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# Dream Network



*A Journal Exploring Dreams & Myth*

## *Inside:*

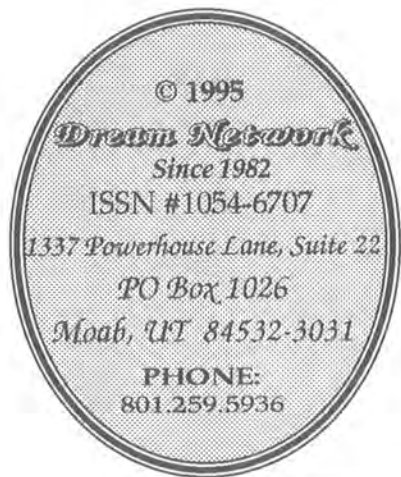
*Moon Caller Barbara Shor*

*Children's Dreams Joan Reynolds*

*Writers Dreaming with Naomi Epel*



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# Statement of Purpose

Our purpose is to raise individual and cultural appreciation for the value of dreams and to disseminate information that will assist and empower us in taking responsibility for our cultural, emotional and spiritual well-being, with the help of dreams & mythology. Our goals are to unite and serve those who respect dreams, to empower dreamers in demystifying dreamwork and to assist with the integration of dreamsharing into our culture . . . in whatever ways of integrity are shown and given us.

We believe that dreams are agents for change and often reveal important new insights about the life of the dreamer, both personal and cultural.

Recalling a dream is a signal that we are ready to understand the information that has been presented. Enacting the dream's hint can bring personal empowerment.

We seek to provide a balance and to give all nations, voices and schools of thought an opportunity to be heard. There will be times when a particular area of interest will be given greater emphasis than another because of the limited space in the Journal and that which is surfacing that is of interest to the readership.

The emphasis will change over time to allow for a wide range of ideas, opinions and areas of interest to be explored and expressed.

We invite you to indicate areas of interest and questions you would like to see explored in future issues.

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DN 1995

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Theme/??s for 1995

### **Dreaming Humanity's Path**

*Exploring Archetypal Dreams:  
Visions for the Community*

*In Volume 14 #1, we will explore  
Nightmare & Warning dreams.*

*How do you relate and  
respond to dreams of this nature?*

*Vol 14#2 will explore  
Children's dreams.*

*Lifeline: Three Weeks after  
receipt of this issue.*

### *Note regarding the Questions & Focus*

#### Suggested for Upcoming Issues:

Individuals from all cultures and walks of life are encouraged to submit manuscripts and artwork. Since everything about dreams is unpredictable, we recognize that suggesting a Question or Focus around which to sculpt each issue has the potential for disallowing a current synchronistic event, transformational dream experience, an inspiration, breakthrough or burning issue-- which you may DESIRE to share, draw, or commit to poetry. Conversely, we need parameters. Yet another paradox. It is difficult to know which priority is primary and which secondary. Let it be agreed that if you are inspired, please be invited to share your experience or insight regardless of whether it 'fits' within the suggested Questions or Focus. Given the overall synchronicity which guides this work for us, your submission will undoubtedly complement the upcoming or some future issue.

Our sections on

*The Art of DreamSharing and The Mythic Dimension* are open-ended.

## Editorial

This issue marks the completion of our 13th year. What an achievement! It is to you; previous editors, writers, artists, poets and readers, that the heavenly choir sings: "And great is your reward..." It also marks the completion of my five year tenure as editor. How can this be? Wasn't it only yesterday? I couldn't begin to tell you what a joy and struggle it has been and is; I can genuinely **Thank You** for your continued teachings, interaction, encouragement and support. We are building it! **Happy New Year** and may 1995 swing open the inner and celestial gateways into all of our lives.

Bertrand Russell, the British philosopher/mathematician, wrote a story\* in which the main characters were an earthling by the name of Loucille Phonso and the well known Saint Peter.

As the story begins, Loucille, who has just 'passed over,' arrives at the Pearly Gate. S/he is excited and anxious to become familiar with the new environment and saintly colleagues. Though she had anticipated a warm welcome, Saint Peter questions, "Who are you? Where are you from?" Loucille promptly gives name, religious affiliation and earthly place of residence, citing a full lifetime compliance with the golden rule(s). Saint Peter asks again, "Where did you say you were from? What Planet?" Loucille again replies, only to be further questioned about which galaxy Earth might be located in or near. After again repeating all s/he knew of her previous location, Saint Peter suggests that the main galactic librarian may have some idea where {on earth} Earth is located. Unaware, the main librarian refers the question to one after another of the sub-librarians until finally, the sub-librarian who specializes in our particular corner of the universe was able to enlighten Saint Peter as to Loucille's home planet.

By this time, Loucille had become seriously disenchanted, expectations had transformed into doubt. S/he was ultimately dispelled to the 'other place.'

This issue likewise is an exploration of time and space. First, we reach into the far distant past and explore what may be the earliest recorded dream, (p. 10), receive a call from Jesus (p. 12),

from Moon Caller (p. 18), then shuttle into inner space to consider the *Phenomenon of Extraterrestrial Dreams* (p. 15) and much, much more of interest to the flexible, imaginative soul.

In his article, Dean McClanahan suggests that it is time to redefine dreams, quoting an outmoded, current dictionary definition. I agree with Dean that we do need a contemporary, working definition of dreams (despite the dictionary) realizing that most people, when they say or hear the word, dream, think more in terms of desired future goals than relating to the dreams that so respectfully hold our attention in these pages. The word myth is likewise misused and misunderstood and is typically used to refer to a falsehood or something not true.

Despite a statement made in the editorial, Vol. 12 No. 2,\*\* I shall now contradict myself and open the door for discussion via offering definitions:

**Dream:** 1) A spontaneous Event projected onto the inner screen or "mind's eye" of the dreamer from a level of consciousness variously referred to as the "soul," "unconscious," "psyche," or "dream-maker within." The Event is almost always represented symbolically or metaphorically, though at times the message is straightforward, e.g. a dreamsong, "I'm your friend forever, if you will only follow me." 2) An Event whose purpose is always positive, life/health-giving, even though at times presented in 'nightmarish' story-form. 3) Though most dreams present information of value to the individual dreamer, some dreams also contain information of value to others; in some instances, to an entire culture or society.

Thus the birthing of **Myth**.

**Myth:** "An intricate set of interlocking stories, rituals, rites and customs that inform and give a pivotal sense of meaning and direction to a person, family, community, or culture." (One of Joseph Campbell's many definitions.)

Please, submit your own definitions via "Responses." I believe this task deserves attention/discussion. ☺

\*Try as I might, I've not been able to locate the actual story, so forgive me, Mr. Russell. Names used are products of my own imagination.

\*\* There, I said, "Dreams defy definition," albeit in a different context.

## Views & News

*Dreaming Humanity's Path: Archetypal Dreams and Their Implications for the Community will be our theme for 1995. This promises to be a very meaningful year. We ask that you submit, for our next two issues, information & explorations regarding 1) Warnings and Nightmares and 2) Children's dream experiences, processes and/or suggestions you have to offer about dreamsharing with Children.*

Watch for *The Sacred World of Dreams* this coming May on NBC. Also, for articles on dreams in upcoming issues of *Cosmopolitan* and *Mademoiselle* magazines.

*Clara Stewart Flagg, widow of the late Kilton Stewart, died in late November. We acknowledge the significant contribution she made in keeping the pioneering work of Kilton Stewart alive. Her husband, Allen Flagg, plans to carry the work forward.*

*Paper and postal costs are on the rise. 40% for the former, ~10% for the latter! This constitutes a potential crisis. We need your help to carry on . . . Thanks to Steve Carter for his generous contribution and for hearing . . . and to each of you who renewed and purchased gift subscriptions.*

*Erratum: Iona Miller was not consistently credited with co-authorship of Chaos Consciousness: An Experiential Approach & Application to Dreamwork, Creativity and Healing, Parts 1 & 2, appearing in Vols. 13 No. 1 & 2. Please forgive the oversight.*

We can now be reached via email on the Internet! Address: [Ossanah@delphi.com](mailto:Ossanah@delphi.com)

# Responses

## NATIVE AMERICANS Responding to *The Bones of Our Ancestors*

As a professional archaeologist, I would like to respond to the article in Volume 13 No. 3 of *Dream Network*, by Ix-Ak-Sil Astadak, *The Bones of Our Ancestors*. I work mostly with the Wampanoag nation in eastern Massachusetts and I can confirm the harmony which results from the return of their ancestors' remains to their proper place. I strongly believe that this is the right thing to do for both moral and spiritual reasons. However, east of the Mississippi, many tribal groups (including all but the Gay Head Wampanoag in Massachusetts) are not recognized by the federal government and are not entitled to claim skeletal remains and sacred objects under the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA). Also, NAGPRA only provides for repatriation from museums which receive federal funds. There are many skeletons in private museums, historical societies and even private collections which are not subject to this restriction. Native people ask how it is possible for slavery to persist in this nation, for that is the only way to describe the ownership of one human being (even a deceased one) by another.

I am President of the Massachusetts Archaeological Society, which is constructing a small museum which has never received federal funds. Our Board of Trustees voted two years ago to voluntarily repatriate all of the skeletal materials in our collections. At the insistence of the Massachusetts Commission on Indian Affairs, these are being studied by physical anthropologists prior to re-interment by the Commission's Executive Director, John

Peters (Slow Turtle). Taking this step has opened the doors to a productive dialogue with the Native people in our area and has transformed our Museum plans. It has also led to the mutual expression of spirituality in both of our communities — it's quite a sight to see archaeologists sharing with Native people in this way!

Our Society has recently taken the step of encouraging our individual members, our sister societies and other private museums which hold Native skeletal remains to return them, via the office of the State Archaeologist, to the appropriate tribal groups, as we have done. I would encourage readers, who know of collections of this kind, to make the attempt to convince those who hold them to do the right thing and voluntarily return them to the earth, where they belong.

*Curtiss Hoffman, Massachusetts  
Archaeological Society, Middleboro, MA*

## Poetry Flows Nicely

I wanted to tell you how much I am enjoying the latest *Dream Network*. The poetry flows so nicely together! I especially enjoyed the interview with Lee Piper.

I want to comment on Fred Olsen's letter by saying that Christopher Columbus was led by his dream but was fueled by greed. He enacted this dream by the use of extreme cruelty, i.e., the severing of the Native people's ears for not bringing enough gold, etc.

*Marilyn Elaine Carmen, Philadelphia, PA*

Great issue! There is a heightened energy about it. You give such deep thought to this work with the journal and it really shows. You introduce very special people to the readers as well. I have never heard of Charles Lawrence or Lee Piper, for instance, and found them to be such profound teachers.

I have shared copies with some of my mythology students in the new group I am teaching at Vermont College. It was a particularly good issue for several of these students, who are especially interested in Native American stories. I like the cover and am deeply stirred by the content.

*Kelley Hunter, Montpelier, VT*

## Gored

Your unattributed quote on page 4 of Vol. 13 No. 3 was bad enough but to misquote Dylan Thomas? Come now, you can do better than that. Enclosed is the complete poem by the **WELSH** poet. Not Native American. You could have credited the Welsh as being the aboriginal (Celtic) people of England but didn't. There are plenty of Native American authors you could have quoted. Would you like a list? If you want to "wander all over Creation" — to Wales and back — I won't stand in your way.

*Philip Gore, Kent, OH*

*Mr. Gore is correct in calling attention to the fact that Dylan Thomas was not credited with the quote borrowed from his timelessly meaningful poem Do Not Go Gentle Into the Night. Anyone have a (round trip) ticket to Wales? Ed.*

## Synchronicity

The synchronicity of the current issue's arrival at my home during the same week the deeply moving Turner Network series on *Native Americans* was aired was, to me, uncanny. There were so many references in the series to issues brought up in *Dream Network* that I questioned whether there may have been a collaboration. Was there?

In any event, good timing,  
*Dream Network!*

*Eleanor Bates, WI*

*(Honestly, n ). We were not at all aware that TBS/TNT had filmed or planned to air that excellent series. We were wide-eyed, as well! Ed.)*

## Through the Dreamworld

There is still quite a lot of unresolved material floating around out there about where we are to go from here. How can the dream rich Native American culture be fully revived as it once was, when so much of the energy for that is actually coming from outside of that culture? Native America is becoming swamped with a certain kind of interest in what it was that they did have in its purest form not so long ago but the remnants of their culture are not so easily reconstructable.

Culture is not something that exists independently in itself. All of the indigenous cultures were totally woven together with a people and its way of life on the land. The people still remain and the land is the same but the way of life that was the connection between them has been changed by outside influences.

All of the lands of this Earth have changed hands many times since the distant past, so we may have to begin to accept this as a natural occurrence. Many people have been displaced from their homelands or have been forced to assimilate. This is not only not unusual but it may even have a cultural value and many of these migrations of peoples into new areas have been spurred on directly through the Dreamworld.

The whole concept of Multiculturalism is about all cultures being valid not just the indigenous cultures. People of other races then, may well have an important part to play in whatever it is that is unfolding and I think everybody would be willing to accept that something is unfolding here. If there is, then it is only natural for us all to want to get in alignment with it and to become a part of that larger process that includes all people everywhere.

Timothy McClure,  
The KaniKsu Project, Glen Ellen, CA

The Journal is great this year!  
Stanley Krippner, SF, CA

Congratulations on the splendid issue focused on Native American perspectives! Know that I'm thankful for you and *Dream Network*, the best dream journal around.

Noreen Wessling, Milford, OH

## MORE on LUCIDITY Keep the Ego Out of Dreams

I offer the following observations with regard to lucid dreaming and the commentary begun by Anthony Hoffman in a recent issue of the *Dream Network*. Many thanks to Mr. Hoffman for opening the dialogue.

I have been working with dreams in therapeutic and other contexts for almost a quarter of a century now and of all the developments in dream work, the direction that lucid dreaming is taking chills me the most and seems to go most against all the elements I have found which make dreams such refreshing, powerful and profound doorways into healing states.

In a sentence: To bring the ego into awareness and ultimately into control of one of the few processes we have available which feeds us wisdom from beyond the limiting element of personality, is the exact opposite to the direction we should be going. In our culture, which is so control oriented in its outlook and function — and in which our personality is shaped and developed — there are very, very few of us who would resist the temptation to control. It eliminates an important element that dreams provide: the unfettered binocular vision provided by seeing reality from the two perspectives of the ego eye and the dream eye. That binocular vision, in unfathomable fashion, gives us another dimension of perception and helps us to see reality somehow more deeply and completely.

Creativity exists in its purest form outside of ego consciousness.

The creative moment usually disrupts whatever ego process is going on with a whole new perception of reality and how it works. Dreams are among the best documented sources of these creative moments; the history of science abounds with examples. In my own studies and work I have come to see that healing, too, is indeed a profoundly creative process. The ego becomes aware of the organisms healing — or the creative images — only in retrospect, *after* the fact of their formation. Lucid dreaming would replace this profoundly religious and creative process with the ego's own hidden agendas in shaping the dream experience.

I think lucid dreaming is only one approach to how we might use or enjoy our dreams more but it is only that. My experience confirms what Mr. Hoffman implies: when lucid dream advocates claim greater personal growth than non-lucid dreamers, they are taking an elitist and undefendable stand. I think lucid dreaming is a fad and helpful to some people but is certainly not the evolution of dream work. Indeed, I would term it devolution, in that it purports a technique useful in past times and other cultures when ego had an entirely different meaning and connotation. But we don't live then, anymore.

Some lucid dream principals are useful, e.g., facing fear and pain and that may indeed be the basis of its reported successes, not the act of lucid dreaming itself. These are elements employed in the hero's and other journeys of personal evolution in many spiritual traditions, as well as a trusted psychological healing process.

I am tempted to produce and market a bumper sticker: KEEP THE EGO OUT OF DREAMS! Mr. Hoffman, I believe your child-like part who shredded your lucid dream aspirations did, indeed, do you a favor.

Graywolf, Wilderville, OR

### ... Lucidly

I was happy that my letter on lucidity generated comment. I particularly liked Joy Gates' letter relating the need for different styles of dreamwork given the wide variations of humanity in terms of personality types, interests, predispositions, etc. I especially liked her description of coming to focus on living lucidly.

Fred Olsen's response to my letter, which in part called into question my assessment of my experience concerning lucid dreaming, contains some mistaken assumptions. He wrote, "It is curious the dream ego is passively letting a young boy lead him to put his hand in a shredder." This was not the case. The dream ego in the dream I had mentioned did not passively let the boy do anything, but successfully resisted!

Fred also suggested that by not using techniques such as dialoguing with the boy, I was perhaps fleeing from my discomfort and avoiding alternative interpretations of the dream. I did not use dream dialogue because at the time it was not part of my dreamwork repertoire. My problem, as I see it, is that I was primarily focused on trying to influence my dream content before or during the dream — using techniques such as induction of specific imagery, Senoi dreamwork and trying to induce lucid dreams — rather than letting the dreams happen spontaneously and then working with them afterward. I believe that was the reason for what was a backlash from my unconscious.

In my original letter, I perhaps gave the impression that I decided to stop trying to induce lucid dreams solely on the basis of the "shredder dream." But you can't really take a dream outside of the life and time context which spawned a crystallization, a culmination of years of relatively frustrating dreamwork. This dream came at a time when I was doing much soul-searching regarding consciousness,

power and control issues, and many other facets of my life. The dream was one of about half a dozen dreams I've had in my life, usually as a result of some sort of dream induction, that I consider "transparent" dreams . . . ones whose significance in the context of my life seemed readily apparent and which served an important role in my process of making some far-reaching decisions. This by no means precludes additional, less apparent meanings for these dreams. For me, these dreams were basically calls to action and heeding them, following through and seeing the results of doing so over time, I am better able to trust my intuition. Looking back, I have no reason to doubt that my decision to suspend lucid dream research was the right one for me at the time. The decision is not necessarily a permanent one, either; a couple of years ago, I had another dream which seemed to indicate that it would be safe for me to again seek lucidity . . . if I so choose.

Reconsidering the issues related to this *Dream Network* discussion has been instructive for me and it has helped clarify exactly what it was that I reacted to, that prompted my initial letter on the subject. **HYPE!** In recent years, lucid dreaming has been hyped more than any other area of dreamwork, perhaps more than all other areas combined! Books, magazine articles, cassette tapes, classes and workshops tell of the amazing transformation in consciousness that can occur through lucid dreaming: exciting adventures, sexual and religious ecstasy, freedom from nightmares, control over dream content, etc. A lot of this material is geared toward a more general audience with an interest — but not necessarily any practical experience in dreamwork. Some of the material is balanced and well presented but most promises a lot more than it is likely to deliver for most people. (Chalk one up for "mutant Western consciousness": the crash course in spiritual exaltation, neatly packaged by Madison

Avenue. What once was passed from shaman to disciple can be yours in no time, if only you follow these simple steps . . .)

I was influenced by this sort of hype when I first started reading about dreamwork; it was largely what attracted me to lucid dreaming to begin with. The questions I asked in my original letter — "Can lucid dreamers really achieve greater personal growth than non-lucid dreamers?" "What are the drawbacks of lucid dreaming?" — were asked largely in reaction to that hype and to try and separate it from reality. I'm sure that some people regularly have amazing lucid dream experiences that they have used to help transform their lives, but when I think of the people I know who have had lucid dreams with varying degrees of frequency, their experiences have tended to be much more modest.

I'm glad that I was able, despite my initial frustrating experience, to maintain my commitment to exploring my dreams, so that eventually I found a variety of dreamwork techniques that were effective for me. I can only hope if other dreamers find that the hype and promises exceeds their experience or disappoints their expectations, that they, too, can adapt and stick with their dreams long enough so they can find the dreamwork methods that work best for them.

*Tony Hoffman, Brooklyn, NY*

### Inspiring!

I am so very delighted to have connected with the network! The *Dream Network* is a wonderful forum for sharing and it is quite inspiring to read of other people's work with their dreams. It is my very favorite journal. May *Dream Network* and our dreams live long and prosper!

*Joy Gates, New York, NY*

More →

Send Responses to:  
LETTERS % DN  
PO BOX 1026 MOAB, UT 84532

## Request from a Russian Reader

Please forgive me for troubling you and for my request. I wonder if you could help. In Russia, meanwhile, we almost have no profound literature and information on many aspects of modern psychology, dreaming, dreamwork and all related subjects. And you know, unfortunately, it is impossible for us to pay for foreign books, periodicals or subscriptions abroad. Would you do a great kindness and send some back and present issues of the *Dream Network* or other related texts, articles, papers (maybe old, damaged copies)? We should be extremely obliged and it would be so helpful!

I sincerely hope to hear from you. Please accept my very best wishes.

*% Yaroslav Koryakov,  
Gottwald St. 11-33,  
Ekaterinburg, 620034 Russia*

## Dream Visitations from the 'Other Side'

All of my life, I've had dreams with the deceased, both known and unknown. My first recollection was when I was about four years old. I would experience the same dream looking directly from within my eyes. I mean, I was *there*. No doubt, it was lucid and I had it over and over. In this dream,

*... there is a middle aged woman,  
stretched out on her back in what is a  
living room with very high ceilings, like  
those in old Bronx tenements.*

*Occasionally, she would moan. She had  
a large spool of kite-string on her belly.*

*In the middle of the spool, in the  
cardboard opening, something was  
burrowing through the hole in it, into  
her abdomen. She did not appear to be  
conscious; her eyes opened and closed. I  
stand in the immediate distance,  
looking into the room from an adjacent  
on. There are about five or six women,  
dressed in early 1950 garb.*

*They say nothing to one another,  
just stare into oblivion.*

*I watch the churning into her stomach  
until I awaken.*

At this early age, I was overwhelmed by the emotional reality of the dream!

About thirty years later, I began to recall this dream. After some consideration and after just a few minutes, it dawned on me. When I was three days old my mother died due to some mysterious consequence, as a result of my being born via Caesarean section. She appeared to be healthy but after the third day, she died. The doctors were perplexed and said maybe she had a blood clot to the lung. Who knows? My father refused to have an autopsy done.

When I was thirteen, I was told about my mother's death. At thirty, it became clear to me: I was born by C-section. Could the spool of kite-string be an astral umbilical chord? Was the burrowing into her stomach the procedure of surgical opening?

Who and what was this woman that I dreamt of at four years old? Do mother and child have a link, even after death?

A few years ago, I had a dream where ...

*... I am standing at a busy intersection  
in Manhattan. I hear a public telephone  
ring and no one is around to answer it,  
so I pick it up. A woman is on the line  
and thought I was her son. She asked  
me if I "was O.K." At first, I thought I  
would hoax her, so I went along with  
the premise that I was her son. Finally,  
I felt peculiar in fooling her, so I tell her  
"I'm sorry, I'm not really your son,"  
but she insisted that I was her son.*

I then awakened.

I have encountered other dream scenarios in which I've had conversations with people who have recently died or who have been deceased for years. Usually, with my uncle, I ask for advice pertaining to family matters.

About eight years ago, a good friend died of kidney failure after having a transplant. We had many discussions about New Age philosophies. Many times, we discussed theosophical interpretations of death and life. We discussed the

stages of death. We explored the concepts of kama loka, kama rupa and devachan principles once the body expires.

The second day after he died, I perhaps had the most intense emotional experience I ever had while dreaming. In complete darkness ...

*... I see his face smiling at me.*

*It is so profound that I awaken,  
really shaken up by the dream ...  
which I very rarely do. Even in so-  
called nightmares, I can always  
handle them without awakening.*

The third day after his death, I dreamt ...

*... I am sitting at a small kitchen table,  
having a discussion with him about  
death. It is a lucid dream and I could see  
my hands in front of me, expressing  
myself through them. Though much of  
what we discussed, I do not remember,  
I do recall telling him that if this is a  
real encounter and not just a psycho-  
logical manifestation created by my  
own thoughts, I would need proof to  
verify it, our encounter. He said a few  
words which I neglected to write down,  
since I was engulfed in the aftermath  
of such a vivid dream.*

*I do remember the last phrase:*

*He said, "It was simply fifty cents."*

For months, I tried to unravel what exactly he meant. Then quite unexpectedly, his wife lost an eye due to a serious infection. I wondered, could fifty cents be a cryptic message? Could fifty cents — which is half a dollar — be half a sense? Could he have been forecasting a traumatic event occurring to someone very close to him?

Being a new subscriber to *Dream Network*, I am extremely satisfied with the publication. I find myself keeping a dream diary and many of the articles are very informative in assisting me to understand the philosophy and meaning of dreams. I have read articles of other cultures — like Cheyenne Indians — who recognize dreams as magical and offer much knowledge. I look forward to the next issue and hope to learn much from it. *Robert Jude Forese, NY, NY*





*"We have not even to risk the adventure alone,  
for the heroes of all times have gone on before us.  
The labyrinth is thoroughly known.  
We have only to follow the thread of the Hero Path,  
And where we had thought to find an abomination, we shall find a god;  
Where we had thought to travel outward,  
we shall come to the center of our own existence.  
Where we had thought to be alone, we shall be with all the world."*

Introduction to *The Hero's Adventure*, Power of Myth talk series with Bill Moyers.



Artwork by Sandra L. Sells

# Dumuzi's Dream

Curtiss Hoffman

*A dream! My sister, listen to my dream:  
Rushes rise all around me; rushes grow thick about me.  
A single growing reed trembles for me.  
From a double-growing reed, first one,  
then the other, is removed.  
In a wooded grove, the terror of tall trees rises about me.  
Water is poured over my holy hearth.  
The bottom of my churn drops away.  
My drinking cup falls from its peg.  
My shepherd's crook has disappeared.  
An eagle seizes a lamb from the sheepfold.  
A falcon catches a sparrow on the reed fence.  
My sister, your goats drag their lapis beards in the dust.  
Your sheep scratch the earth with bent feet.  
The churn lies silent; no milk is poured.  
The cup lies shattered; Dumuzi is no more.  
The sheepfold is given to the winds.*

**T**his may be the earliest recorded dream in world literature. It derives from the Sumerian culture of ancient southern Mesopotamia (modern Iraq) and is part of the larger mythic cycle known as the Descent of Inanna. Inanna, queen of heaven, journeyed to the underworld, where she was trapped by its inflexible laws and killed. She was released from death in the underworld by the intercession of the gods, on the condition that she designate someone to take her place. A crowd of demons accompanied her on her return to carry off the one whom she would select.

So she traveled to the cities of Sumer, where the kings, her lovers, were reigning. At each city, the king observed the approach of the demons from the city walls and he put on coarse clothing and groveled in the dust before the city gate. At each city, Inanna honored the humility of the king and ordered the demons to pass on . . . until she came to Uruk, where the young king Dumuzi reigned.

*(Translation by Diane Wolkstein and Samuel Noah Kramer, in Inanna: Queen of Heaven and Earth. New York: Harper Colophon Books, 1983. pp. 75-76.)*

When he heard of her approach, instead of abasing himself, he threw a party and got drunk. That night, he had the dream recorded above and asked his sister, Geshtinanna, to interpret it for him. Geshtinanna saw all these images as premonitions of death for both of them and told him to flee. She and a companion took an oath not to reveal his hiding place. If they should, they asked that Dumuzi's dogs pursue and eat them. However, the male companion betrayed Dumuzi's hiding place to the demons and they pursued him and carried him off to the underworld.

Dream omens were of great importance in ancient Mesopotamia. We learn from later Akkadian texts about how a ruler, wishing to obtain guidance from dreams, would go to a special hut made of reeds to sleep. The walls of the hut were permeable, so as to receive messages from the gods. A special class of priests, called questioners (*shailu*), were called upon to interpret dreams and their techniques included many still used today: analogy, punning references, free association and inversion.

Geshtinanna's professional role (like that of Joseph in the Old Testament) indicates that even as early as 1700 B.C., dreams (especially those of monarchs) were taken seriously and acted upon. There are quite a few texts written by Mesopotamian kings who based their actions upon dreams in which gods told them to build temples. In all probability, the practice of dream interpretation (oneiromancy) goes back to even earlier times. If Dumuzi was a historical personage, he probably ruled around 2600 B.C.

The cylinder seal design presented on the previous page, is one of several similar scenes dating from the Akkadian Period (ca. 2350 - 2250 B.C.). It depicts several of the events of Dumuzi's dream: a man is carried aloft by an eagle while his sheep and goats watch from below; a reed structure, a reed fence, a churn and a milk cup are also present. Just beneath the eagle, a female figure (Geshtinanna?) raises her arms in supplication, flanked by two dogs. The presence of the crescent moon and the symbol for the planet Venus to the left and right of the eagle indicates that this is a night-time scene, perhaps a reference to the timing of the original dream.

How would a modern interpreter read Dumuzi's dream and how accurate was Geshtinanna's interpretation? The dream carries a clear warning of danger. The broken cup and overturned milk churn are feminine symbols and indicate that Dumuzi has violated his own inner feminine voice by affronting the goddess

(though not so much that he is unwilling to listen to his sister's advice). These implements are therefore no longer able to hold the nourishing milk (Mesopotamian kings claimed to have been fed on the "right milk" of the goddess). The water element has risen so high as to extinguish his hearth fire, his spark of consciousness. Geshtinanna interprets the single reed as their mother and the two reeds as herself and her brother, who will be removed by death, one after the other. To rescue him from the underworld, she agrees to spend half the year there in his place.

Dumuzi is normally depicted as the protector of the herd animals, representing his instinctual nature. In the dream, they have lost the guidance of his ego (symbolized by the loss of his shepherd's crook) and are in mourning. The eagle and falcon can be viewed as a pre-monition of death or a similar drastic transformation, for in Mesopotamia, raptors were symbols of the zodiacal sign of Scorpio which, as it is today, was a token of the powerful forces of sexuality and death.

Like Inanna at the beginning of the story, Dumuzi is about to undergo a downward journey, even though the direction of the eagle's flight is just the opposite of a descent to the

Underworld. Perhaps the flight implies Dumuzi's eventual resurrection, for he later becomes one of the guardians of heaven's gateways.

Geshtinanna clearly sees all of this as representing a danger to her brother (and herself) coming from his feminine, unconscious side. But flight from the unconscious is never a very useful option, especially when Dumuzi's companion (in Jungian psychology, the unconscious side of his personality, his shadow) is ready to betray him. Perhaps a modern Jungian psychoanalyst would advise the analysand to stand his ground and accept the transformation which is inevitably going to overtake him, providing him with the understanding that it is an opportunity for expansion of consciousness, even though fraught with terror.

Dumuzi's effrontery may be one of the earliest examples we have of patriarchal resistance to the older feminine, wisdom-based religions. It presents us with a psychological problem which is still with us today. Perhaps if we learn to accept the transformations which our dreams present to us, we will all learn a deeper wisdom, something which the Sumerians were aware of thousands of years ago. ♀

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"Perhaps if we learn to accept the transformations which our dreams present to us, we will all learn a deeper wisdom, something which the Sumerians were aware of thousands of years ago."

# Musings of a Celtic Gnostic

## Jesus Calls ME !!

by Noreen Wessling

**W**hen I had the dream *Jesus Calls ME!* four months ago, I said, "No way" and rammed it in the back pocket of my Dream Journal. However, the dream insisted on coming to my mind, until last week I gave in and worked on it in depth with our Pines Dream Sharers dream group.

Wow, am I glad I did! The insights from that session prompted me to see if Jesus might have sneaked into any of my former dreams. I had a vague recollection of this.

So, thanks to my trusty *Dream Titles Book*, I waded through my now almost 4,000 dream titles till I found four other Jesus dreams. As always, when I do a dream compilation based on the actual time sequencing of the dreams, I am amazed at the relevancy of the findings.

Then I started to see how my Jesus explorations might tie in with *Dream Network's* cross-cultural emphasis. Where do we of Western European descent fit in? Questions erupted in me ... Why do we children of Europe (I was born in Edinburgh, Scotland) go to such cultures as Native American, Chinese, Indian and Egyptian for spiritual nurturance? I'm a perfect example, for here I am with 20 years of Indian Transcendental Meditation and 12 years of Chinese Tai Chi under my belt.

I have always rebelled against my Protestant ethnic roots, seeded from years of boring Sunday School, so strong that there emerged in me as an adult a distinct dislike for the whole 'Jesus Thing.' I considered this to be herd-mentality of the western world, fraught with pitfalls of suffering, guilt, penance and the like.

Could it be that our European spiritual base has become frozen with the dogmas of the Western Church (Jewish & Moslem dogmas included)? Gnosis (personal experience of spiritual truths) was proclaimed blasphemy (except for the Sufis!) and we hid ourselves from the Spirit's guidance. No wonder we sought the refuge of churches! But many of our religious leaders lack the spiritual base of knowingness, of gnosis.

Luckily, our dreams, if listened to, if followed and especially if acted upon, can guide us beyond dogma to true spiritual heights.

I want to share with *Dream Network* readers what I uncovered in my five Jesus dreams because the major message feels like it's for others too, not just for me. These dreams, I now see, have come to correct my misunderstandings about the truth and relevancy of a personal Jesus and The Christ in my life.

My first Jesus dream,

*Hundreds of Jesuses Agonizing On Crosses* (June 22, 1985), takes place in Fez, Morocco (a bit of cross-culture already!) and it goes like this ...

*Walking into the city of Fez, I look to the right and an amazing scene greets my eyeballs. Hundreds of Jesuses are hanging from crosses. They are all alive as I see them writhing around. By far the oddest phenomena consists of a number of these figures moving up and down on their crosses as if some extra torment had been added, like being speared over and over with each movement on the cross.*

(This scene would have been devastatingly grisly were it not for the fact that it is a scene in the making for a movie. Phew!)

In my dream notes at the time of this dream, I wrote, "As time goes on I will gain more and more insights from it. This is a biggie!" Then of course, I promptly forgot all about it until writing this article. Anyway, two major levels of this dream spoke to me in 1985, according to my Dream Journal entry. Jesus is exaggerating the point (and how!!) to show me that suffering is an illusion when understood in the broader perspective and / or I may be refusing to acknowledge the dark, illusion-based side of my life. This prompted me to embark on some serious "shadow work" over the ensuing years. The paradox is that both these insights feel true for me.

The second Jesus dream came on December 9, 1986 and was no more than a one-liner as I awoke. The enigmatic words were ...

*"Jesus is Out of the Alley."*

I associated alleys with sleaze and garbage, so what was Jesus doing hanging out in such a place? As with Carl Jung and his devastating youthful vision of God defecating on a church steeple causing it to topple, (see *Memories, Dreams & Reflections*) and as with the image of a beautiful lotus flower growing in the mud ... my dream image, too, is all about that primal 'First Matter' stuff.

The first dream of the Agonizing Jesuses alerted my consciousness that it was time to deal with my illusions and now this dream was suggesting that a way to start this process was in the mire, mud and garbage of my own being. I needed to recognize that this 'personal compost' could eventually become the fertilizer for my (spiritual) growth.

The third Jesus dream I uncovered (October 23, 1987) is titled,

*Jesus Floats Across My Inner Eye*

*I see quite clearly on the inner screen of my mind the face of Jesus floating by — somewhat on an angle from right to left, as if to say, "Yes, this is what activates the Christ Center."*

*The vision is very clear. He looks young, has long hair, a twinkle in his eyes and a most compassionate, yet fun-loving look on his face.*

I made no notes on this dream at the time (although I sensed enough importance to put a gold star on it!). However, I did draw my Jesus vision face in a simple, childlike manner.

In light of what I'm learning now by compiling this article, it feels like I couldn't get a clear connection to my Christ-like Inner Self (dream #3) until I'd established process work on my shadow/illusion/primal self (dreams #1 and #2). And for the first time, enter "The Child" (dream #3), as suggested by the way I drew the picture and the description of Jesus as young, twinkley-eyed and fun-loving. Hold this thought, for its importance becomes paramount in the remaining dreams.

In the fourth Jesus dream (January 8, 1991),

*A Gift from the Carpenter*

Jesus comes to me in his workman's clothes — a professional visit, you might say. This is the dream ...

*Workmen are renovating my entire home. It's difficult to get in because the front steps are not built yet. "Got to get those steps in fast," I think to myself. Then one of the carpenters ... THE carpenter (meaning to me a Christ Consciousness/ Jesus reference) ... gives me a gift of a DOLL. Unusual, very simple, almost homemade-looking and made in one straight piece.*

This dream was so powerful that I actually made the doll by following the dream description. This doll became the outer representation of my Inner Child.

Now, I didn't forget this dream, (See *Dream Network*, Spring/Summer 1991, *Pan & Christina*) and my Dream Doll whom I call Christina, is sitting here on my office shelf as I write this, looking down at me with her innocent, yet somewhat wry, knowing little smile.

This wonderful dream told me that my whole being (entire home) is getting 'done over,' presumably because I am acting on the insights from the previous Jesus dreams, even though (mostly) subconsciously. After all, I didn't remember much about these dreams till I dug them up a few days ago. So, take heart Dreamers! It looks like simply honoring the dream by writing it down automatically begins the process of unlocking its guidance and insights. I am living proof!

I do believe nonetheless, that the greater the consciousness applied to dreamwork, the faster the progress. I'm told in this dream to 'get those steps in fast,' indicating it was time for me to 'get the lead out' concerning my spiritual progress.

The DOLL was of prime importance and jolted me to recognize the intimate connection between Jesus/The Christ and child-likeness. I felt it, yet couldn't quite put all the pieces together. Simply making the doll was enough for the time being.

Now enter the fifth dream that got me going on this whole 'Jesus dream' compilation in the first place:

*Jesus Calls ME!*

*Jesus says, "Whom do I call, whom do I call," and no one answers.*

*Then he says, "And the answer is YOU."*

That means me ... yet the inference is that *everyone* is chosen, not just me. The important thing is that we KNOW it. We are *all* part of the 'chosen ONE.'

This voice occurs at the end of the dream ...  
*as I have come down into the river.*

*Earlier, I'm going down a little stream that goes down in STEPS where there are rocks, stones and twigs where CHILDREN have made really nice little moats and little places to play.*

*(Just the kind of things I would have done when I was a child.)*

*I'm careful going down the stream not to step on or knock over what they've done. I have bare feet. There's one point where I have to jump a bit. I notice there is a SNAKE ON A LOG. I make sure I jump in a direction so that I won't disturb him. I do this, then I end up at the river where I hear Jesus's voice. (2/24/1994)*

It's obvious to me that the jig is up now, that HE is calling me directly. What a shocker! Yet I have to let Jesus into my life since he tells me I'm a chosen one, don't I? Even I remember something in the Bible about

"Many are called but few are chosen." If I'm 'chosen,' I had better listen up. Even so, remember how I managed to pay no attention to this dream for almost four months!

Here's what the Pines Dream Sharers and I culled from that dream: The major insight for me was that everyone is a chosen one and that the only thing that makes it seem like only a few are chosen is that most people are not consciously aware that they are chosen. That's the key. And who turns the key in a lock? None other than The Child in us. Another remnant from my meager biblical remembrances comes to mind... "Be Ye as little Children in order to enter the kingdom of Heaven."

This dream has children playing by the water in ways that I did as a child, which reminds me of my first gnostic experience. I was seven years old, living in Montrose, Scotland by the sea. I'd often go alone and sit on my special rock near the ocean and this time, as I gazed aimlessly into the horizon as usual, something was very different. Another awareness came over me and I knew the working of the whole Universe; understood everything and felt tremendously loved and cozy. I never told anyone about this experience till I was in my thirties, yet I never forgot the feeling. There was no ego involved and I had no explanation whatsoever until well into my adult life, when I started exploring metaphysics.

In the dream, I have to 'jump a bit,' telling me that a small leap of faith is required by me ... not a big leap, because I've taken the steps required along the way to get to this point. However, I need to totally trust Jesus/The Christ inside of me.

And then there's the SNAKE on the log, for which I have great respect.

This feels like my Kundalini Energy which will no doubt be further activated in a positive manner to the degree that I trust my new Personal Jesus. Maybe I'll call 'my' Jesus 'P' Jesus, since he likes levity. Most people have the Pee-Jesus shocked out of them, whereas I have had P. Jesus shocked *into* me.

OK dreams, you've done your job well. You've guided me through the mire of my illusion and suffering; out of the alley of my garbage; through the primal mud and shadow stuff to the wild, untamed innocence and fun of Child Wisdom, which is THE KEY to attaining the Kingdom of Heaven within.

Lest I get a 'big head' by thinking I'm now and forevermore a being of the Light, Jesus has the final Cosmic Chuckle by having this last dream message end where it begins and begin where it ends, suggesting that all is cyclical and never-ending. No doubt this ploy is designed to keep us on our spiritual toes, refining our lives in the process.

So, let the Spiral Dance continue — ever upward! ♀



Artist: Noseau/Wissing

## My Next Book:

by Graywolf

I had a dream last night, or as is the way with dreams, was it perhaps the night before?

In it . . . I was sitting at a table in a sidewalk cafe with a woman whom I somehow knew to be my editor. We were talking about my next book and she was inquiring how it was progressing?

I replied, "I have completed the beginning and indeed that may also be the end. In fact, it may be the whole book."

She looked at me and encouraged me to go on.

"God is the unbound self and there doesn't seem to be anything more to say about it than that," I said and felt that there was really little else to add.

I woke with that thought in my mind and since waking and contemplating it further, agree completely with my dream self . . .

... The Beginning



# The Phenomena of Extraterrestrial-UFO Dreams

by Dean M. McClanahan

**F**or more than 40 years, a growing body of evidence has been pointing towards the existence and reality of extraterrestrials (ETs) and unidentified flying objects (UFOs) and their interfacing with human beings. This information continues to grow despite serious efforts to repress it or to discredit and ridicule the providers of this knowledge.

C. G. Jung, in writing about this topic, equated the coming of the UFO phenomena with the ending of an era and the coming of a new age, Aquarius, which is associated with the transformation of the collective psyche. He likened this to the age of Pisces, associated with the rise of Christianity. Jung analyzed and commented upon several dreams dealing with the UFO theme from within the framework of his psychology; he gave his opinion regarding UFOs from both psychological and non-psychological points of view. According to my understanding of his writings, Jung accepted UFOs as being both subjective and objective fact.<sup>1</sup>

According to an article written by Jerome Clark, Jung was a member of the Ariel Phenomena Research Organization (APRO) from 1958 until his death and was pro-UFO in his conclusions regarding their existence.<sup>2</sup>

The growing number of people reporting UFO-ET dreams presents an enigma. Some dreams are so vivid they are being referred to as experiences -- something beyond -- or more than a dream. This confusion exists not only among those who have these experiences but those investigating the phenomena as well.

Careful reading of the books, *Intruders*<sup>3</sup>, *The Andreasson Affair*<sup>4</sup> and *Communion*<sup>5</sup> reveals many examples of these dream/experiences. Statements such as; "I had a dream, but it was more than a dream," or "I awakened from a dream but it wasn't a dream, it was too real," are typical.

What constitutes a dream as distinct from an experience, when both have the "common basis" of sleep? The answer to this question lies in the definition

of "dream" and "dreaming." When dreaming sleep and waking consciousness are regarded as a "focus-of-awareness" it becomes possible to accept dreams and dreaming as reality at another dimension or level of existence. Is it not possible for one dimension or level to impinge upon another?

*Webster's New World Dictionary* defines "dream" as "A sequence of sensations, images, thoughts, etc., passing through a sleeping person's mind." This is erroneous and misleading; it seems to me a new definition must be formulated. It is highly probable that alternate realities are breaking through into waking consciousness as well as during the sleep state. I believe some dreams can be accepted as experiences at a different level or dimension of reality and may be referred to as "dream-experiences," which indicates their basis of origin is the sleep state. This could relieve the confusion existing between dreams and dream-experiences, as they are documented in the above mentioned books.

The following example reveals how a powerful dream-experience can drive a person to attempt to prove or disprove the reality of the event. Please note that I have guaranteed anonymity to the individuals who granted permission to share these accounts.

"The following occurred during January, 1992. I do not remember the exact date. Upon awakening . . .

*. . . I recalled that five aliens had walked into my room and stood by my bed. In an instant I was lying nude upon a white table. At this point only three aliens were present. One had a long silver tube, about 14 to 16 inches in length and 1/4 inch in diameter; a red light was on one end.*

*The entire room was white and near the ceiling was a thin gold trim line. I was not frightened but felt embarrassed, being naked. The alien's eyes seemed a little larger than what I've seen in pictures. I do not remember seeing a nose but I was more curious about my surroundings than I was about what they looked like. They were not Greys. Upon a wall in front of me*

was a "sign," it looked rather odd because the lettering was similar to ours.

"VLV LV" was in gold. I did not have to speak, they knew what I was thinking and vice-versa.

They went over my body with this silver tube with the red light and declared me to be healthy.

The next thing I remember was this large three-pointed rock formation. I remember them saying, "Six miles north of the ruins," then I awakened.

That morning, like Richard Dreyfuss, *Close Encounters of the Third Kind*, I found myself drawing a picture of a three-pointed rock formation and the sign, "VLV LV." I drew and re-drew the rock formation about a 100 times during the next few weeks. This was frustrating since I could not draw it as I had seen it.

Those that I told of this thought I was losing my mind. That is, until two months later, when my husband drove to Pennsylvania. On his way through New Mexico, he saw what I had been attempting to draw.



I've never been to New Mexico. We flew to Gallup in April and I discovered the picture in my mind was real (fig 1). This rock formation is about six miles from an old Indian ruin; there are missile silos and a military base nearby. We inquired of the local residents concerning UFOs in the area but were unable to confirm any sightings." (Female from California.)

Here is an example of how fear of the unknown may cause us to act in a manner that is not always appropriate to the situation we are experiencing:

"I awakened from a very vivid and colorful dream:

A UFO, or more than one, landed in our yard, then left. In a short time we (the family) saw the UFOs returning. We were fascinated but somewhat frightened. Two of us tried to hide under the porch.

At one point, about five or six aliens from the ships were in the house. Most of them appeared to be like normal people but they didn't talk much. One female, appearing to be about 50 years of age, was somewhat strange looking. She was of normal height but her face was very pale and her skin smooth. Her features were angular and unusual, almost masculine but, not exactly

that, more like powerful and calmly intense. When I happened to brush against her shoulder, I received a strong shock, like static electricity. She put her hand by my head and said, 'I'm checking for something.' I thought she was checking for weapons, as it seemed like she was acting as a metal detector.

There was one child or dwarf among the group who was somewhat frightening. He tended to run about babbling. I think he was more curious than threatening. At one point I ran outside to get away from him and took to the air, "flying."

As the aliens were leaving, I thought they wanted us to go with them. They did not say so but that was my impression and fear. I said I did not trust them enough to go with them. My son wanted to go but I insisted that he not. I took one of them by the hand and twisted his arm until it broke to show that I would resist if they tried to abduct us. I said, 'Though I can't go with you, please come to visit us again.' They remained silent and emotionless throughout all this.

The ship left with bright lights and low humming. I don't recall what the crafts looked like, only that they were not all alike; perhaps there were two or three and they were not the conventional UFOs. We were going outside to watch the small crafts return to the mother ship . . .

when the phone rang, and I woke up." (Male from Missouri. 12/15/90)

UFOs, and aliens began to appear in my own dreams during the fall of 1989 when my focus-of-awareness became centered upon UFO research. My primary interest lies in the manner in which these experiences are portrayed in what is commonly referred to as a dream. The following two examples reveal how dream-experiences attempt to raise our level of consciousness and awareness.

(DMM) 6/6/92. "I was walking down a long concrete ramp that paralleled a building. It was not quite dark. I looked up and became aware of a great number of UFOs in the sky and watched the lights of one UFO as it descended to the ground. I ran over to where it had landed and saw what appeared to be a man dressed in a gray coverall uniform. He was carrying a clipboard and walking towards me. I knew that he had come down to earth to do some work. I was thrilled by this and wanted to tell others. Upon looking around, few of the other people who were present appeared to be interested in what was taking place. This dismayed me. The only indication this man was not human was in the manner he projected himself. One had to carefully scrutinize his behavior in order to detect this. I was elated at having this experience."

(DMM) 3/29/90. "Was inside a cave watching the alien Greys, those responsible for abduction and cattle mutilations. They could not see me but I could see them. I knew this observation was being made from a dimension lying beyond their awareness. I was intrigued and delighted by this experience."



The following accounts are typical of the feelings and emotions evoked during these vivid dream-experiences. From my wife, Shelly, 12/17/90:

*"I recall seeing three or four UFOs. My first thought was, 'I'm dreaming' but I know it is much more than that. We are inside the house.*

*The ETs are of "light" and "energy." One approaches me, my whole being lights up. I feel different. This seems to be my imagination working but it's not.*

*They are friendly and want to teach me things. We go outside on the front porch. I see three space ships, the mother-ship is like a large planet. I'm amazed, I jump up and down with excitement! They send a space ship and board me.*

This is not the first time this has happened; when I lived with my mother I had these experiences. I recall the inside of the ship but I can't find words to describe this.

*As I get on board, a light-being approaches me, then steps inside of me. I feel like a child in its mother's arms, safe, loved. When the light-beings stepped back out of me I asked, "What have you done?" The light-being replied, "You needed that." I began to cry. "Why are you tearing?" the light-being asked. "I don't know if I'm happy or sad," I replied. This took place in an enclosed setting so I could slowly accept this. I inquired, "Why was I not aware of the past boardings?" "You would have gone mad," replied the light-being. "You have expanded your consciousness and are now ready*

*for this.' I felt as though I belonged here.*

This dream left me with feelings of joy that lasted throughout the day."

My daughter, Autumn, 6/18/90:

*"I'm taken somewhere. I see these small Grey beings that are wearing robes. They are interrogating me about my purpose of visiting Lynn, a friend. They regard this as an intrusion for she lives upon their territory. They also inquire about the channeling. I feel strange but unafraid as there are other ETs present who are protecting us."*

These type of dream-experiences transcend human logic and reason. They lie beyond psychological concepts, have no basis in religions and are rejected by science. As the weight of evidence continues to grow, it shall become evident that our concepts of what constitutes "reality" must be drastically revised. ☐

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# Moon Caller

by Barbara Shor

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**I**n August of 1987 I had another in the series of dreams I've come to think of as "Parallel Earth Nobel Prize winners." This dream brought a very remarkable person into my life, one who has subsequently become a valued friend and advisor. I'll start with the dream and then let Moon Caller speak to you in his own eloquent words.

## "A 'Gift from Nice' "

*An enormous, posh, catered affair honoring a very important person is being arranged by a woman friend. I'm sitting in on a planning session with my friend and the staff. When she imperiously describes how she wants the dessert presented to the Guest of Honor, I whisper an aside, "A 'Gift from Nice.'"<sup>1</sup>*

*And the pastry chef smothers a laugh and winks at me.*

*Later, at the party, my friend urges me to taste some of her incredibly rich chocolate mousse cake. But I've been struggling to eat only what's good for me. Finally, she urges me once too often and I break down. I try to take just a bite of the cake with my fork. But the cake disappears and I'm left with a huge glob of icing.*

## First Dialogue with the "Guest of Honor"

**BARBARA:** Guest of Honor, will you speak?

**GUEST OF HONOR:** *Avec plaisir.* I thank you for your "nice gift." I am another one of the Nobel Prize Winners coming to you in your dreams.

**BARBARA:** Are you French? And are you an artist or a scientist?

**GUEST OF HONOR:** Those aren't the only choices, you know. What if I'm a Peace Prize winner? Have you considered that perhaps your Nobelists are coming from Parallel, Probable, and Possible Earths? If you pay attention to us, we could influence what happens here too.

You wanted a piece of the cake—a peace of the cake. And it eluded you. Peace eludes this planet. But getting peace would be a piece of cake if people wished for it with all their hearts and imaginations. That's what I did—wished for it, meditated on it, dreamed it. And I went out and taught people how to meditate on peace in their

hearts and lives and dreams, on peace on Earth, peace in our time. I helped them to see that each one of them was a piece of the peace.

By the way, I am French Canadian. Think about that one for a while. On your Earth I would be bilingual and binational—in essence a foreign colonial dominated by a British-like society that feels physically and culturally dwarfed by its neighbor to the South. An unwanted child of an unwanted culture. What better place for magic dreamers to arise! It's an old, old wound. Not fresh and filled with rage like the Palestinians. Yet, old rage, old wounds long-suffered, can be transmuted by dreams.

But that is your Earth. Now consider this: What if there had never been a British conquest of Canada? What if Canada had become a blend of French and Indian—an entire country of Metis, all blends of numerous genetic, karmic, and cultural lines? What if your northern neighbor were no copy of you at all, but totally different? What an interesting view we would have of you, *non*? Gallic temperament in a cold climate: What kinds of interesting

mutations would occur? Boreal light is very special—it reflects the energies of Spirit and dream, of night and winter, of death and gestation.

The French were always closer to the Indians than the English, they lived with them, adopted their ways, intermarried. In our Canada we didn't have the French and Indian Wars—we created the French and Indian peace. The passion and clear intellect of the French coupled with Indian spirituality and love of the Earth. What a combination! What a chance to develop a whole new Earth view, a blend of old world and new. A blend of spirit and mind; of passion and reserve. What if we never became a Catholic or Protestant country, but rather something new under the Sun? Who better to teach peace on Earth—piece of cake. A true Gift from Nice, *non?*

It is interesting that you dreamed of Nice. The French city of Nice was the center of the old realm of Aquitaine—a fairy kingdom if ever there was one. What if, on my Earth, the brief flowering of art, music, and love of words that arose in medieval Aquitaine did not disappear into endless war, but spread to the New World on the first wave of European exploration and circumnavigation? What if the bardic tradition came intact to the northernmost part of the Northern Hemisphere? Think of the rich blend of troubadours with the myth spinners of the Algonquians of the East Coast, of the Sea Peoples of the West Coast, of the Plains People, and of the Inuit of the boreal realms.

I myself am half French and half Cree, a tribal people who honor dreams and storytelling. On your Earth these peoples struggle with poverty and prejudice and reservation life. But what if on my Earth this tribe became a major Canadian political and cultural force? What then? What could we teach the world about vision quests, eh? Piece of cake.

No one of us in my Canada is pureblood anything. We are all Metis. In a way, we are a remeeting, a rejoining of who we were when we first dispersed in the human migrations following the Ice Ages.

I am French and Indian and Canadian. And I am a Dream Shaman. I wish you to think about how what I know, what I am, can influence the possibilities for the Earth on which you live. I have come to you all to teach you of our failures and our successes. I am here for you to use, to question, to learn from.

My name is Jean-François Cartier-Moon Caller. At least that's one translation of the Cree part of my name. You can call me Moon Caller, if you like.

### Second Dialogue with Moon Caller

**Barbara:** Tell me more about being a Dream Shaman.

**Moon Caller:** First I would like to speak to you about the Shamanic frequency. I am here to tell you that Shamanism is a planet-wide spiritual, healing, culturally transformative energy that courses through the subtle pathways of this planet. It arises from the hearts and souls and wisdom of all the living beings of your Earth, my Earth and all the other Earths. It arises as one voice, one song,

from the two-leggeds, the four-leggeds, the people of the air and water, the creepy-crawlies, the rooted ones, the metallic ones, and the crystalline bones of this planet.

This frequency spans all places, all cultures, all life forms. It is as ancient as the first sentient life form to appear here—whether it emerged from the primordial ooze, or from the shadow world that preceded this one, or by traveling here from other planets, other stars. This energy mode is a way of being, of perceiving that is growing and changing and transforming through mutual need. And most importantly, because Shamanic energy is deeply wired into the dream frequencies of the Earth, it holds the power to bind us all together.

As I told you before, my people were powerful dreamers. Among us, among our healing clans, there emerged a group of people who walked two paths at the same time—the dreamworld and the waking world. Over many generations, these Dream Shamans came to learn a great deal about the subtle realms of sleep and dream, and of the broader and deeper uses of dreaming energy.

From my youngest years I dreamed about worlds where whole peoples, whole planets, dreamed together and created worlds of music and art and storytelling. Worlds of peace and healing reaching out toward us across the stars. My life began to spin around a vision of what might happen here if all the peoples of Earth ever began to dream together.

### Third Dialogue with Moon Caller

**Barbara:** You haven't told me how you came to win the Nobel Peace Prize.

**Moon Caller:** By sharing their dreamlife, my people sought ways to come together to heal old wounds, old rifts. Moon meditations and shared dreaming ceremonies and sacred dream times were made known to us.

As peace began to spread from heart to heart, within families, and tribes, we decided to reach out to our neighbors, and then to their neighbors, and their neighbors. I was chosen to lead our clan of Dream Shamans and apprentices from people to people across our land, teaching whoever would stop and listen what we had learned.

For many years we traveled from the stormy Atlantic Islands to the coast of Vancouver, from the polar ice cap to the golden seas of our southern wheat lands. Everywhere we held our Moon meditations, our dream ceremonies, at the times we knew our people at home would be dreaming together. As we all learned to come together with hearts and spirits open, we created strength and unity among all the peoples and tribes across our land.

**Barbara:** You met no resistance to your teachings?

**Moon Caller:** Of course we did. We were threatening everything people had come to know as their "way of life." But we had one great gift we brought with us wherever we went. We were storytellers.

Among my people, the use of elegant language was a highly developed art. Remember, I am both French and Cree. Both my lineages honored the power and beauty of words. With us, the elegance and passion of the French troubadours blended with the ancient and epic Native storytelling tradition. My tribe came to be known as "the People of the Word."

And so wherever we went, we were made welcome, even if grudgingly, because we were the People of the Word. After all, everyone, everywhere, no matter what their belief system, social status, or age, loves stories. And telling stories—in the proper seasons and at the right time of night—leads directly to dreaming. Once we had them dreaming, the energy frequency grew stronger in power and volume. Once they were dreaming, they were ours.

Within a generation, all of Canada was dreaming together, meditating together, at the sacred seasons and times, pooling the hopes and visions of all the many individuals and all the many life forms of our land. We dreamed that we held great councils, that we passed the talking stick and came to consensus decisions that improved the life of everyone and everything. And when we awoke, we knew in our hearts that these councils, and these decisions, were true and holy. And we began to put them into effect.

Peace and tolerance spread among us. We learned to dance in harmony with all the different ways of seeing the world, with all the different stories of how things came to be, with all the different ways of honoring Spirit, with all the different ways of governing, of educating our young, of caring for our ill, our poor and our old.

It was then decided in Dream Council that I was to lead our band of dreamers and teachers across the seas and skies of our Earth. We moved from hemisphere to hemisphere, continent to continent, country to country, village to village. Everywhere we went we told stories tuned to that piece of the Earth, to those people we were with at the time. Your artist friend, the Sufi dreamer, picked up one of our Eastern Desert stories the other night when she slept over at your house.

Wherever we went we organized mass meditations and dream ceremonies that coincided with the sacred seasons and dreamtimes that our people at home had learned to honor. And the odd thing was, the more we traveled, the more people we dreamed with, the faster the movement spread. It no longer took generations for a whole people, a whole country to dream together. At first it took a year, then a few months, then only one cycle of the Moon.

On the eighth anniversary of our leaving home we celebrated the first Whole Earth Dream Ceremony. It lasted 48 hours, in order to cover all the time zones. It was broadcast by satellite hook-up around the globe. Remember the masses of people around your world watching the first Moon Landing? Just so, masses of people dreamed of seeing our Earth restored to health, our air and waters cleansed and sparkling, our peoples and beings living in

creative harmony in the peace that your scientists see as the dance of chaos.

The shared dream images were so powerful, they could be carried on television transmission lines. All who participated knew they had been part of a great thing. A new day was dawning for our Earth. Although our dream vision had not yet become reality, our energies had been joined, our purposes united as one. We knew that global solutions lay in global dreams, and we began step by step, dream by dream, to work for the waking reality of what we had dreamed together.

On my eightieth birthday, I received a gift from my world—the Nobel Peace Prize. Only here we call it the Earth Dreaming Prize. I was the first recipient, but not the last. Nor was it the last of my travels. For now I have come to your Earth bringing our stories, our Moon meditations, our shared dreaming ceremonies.

Let us begin our journey together. Let us make a....

## New Moon Ceremony for the Earth



The night of the New Moon, gather together in a circle—in a room, under the sky—wherever you like. But always make a circle, even if you're in some featureless room with rows of folding chairs. Always come together in a circle, for this is how relationship is made, by going around, and around, and around.

Before entering the sacred circle, people will form a line in pairs. The pair closest to the circle will cleanse each other. There are many ways: with smoke, perhaps of sage or sweet grass—and always silvery artemisia for Moonlight and dream; with the sound of a bell; with a feather; by the sprinkling of a few drops of spring water that has been blessed. Then they will cleanse the second pair. The first pair will then find their places in the sacred circle, and the second pair will cleanse the third pair, and so on, until all are seated.

Once in the circle, people will sit quietly for a moment and sense the presence of everyone there. They will pay especial attention to their thymus (or High Heart) chakra,

governor of the immune system, which lies midway between the throat and the heart chakras. This is the energy center of self-healing, of compassion, and community. They will feel golden energy streaming out of their thymus chakra, spreading out to touch their neighbors, and then everyone in the circle. A sphere of golden energy will form in, around, and through the circle and all who sit within it.

People will bring their power things, their Moon things, their dream things. One by one, they will place their sacred things in the center of the circle to create a vortex of blessing-filled energy.

Pass a talking stick. People will say why they have come this night. What they hope for themselves and for others, what new beginnings they envision. For the New Moon is a time of new beginnings, a promise that is offered again and again throughout the cycle of the year.

Together, speak the words of the...

### Prayer for the New Moon

New Moon, Maker of all new things,  
New beginnings, new months, new lives,  
Making from shadow, from reflection,  
Making from the source,  
Making from sleep, from dream.  
Moon of the bringing in  
Of the riches of the Mother,  
We plant by Moon, distilled Sun,  
Roots are nurtured in dream,  
Deep, deep in Earth  
Where moonlight touches  
All that is hidden,  
All that is fluid,  
All that most wishes to BE.  
Make yourself in the Making Moon.  
Make your world in the Making Moon.  
Make blessings.  
Receive blessings.  
Sleep to seal  
To make real  
The new.

Now, remaining within the group energy field, each individual dreamer is to focus the golden stream of energy flowing from the thymus chakra upon the Earth problem that concerns him or her the most—the destruction of the Earth's natural resources; pollution; epidemics; bloody strife wherever it is now erupting on the planet; poverty, hunger and homelessness; violence on the streets or within the family; there's an endless shopping list.

Don't worry about fragmenting the group energy, for the old adage that the whole is greater than the sum of its parts is very true. Just envision a golden energy field surrounding the area or problem of your deepest concern. Allow whatever images arise to come, no matter what they may be. Allow them to speak to you.

After your shared dream, once again pass the talking stick. Offer your visions to the circle. Were there similarities? Were there any major differences? Were there any messages for the whole group? Was there any sense of a larger presence participating in this communal conversation?

## EARTH DREAMING NIGHTS

**Friday Nights** are Earth Dreaming Nights. Come, join us on these nights in a shared dream, a shared prayer, for all the life of Earth. Donating your night's dreaming energy is a great service to us all. However you may be guided to offer it, your energy may be used to foster healing and peace, growth, learning, and spiritual transformation—whatever the Earth feels it needs most at that particular time. On these nights you will be consciously joining your loving, healing energies to those of all the other aware presences on, in and around the planet who perform such service on a regular basis.

**To participate:** As you lie in bed waiting for sleep, visualize roots growing from the core of your being and emerging out the soles of your feet. Visualize these strong, powerful roots growing downward from your bed, through your bedroom floor, through your house, and through the many layers of soil and rock beneath, to embed themselves deeply within the core of the Earth's being.

Use your roots to draw up Earth energy, filling you with warmth and peace and ease, surrounding you like a cozy blanket. Visualize, feel, sense yourself within the golden energy field created by all of us who are dreaming together this night. Count on being able to call on the energy of the whole. Count on being able to contribute to the energy of the whole. Simply focus your attention on the planet, and repeat a brief prayer:

**"With great love I offer my dreaming energy  
this night to be used as the Earth sees fit  
for the benefit of all life." ☽**

(B. Shor & DN will collaborate in this service project. Please submit dreams, inspiration & insights to DN PO B1026, Moab, UT 84532)

<sup>1</sup> A "Gift from Nice" is an incredibly elaborate pastry made of sponge cake enclosed in a "basket" woven of angelica and pastry cream frosting to look like wickerwork and decorated with candied violets. It takes hours of work to create.

<sup>2</sup> See "Song of the Moon," by Prudence See, next page. When I was working on this piece, Prue, who lives upstate, was spending the night at my house. Unaware of what I was writing, she had a powerful dream that she told me the following morning. To our astonishment, it turned out to be one of Moon Caller's teaching tales, and Prue graciously consented to share it with us all and to illustrate it as well.

**BARBARA SHOR** is a writer, shared dreaming researcher, experiential dreamworker and spiritual counselor. A founding member of the N.Y. Dream Community, she led the Dreamgates Communities for many years. She has been published in *Dream Network Journal*, *Gnosis* and in *Dreamtime and Dreamwork*, Stanley Krippner, Ed. (Tarcher, 1990). She is currently completing her book, *Shared Dreaming: Creating Community in the 21st Century*.

# The Song of the Moon

A STORY By Prudence See

There was once a very poor peasant who was filled with desire to serve the king.

"I have nothing to offer him," he said to himself, "but more than anything I want to spend my entire life in his court serving him."

It happened that the king was riding through the desert with a vast retinue of servants and the peasant approached and threw himself face down in the sand before him.

"Who is this man?" asked the king of his servants.

"He is only a poor peasant who simply wants to serve you," they replied.

"What have you to offer me?" asked the king. "No one can be my servant without having something special to offer me."

But the poor peasant did not answer. He did not know what he could possibly have that would be special enough to offer the king.

"I am continuing on my journey," said the king, "but my servants at the end of my train will test you. If you can answer them correctly, you can join the court."

So the poor peasant remained prostrate in the sand until the vast train of the court had nearly passed by. The sun set and a full moon rose slowly above the desert sands.

At last, a servant approached him. "Now tell us what special gift you can offer the king," he asked.

The peasant, whose forehead had remained bowed to the ground all this time, replied: "O noble servant, I will offer to tell the king the sound of the moonlight touching the desert sand."

The king's servant went away to consult with the other servants. It became very dark as the Moon slid behind a cloud.

Finally, the king's servant returned. As he approached in the darkness, he saw a flame that seemed to emerge from the crown of the peasant's head and cast a silvery glow all around him as he knelt.

"Rise up and join us," said the king's servant, "for your ears have heard and without need of words you can give to the king the *Song of the Moon*." ◊





# Dream Sisters

by Beverly Scott

## Midwifing the Story

Into a wasteland time in my life came a symbol that I framed and now keep on my bathroom vanity. It is a card picturing lions, tigers and bears frolicking with a young girl and a message saying: "Incredible things happen when you believe in your dreams." From a late-Depression era birth and a frugal WWII childhood, not many of my dreams bore fruit. And so many decades later, I follow an urge to go back and breathe life into all that lay dormant during those survival years.

As I floated between waking and dream life early one morning, a promise was birthed: "I discover flowers on a plant that has never bloomed before." I was very moved by the beauty of this imagery and message, yet it was at least a decade before I began to respectfully record my dreams in a journal. And it was even later, after graduate studies in Jungian psychology, that I began to understand the clarion call of the dream blossoms. Just as desert plants — in times of little moisture — go underground until rain brings them into bloom again, dreams, too, require a tenacious and skillful mothering which knows that in order to survive, they may need to go underground during drought-time.

Like most ten year olds, I one day dreamed a big dream about who I wanted to be: a story writer. I was euphoric with this birthed identity and eager to gallop the path to create it. But there was no moisture to water the tender shoot that was writing stories. School closing for the summer caused the prized stories on the fifth grade classroom bulletin board to be relegated to a box in the basement at home.

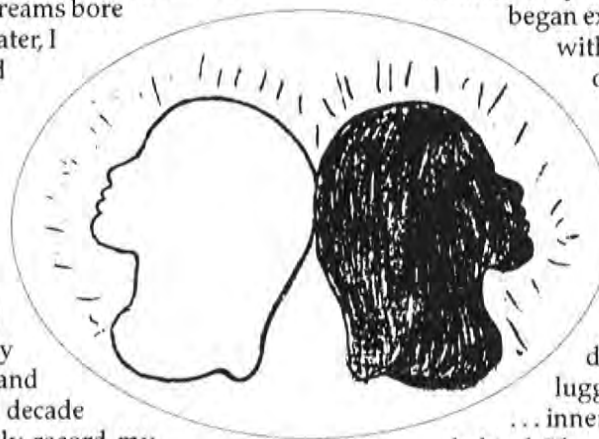
Night dreams and day dreams are like Siamese twin sisters. They may be surgically separated by daily events, but the urge to reunite is too strong to keep them apart forever. I found that I could not share in much of the cultural dreams that was being touted for women in my era, so I left for the desert and began exploring. Initiation often begins with the initiate leaving the village of origin and asking some deep questions. As I journeyed, I found myself asking whether I was running toward something or away from something. The answer turned out to be both: I ran toward opportunities but I soon discovered that I was also lugging along what I had run from ... inner work that would not be left

behind. The only map for my journey came from loyal listening within. When doubts about my chosen direction began to assail me, Dream Sister presented:

*I've decided that I will begin to nurse the male child I had stopped nursing. I wonder if I still have milk but the baby seems to be getting satisfaction. It feels good to be holding him and I feel him pull himself closer to my breast. I begin caressing him and notice he gets an erection.*

This dream tableau had me bonding with my abandoned phallic potential and showed that when I nourish this potential from my feminine self and stroke it, it becomes creatively potent.

My night dreams walk me through landscapes that during the day I hurry past, dressed in a full suit of



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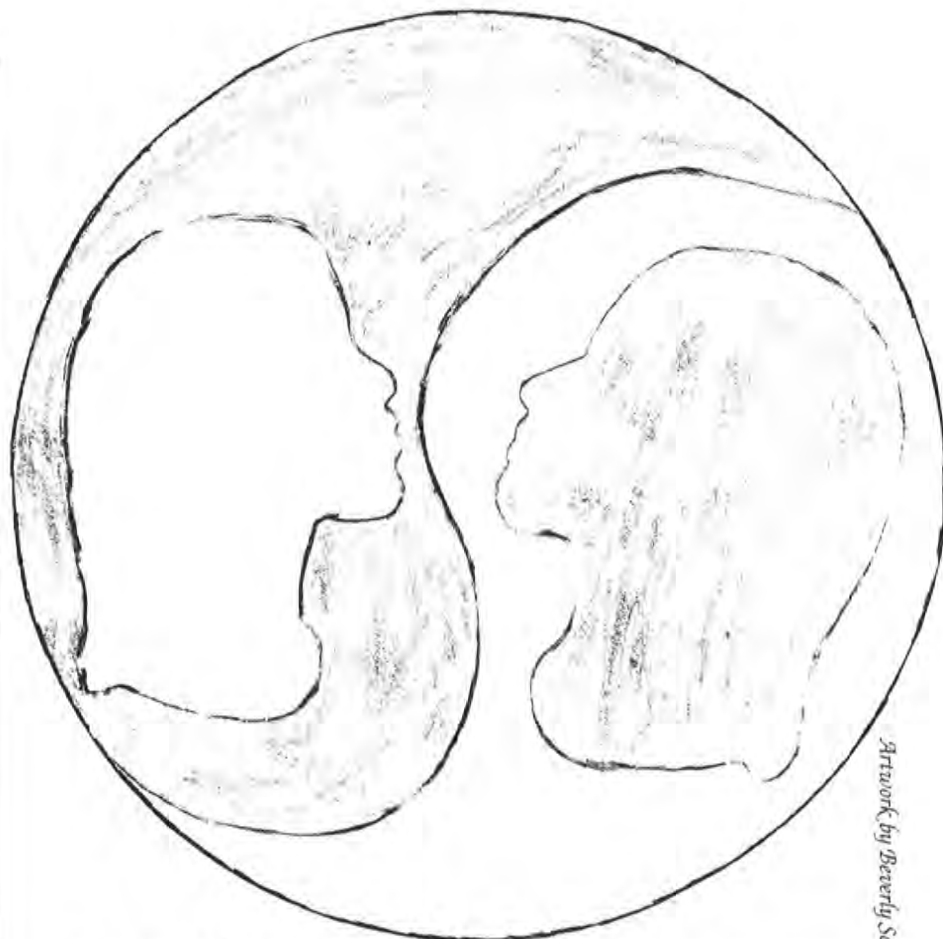
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Artwork by Beverly Scott

armor. But no suit of armor can shield us from that which begs conscious awareness and desires to be allowed a respectful place in life. As I pressed on through graduate school studies and then on to licensing as a therapist, Dream Sister said: "Wait a minute!" as one night I dreamt:

*I am studying for my licensing exam. When I enter the room in which the exam is to take place, I discover it is a doctor's office. I have somehow mixed up my appointments and this is my pelvic exam appointment time.*

Dream Sister seemed to be warning me that I was attempting to live in the future while my body was needing some attention now, especially in the area of feminine reproductivity. Indeed, this proved prophetic because it ushered in an extended period of health problems which forced me, as does pregnancy, to be in a waiting period.

Carefully related to, dream images ease us into life passages. Befriended, those alienated images within are less likely to have to be dealt with outwardly in body symptoms or with mates or co-workers. But sometimes it is only through seeing ourselves in one symptom or another, that we recognize how we thwart the pulse of life beating and begin to see all that is trying to unite within us. It is so, so hard for me to make room for and to humbly wait upon the wisdom of this community within which comes to teach me that healing is a process of cooperation.

One night, in dream time, a beloved aunt of mine who had begun to journey and then aborted that journey, appeared in my dream asking to hear a story I had written. This dream framed itself in my mind for days and I wondered which story she wanted to hear. Then it occurred to me: I had begun my journey as a story writer, then aborted it! The something that

touched my life the day I *knew*, as a ten-year-old — that I wanted to write stories — wanted back into my life.

It was frightening to go back and touch the pain I had stored in that box of stories relegated to the basement. It seemed easier to pursue goals which fit more easily into a culture that had little respect for myth and story. But increasingly, I found I was not being satisfied by those pursuits. I woke one morning from a dream in which my whole body was lustily singing,

*"Prepare ye the way of the Lord,"*  
from the musical *Godspell*. It was time, Dream Sister said, to quench my thirst from the inner well.

"It's not easy being green" as Kermit the frog sings. And it is not easy being a writer following one's dreams. One day my first letter of acceptance came from a publisher and then I knew that "Incredible things happen when we believe in our dreams!" ☺



## Dream Play Tools

By Barbara Shor

**T**his is a brief selection of the many writing games you can play with dreams. After you've tried these various play tools a few times, you'll discover which ones appeal to you the most and which work best with which sorts of dreams—for you. You are the expert! You always know which dreams need working on, and in time you'll be able to tell whether you need a hammer, a monkey wrench, or Dr. Who's Sonic Screwdriver. Just remember, this isn't dreamwork—it's DREAM PLAY. The whole point is to have fun, and to find your own inner, inexhaustible, fund of joy! Many of these techniques I learned from my first dream mentor, Kay C. Greene, and I hope you pass them on to your dream partners and playmates as well.

**Dialoguing:** The one dream play tool I find the most useful has always been dialoguing directly with what feels like the most important symbol in a dream—a person, a being, an object, a thing, a place, an emotion. Just write your initials in the margin of a piece of paper and ask politely if the dream element will speak with you, and why it appeared in your dream. Below your query, write the initials of the element—WOW for Wise Old Woman, UF for Unnamed Fears, TM for Tall Mountain, etc. (often the initials contain clues as well), and then simply write down what pops into your mind, no matter how off the wall it may seem. Ask more questions if you like and listen for/write down whatever comes to you. Then put the dialogue away and read it the next day; you'll be surprised by what you find. Personal computers make dream dialoguing incredibly easy and fun. However, you can also dialogue with dream elements while you are still dreaming if you're skilled at lucidity; and you can do it awake as an oral, gestalt dialogue, with you playing both roles. Be sure to have a tape recorder going to catch the conversation.

**Write a moral or a motto.** Sum up the meaning of your dream à la

Aesop or La Fontaine. It's a very interesting exercise to condense the whole lesson of a dream into a short, pithy form that you can remember easily—or post on your refrigerator. This is good to do with a major dream that has a life-changing quality about it.

**Write a one-act play.** This allows you to dialogue with several different elements of a dream at the same time. Let them speak, not only for themselves, but directly to each other. You don't even have to be one of the characters in this dream play—or you can come onstage at the very end. Try to bring your play to some sort of dynamic resolution—positive if possible.

**Write the dream as a poem.** Condense the images and feeling tone of the dream into poetry. Don't worry about being Shakespeare, just let the dream elements speak to you in their own poetic language.

**Paint or draw the dream.** Again, you don't have to be Rembrandt or Picasso. Just surround yourself with colored pens, crayons, or watercolors and let your hand move in colors and shapes and forms and swirls and lines—wherever it wants to go. And leave your judgmental self in the closet. Just play freely, joyously—be five years old again with a new set of fingerpaints! Post your dream artwork where you can look at it for a while. Let the meaning sink in non-verbally. After all, that's how the dream came to you in the first place. Get used to drawing or painting in your dream journal, make dreamplay a multimedia event.

**Play "Dictionary"** Look up the words in your dreams that puzzle you or seem odd. You might also try looking up the ones you think you know perfectly well. Read all the derivations; all the definitions and the sub-definitions; read the "see also" suggestions. The results are not only astonishing, they're great fun. Follow any and all leads as they're clues to what your dream is telling you.

**Play "Halloween."** Remember when you were a kid at a party and they passed out pencils and paper and told you to make as many words as possible

out of the word "Halloween" (or Thanksgiving, or National Pickle Week) and whoever had the longest list got a prize? Well, you can do that with a one-word dream, or a puzzling "nonsense" word that appears in a dream. The prize is the key to solving a puzzle in yourself.

**First,** make a list of all the words you can make out of the word in the dream. They don't even all have to be totally legal dictionary words. Try "sounds like," as if you were playing charades. Push and pull at all the dimensions of the word. Follow your instincts and hunches. Listen to words that just pop into your mind. Play!

**Then play "Dictionary"** again and look up the definitions of the most fruitful words on your list, the ones that jump up and down and shout, "Look me up! What do I really mean?" If it's a short list, look them all up and carefully read all the parts of the definitions and sub-listings, including the derivations of the word as well. You never know where the clue is hiding, the "Aha!" that comes when you discover what this is all about! This is what Eugene Gendlin calls the "felt shift," that deep sigh, or feeling of release and relief that you get when a revelation has dawned. Out of all this comes new inklings, new ideas, insights that shine spotlights on formerly hazy or totally meaningless dream words and gives them new clarity and inner meaning. Often these words become transforming symbols.

At this point, you can take the new words on your list, or the ones you've discovered in the dictionary, or in associations and write a new dream with them. Then pick out the most user-friendly software in your Tool Kit and track down the new, expanded meaning. No snippet of dream is too small or too insignificant to work with. And the rewards for the time you spend are enormous. You make friends with yourself on a new level of awareness and begin to open up your life to new possibilities you may never have dreamed of! ☺

(Excerpted from "Dream Tool Kit: How to Remember & Decode Your Own Dreams" by Barbara Shor, c/o Dreamgates, P.O. Box 20219, Cathedral Finance Station, New York, N.Y. 10025-1511. \$8 copy.)



Art by Mary Saint Marie

## *Dreams & Bodies*

by Catherine Knapp

**D**reams and bodies work and play well together. Both have been designated caretakers of whatever material consciousness does not want to touch. It's as if dream expressions and body communications are exploring the same undercurrents of our lives, from different perspectives. Working with both simultaneously opens new dimensions of process work. Following are some personal dream-body experiences.

### **A Dream Interprets Body Communication**

I wake up, my body filled with tension. Drifting back to sleep, I ask dreams about this tension.

*I follow two people down a steep walkway to a beautiful lake surrounded by steep pine-covered hills. The beauty here causes me to open up and relax. Entering the water, I know that I want to go into the deep water but feel myself sinking. Knowing I need to be buoyed up, an innertube appears and I float delightfully. The dream shifts to an interaction with a woman who talks with me about the way I try to jolt myself out of habitual patterns, a method she doesn't believe in. I tell her that the habitual patterns are so strong that I feel I need the jolt to exit their hold on me. She says perhaps I need a sudden yet gentle shift; as she says this, she strokes a white feather that I know is myself.*

*As she caresses it, the feather becomes horsehair.*

I wake up relaxed. Body communicates through tension that consciousness is forcing something. The dream expresses some elements needed by my being: beauty, deepening with support, a sense that needs will be met, delight, a gentler approach to my personal work, acceptance of the power of subtle transformation.

### **Bodies Interpret Dream Experience**

*I dream that I am driving a station wagon whose back door is open. In the back are four shapes, one of which is round with a complex pattern in the middle. This shape keeps falling out and a man follows behind the car continually replacing the shape. I slow down each time to allow him to do this and am surprised that he is there.*

In our dream group, we acted out this dream, each of us noticing what we experienced in our bodies. My experiences as the driver and the man brought up some issues that were on my mind but it was my experience as the shape that amazed me. Although consciously I had every intention of being placed back "in the car," my body refused to budge. Body wanted to stay put, rest, feel the floor, slow down. Body also wanted to experience the shape's pattern as an expression of body energy. Another person felt irritability as the driver, which helped me feel into that energy in my body. The third person, as the man, felt a reluctance to get involved in replacing the shape. In this way, I experienced dimensions of these three aspects of self that consciousness may have easily talked itself around. My friends and I were given space to act and experience from body authority rather than social convention.

### **Dream Initiates Body Experience, Which Initiates Dream Experience**

*I dream that I want to be bound and gagged because I know that it will feel good to stop moving, and to stop the continuous motion in my vision and equilibrium. I expect that after I am released, the freedom will feel pleasurable.*

Beginning work, I check in with my body and notice that my teeth ache. A friend asks me if I'd like to stay with that feeling. My face feels as if its getting puffy. Consciousness says I'm probably getting that sinus infection back. I notice a desire to deny the sensation, perhaps thinking I can will away the infection, or perhaps there is more here. So I follow the sensation until I realize that my face is a horse's face. Becoming the horse, I feel, in my body, many splinters of light, seemingly color-coded. Each group of splinters of the same color is a different subtle sense. Each color group responds differently to something like a sound, a particular vibration. As the horse, I begin to pull lines of energy down from a stream of wind above my head and become very sad doing this. I return to myself (from a state of dreaming while awake) with deep crying. I know that I have bound myself against freedom, and the unbinding is sad, beautiful and slow.

### **Dream Story, Body Story**

*I check the door of a prison cell and find it unlatched. A man who murders women has escaped. A friend of mine walks into a room and he hacks her head open with a hatchet. I am terrified and sad. I know he kills only once but he comes toward me and I jump as high as I can, taking hold of a protrusion near the ceiling. I am out of reach since he is not too persistent. A variety of things happen, including that he becomes a bird-insect for*

*a while. A policeman decides to devote his life to playing and inventing games with the murderer, becoming the murderer's shadow.*

*I feel that this won't work  
-- that the murderer will get away again--  
but I scan ahead in time and it does work.*

My left shoulder is killing me. As I stay with a very subtle contraction and release of my shoulder blade toward my spine, I notice that this movement resonates with a contraction in eye and brow: I don't want to see.... I explore the same subtle contraction and release in lifting and lowering my shoulder, noticing that my hearing blocks and clears: I don't want to hear... When I notice and go with a feeling that I'm being gently nudged, I feel energy flow down my arm into my hand. The shoulder pain moves closer to my collarbone and I feel like snarling. As I snarl I get a clear feeling that I need to become the predator of the predator within and not leave this task to be projected onto others. Now I'm furious (at the restrictions in my senses, I believe). Realizing that I'm getting caught up in the concepts of anger, I follow the sensation of the anger until I'm in the middle of a powerful and impersonal flow of energy.

Dream states often occur during many kinds of bodywork. In these dream states, body experiences can be "understood" in new ways. During one bodywork session I entered a deep space and a tight spot in my throat effortlessly unraveled. It became an egg that held a kind of truthfulness; with this sensation, I can measure things about which I feel unsure.

Conversely, body and subtle body experiences often occur in dreams either veiled (such as dreams about houses etc.) or directly.

Dream-body work and play affects my involvement with the world around me. Random events begin to resonate, creating a sense of being part of a larger web.

Through this process, my body and dream worlds feel more magical, painful, pleasurable, organic, mysterious, as though with intentions of their own and far more receptive. What affect does dream-body work have on my consciousness?

*I lie down with my other self, spooning with her, on our sides. When she feels satisfied by this contact, she disappears. I close up the summer cottage we have been in and leave this place sensing that it was never really mine.*

I want to kick out the commentator voice within but instead take a cue from this dream and ask this voice about itself. It is a (musical) 16th note lying down. I ask it if it wants to come into dream time/no time; it does. The note wants to be with the pulsing body rhythms and energies of dreams. ♪

*Catherine Knapp, MA, LMT, bodyworks and dreamplays in the sleepy valley of New Woodstock, NY.*

# Writers Dreaming

## An Interview with Naomi Epel by H. Roberta Ossana

**DN:** You have a long and fascinating history insofar as your interest in dreams. What compelled you? When did you begin?

**Naomi:** I remember discovering Anne Faraday's *Dream Power* and Patricia Garfield's *Creative Dreaming* in a San Diego bookstore when I was around 28 years old. I became very excited about the way dreams talk in pun and metaphor and wanted to learn more. When I moved to the San Francisco Bay area one of the first things I did was to go to the U.C. Berkeley Library looking for more books on dreams. All I could find was Freud, which made me very angry. I looked through the school catalog for psychology courses on dreams and came up with nothing. But as I was leaving the psych building, I noticed a flyer up on a bulletin board for a weekend workshop with Jean Adelman Mahoney the following weekend. There, I had my first experience with group dreamwork. It was great! I soon found a class offered through a local community college and there gained important insight into a terrifying childhood dream. I soon heard about St. George Homes, a residential treatment center for schizophrenic adolescents where Jeremy Taylor and Strepchon Williams were doing therapeutic dreamwork and signed on



as a counselor making \$150/month. As part of the program at St. George, the whole group spent a month living in teepees in the Mendicino Woodlands. Imagine, 36 insane teenagers plus staff doing rituals in the woods, howling at the moon, etc.!

When we weren't 'on' with the kids, the staff spent time working on our own dreams. We made art and masks and did journal work. This was a very intense and fertile period for me. When I finally left St. George, I decided to apply the things I'd learned about dreamwork to a healthier population and began putting up signs announcing workshops. Slowly, I build a practice. All the while, I was studying with everyone I could find. I learned about dream theater from Jessica Allen, dream

singing from Grant Rudolf, dream re-entry from Fred Olson. Jeremy Taylor continued to be my main mentor. I attended his groups and consulted with him about various dreamwork issues. We did a few workshops together which really increased my confidence.

For years, I went in and out of dreamwork, doing other things to make money while my interest waxed and waned. I studied hypnosis, which became an important element in working with individuals. I started graduate school. During those years between '79 and '92, I held a number of jobs, including private investigator, market researcher and even real estate agent! I became interested in radio and learned to cut tape at Western Public Radio. In about 1990, I decided to start my own radio show.

**DN:** When you did the show, was it focused on dreamsharing with callers?

**Naomi:** The show was called Dream Talk. We would focus each week's show on a dream theme... for instance, the dream theme of the week would be flying dreams and I would ask people to call and talk about their flying dreams. It was not that successful, because our signal was in a very small radius, not many people could hear the show, so very few people called.


I had begun a job as a literary escort some time the year before I started to do *Dream Talk*. My friend Susan Page called me up after she came back from a book tour and she shared that in each town she visited to be on radio and TV, there was a person who was paid to take care of her and make sure she got to her assignments on time. She said she thought that would be a great business for me to get into. She had actually met a woman from San Francisco who needed that type of help and she gave my number to this woman and told me to call her. I went a long time not really wanting to do this, because — even though I thought it sounded like fun to get paid to spend time with famous and not-so-famous authors — it seemed like a detour to my path as a dreamworker. Like it was being disloyal to what I was supposed to be doing; it seemed frivolous.

After several months, I finally called this woman and put me to work. Slowly, I began falling in love with the work! It was so much fun to be in the car with

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## Book Reviews

By Ingrid Melissa Luke



### Writers Dreaming

by Naomi Epel, Carol Southern Books, 1993, 292 p, \$22.50 (H)

Radio Talk-show host and dream researcher, Naomi Epel interviews 26 well-known writers including Maya Angelou, Amy Tan, Stephen King and Isabel Allende about how dreams affect their work, their lives and their creative efforts.

Sue Grafton tells us why "a frightening dream is wonderful for me." In Anne Rice's The Queen of Damned, the elders are based on an image from a dream she had during childhood. William Styron was in the middle of a book that just wouldn't come together. One morning he woke with a waking vision which became his next novel, Sophie's Choice. Hearing so intimately from highly creative personalities in their "own voice" is inspiring and bound to provoke new insights into both the creative and dreaming process.

### The Black Madonna Within:

#### Drawings, Dreams, Reflections

by Tataya Mato  
Open Court, 1994, 202 p, \$16.95 (P)

After surviving the traumas of World War II and childhood abuse, Tataya Mato went on to create a rich life for herself as teacher, mother, & wife. Yet her inner child was still in pain and crying endlessly. Valiantly Tataya Mato followed the child and her pain on an inward journey

through dreams and active imagination.

To better understand her feelings, emotions and dreams, Tataya starts painting pictures from the unconscious. Early on the Black Madonna becomes a predominant image that guides the artist/author to new levels of healing and wholeness. *The Black Madonna Within* includes 191 of Tataya's drawings, some are icon-like, many are archetypal, all are powerful. The accompanying text is moving and illustrates the power of dreams and images to change our lives.

### The Spinning Wheel:

#### The Art of Mythmaking

by Gwendolyn Endicott  
Attic Press, 1994, 136 p, \$13.00 (P)

The ancient language of dreams, symbols and myth can be a powerful vehicle for reconnecting with the earth, our souls, and our shared humanity as well as a meaningful tool for creative self-expression.

As our legacy of myth is being brought to life again, there is much interpretation available to make it more accessible. In her book, Gwendolyn suggests we can also remember it. By sharing her personal stories, practical experience and poetry we are enriched. By participating in any of the numerous well-crafted exercises, we are encouraged to become aware of our personal symbols and creatively, playfully express them in physical form. For anyone who is in the process of or would like to explore their own personal mythology, this is a delightful companion. Since this book evolved from the author's work with classes and workshop circles, it lends itself exceptionally well to use in dream groups.

This self-published gem is currently available only direct from Attic Press, 1907 SE 39th Street, Portland, OR. 97214 so you'll need to add \$2.00 to cover shipping.

### Songs from the Mountain

#### by Djohariah Toor

St. Martin's Press, 1994, 222 p, \$21.00 (H)

Toor, a Jungian analyst, weaves together an inspiring tapestry depict-

ing the sacred aspects of psychology. The four directions of the Native American medicine wheel are used as the warp or foundation that gives it shape. On an inner level the author translates these directions into the four powers of vision, courage, wisdom and love. The wool is a vibrant and artistic blending of dreams, spiritual insight from various traditions, personal stories, clients' experiences, her own poetry, as well as experience of Native American sweat lodge and vision fasts.

This book is filled with valuable psychological insights. My copy is filled with notations where Toor's observations on dreams and images helped expand or deepen my own understanding of personal dream elements. A pleasure to read!

### Across Time and Death:

#### A Mother's Search

#### for Her Past Life Children

by Jenny Cockell  
Fireside, 1994, 153 p, \$10.00 (P)

Since her earliest dreams in childhood, which were most vivid and came repeatedly, Jenny Cockell knew she had lived before as one Mary Sutton, a young Irish mother who died in emotional agony over leaving young children behind. Jenny knew these dreams were real, just as her precognitive dreams were real because they would actually happen a few weeks later. As she grew older, she was surprised to learn that reincarnation and precognition were not culturally accepted. She learned to stop sharing her dreams, but never doubted their validity.

After Jenny became a mother herself, she realized she had to find the children from Mary's lifetime because as she explains it, "or my life would always be shadowed by memories of the past, of grief, anger and loss." Jenny tells us, in a simple and sincere manner, how she pieces together de-tails and facts from her dream-memory and subsequent hypnosis sessions to trace her lost family that ends in a very emotional reunion. And it all started with "only" a dream! ☺

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## Examples of Common Dream Symbols & Stimulating Associations

Adapted from  
The Mystical Magical Marvelous  
World of Dreams,

by Wilda B. Tanner © 1988. By  
arrangement with Sparrow Hawk  
Press. Tahlequah, OK

**PREFACE:** While it is generally agreed that dreams of a personal nature are unique to the dreamer and produce symbols and imagery which have meanings specific to the dreamer's life and personal history, we often need help unraveling the mystery and message of the dream. To assist in the process, Wilda Tanner offers common dream symbols and some stimulating associations. Ultimately, it is the dreamer who must understand and act upon their dreams.

**ALIEN:** New, untried, possibly genius ability; aspect unfamiliar, unrecognized; something different, unusual, unorthodox, unknown.

**ANGELS:** May represent your guardian angel, your guide, your higher self, superconscious, God-self.

**MOON:** An ancient symbol of the subconscious mind, cycles, feelings, sympathy, domesticity, natural instincts, receptivity, feminine nature, past memories, dreams, sensitivity.

**UFO or SPACE SHIPS:** Can depict being "spaced out," adventure, mystique, astral travel, untried concepts or the unknown. May signify fear, new adventures, other planes of existence, or new worlds to conquer. Many people report "dreaming" of UFOs, still others report actually seeing or having contact with the ships or their people. Could be an actual inner plane experience.

**COLORS:** In Dreams and Auras

Colors are indicative of our emotions, each hue having a different meaning taken from the actual observations of clairvoyants who long ago noted the correspondence between certain feelings and the resultant colors visible in the aura. These have filtered into our language in expressions such as, "green with jealousy," "seeing red," "having the blues" and so on.

**BRIGHT, CLEAR COLORS:** Positive in nature and action; pure and clear as a child, unsullied by ulterior motives.

**PASTELS:** Show immaturity or weakness in the area signified by the color.

**DARK OR MUDDY COLORS:** Reveal the negative qualities of doubt, fear, hate, anger, greed and so on. Wearing these colors will intensify these feelings.

**EXTREMELY VIVID COLORS:** In comparison to the usual color range in dreams, these are usually indicative of the astral planes and can infer an impending lucid state.

**(Examples of) COLOR MEANINGS**

**BLACK:** Usually denotes the unknown, mysterious, darkness, death, mourning, hate, or malice, especially when associated with fear or uncertainty. However, if the feeling in the dream is one of joy or happiness, it would probably infer unmanifested spiritual gifts or qualities.

**BLUE, CLEAR:** Represents truth, wisdom, heaven, eternity, spiritual feelings, aspirations, devotion, contemplation, tranquility, truth-seeking, loyalty or "true blue."

**BROWN, CLEAR:** Earthy, worldly, physically oriented, practical, materialistic.

**GOLD:** Spiritual rewards, refinement, attainment, God's love and approval, also the enhancement of whatever it surrounds.

**GREEN, CLEAR, LEAF GREEN:** Denotes Spring, good healthy growth, healing, hope, victory, rest, balance, peace and serenity. ("Green thumb" people are natural healers.)

**GRAY:** Fear, fright, depression, ill health due to prolonged thoughts of fear held in mind. Also means unclear, not well defined. Gray may also symbolize a balance between black and white.

**ORANGE:** Friendliness, courtesy, sociability, out-goingness, extrovert. May represent the fruits of the spirit.

**PINK:** Love, joy, happiness, affection, kindness. Can symbolize being "in love."

**PURPLE:** Symbol of royalty, of oneness with God, devotion, healing abilities, loving-kindness, compassion, spiritual powers developed.

**RED, CLEAR:** Raw energy, force, vigor, aggressiveness, action, power to love, to hate, to conquer, to go, do and be.

**WINE:** Combination of red and blue, energy and devotion. Question is, devotion to what? May be self-centered, negative or sensual with a tendency toward a nervous breakdown if dull in color (warning), or may be spiritually devoted if clear.

**SILVER:** Reflection of God's light, justice and purity, may symbolize moon or mercury and excellent protective energies.



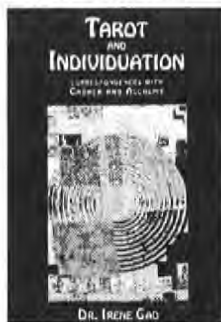
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**WHITE:** Purity, perfection, holiness. May also represent "white wash."  
**YELLOW:** Intellectual prowess and agility, acumen, well being.

**NUMBER MEANINGS**

**0** Timeless, endless, perfect, no beginning and no end; absence of quality, quantity and mass. Absolute freedom from limitation. Sign of infinite and eternal conscious energy, super-consciousness, symbol for God or eternity if seen alone. Behind other numbers it gives added importance, emphasis and power.

**1** First, beginning, basis, original, pioneer, leader.

**2** Double weakness or double strength, division, soul, receptivity, subconscious mind.

**3** Trinity, great strength, completion, creativity or your ability to create. May represent the physical, mental and spiritual (combination).

**4** Four "corners" of the earth, physical, worldly, material matters, four lower chakras or centers, doing things in a material (non-spiritual) manner, doing things the hard way, hard work.

**5** Usually means change in the area or matter it is associated with, but can mean freedom or refer to the five senses of man.

**6** Perfection, beauty, strength, harmony, completion, or cycle of creation.

**7** Seven days of creation, completion, perfection, balanced spiritual forces, seven centers of the body, seven levels, seven planes, victory, Sabbath.

**8** Power to do or be, potential of success, wealth, material gain, money, balance.

**9** Finish, completion, termination.

**10** One plus zero, great strength, new start with the expectancy of success, new round of increase. Consider number one, also.

**11** Intuition, mastery, spirituality, enlightenment, capacity to achieve, mastery of the physical plane. Please note; eleven is considered a "master" number, showing mastery or potential for mastery in a particular area; however, if the potential is not used, it may work as a mere two.

**12** Strength of spirit, cosmic order, spiritual completion, divine perfection. May also work as a three.

**13** Death and birth, end and beginning, change and transition. May work as a four.

As always, there can be a few puns thrown in for good measure such as "B4" for "before," or "4C" as "foresee," so watch for these. ♪

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# Sharing Children's Dreams:

## Spontaneous, Joyous Dream-Inspired Art

by Joan Mitchell Reynolds

*Author's Preface: My work with children and their dreams was sparked by a question: Would the Senoi method of family dream sharing be effective in a peer group of contemporary children?*

*A friend told me about a small group of people, called the Senoi, who lived within the equatorial rain forest in the central part of the Malay Peninsula. Unique, because of their well integrated family relationships and overall cooperative social interaction, they have been a subject of great psychological interest. Their environment lends much to create the peacefulness of their nature but another factor may be the underlying reason.*

*The Senoi begin their day with the dreams of their night. Each member of the family and especially the children, relate every fragment of a dream memory from the previous night. These creative symbols are discussed and analyzed. Ideas are brought forth concerning the meaning and possible adjustment of difficulties encountered within the dream. These maladjustments are scrutinized and the attitudes of the dreamer reviewed, thus helping to clarify a fear or disguised hostility. The positive elements of the dreams are viewed as well and extended to show the correlation between similar situations in daily life.*

*The question about the Senoi and today's children led me to undertake a two year research project with one hundred and seventy-five children, between the ages of six and twelve, to explore the dynamics of children's dream groups in a natural school environment, having the school provide the identity for a place of belonging, instead of the Senoi family identity.*



A private day school was interested in my query and allowed me to work with their children. The children attending this school came from various socioeconomic backgrounds and ethnically diverse cultures. Two days a week, at the beginning of each art class, I would ask if anyone would like to tell a dream. Some of the children wanted to stay in the art class but others left their desks and came with me for dream group. Each session was limited to forty five minutes with six to eight children in a group. Some days I could let the sessions run longer and found that one hour and fifteen minutes was the best length of time for dream group. I audio taped each session; a few times, we played a take back. Also, I introduced them to the idea of drawing dream images as another way to learn from their dreams.

At first, we met in a large room that was empty except for a twelve foot table with benches. Having lots of extra empty space was very helpful for those children who wanted to pace back and forth while telling a particularly terror filled memory. The security of the group and the table was important for some and for others, physical movement away from the table was needed. This room provided a place not only for releasing tension but also for expressing joy and play. If a funny animal was found in a dream, there was space enough to show how it walked or ran or wiggled. How can a three legged creature be known unless there is some sort of demonstration? Watching how someone or something in a dream sneaked up in a strange way is easier to show than to tell. Of course, this action sometimes was just too tempting to watch and the other children would run around showing their dream ideas. The spontaneity of expression was fantastic.



Occasionally, we used a medium sized room in which windows stretched the full length. There were three tables with separate chairs. The children always vied for the seats at the table where the "dream guide" sat. The ones who were not at this table felt isolated. Their attention was never focused in the same way and the groups broke down into distinct units of interaction. Some sharing of ideas occurred but not with much frequency. The children at the outer tables spent most of the time drawing. The only solid unit was at the table of the "dream guide." A real tie was broken by having separate groups.

At times, when all the classrooms were filled, we had to create a sort of dream corner to one side of a regular classroom. This worked out but it was the least successful. Dream telling among the young gets very loud and causes a real problem for those who are trying to study in the same room. Sometimes children would stop and listen to the dream group and this would create hostility. In a mixed situation of this kind, the dream sharing was never as personal nor were dream drawings made as frequently. A dream group becomes a closed unit and anyone from the outside is not wanted. The aura of a "secret society" always prevails during dream time and any intrusion is usually met with utter silence from the group. Privacy is expected and shortly after our research began, the teachers and the children respected this need as a natural part of the process.

For many months, we used a small upper room that had only two windows placed high above eye level. There were separate chairs, each with a built-in writing surface. In this case there was no connecting table but we found a connecting link by sitting in a circle. All the chairs were arranged facing one another, with the art materials in the center. Perhaps some of the most private group sharing took place within this setting. The intimacy of a small room may have afforded the necessary element for release of very personal inner musings. It was here that some children felt free enough to go into sexual fantasies and wonderings. There were a number of groups that listened to a dream which contained a sexually stimulating image and it would trigger a discussion that lasted until the end of



the session. This more sheltered area reinforced the feeling of a "secret society."

Occasionally, we would introduce play things to see how and if they would effect a group. The most popular articles were hats. Several different kinds, such as: Viking, cowboy, tophat, derby . . . were hung on pegs and readily accessible. Without a word, the children would take one hat or another and just put it on and sit waiting to begin the dream session. How astonishing it was to see the ease with which the children displayed their approval. Their actions expressed the idea that having hats to use during dream time was a logical and natural part of the world where images speak. It was as if the hat wedded the dream. The hat became a kind of transforming symbol which carried its own special reality. Now, not just a boy could tell about his dream, but a Viking! A princess wearing a crown, not a third grader, could remember a night story. There they sat: the cowboy, the queen, the dandy . . . all brushing the pages of their inner story with dreams and visions.

Each group differed in its needs and expression. A session with children of all the same sex was quite different than one in which both boys and girls participated. The composition of a group of six through twelve year olds created an entirely different mood than one which included only one age group.

Sometimes, the children became so engrossed in listening to a dream

that their imagination started filling in and they began telling their own fantasy about it. The actual dream teller will at times incorporate the fantasy that another child is weaving around his dream, or will strongly reject any outside material. For instance, if a child could not remember a color or a size of a dream image, another child would suggest what it was and sort of start to develop a fantasy about it. The dream teller would either allow this to continue for a brief time or would cut the other child off immediately. There is the "participation mystic" of inner secrets being shared at these times and at others, there is the strong personal feeling of "one's own secret."

Usually the children were sympathetic and accepting of each other's dreams and fantasies. At times there were objections that a dream was not a dream at all but a fantasy. When this happened, the dream teller would defend his dream as being real and show a great deal of indignation at being questioned about it. Some children would weave fantasy into their dreams but this seemed to create a fuller meaning for them . . . and at times, brought a solution to a bothersome dream problem. The only time that a whole group rejected, with loud laughter and disbelief, a dream motif as impossible was when an eight-year-old boy was talking about his wife in a dream. After the group's outburst, the boy gave a full description of his dream wife and his feelings about her. As he

spoke of these memories, the children understood the importance these feelings held for him and they listened in a new way.

A group relates to a particular emotion, especially fear. There were certain times when everyone remembered nightmares, nothing but terrors to tell. Does this recognition in one child bring to memory terror dreams in the others? The answer can be neither yes nor no. The collective fear dynamic depends solely upon the group and also, the emotion of the first dream teller many times plays a part in the response. Certain children create a sort of electric charge, a psychic trigger, that reaches all the others in the group. One time, an eight year old girl told happy dreams at the beginning of the group and said that those were the kind she always had. Near the end of the dream session, after listening to lots of terrors, she said that suddenly she remembered a horrible dream that she had had a long time ago. Perhaps listening to the fears of the other children was the release she needed to get in touch with her own repressed dream memories.

On several occasions, the children got out personal aggressions and hostilities toward one another through fantasy. They would start out slowly, unwinding a tall tale and would gather steam as their anger mounted. A child would mention a classmate in a fantasy and start telling about all different kinds of hostile actions toward the classmate: killing, beating, socking, hair pulling and various schemes. At these times, there was a lot of physical action, such as arm waving, stomping, grimaces and table banging, that went along with the hostilities in the fantasy. Often, as the aggression mounted, more and more people would be included in this fantasy of power and triumph. The story teller would give the false impression of classmates doing bizarre and hostile activities, while he became the aggressive hero to quell these dissident others.

Usually, the children who were the illusionary actors within these aggression fantasies were also in the group that was listening to the fantasies unfold. There were occasions when a child could no longer accept being used

as a fantasy aggressor, or scapegoat and he would lash out at the story teller. The teller of tales would just smile, a bit wickedly, shrug a shoulder and say it couldn't be helped because that was how the story went.

The amount of pent up resentment that came out in these fantasy releases was amazing. The best of friends would rebuke each other unmercifully. This purging of deeply carried hostility at times would even surprise the fantasy teller by the force with which his anger was dispelled. In open groups, sharing of objectionable feelings through fantasy there appears to be an element that resembles a safety valve, a controlled release for aggression and anger.



Dream sharing promotes an interpsychic relatedness among those who share this experience. Once an inner relationship is developed through dream and fantasy sharing, there is a noticeable companionship in the outer relationship as well. It is interesting to watch children come together after an interaction of this sort. Many of the children have been at the same school for years, yet have never related closely until listening to each other in a dream group. Of course, friendships don't always develop . . . but a change of attitude between the participants is consistent. They see one another in a new way. Some dynamic happens when a dream is shared — someone has listened to a personal secret.

The following incident with a ten-year-old boy is a good example of how the group dynamic works. He came into the room where the dream group was to meet and said he had a dream to tell. He did not want to wait. Just after he finished telling his dream to me, the other children came in the room. They

wanted to know why he was there and if he had a dream to share. He said that he had already told it. The children asked if he would tell it again. They were eager to listen and were sincere in their interest. The "dream peer family" had arrived and one of the members had told a dream without them. Unheard of! The dream memory he told to the group was much longer and more detailed than the one he had told before they were present.

To help the children draw their dream images, all the art material was easily accessible. This was important because it gave a sense of order and availability leading to a peaceful inner and outer flow. Many children are drawn to using black paper as an expression of night and dark inner territory. Oil pastels were the favorite choice for producing color because they were more brilliant and have the feeling of softness as they merge into the paper. They smear and are wonderfully messy, if the urge for that is important.

Often, a child has to learn how to be messy. Teaching a restricted or withdrawn child to find release and a feeling of freedom can begin through art expression. A seven-year-old girl who could not express her anger and aggression made a mistake on her dream drawing by smearing a line. She was very upset and was feeling guilty because of her error. After a little coaxing she tried smearing a line on purpose and once she got the feeling for it the other smeared lines came naturally and forcefully. Her nice white dress even became a victim of this finally found release.

Each child has a particular way of getting together with dream telling and dream drawing. One will draw the dream as it is told, another will draw it before telling it and refer to the picture as the dream is being told. Other children can not express the dream in a drawing until after it has been told. Usually children were eager to draw the more frightening aspects of their dreams. It is exciting to watch forms appear that only minutes before were strange illusory thoughts and also, to see the pleasure that a child shows after capturing some of these images on paper.



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These symbols drawn up from the silence of a dream are not always done in silence. Monsters come into being accompanied by growls, hissing and weird primal sounds. And devils, they produced little songs, grunts, laughter, foot stomping and war chants. Ghosts always come in silence. Flowers and religious symbols come about in quietness and almost a sacredness, at times.

The stimulation of the dream groups at school carried such interest for the participants that they talked about dreams at home. This enthusiasm captured the attention of the parents and it was only a matter of time before a natural family dream group developed.

There are very few opportunities for parents and their young children to share equally and personally in an experience of the same dimension. We learned that a number of family groups were having regular dream sharing

times and were even doing dream drawings together. Many children said that at least once a week, someone within the family would have a dream to share. Considering that the topic of dreams played no role at all in most of these families before the dream sessions with the children began, I feel that the natural dynamic of this communication may be basic to our functioning but it simply has been neglected. The reason for this neglect may be that the materialism of modern day society rules to such an extent that extroversion floods the psyche and causes introverted symbolism to drown in the incursion. By allowing time to become re-acquainted with inner wisdom, we may strike a balance that will also allow us to become better acquainted with one another.

The children did appreciate the fact that someone wanted to listen to their dreams and what they had to say was important. They liked knowing a dream

is something that belongs only to one person, a truly creative personal experience. Exploring the unconscious through dreams with children who are involved in dream sharing because it is interesting and fun is a channel available to everyone.

Telling a dream might be one of the few experiences a child has to be totally master and creator of something unique. It can be told, or kept secret. By drawing a dream, only the dreamer can be the artist of the special inner vision. How many times is there a chance to produce a singular creative expression? What media could be more perfect than the personal dream to get a sense of individual flow? Here, we find it all: playwright, director, designer, actors and set. All are delivered in one dynamic gestalt. ☺

(Naomi Epel, cont'd from page 28)

an interesting expert for a whole day learning about one topic or another. There were people who were sex experts, history of war experts, anthropologists and economists, etc. I remember one person wrote a book about idiot savants, a book about people like the Rainman. I learned and loved the job so much, I began to shift around my dreamwork clients to accommodate the job.

Then, it happened that the authors I was transporting starting asking me what else I did besides drive and I'd tell them that I worked with dreams. They started telling me their dreams and about how many of their incredible dreams had a profound impact on their work and their lives. I heard dreams that had inspired novels, dreams that had changed story endings, or dreams that had helped them breakthrough creative blocks. Also, dreams that had changed their lives, giving them deep insights that forced them to change friendships . . . all sorts of dreams. That became very exciting for me and when I would get home, I would type these accounts on my computer. My father always told me to "Keep a record! Keep a record! You never know when you'll need to refer to it." I wrote down everything!

I had one author who was really interesting, Clive Barker, who told me all these great dream stories about how dreams inspired his work, so I asked if I could interview him for my radio show. He said "Sure!" So when he got to the next town, we did a telephone hook-up and I put him on the show. I began to invite other people that I would 'escort' to come on the show . . . then I realized — as a literary escort — the people who paid me were book publicists whose job was to try and get their authors on the radio! So, I asked my employers to send me people for the radio show; if I knew someone was coming into town I'd call their publicist. Then things really started rolling!

I began to accumulate these tapes but I really didn't know what I had until I went to see a friend of mine who was a speech coach. I had been giving speeches trying to get people interested in dreams and he and I were exchanging services: he was helping me with my speaking and I was helping him with his dreams. When I went to see him at

this time, I realized that I was burned out! I didn't want to speak about dreaming any longer, I wanted to speak about something else. So he asked me if I had dreamed any dreams lately and I remembered that I had a dream the night before. I call the dream . . .

### ***The Artist in the Basement***

*I was at a party and went down to the basement for some reason. There was a man working in a room all by himself. I had the feeling he didn't want to be disturbed so I just stood there very quietly and watched him do his work. Because I was very quiet, he let me into his space.*

I told this dream to Lee and he asked how it made me feel. I found myself crying, uncontrollably because it felt so great just to be accepted for *doing nothing*. So, Lee gave me a task for honoring the dream and told me to *do nothing* for the next two weeks . . . and for some reason, I did!

It has been pointed out to me that I'm never not working. I don't see myself as a workaholic but . . . during those two weeks, I was supposed to be preparing for a big dream workshop I was offering in Mendicino. All of my favorite clients were already signed up and I had designed a flyer, made posters . . . to be sent out to everyone on my mailing list. They were designed by an artist, printed, all stamped and ready to go and I was very resistant to putting them in the mail, because I wanted to do nothing. I knew that once I sent out the postcards, I'd have to make follow-up calls. Do all this work! I didn't know what to do, because I was supposed to be doing nothing . . . but if I didn't do something, this workshop wouldn't happen. I was going crazy! I called my friend and asked what to do and he said *do nothing*. So I called everyone and canceled.

And then, the magic began to happen, because I found myself irresistibly drawn to my computer and started writing about the effect dreams have on writers and how one can become a better writer, or more creative person, by paying attention to dreams. I just began writing — madly — about this stuff. It was going to be a book called *Tapping Into the Source*.

**DN:** *Another book in process? Great!*

**Naomi:** So I was writing about taking time to listen to your inner voice and I was getting very excited. I wanted to weave in these stories that I'd collected on tape, into the book. I realized I had this whole treasure that I didn't see as such, so I began to write this book, which was a weaving of my ideas with the dreams of these people. Then, I had the opportunity to drive Desmond Morris, a great writer who wrote a book called *The Naked Ape*, and he said to me, "Naomi, why don't you just let the writers speak for themselves?"

**DN:** *In other words, you had two books going?*

**Naomi:** Well, I didn't know it at the time. I realized I didn't need to tell all the stuff I *wanted* to tell and the truth is, now that I look back on it, everything I was writing was for me . . . but maybe I'll use that in my new book. In fact, as we speak, I suddenly realize that my editor has asked me to write a new book . . . and now I know I've already got it started. Thank you! You just saved me a lot of sweat.

**DN:** *What have you learned about the creative process?*

**Naomi:** The creative process is not a straight journey. When I look at what happened to me, I thought I knew where I was going and then people, human beings, would set me on a different tack . . . so that Desmond interfered with where I thought I was going and got me on a different course . . .

**DN:** *By encouraging you to honor your dream?*

**Naomi:** Yes! And by encouraging me to eliminate and go with the easier place . . . the path of least resistance. Then, when I'd get going along that path, someone else would guide me along yet another way. At first, I thought it was going to be writers talking about their dreams, I still didn't know that it was going to be just novelists. For me, part of the creative process is talking to other people and letting them help me see the next place to go, so that I actually went to someone who helped me to write my book proposal. She suggested that it would be a better book if I just focused on novelists. She gave me the great gift of validation. Having someone say that what you are doing is good . . . changed

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**WILL PHILLIPS** has taught classes in dream understanding since 1984, including three years at Rollins College. He writes a column called "Listen To Your Dreams" for the Tallahassee Democrat and is a Contributing Editor to the Dream Network. He is also a member to the Council of Advisors and an active member of the Association for the Study of Dreams.

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my life.

It's interesting that, in my whole life, I've always been a person who has been interested in things for short periods of time, gotten pretty good at some things and then before I got to the stage of excellence, moved on because there's a law of diminishing returns. To get to be a B+ student is easy, but to get to the A or the A+ takes a tremendous amount of work and frankly I've always been a B+ person. I haven't felt guilty that I'm not an A person but I have felt guilty that I've always decided to go onto the next thing before achieving excellence. For instance, I was a geneticist and could have had a career in genetics, but I lost interest. Some people are stick-to-ers, I haven't been.

As this involves the creative process, I've learned that each time I left what I was doing, it was *right*. It was all building toward what I'm doing now . . . even though I didn't know it at the time. One of the surprising things about the contribution of *Writer's Dreaming*, is that I always wanted to contribute something myself, say something so wise that everyone's head would be turned around. I wanted to help change people's lives for the better. Well, my role was simply as that of facilitator and catalyst. Now, I realize that was right and good enough. The same is true of my dreamwork and the dreamwork of those people whom I really respect; we act as catalysts, we don't interpret. My favorite work is group dream work and I believe that just being there, setting the right tone, being a good presence and letting the people do the work themselves is where the magic lies. If people know how to ask the right questions, a good facilitator can just sit back and let the group do the dreamwork.

That is how the creative process has worked in my life.

**DN:** *If you were to polish the gems gleaned from the authors who shared with you (about how dreams inspired their writings) what would they be?*

**Naomi:** I can't give you one gem, it would have to be several things. The first is to take the time to honor and work with the unconscious and share your dreams with other people. If I had kept the *Artist in the Basement* dream to myself and just done it in my own little journal, I never would have known

what it meant. But because a friend helped me understand the dream, viscerally, and gave me a task, it changed my life. So, I'd say honor the dream, find ways to do things to give the dream a life of its own. Give the dream respect, whether it's taking the time to do nothing or turning the dream into a story, a poem, a painting, an invention. Bring the dream into this reality in some way.

To be more concrete, I think that — if you want to be a professional artist — you have to develop your skills. Taking a dream and putting it onto paper is not enough to become a professional artist; it is enough to give the dream honor but the artists and writers that I spoke to all worked on their chops. They *spent a lot of time* learning to craft words or wield paint, so there is this very important element if you want to be a professional.

My favorite example of writing from dreams, an almost perfect blueprint for how to turn your dreams into story, occurs in the Allan Gurganus interview in my book where he talks about turning a dream about an angel into a story called *It Had Wings*. And if you read between the lines, there are some very specific steps which he recommends in this creative act. I had a client who is an incredible artist and she turned her dreams into paintings and visual objects. For example, she had a dream about a magical gun and she took a plastic gun and decorated it with jewels. She's a wonderful artist . . . but she's not getting out into the public, yet.

**DN:** *All artists need agents!*

**Naomi:** That's a good point. Most of us need someone to help us to bring our art from ourselves out into the public. In my instance, I hired someone to help me write my book proposal; she didn't write it but she gave me deadlines every week, an assignment and gave me someone to show my work to because it was very raw . . . and she would help me to see where I needed to improve. I believe a lot of people never get their art out because they're too frightened to take the risk and at the same time, I don't believe it should be shown indiscriminately. But if you can find a coach to help perfect your work, so that it is worth taking the risk, the next step . . . it helps. For instance, it took five months to develop my book

proposal!

I think time is *the* important element. Taking time to listen to yourself and taking time to perfect whatever you're working on. We're in such an accelerated era, that most of us really don't take the time to really *lovingly* work on the things we're creating.

**DN:** *I have arrived at a point where I believe that time is the most precious of all commodities. Far more important than money. Creating time to stay in that place where you know that you're acting from a balanced center, rather than reacting to the stresses and pressures that are part of living in the world.*

**Naomi:** The more time you take, the more you slow down, the more time you have. When you slow down, time expands. That's the common characteristic about all artists, the people who have turned dreams into art . . . they all bothered to listen to the unconscious and to respect the gifts of the unconscious. When Sophie appeared to William Styron in a vision, he bothered to take the time and write about it.

The thing that makes artists artists is that they *do* take time, they *dare* to respect their unconscious and their creativity enough to devote time to their work. Even when the muse isn't speaking, even when nothing is happening, they have set aside time to work. So that when Maya Angelou was blocked, she still goes into her studio and writes *the cat sat on the mat and wore a hat and that is that* . . . because she has set aside time. Most important is setting aside time for listening to the muse.

In closure, I would like to say that when I interviewed people, I was hoping to have an impact on them in the interview by eliciting their memories of their dreams, to turn them on and maybe help them make connections that they hadn't made before. So that in a way, not only was I gathering information but I was excited that maybe they would have insights during the interview. That is just what's happened in this interview and I want to thank you for that. You have helped me put together some important things that I've been forgetting and I am really grateful.

**DN:** *A wonderful balance! Thank you, Naomi.* ☺

# Regional Networkers/Dream Contact Persons

We are proud to assist in making quality dream-related information and resources available to you via the willingness of these Contact persons/Networkers. All are committed to the value of dreams; each has their own area of interest and/or expertise and can help point the way to the most appropriate resources to meet your needs. Most are available to answer questions from any caller, regardless of location.

Some *Networkers* have special conditions, such as times they are available for phone conversations. Please respect each individual's requests insofar as time availability. If **no specific time is indicated, assume that you can call at anytime** and that you may get an answering machine. **When leaving a message on a long distance call, expect a collect call in return.** Toward co-creating a functional culture.

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206.323.2115  
Shamanic, General Info  
Pacific NW/BC Canada/ID

## WASHINGTON D.C.

**Rita Dwyer 703.281.3639**  
General Resources, Groups  
Metropolitan D.C. area

## WISCONSIN

**John Ashbaugh 414.285.3055**  
General Info & Resources  
Madison/Milwaukee, WI  
**Rene Rovik 608.259.0309**  
Self-educated lucid dreamer  
Madison, WI

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We encourage readers to submit **articles** focused on dreams and mythology- *preferably with complementary graphics or photos* - which will be empowering for our readers. We accept articles ranging from experiential to scholarly accounts and ask you to share techniques and insights from experiences with effective, creative dream work in our **Dream Education/**

**Art of Dreamsharing Section.**

We invite **your Questions** and accounts of personal experience involving dreams, from workable methods, transformative experience... to informal sharing, synchronicity, or insight gained in groups and therapy.

Your Questions, Explorations *and* Opinions are welcome **for our Responses/Letters to the Editor column.**

We encourage you to list dream groups forming or needing new members, dream related research requests and to notify us of quality dream related events, services or books which would be of interest to the readership... for our Classified section.

Related sidebars and quotes are always needed.

Typewritten double-spaced manuscripts are essential, approximately 2000 words. (We prefer *both hard copy and computer disk submissions.*) Reproducible black and white original art work & photos are welcomed; photocopies are acceptable. Please include **SASE** with submission and/or request for guidelines.

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DN 1995

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# NetWorks ♥ ↔ ♥ Dream Groups

## Call for New Groups

New dream group in **New York, NY!**  
No fee.

Contact Jennifer Borchers at  
212.683.5667

In this group, the dreamer and other group members work together in a way that promotes self-discovery via understanding the special language and imagery of their dreams.

**Manhattan & Westchester.** Call  
914.674.1213 Elizabeth Howell, Ph.D.

Exploring inner worlds through lucid dreaming? Weekly study group. No fee.  
Johannes Vloothuis, 25 East 21st St.,  
**Hamilton, Ontario Canada L8V 2T3**  
Phone: 416.383.5743

### DREAM SCOUTS

Exploring the way of the dream for psychospiritual & developmental growth (Jungian emphasis). **South**

**Puget Sound Area, WA**  
Contact Bob Coalson, MSW,  
206.582.1467

New discussion group starting for committed lucid dreamers to share experience. No fee. **Philadelphia Area**  
Ph: 215.879.6040

Dream workshop of the Theosophical Society in **Miami & So. Florida**  
To encourage the study & interpretation of dreams for psychological & esoteric purposes. No fee. Facilitators:  
Sy Ginsburg & Angie Hall. Meets  
Wed./12 Noon @ Theosophical  
Society, 831 S. Federal Hiway,  
Deerfield Beach, FL 33441 Ph:  
305.420.0908

### Dream Sharing on Internet!

This may just be the e-zine for you. From international dream sharing to scientific articles to support and discussion groups, if it is about dreams, we publish it.  
Electric Dreams is free and distributed entirely via email twice a month. For information, send your email address to Richard Wilderson  
{RCWilk@aol.com}.

## Ongoing Dream Groups

I have created a model for dreamwork supporting **12-step programs**. If interested in hosting a meeting in your area. Contact WAYNE McEWING  
2 Melrose St. 4th Fl.  
**Boston, MA** 02116 Ph: 617.482.2051

ANN RICHARDS  
Weekly Dream Group:  
**DREAMS, JUNG AND ART**  
workshops, ongoing bulletin.  
SASE to 6720 Arbor Dr. #209

**Miramar, FL** 33023  
Ph: 305.983.4795

### Dream Study Group

Meets Sundays at 6 p.m., my home.  
Contact **Nora Thill, Milton, MA**  
Ph: 617.698.7158 No fee.

### Bay Area Lucid Dream Group

For committed lucid dreamers of all levels of accomplishment and experience. Monthly meetings on Sunday P.M. No fee. **Berkeley** location.

Contact Ruth Sacksteder  
Ph: 510.549.2162

### Dreamers Still Dreaming

Format: Open-ended concept presentation & interpretation. Bimonthly meeting near downtown **Portland, OR**.

No fee, no leader. Contact:  
Kate Hammond, Ph: 503.241.0950

### Wichita, KS Dream Group

Contact: STEVE CARTER  
550 West Central #1404  
Windsor at Barclay Square. Fridays  
No fee. Phone: 316.263.8896

**DREAM STREAMS** - Meets 1st Tues. of the month from 7 - 9p.m. @  
Discovery Bookshop, 808 W. |Second  
St., **Lansdale, PA 19446**  
Ph: 215.822.5951

Contact: Linda Rosenthal  
**Bucks/Montco area**

### Maplestone Dream Group

Meets every Monday night. No fee.  
Phone Suzanne Nadon at 519.371.6060  
**Owen Sound, Ontario Canada**

PEGGY SPECHT Dream group meets every Wed. 7:30pm in **No. Toronto CANADA** No charge to attend  
Ph: 416.251.5164

Explore Your Dreams  
Dream Group meets every other  
Tuesday 10am - Noon. No fee  
Contact Judith Picone,  
**Edmonds, WA** 206.745.3545

**NEW ENGLAND CONTACT**  
Greater Boston / Cambridge area.  
Write or Phone Dick McLeester  
@ New Dreamtime,  
PO Box 92 **Greenfield, MA** 01302  
Ph: 413.772.6569

EDITH GILMORE  
Egalitarian dream study & interpretation group meets monthly in my home.  
No fee. \*12 Minot Rd.,  
**Concord, MA** 01742  
Ph: 508.371.1619

EDGAR CAYCE Dream Workshop.  
Meets every Monday night from  
7-9pm. Please contact Leon B. Van  
Leeuwen at 212.888.0552 **NY**

**METRO D.C. COMMUNITY.**  
Open To All who share an interest in dreams. 1st Sat. each month, 1-5pm  
Patrick Henry Library 101 Maple Ave. E  
**Vienna, VA.** Info: contact Rita Dwyer  
Ph: 703.281.3639 No fee

**New Woodstock, NY Dream Group**  
(**Cazenovia/Syracuse area**) No fee.  
Contact Catherine Knapp  
Ph: 315.662.3172

**THE DREAM HOUSE** Re-entry groups and dreamwork training. Individual sessions and tutoring (in person/by phone) audio tapes, networking. Fred Olsen, Dir. 241 Joost Ave  
**SF, CA** 94110 Ph 415. 33 DREAM

RON OTRIN Monday nights @ 7pm  
2601 North Old Stage Rd. # 30  
**Mount Shasta, CA** 96067  
Ph: 916.926.4980 No fee

SHIRLEE MARTIN:  
Monthly dream group in  
**San Francisco, CA.**  
No fee. Phone: 415.258.9112

CREATIVE DREAM  
GROUPS & WORKSHOPS  
Utilizing Jungian, expressive and integrative dreamwork methods.  
Contact **Marlene King, M.A.,** 2630 S.E.  
Schiller St., **Portland, OR 97202**  
Ph: 503.234.6885

## Ongoing Dream Groups

(Continued)

### Pines Dream Sharers

Enjoy the warmth and support of like-minded seekers. All welcome!

Meets monthly in **Cincinnati** area

Contact Noreen Wessling  
5429 Overlook Drive,  
**Milford, OH 45150**  
Ph: 513.831.7045

### Dreamsharing Grassroots Network

Excellent contact information for new explorers. Serving **Metro NY/No. NJ/Lower CN** areas.

For information write: PO Box 8032  
Hicksville, NY 11802-8032  
or Ph. 516.796.9455

**STANLEY KRIPPNER & INGRID KEPLER MAY.** Drawing from dream interpretation & other systems. Wed. & Thurs.; 7:30-9pm. **Berkeley, CA.**  
Ph: 510.526.2900

### MICHAEL KATZ

Lucid Dreaming and beyond.  
Transpersonal approaches for creative dreams and waking.  
Individuals and groups.  
**Manhattan, NY** Ph: 212.260.8371

**CYNTHIA KOHLES, M.S.W.**  
Dream Group, Thursday evenings.  
No fee. **Santa Rosa, CA.**  
Ph: 707.526.2500

Creativity Dream Workshop  
Contact **SHERRY HEALY**  
8101 Main Street,  
**Ellicott City, MD 21043** No Fee  
Ph: 301.465.0010 or 800.235.8097

**Columbus, OH** Dream Appreciation group. Peer-led. Meets Wednesdays midday, OSU campus area.  
Contact **MARGARET HONTON**  
Ph: 614.885.0823

## \*\*\*\*\* Upcoming Event \*\*\*\*\*



## CoCreating a Dream Nation: A Healing Place for Healers

Co-sponsored by  
**Dream Network & Asklepia,**  
(A Non-Profit Organization)

*A Special week-long happening utilizing "Emergent Design"  
Sufficient structure(s), speakers, resource persons  
will be scheduled; ultimately, we will heal, co-create  
and offer support to one another!*

*Offer to share your special expertise & experience via facilitating a group; we will have a full week for dreamsharing & sharing information and visions for the future of the field of Dreams.*

To be held at the  
**Aeskulapia Retreat Center, Wilderville, OR**

### September 17th thru 23rd, 1995

Deposit of \$175 by March 30, Cost \$400\*

Deposit of \$200 by June 30, Cost \$425\*

Deposit of \$225 by Aug. 15, Cost: \$450\*

(\*Includes food and lodging.)

Pilgrimage to Aeskulapia  
will be the responsibility of each participant.



**Special Bonus:** *Make a full two week vacation of this opportunity and join Graywolf for the week preceding the gathering (Sept. 10th - 16th) dreamsharing & rafting on the Rogue River. Maximum, 10 persons. Full cost for two week adventure: \$1000*

\*\*\*\*\* 15 Work-scholarships available. \*\*\*\*\*

Write Dream Network for more detailed information  
% PO Box 1026, Moab, UT 84532, Ph: 801.259.5936

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theories about the world of dreams.  
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Jung's only film interview at the age of 82.

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Houston, TX 77077  
1-800-483-6742

**"LISTEN TO YOUR DREAMS"**  
**Bumper stickers;** blue on white vinyl.  
\$3 each; \$1.80 each for 10 or more.  
to: Will Phillips, 1269 Bunnell Road  
Altamonte Springs, FL 32714

**Research \*\*\* Projects**

**Richard Wilkerson** is planning a study  
for 1995 on using postmodern theory  
with dreamwork. If interested or have  
comments, suggestions or ?s, please  
email to: RCWilk@aol.com or snailmail  
to 2103 Anza, SF, CA 94118

**Trisha Feuerstein** seeks dolphin/whale  
dreams for a book on psychological/  
spiritual significance of dolphins/whales.  
Mail submissions to PO Box 1030  
Lower Lake, CA 95457 Ph: 707.928.5751

**Sandra Forti** is researching dreams  
about **PANTHERS**. Recent or past  
dreams, welcome. Write: 3900 Dog-  
wood Rd., **Denair, CA 95316**  
Phone: 209.634.2560

**Barbara Shor** is researching a book on  
**angels and dreaming**. She's looking  
for dreams or visions of any length  
about angels, or with mysterious  
presences that may have been angels.  
Please send dreams, as well as any  
unusual waking experiences related to  
the dreams. Anonymity is guaranteed.  
%: 400 Central Park West, **NY, NY 10025.**

**Research \*\*\* Projects**

**Walt Stover** is now writing a book to  
be published by A.R.E. press on  
**precognitive** dreams, dreams that  
have later become manifest. Subject  
matter of all types will be considered;  
dreams need not be of the "mountain  
top" variety. Indicate if you are willing  
to have your dreams published; your  
confidentiality will be honored.

Please send your precognitive dreams  
(preferably typed) to 4124 Fawn Court,  
Marietta, GA 30060 Ph: 404.565.6215

**Conversations with Jane Roberts:**  
**A Multidimensional Memoir**

For an upcoming book by Susan M.  
Watkins, I am seeking any recollections  
of conversations that fans and friends  
may have had with Jane, either in notes  
or letters or during visits to her home.

Especially encounters with her in  
dreams both before and after Jane died  
in September of 1984. Many people  
have told me about such dream  
dialogues. I am looking specifically for  
conversational memories of Jane and  
not Seth sessions, per se. Please type  
your material. I will use pseudonyms at  
your request. Please send recollections  
no later than June 1, 1995 to: Susan M.  
Watkins % Kendall & Delisle Books Inc.  
1976 West 3rd St., Brooklyn, NY  
11223-2709

**Dream Network** has established a  
collection point for your '**Visionary  
Dreams**', those gifted for the larger  
human & Earth community.

**What piece of the puzzle do you hold?**  
Watch for the forms that will be created!  
Submit written dreams & expressions to  
PO Box 1026, Moab, UT 84532-3031

**Janine Baeloch** is seeking dreams by  
**women** about **bears**, as well as any  
ideas about what the dream(s) meant to  
you. Stories of encounters in the  
outdoors are also sought. Anonymity  
respected, if requested. Please write:  
PO Box 95545,  
**Seattle, WA. 98145-2545**

Anyone doing conscious explorations of  
the dreamscape and/or hypnagogic  
states related to the **Tibetan method of  
lucid dreaming, please respond.** Can  
we exchange information, do some  
"mapping," trade techniques, etc.?  
Write to **Jan Janzen, Box 437, Tofino,  
B.C., Canada V0R 2Z0**



Artist: Angela Mark

*"We are in need of a politics of connectedness,  
one that will work toward matching  
our biological unity as a species with a  
cultural reality of communion and brotherhood."*

Montague Ullman, M.D., from *Dreams, A New Politics of Connectedness*,  
(*Dream Network*, Vol. 13 No. 2, p.23)

***Dream Network Journal***

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