark." *Nursing Mirror*, Aug. 14, 1980, pp. 18-20
- La Berge, Stephen P. "Lucid Dreaming: Directing the Action as it Happens." *Psychology Today*, vol. 13, no. 1 Jan., 1981, pp. 48-57

Shute: Do you think our human minds are evolving faster and are better able to grasp some of these futuristic ideas?

Goldin: I think they'll have to....I'm a great believer in Toffler's book, *FUTURE SHOCK*, which shows that things are happening at a much more accelerated pace. The ones who are going to succeed are the ones with the greater mental flexibility to be able to grasp the changes, and to flow with them - the people with greater imagination.

Shute: The survivors of the future. And your book *AND NOT MAKE DREAMS YOUR MASTER*, really came alive for me. I encourage you to write more books about the future related to dreams.

Stephen Goldin is the author of 17 science fiction books, the latest of which is A World called Solitude. He will be speaking at the 'Balticon' Science Fiction Convention in Baltimore, Md., the weekend of April 8. You may write to him at: 13175 1/2 Bromont Ave., Sylmar, CA 91342



Attention all Dream Groups and Centers!

We received a letter from an Englishman and dream group leader who will be writing a book on dream groups and visiting America this summer. Send us any information you have and we'll forward it to him. Write to 'Lucidity & Beyond', P.O. Box 746, Maywood, N.J. 07607.



FORMING: LUCID DREAMERS' STUDY GROUPS

by Sally A. Shute

Over the past couple of decades, various dream interpretation techniques have developed. Parallel to this development is the growth of scientific research in sleep and dreams.

Lucid dreaming, one particular type of dreaming, has recently gained extensive public attention. In the past couple of months alone, the T.V. program "Discover" has devoted a segment to the research being done by Stephen La Berge and Keith Hearne and WMCA radio in N.Y.C. has interviewed Douglas Colligan, Sr. Editor of OMNI, about lucid dreaming (article in March, OMNI), citing La Berge, Hearne, and Malamud.

Anyone who has had lucid dreams can understand why they are so special. Not only can one communicate to an outsider that one is having a lucid dream (eye movement, respiration, wrist movement), but there are "dream machines" (Hearne's) and special techniques (La Berge's MILD) that may induce lucid dreams. With the introduction of consciousness into a dream, which is characteristic of lucid dreaming, one has the advantages of (1) greater communication with different levels of oneself, (2) greater openness to psychic experiences, (3) greater pleasures and adventures in dreams, and (4) a greater mastery and understanding of oneself and the world.

The potentials of lucid dreaming seem limitless, yet most of us would like to achieve something more through lucid dreaming: have more frequent lucid

dreams, use lucid dreams for a particular purpose (healing, decision-making, etc.), increase self-understanding, try out new life styles or modes of behavior, or explore the nature of lucid dreaming.

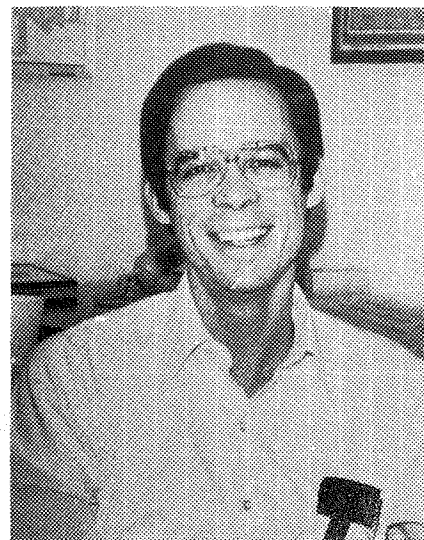
I believe that the sharing and exchange of ideas in groups and through a newsletter will accelerate our understanding of lucid dreaming. Hence came the idea of study groups.

I encourage those of you who are interested to fill out the questionnaire that follows. The questions are designed to assess your area of interest and qualifications as a study group leader. If you seem qualified to lead a group, you will be sent a list of names of people in your area to contact. Groups will be set up on the basis of area of interest and geographical convenience. For those groups engaged in discussions, exercises, and projects, some structure will be offered through the newsletter and forms summarizing your findings will be sent to you, and returned in completed form to 'Lucidity and Beyond'.

Until the study groups are formed, we have an exercise for you to try. Keith Hearne, Ph.D., is currently investigating the following aspects of lucid dreaming and is interested in knowing about your success or failure in carrying them out at will in a lucid dream:

- 1. Switching on a light
2. Switching on a different device
3. Covering your eyes and willing yourself to a particular place

Write your experience to Keith Hearne, 36 Deerhurst Grove, Bransholme, Hull, ENGLAND HU6 7RY.



Mark Thurston

Mark Thurston's Vision by Sally A. Shute

The following is a paragraph from the chapter on lucid dreaming from Visions and Prophecies for a New Age, a new book written by Mark Thurston:

"The introduction of free will ... is not without its dangers and temptations. Nearly everyone who has had lucid dreams has experienced manipulating the dream - that is, using free will in conjunction with the creative powers of mind to change the dream. For example, one option available to us as lucid dreamers is to change with our desires and thoughts that threatening animal into a beautiful woman or a handsome man. However, this is a procedure that should be avoided if we are to make the best use of the special opportunity which a lucid dream provides. It is far better to use the will to change our own response to the original dream content from that of fear to that of love. What we may find is that the dream symbols and events then begin to change as we first alter our reactions. Resisting the temptation to manipulate or concoct dream images allows the integrity of the dream process to be maintained. That process is often being directed by higher levels of mind which see the necessity for certain scary or uncomfortable events or images to be confronted."

The entire chapter will be explored in depth in the next 'Lucidity and Beyond' issue in July. For now, we'd like your responses to the above passage. For your reactions to be included in the next issue, send to: 'Lucidity & Beyond', P.O. Box 746, Maywood, N.J. 07607. (Deadline is May 15.)

Also, Mark Thurston would like to hear from those of you who may be interested in on-going, home-study research with lucid dreaming. Write to him: Mark Thurston, c/o A.R.E., Box 595, Virginia Beach, VA 23451

9. Mail questionnaire and response to question #7 to 'Lucidity & Beyond' P.O. Box 746, Maywood, N.J. 10607.

QUESTIONNAIRE FOR LEADING/ PARTICIPATING IN LUCIDITY STUDY GROUPS

1. I am interested in (check one or both):

- Leading a group
Participating in a group

2. The following type(s) of lucidity groups interest me (check one or more):

- Inducing lucid dreams
Rehearsing new roles and behaviors and discovering new potentials for creativity and satisfaction within dream for use in waking life
Developing psychic abilities in lucid dreams
Using lucid dreams to promote healing
Exploring lucid dream techniques for personal growth (insight, self-understanding, spiritual growth, personal problem solving)
Intellectual discussions on lucid dreaming
Participating in projects in pairs or groups to explore the limits of lucid dreaming (trying new techniques to induce lucid dreams, using various dream machines, inducing lucid mutual dreams, etc.)
Individual projects (similar to above)
Other (please specify):

3. The average number of lucid dreams I have per year is _____. I am ____/am not ____ satisfied with my frequency of lucid dreaming.

4. My experience with dreams is (check one

or more):

- I record my dreams.
I read about dreams.
I share/work on my dreams with one other person.
I work alone to understand my dreams.
I participate in dream workshops.
I have led dream workshop/class.
I have led other workshop/class (specify):

5. Do you have any fears or concerns about paying attention to or sharing dreams with others? Yes ___ No ___ Please explain: _____

6. Do you feel qualified to be a consultant to lucidity group leaders? Yes ___ No ___ Do you know of some else who would qualify? Name _____ Address _____

7. On a separate sheet of paper please describe your educational background, professional experience, and anything else you would like to share about yourself.

8. For the purposes of forming the groups, please provide the following information about yourself: Name _____

Phone _____

Address _____

Best time to call _____





Stephen Goldin

**SCIENCE FICTION:
Dreams of Possible Futures**
By Sally A. Shute

Many people view science fiction as pure fantasy, as an indulgence in imagination. But weren't science fiction authors writing about man traveling to the moon years before it was conceived of as even possible? Don't fine artists often have a gift for being ahead of their time, being more appreciated years after their death?

I view science fiction as a possible view of the future. For this science fiction book review and for those to follow in upcoming issues, our main concern will be: "Considering what we know now to be true, what aspects of those described have a strong possibility of coming true?"

**Beyond Lucid Dreaming:
Controlling the Dreams of Others**

Goldin, Stephen. AND NOT MAKE DREAMS YOUR MASTER. N.Y.: Fawcet Gold Medal Books, 1981.

Wayne Corrigan and Janet Meyers are Dreamers for a company, Dramatic Dreams. They memorize a script and prepare to act it out in their dreams. Keeping to the schedule of the home program guide to the dream broadcast industry, Wayne and Janet place their dreamcaps on their heads. When asleep the images created by the Dreamers are amplified and transmitted electromagnetically to the viewers' home dreamcaps. The viewers set their dial to tune in to the drama and identify with the characters portrayed by either Wayne or Janet.

Vince Rondel is a Masterdreamer, who can create a number of different roles for the audience to identify with. The viewer, however, has no free will, being under the control of the Dreamer. The viewer in the dream state believes these experiences to be real. It's no wonder that the Federal Communications Commission places many restrictions on the dream broadcast industry to prevent the possible dangers of the Dreamers' loss of control - imagine the effects on the audience....

Shute: Stephen, of your many science fiction books, what inspired you to write a book about dreams?

Goldin: I had heard a story about a psychiatrist who was able to go into somebody's dreams and help save him, which brought an idea to my mind. What a scary possibility it would be if someone could control other peoples' dreams and take them out of control...and how you could change that around to hurting people. It came from Roger Zelazny's THE DREAM MASTER and a story someone told me from "Analogues".

Shute: Assuming that science fiction has some basis in fact, let's try to separate the fact from the fiction. It's been shown that most dreaming occurs in REM sleep in about 90 minute cycles. In your book people tune in to a program at a specific time regardless of their sleep stage. Were you implying that some day our sleep cycles could be externally manipulated?

Goldin: Because I didn't delve specifically into the nature of the dream cap, it might be assumed that they could induce a REM sleep. You know how people can generate alpha waves by thinking about it. So possibly an external force might induce REM sleep.

Shute: Your programs are 14 minute acts with breaks. How did you choose this time frame, and what happens in the viewers' minds during these breaks?

Goldin: I chose the 14 minute period because it would be like television acts with commercials. During the breaks you'd have the deeper sleep, the generally dreamless sleep, and more or less a rest like we do naturally in different periods of time.

Shute: You wrote that the same images are stored in the same places within peoples' brains.

Goldin: There is a lot being explored now. There are general areas that are similar among people, pleasure zones for instance. I presumed that they would be able to pinpoint things a little more carefully.

Shute: And doing it by computer, which was interesting.

Goldin: It wouldn't be exactly the same images, like for instance, I say the word 'chair'....I would be visualizing a kitchen chair and you might be visualizing an arm chair.

Shute: So if the Dreamers had a certain scheme for the dream, people could be viewing this in different ways.

Goldin: Within certain limitations, the Dreamer would try to be as specific as possible. But I imagine there would be slight variations for each viewer, ... different interpretations of it.

Shute: How did you choose electromagnetic stimulation of the brain rather than electrodes in transmitting dreams?

Goldin: If you're going to have a big industry, you wouldn't want to have everybody go for electrode implants....You would have to do it so that it would be accepted by the audience.

Shute: How could electromagnetic waves serve this function?

Goldin: We know that the basis of radar is that the rays could go into something and there's some materials that are reflective to the radar waves. You could put meat on a paper plate in a radar oven. The plate is totally unchanged, but the meat gets heated up. So what I figured is that these waves would go inside and be broadcast, especially being broadcast at a very specific area, and those areas get stimulated and the areas around them get nothing.

Shute: That's a very interesting concept. In your book you've presented the masses as a group of people who lack imagination to create their own dreams. Who would you envision those masses to be today?

Goldin: It would be a group of people who sit in front of the T.V. and turn it on and completely turn off their minds. They're not reacting to the world around them even in their waking lives.

Shute: And the dreamers you describe as enduring reality, and that their real life lay in dreams. Who would these people be today?

Goldin: Actors, painters, generally the creative people....What I was postulating in the book is that to be able to be a Dreamer is the ultimate way of communicating. There is no medium between you and the audience in communicating....directly from one mind to the other. So at the end the punishment that Vince will never be able to broadcast a dream again is the most horrible punishment that any Dreamer can have.

Shute: One of the rules in your book stressed that dreams not be cut off before they're over or you'll be frustrated. Do you believe this is true in working with dreams currently? If an alarm clock awakens you in the middle of a dream, sometimes you're frustrated about the incompleteness.

Goldin: I know that's happened to me at times. And I can give you one very specific example: what happened to my wife, who's also a writer. She'd been having a series of nightmares. She started making noise at night, so I woke her up. She had been dreaming the plot of a novel and had gotten about 6 or 7 chapters into it. It was starting to be really good and then I woke her up, and she doesn't know how it ends.

continued on p. 6

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