

DREAM NETWORK BULLETIN

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A SURGEON'S EXPERIENCE WITH DREAMS AND SPONTANEOUS DRAWINGS

by Bernard S. Siegel, M.D. and Barbara H. Siegel, B.S.

Physicians are generally trained as mechanics, with very little attention paid to the relationship between psyche and soma. Due to a personal search and growth process, as well as a congenial relationship with Elisabeth Kubler-Ross, I was exposed to the work of Susan Bach, an English psychotherapist and student of Carl Jung.

As a practicing surgeon, I explored the active role of the mind in illness and was astonished at the information available via dreams and drawings. I became aware that patients knew their diagnoses. The mind literally knew what was going on in the body. When I shared my beliefs and was open, the patients began to share with me their knowledge of future events and the outcome of their diseases and treatments. Now, I routinely ask for dream material and for drawings as part of their care and as part of the diagnostic testing process. As examples:

Dream #1 Patient with breast cancer reported dream in which her head was shaved and the word cancer written on it. She awakened with the knowledge that she had brain metastases. No physical signs or symptoms until three weeks had passed and diagnosis confirmed.

Dream #2 Patient had dream in which shellfish opens and worm presents itself. An old woman points and says, "That's what's wrong with you." The patient, a nurse, sick with an undiagnosed illness awakens with the knowledge that hepatitis is her diagnosis. Confirmed by physician later.

Dream #3 (Personal dream at a time in which I had symptoms possibly due to cancer.) A group was present in dream. Others had cancer but I was pointed out as not having it. I awoke with the knowledge that I did not have cancer, which was verified by later tests.

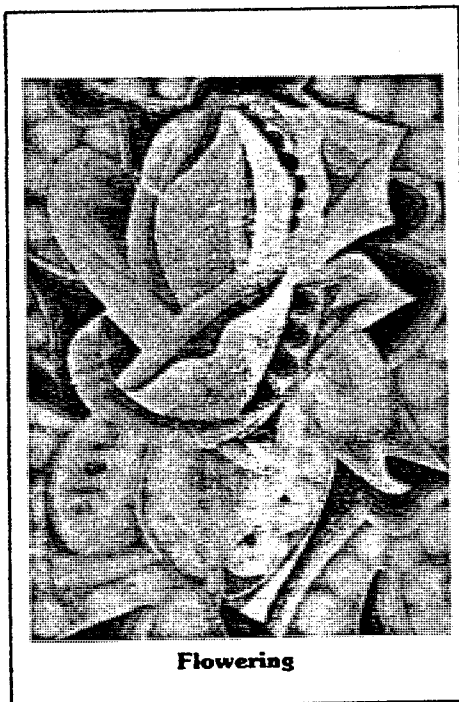
Dream #4 (Patient with leukemia and bone marrow aspiration, reported as normal.) She had a dream of termites eating away at the foundation of a house. (Imagery was utilized and exterminators brought in.) Next dream was of maggots consuming potatoes at her feet. She died in three weeks.

Dream #5 A patient dreams of seeing a picture of her son under water and the next day her son drowns.

Dream #6 A college student dreams of two stones being dropped from a bridge, rising up as spirits and writes a poem about it. This student while on vacations mails a postcard home of scene of California surf and he and a friend drown at that spot the next day. His poem was used at his funeral service.

In view of my own limitations as a dream analyst, I have turned to drawings, which like the

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Flowering

THE ART OF DREAM REALIZATION

by Henry Reed, Ph.D.

The Virginia Beach Arts Center sponsored an exhibit of my watercolor paintings this fall, entitled, "Dream Realizations." Some of those paintings are reproduced here, for your viewing, as I explain about the exhibit, how it came to be, and its message about dreams.

As a doorway, dreams present to each of us our own individualized invitation. For myself, one prospect that was inviting about dreams was their promise of providing seeds of creative impetus. I think of Thomas Edison, asleep in his laboratory. He gave the world a lightbulb.

What is your lightbulb to give to the world? It is said that each of us came into the world with a purpose, with something to give. The Native Americans honored this assumption with the tradition of the Vision Quest. "Go seek your dream," they would say to the adolescent, "and return to share with us who you are." The dream is a doorway to learn how to realize our intended innovations, our unique experiment in life, our gifts.

It was on such an optimistic note that I began, five years ago, to interest the citizens of Virginia Beach in the creative potential of dreams. I went to various public organizations to interest them in participating in a "Dream Festival." The first year, for example, during the month of the "festival," the A.R.E. had a week-long conference of dreams. Patricia Garfield, author of *Creative Dreaming*, was one of the speakers. A local radio show, a call-in program on consciousness and the human

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THE TERRIBLE TRUTH OF THE TEMIAR SENOI

by Dr. Alexander Randall 5th

When opportunity presents itself it must be seized and carried into action. So it was when opportunity took me to the land of the Temiar Senoi in the Upper Perak of Malaysia.

My interest in the Temiar Senoi had deep roots. During the period when I was working on a doctoral thesis on dreams groups I read a wide spectrum of dream literature. I found a number of references to the Temiar, and as I read I became more interested. Here was a tribe who based their culture and decisions on the content of their dreams. They were said to be without violence, without mental illness and without the traumas of growing up. I wanted to know if this was all due to daily group dream work or if there was some other reason. I craved information on the tribe. As fortune had it a box arrived on my doorstep that contained all the published books, papers, and research on the Temiar Senoi. I considered it my fate that I was to study this tribe. I eagerly read the contents of the box, and my appetite was whetted with the notion that there was a sane group of people who know how to cultivate the garden of dreams, and sustain themselves with the fruit of that garden. As an anthropologist and a psychologist, the Temiar Senoi presented a perfect target for research. My mysterious box contained all the research literature one could want but it was missing the most important piece of Temiar work; the doctoral thesis of Kilton Stewart whose articles had introduced the Temiar Senoi to the world.

Stewart was an American psychologist whose interests paralleled my own. He wanted to learn the limits of the human mind, and he had traveled the world to learn of the mental skills of the various primitive people of the world. His work with the Negritos of the Philippines led him to write about them in *Pygmies and Dream Giants*, but Negrito dream ideas were trivial compared with the dream insights of the Temiar Senoi of Malaysia. Stewart did his research through the good graces of Pat Noone, the British anthropologist in charge of aboriginal affairs in Malaysia. While they did a great deal of research, neither man wrote a book about the Temiar Senoi. Stewart only wrote his doctoral thesis and three articles that had appeared in the American journal *Mental Health* in the 50's and 60's. It was through these articles that Americans learned of this remarkable tribe.

My mysterious box had contained all three articles but they did not answer the questions raised in my mind about the authenticity and details of the Temiar and their dream methods. To answer these questions I would have to see the original doctoral thesis, and fortune dictated that I should. On a break from field research in Europe I journeyed to the London School of Economics at the University of London to find Kilton Stewart's home. The university no longer keeps Dr. Stewart's work in the stacks. Apparently few people care to read old doctoral dissertations, and they are sent to the Royal Book Depository in Eggham, a kind of dead letter office for scholarly works.

I sat for a day with Stewart's thesis, and found that the Temiar were as remarkable as I had hoped. Not only did they confront monsters in dreams, and get gifts from adversaries, but

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TERRIBLE TRUTH OF THE TEMIAR

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exchange gifts with people who had appeared in dreams as a way of diffusing any ill feelings. Children were trained to develop consciousness in dreams, and Halaks or powerful dream workers learned how to cultivate relationships with dream spirits. Most of the thesis supported the ideas in Stewart's three articles and gave me a sense of relief. But there was one troubling point. Toward the end of the dissertation, Stewart related how the Tohats (the highest ranking dream workers) had begun to dream about new innovations to help the Temiar Senoi integrate their culture with the dominant Malay culture that surrounded them.

For generations, a person could become a Tohat by dreaming a healing image for another person. The healed person could call the healer a Tohat out of respect, and when enough members of the group called someone Tohat, the title stuck. It was the highest position in the tribe since the Temiar had a dream hierarchy instead of a political one. I was disturbed that the Tohats had to dream ideas to help the whole community deal with the encroachments of the outside world. I had imagined the Temiar in the deep jungles, unmolested by the modern world, and free of interference. While it seemed admirable that the Tohat's dreams could heal a whole community, I wondered how much cultural damage had been done between Stewart's time and the present. Stewart had done his research in 1936 and various wars, emergencies, and insurgencies had raged through Malaysia since that time. I wondered if anything was left of the Temiar Senoi. Had they survived the onslaught of modernization? Had the Tohat's dreams salvaged the culture or had they invented ways for the Temiar to be absorbed by the modern world?

As much as fortune had taken me to London to read the thesis, it also took me to the Upper Perak of Malaysia for a first hand view of the Temiar Senoi. Malaysia is a pencil shaped peninsula that juts south from South East Asia toward Australia. At the tip of the pencil is Singapore, and it is a twelve hour train ride from there to Tana Rata where the road to Temiar country begins. Since Malaysia is just north of the equator, the ride is steamy and the train cars are filled with a cultural grab-bag of people in a wide assortment of costumes carrying their chickens in coops. Tapah is no more than a railroad station and a few houses. Train cars rust on sidings, and the houses are bamboo walls with thatch covering.

When you look at the road map of Malaysia there is a great void in the middle of the country which is the country's central mountain core, called the Upper Perak. It is mountainous jungle, and it is among the most impenetrable places on earth. It is possible to rent the only car in Tapah and be driven to the end of the road. What is remarkable is that the highlands are not what I had expected. While the road was steep, the jungle was neither hot nor muggy. I found the climate rather pleasant after the steamy train. I noticed that the roadside leading into the Temiar country was home for settlements of Chinese who had established truck farms and tea plantations in the lush valleys of the region. One large valley called the Cameron Highlands had been developed into

a resort area with a hotel and dozens of private bungalows. It seemed that the favorable climate had attracted the city people who were escaping the heat of the lowlands.

With a base camp established in the Cameron Highlands, I ventured to the very end of the road. At the fifty eighth mile post the road is no more than a one lane dirt road, and this ends in the little village of Kampong Raja. This village is no more than a cluster of storefronts on a muddy main road. It is a commercial center in jungle terms. In reality it is the place where vegetables are off-loaded from four wheel drive vehicles and transferred to trucks that can take them to the cities in the lowlands. From Kampong Raja it is four wheel drive country and soon after the roads deteriorate into mud paths, then it is strictly footpaths into the high jungle. Beside the commercial aspects of this last village it is also the base for the military command. The benign jungle hides the tension of rival military groups fighting for control of the terrain. Since the end of the second World War, Malaysia has been under continuous siege by guerilla groups operating in these mountains. Signs are liberally posted making it clear that one should keep out of the deep jungle. As though seven languages were not enough, each sign shows a picture of a man with a uniform shooting at a second man who is leaping into the air. The message was clear, but my curiosity is not easily quashed. I had traveled half way around the world, and spent a great deal of my own money to find the Temiar Senoi, and I was not being stopped by a sign! I obtained permission to enter the military region and spend time in several Temiar settlements.

There are two kinds of Temiar settlements. The oldest and most traditional are the longhouses. A longhouse is standard housing for a number of primitive groups in Malaysia. It is a structure of wooden post and beam construction with split bamboo walls and floors. They are elevated above the ground, and generally large enough to provide shelter for an entire extended family. Grandfather, grandmother and all their descendents reside under one roof. The setting is ideal for breakfast dream sharing and is undoubtedly important in the evolution of a dream culture. By western standards the longhouse is drafty, unsanitary and noisy. In the interest of modernization, the government has tried to move the Temiar Senoi out of longhouses into permanent settlements. The government's idea is to get the jungle dwelling Temiar and other tribes to forgo the forest, and settle in villages where they can be monitored, schooled, taxed, and generally brought into the modern world.

The government has built a number of settlements for the Temiar. They are generally a cluster of shacks around a store/school/community building core. The buildings are based on western models with solid walls, windows, cement floors, running water, and the other amenities of civilization. It is unfortunate that the designer of these structures did not really understand the climate or the Temiar. The buildings are designed to house a nuclear family, not an extended one, and it is clear that the transfer to a nuclear family arrangement has been a factor in the demise of the dream culture. There are other sad notes about the settlement. The solid walls make the

interiors stuffy on warm days, and the Temiar prefer the free flow of air in their split bamboo homes. The government also expects money for the use of the government built shacks. Since the Temiar are a free moving hunting group with little regard for a cash economy the results are predictable. The Temiar tend to move into the settlements and stay for a few months, then leave when the first bills come due and return to the jungle for free meals, and free shelter. The troops seek them out, round them up again and take them back to the government settlements. It should go without saying that in the midst of the shuffle the idea of a culture based on dreams has been lost.

Using the technique of my teacher, Dr. Margaret Mead, I gathered a group of young boys to act as my guides. They took me through the jungles and on visits to villages settlements and other point of interest. They also served as translators, since they had been to schools in the settlements and had learned English. Did they dream? Yes, they dreamed, and we shared dreams while resting on the path. They dreamed rather ordinary dreams, and none of my guides could recall anyone doing anything special with a dream. None of them had received any training, or been part of family discussions, or heard of Tohats or Halaks. They had heard stories from their grandparents about dreams, but there was no current dream activity.

The only hint that there had ever been a dream culture came as we walked. On one occasion I was shown a very old tree with gnarled roots that had been a place where one boy's grandfather had spent a night and had a dream. Even in the most remote sites I visited, there was no indication of dream activity. Sad old men tended animals, young men worked with their town bought tools, and everyone wanted to have battery operated radios, and cassette players repaired. The modern world has consumed the best idea of the Temiar and replaced it with mass media, the single family dwelling and bills. I left the mountains dejected.

I felt sadness at the disappearance of ideas that had been born in this remote setting in the distant past. Here had grown a social innovation; a mental mutation that acknowledged the natural power of the dream mind. I was sad that the most profound dreamers on Earth had lost their special skill. It was a though one of the human options had been lost. It was as though a mental species had become extinct. Humanity lost something when the Temiar began to listen to cassette tapes of Johnny Cash.

It is easy to get maudlin about the rape of the primitives on this planet. We live in solid shelters with running water and plumbing. It is easy to decry the fact that barefoot people should want shoes. City dwellers find a delightful naturalness in people who live close to the earth. We yearn for their simplicity, and find the loincloths, spears, and rough shelters delightfully free of our neurotic materiality. In point of fact, the Temiar Senoi have made choices and they prefer the modern world to the primitive one. Even though the government dictated some of the parameters of the new world, the Temiar have been eager to take up new ideas they see as beneficial. They prefer their cassette tapes to the music that previously came from their dreams. Who are we to think they

should remain in the stone age?

I returned from my field work with the Temiar Senoi to my university job where I taught Americans living in Japan about the Psychology of Dreaming. I had taught hundreds of dream classes around the world and I always included the Temiar in my classes. I teach students the Temiar dream techniques so that they can confront dream monsters, meet allied spirits, and learn to heal themselves in their dreams. With this group of students I had to add that the modern world had devoured the dream culture of the Upper Perak. I was sad, yet quite suddenly I was overwhelmed with an astounding thought.

In the years that I had been teaching students about the Temiar dream methods, hundreds of dreams had been related to me that made use of the Temiar ideas. My students confronted their

nightmares monsters with love, and made friends. Some students learned to fly, others sought treasure and found it. Some students sought solutions to problems and found useful ideas that helped themselves and others. Some healed themselves, and their family members on the basis of their dreams. Some even developed public reputations for their dream work in their communities. The ideas of the Temiar have not died. Even if the Temiar Senoi of Malaysia stopped using their dream tools, the ideas are still alive.

It is a wonder of the modern world that the core ideas of the Temiar Senoi migrated from Malaysia in the head of Kilton Stewart and came to be planted in America. Through the efforts of many dream teachers who have read about the Temiar Senoi these ideas are alive, and functioning here in the very western and very modern world. If the

world center for Tibetan Buddhism can be in Boulder Colorado, then the dream centers of North America can be the home of the Senoi dream methods.

With this in mind I realize that my calling is clear. I travel to groups of any size in any part of the country and teach people to dream. I teach that there are no limits on the dream mind; that there are no rules limiting dreams. I teach that the ideas of the Temiar Senoi are alive and are just as real for modern Americans as they were for primitive people of the Upper Perak.

I do this because I know,
Where there is no vision, the people will perish

Dr. Alexander Randall 5th, P.O. Box 24, Briggs Road, Saunderson, R.I. 02874 (401) 294-6281.

SURGEON'S EXPERIENCE WITH DREAMS

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unconscious material in dreams can be interpreted for diagnosis and appropriate therapy. Drawings have predicted accurately the time and cause of death. As examples:

Drawing #1 A four year old draws a purple balloon floating up into the sky with her name on it, multicolored decorations around it plus what resembles a cake and dies on her mother's birthday.

Drawing #2 A symbolic drawing of an operating room with two lights, blue drape on the table, white drape under patient, and four figures around the patient is done by a seven year old one hour before her surgery at an outpatient facility, never seen before by the child. Caring for her in the operating room were two nurses, the anesthesiologist, and her surgeon, when she was taken there one hour later.

Drawing #3 A child draws a special picture for her mother, the night before her mother's surgery. On one side of the drawing is a little room with the number (6) above it. The next day mother is taken to operating room (6).

Drawing #4 Patient draws X Ray therapy as black and red arrows spraying his body and has a terrible reaction to the therapy.

Drawing #5 Patient draws X Ray therapy as a golden beam of energy and has an excellent result and no side effects.

The future results of chemotherapy and surgery can also be revealed in drawings. If patients see their treatment as an insult, assault or as poison they react accordingly. The unconscious mind believing in and accepting the therapy alters the side-effects and produces a better therapeutic result. This information is important so that we may alter any negative beliefs before treatment.

One of the most significant examples was a man who left his doctor's office when he was told the treatment would KILL his cancer. His drawing had been of little men carrying away his cancer cells because he was a Quaker, a conscientious objector and never killed anything! He is alive several years later using his mind and Vitamin C.

Elisabeth Kubler-Ross emphasized the importance to me of, "Thou shalt not kill" as a commandment in our conscious and unconscious minds.

What I learned, was that to heal we need to love ourselves. The love stimulates our immune system and white blood cells to fight for us. The effects of love and despair have been verified in many studies of immune responses to various stimuli.

"Mechanics" do not realize the importance of patients' belief systems in the outcome of therapy. If we are to achieve exceptional results however, we must start working to unite the team of mind, body and spirit.

A patient listening to his inner voice often receives instructions via dreams or during medi-

tation as one man did, requesting that he take injections of vitamin C and utilize computer images for positive subliminal stimulation. (Exploration of these technics has just begun by orthodox medicine.) It seems the inner voice preceded the medical profession in exploring the path to self healing or participation with the physician.

Dream #7 A woman dreamed that DEATH came and said, "We're taking your husband tomorrow!" She answered, "Everybody always gets two weeks notice!" An agreement must have been made. Her husband died exactly two weeks later.

These experiences have shown me a new path as a healer, teacher, care giver and have reinforced my beliefs. My patients now feel free to share experiences they would never share with a mechanistic MD.

In summary, may I say, that this exposure has led me to believe that the psyche and soma are communicating and that somatic problems can be brought to conscious awareness via symbols. Also, I believe as Carl Jung did, "The future is unconsciously prepared long in advance and therefore can be guessed by clairvoyants."

Bernard Siegel, M.D., F.A.C.S., is a surgeon in private practice and assistant clinical professor of surgery, Yale University School of Medicine. He originated the "Exceptional Cancer Patient" group therapy which works with patient's images and drawing. 2 Church St. South, New Haven, CT 06519. (203) 772-0650.

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potential, featured dreams all that month, with different guests coming on to speak about dreams and to interpret callers' dreams. There were a couple of newspaper articles on dreams. Finally, the Virginia Beach Arts Center held an art exhibit of local artists who had created works of art from their dreams. In other years there were different festival events. Twice we had a Dream Mime show, where members of the audience would tell a dream and a mime troupe would act it out. At the Poseidia Institute, a Dream Day was held: several different dreamworkers were on hand to demonstrate their methods and there many opportunities for participants to get involved in their

dreams in creative ways. The local TV program, *PM Magazine* came by to film the event and it made an interesting showing.

It was the dream art exhibit at the Arts Center that seemed to make the most impact. The first show received a favorable review by art critics in the newspaper and the exhibit logged one of the Art Center's largest crowds. They decided to be a part of the Dream Festival every year and the art department in the Virginia Beach public schools wanted to get involved. I held a conference with the art instructors in the public schools, they relayed the information on to the students, and the Virginia Beach Arts Center, showing school student art for the first time in its history, held an

exhibit, "I had a-dream."

If creativity is an acceptable accent in which to engage people in dreams, then art is certainly the readily expected domain in which to experience that creativity. I wanted to introduce dreams as a resource for innovation in business, politics, homemaking and family life, science and industry, etc., but found that, for the time being, creativity in the arts was the most "credible" application.

For each of the exhibits at the Arts Center, I met first with the invited artists (or their teachers) several months in advance of the show. I presented two different programs. The first concerned the use of dreams as subject matter in art.

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DREAMS AND THE TASK OF A NOVELIST

by William R. Stimson, Ph.D.

In my mind there is no doubt that dreamwork is a supreme tool for developing the modalities of consciousness necessary if a novelist is to become a master of his art and a successful human being. Writing a novel, for me, is identical to working with a dream, only it is a very much more advanced process for, in a very real sense, it entails working with all your dreams at once. Becoming a novelist has been an especially hard task for a person like me. Because it has meant I had to learn how to be. Your level of creativity and genius is a direct function of how well you are able to learn how to be. Be what? Yourself, of course. Fully yourself.

There is a big difference between fabricating a story you think might sell and finding the story that is real in you and that most truthfully expresses — and thus liberates — your feelings, all of them. The ability to contrive has little role in all this. What does count is an ability to see and to recognize and to allow. The story line, like a dream, must be allowed to proceed spontaneously and freely, wholly in the service of the feelings it expresses. Like a dream, the story line is a sequel of images but the whole novel is something closer to life itself.

Each person's life is the product of a unique constellation of essentially recurring dreams. Most people haven't discovered yet the extent to which so many of their dreams are recurring variations of essentially the same set of dreams. Writing a novel entails working with this whole assemblage at once. This isn't easy. It requires the highest form of dreamwork. It carries you, eventually, if you persist, to the farther edges of self-understanding. It can also wreck havoc on your life because it serves as a channel for all the understuff to get out into the open air. This is the last thing most people want. For a novelist it is essential.

Writing skill is not important. It is a result, not a prerequisite of the process. To the extent we repress or control certain of our feelings, we can hardly give very convincing expression to the rest of them, in our writing or in our lives. What results is only nonsense, contradiction, and illusion. The function of good writing is to discover what is not known, not to express what is. You can see how close the parallel is with dreams.

What is unknown and unknowable to us is that which is connected with feelings which we have but habitually block out of our consciousness. These feelings are the data necessary for our transformation. Except to the extent we can be continually transformed, constantly renewed by love and by work, love and the love of our work dies. It doesn't take too awfully long for this to happen. Our society is mostly a conglomerate of dead marriages and dead marriages to work. In a dead society like this it is small wonder there is so little interest in dreams. Movies and novels, the two are the same thing really, are the only ways the hordes have of getting deeply in touch with their own repressed or unexpressed feelings.

How do you write? Just start. None of us are all dead and something alive always sprouts out. The message of all art is "Follow that." And this message is none other than the highest technique of art itself. To follow and learn from and immerse

yourself in what is most alive in your writing, your life.

To a considerably greater extent than we realize, the answer in life is not to solve life's problems, but to sink into them with an awakened understanding. The kinds of solutions we know and have been imposing on our lives, after all, are themselves the cause of our problems. The very situations you are in have the potential to teach you something you do not know about yourself. It is something you aren't letting yourself feel and experience that is getting in the way of the further unfolding of your life and your work. The technique of control as commonly applied to dreams or to life, is an abuse of this natural learning process. It is the best symptom of stagnation in development. Those who are proponents of dream control are dead, stagnant individuals. Those who rally around these techniques are souls adrift in a creative morass who are desperately seeking to impose upon their lives and dreams desires and satisfactions that are familiar, old. They are afraid of the new patterns life is sweeping them into. They see it all as a moving backwards. With their control they cling to fixations that have already gone weak. That so many of them manage to cling successfully is evidenced by their dead, false lives. Dead lives make dead novels, which is only another reason why it's so important for the novelist to avoid these pitfalls.

I am 37, poverty-bound in New York City, essentially unemployed, increasingly unemployable, and I have allowed a most incredible love relationship to literally fall away from me. I have been brought to this state of emotional and financial destitution by my philosophy of controlling my life as little as I can possibly help it. I am beginning to discover increasingly that I have done the right thing. For about six years I have been working on the same novel. I have come to realize that the various activities, including extensive work with my dreams, that a special woman in my life had viewed as "lazy" or "time wasting" are actually the processes I am using to write the novel. That my book gets done in time to save the relationship wasn't as important to me as it was that it be something real to me, real to the growth and the increase in my life and my ability to love. I wouldn't be pushed into terminating it prematurely. I wouldn't have it taken by society (i.e. translated into societal consciousness) until I'd first developed an awareness of my own consciousness strongly enough so that it could be what was predominantly being expressed to society through my novel.

The whole process is something akin to being repeatedly blown away by a series of strong explosions. The most recent one has been the realization of a tremendous hatred for my mother. It was my mother that violated my being the most. Because I could not allow myself to be conscious of the full extent of this hatred and allow it some meaningful and constructive form of expression, it destroyed my marriage. Continued growth was the only freedom I ever wanted, in marriage or out, a growing closeness to love. And I sabotaged that myself. My novel is what saved me. It was the only place in my life where a very destructive hatred and a very creative love could meet each other in their fullness. In the devastating sequel of attempted formulations these clashing feelings

have led me through these last six years or so, a strange unity has emerged. At the bottom-most intensity of my violent rage against my mother, I found love. The two became one when I could stretch my understanding enough to allow enough of the material to surface. Or rather, maybe I should say when I could allow enough of the material to surface to stretch my understanding.

A memory surfaced that gave expression to this new understanding. My mother and I were standing on a boardwalk in the Everglades National Park. She was gazing reflectively at a pitifully meagre alligator floating in lonely vigil in an isolated little pond amongst the mangroves. "Wouldn't it be awful," she remarked at length, "to spend your whole life in one little pond like that." In retrospect I knew that at that moment she had revealed to me the feeling that lay at the root of all the evil and good she had done in her life, and to mine. The very thing I hated her for — never allowing who I was to come out into expression in my body and the world — was her greatest gift to me. I saw how much like her I am. Above all I don't want to be fixated like that little alligator in its murky little pond, or like a prisoner in his cell, or like that average person is in their conditioned mindframe. I know I am more than my little local self, and I will be more. My mother gave me this. It is one of the highest gifts and I will love her and thank her for the rest of my life for it. The hate and rage she caused to grow up in me was the same hate and rage that was seething in her because of the limitations that had been imposed on her. And all the craziness and destructiveness of her life was only a desperate and futile attempt to escape those limitations in one way or another. Certainly it was because unconsciously I always saw this hatred and hurt buried in her that my love for her was so deep and so strong and my allegiance and loyalty to her lasted so far beyond the point when everyone else already saw she was insane.

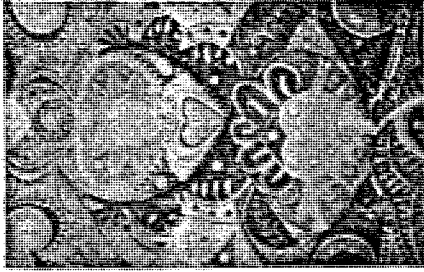
The same novel that led me back to my father after sixteen years of separation has now led me back to my mother. My father died a week after I was able to return to him with love. My mother died several years before I am finally able to come to an understanding of, and a feeling for the fullness of my love for her. Our powers are small. True movement is slow. I had to realize I was him, I had to realize I was her, before I could begin to really discover what was really myself: something beyond what they could achieve in their marriage — they divorced when I was five — or in their subsequent lives. Now perhaps I am ready to unite in the fullness of love with one other person in order to continue the process of life and family (which is really the highest and most universally debased art form there is) but to continue it on a higher plane, never before attempted by anyone in my family line.

Let me emphasize that although insights and ideas like these arise in the course of my work on the novel, they have no proper role in the novel itself. It is something else than ideas I am exploring with my novels, something closer to life itself. The ideas actually hold this exploration back, like pus can inhibit the healing of an inflammation. It needs to be exuded. The pressure needs to be taken off. The natural healing process makes

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The second was about how to work with dreams to develop innovations in the art technique.



Dionysos

Dreams can be the inspiration for art. They can provide the impetus to create, the seed of what is to be created. For one thing, you can take a dream and draw it. I would say, "don't worry whether you think you can make your drawing look like how you remember seeing what was in your dream. Rather think of someone you'd enjoy telling your dream to; only you can't tell it, you have to draw it." A dream is a story and a picture tells it. Dreaming, itself, is a process of drawing a picture, as in the slang expression for explaining the obvious "do I have to draw you a picture?" or as in the phrase, "drawing an analogy." So drawing a dream is an extension of dreaming, it is in support of dreaming. Drawing a dream is also one form of interpreting the dream.

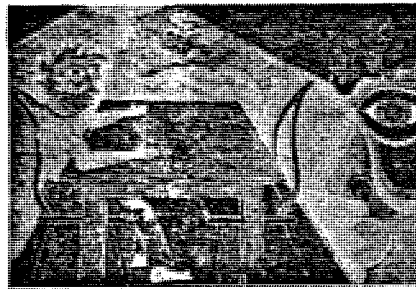
The "Dream Drawing Story Game," described in the second issue of the *Sundance Community Dream Journal*, demonstrates how to make use of the interpretive dimension of a dream drawing. Giving a person a drawing of your dream without telling them the dream but having them make up a story about the picture will give you a subjective, but definite, demonstration of just how much you have interpreted your dream in your drawing. My painting, "The Meeting," makes a good story about the potential impact of this process.

The original drawing of "The Meeting" appeared in the *Sundance* article about the "Story Game." The dream concerned my entering a restaurant and seeing a man sitting alone at a table. A woman's voice tells me to sit down with him, but I don't want to because the man appears too scruffy and inept. When given the drawing, someone told a story of an artist at work in his studio. Hearing the story, I was surprised to have the man labelled an artist — a placement on my scale of desirability just the opposite of how I had regarded the man in the dream. How could he be seen as an artist? What was I missing? Was it possible that by rejecting the scruffy and seemingly inept parts of myself I was turning away the opportunity to explore and develop my creative talents? My friend's story forced a re-evaluation of my dream, of that man and of my attitudes. For one thing, I decided to suspend my usual judgment of my doodles, designs and cartoons as awkward and inept, and allowed them to have more free reign in the expression of my feelings and intuitions. I treated this process with more respect and also invested in some art supplies. Without this dream, and its interpretation, I doubt if I ever would have become so dedicated in practising artwork.

Drawing the story of a dream, turning a dream into a picture, is only one way to incorporate dreams into the subject matter of artwork. Simply the mood of a dream can instigate a painting.

What two or three colors express the feeling in the dream? Would this color be big or small, pointy or rounded, concentrated or diffuse? How do the other colors fit in? Here we have the beginning of an abstract expression. Making an abstract expression is a good way to get in touch with one's moods and to discover the meaning of them. It doesn't have to be with marks on paper, however, as nonsense noises, for example, that express the mood can evolve into a song, or movements can evolve into a dance. The mood of a dream, or the feeling residual, can be the most lasting effect of a dream. Such a feeling can be difficult to put into words, and we are its captive until we can find some way to give expression to it that allows us to realize its meaning. We can use painting, singing, dance, even poetry, to get in touch with the feeling and, if we come up with a finished product that communicates a meaningful feeling to others, perhaps we have gone another step in the direction of art.

To supply the content for art, we don't have to use all the dream. A single dimension may suffice. It could be the mood. Sometimes a single image or



The Meeting

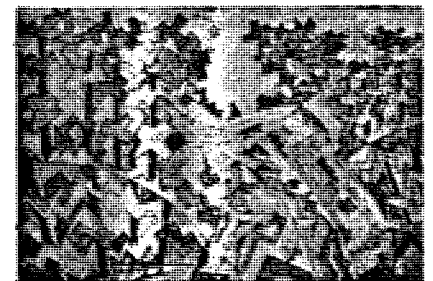
symbol from a dream can be elaborated in a meaningful and powerful manner. That's what I've done in my painting, "Flowering." It is one image from one of my gardening dreams. In my article on "Haiku Dream Realization," in the fourth issue of *Sundance*, I demonstrated the use of poetry for dream symbol elaboration by writing a Haiku poem about this flower, calling it a "Mouse Flower," to express its shy, but magical, qualities. There were no white dots in the dream, but in the painting, the white "twinklies" are a magical contrast to the flower's rather awkward lines of opening. I am still shy about my Mouse Flower; yet I did exhibit this painting and show it here to you.

Just as you don't have to use all of a dream, so also do you not need to restrict yourself to a single dream, but may draw from many all at once. "Dream Shields," described in the first two issues of *Sundance*, are a simple way of combining dream symbols from many different dreams to create a visual statement. As explained in those articles, a dream shield can be a mandala design using dream symbols as the content. A mandala is usually a statement about the self, but one can combine dream symbols — one's own symbolic vocabulary — to create statements about most anything. Linking dreams together in this way, with an implicit story line or theme, is the beginning of thinking mythically — explaining or answering a question by telling a story composed of symbols from the unconscious. Perhaps such an approach produces an allegorical painting. Think of the juxtaposition of symbols in Magritte's paintings, or the boxed assemblages of Joseph Church.

One of the dream art exhibits we conducted here was a tribute to Church's dream boxes: each entrant was given a cigar box painted black and was asked to fill it with dreams. Although there are a number of drawbacks to organizing a show along such standardized formats, it did demonstrate the amazing diversity possible within such a simple idea and the individuality of the artists was much in evidence.

I have been concerned with the spiritual essence of art, having to do with the creative force, and helping people awaken to its presence in their lives. A spokesman for this point of view might be Frederick Franck, with his new book, *Art as a Way: A Return to the Spiritual Roots*. I also harken back to the ancient Aztec tradition of the artist (toltecatl—"wise man and artist") as an ideal, much as we might use the phrase, "the Christ," to refer to an ideal, a potential, a pattern, a truth. In the Aztec tradition, to be an artist was to know God as sHe manifested uniquely in that artist's heart and to take all pains necessary to give truthful, and the most beautiful that the artist was capable of, testimony of that presence. The third year I was able to test this approach by working with three artists over an extended period to develop innovations and improvements in their artwork through the study of their dreams.

The use of dreams to develop innovations in the art technique excites me because it generalizes to innovations in other areas of life. What do we know, generally about dreams and innovations? For the most part, from historical, anecdotal reports, they seem to come unbidden to a person who has been wrestling hard with a problem, and usually in very explicit form: in the dream, a solution or innovation is witnessed. I myself have had dreams that helped me innovate in my profession — experimental psychology of dreams — and in other areas, too, such as the watercolor paintings that were the focus of my exhibit — and some dreams of innovation came unbidden, others were incubated, some were explicit portrayals of the innovation, others required interpretation. What I have found about trying to share with others the possibilities for innovation through dreams is that the creative dreams of historical record — those unbidden and explicit dreams — do not inspire people, but leaves them passive,



On the Way

waiting until the day they might be given such a dream. It also gives them an unrealistic goal, in that there is the impression that a creative dream is always distinguishable by its explicit portrayal of an innovation. Not that I would deny that the most cherished and valuable dreams may come unbidden and need no interpretation, but I do believe that it is important to start with what you have and work with it.

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editorial

A TANGIBLE BENEFIT

I am not properly a lucid dreamer, though I have had a few lucid dreams, and certainly I am not a person to whom supernatural things happen. What I experienced as a result of D. R. Yonkin's article "Tangible Dreaming" in the November issue of the Dream Network Bulletin provides a clear example of how important this whole venture is.

A few days after preparing the article for publication, I had a very amazing (for me) experience. It was early morning. I was dreaming and became aware I was dreaming (lucid) and at the same time I became conscious that I was lying in bed in my room ("tangible" a la Yonkin). I heard noises in the room. I became clearly aware that a spirit was in the room. There were sounds of someone walking around on the floor to my left. I realized clearly that this was a tangible dream. I felt my bed become indented to my left, as if the weight of some invisible presence was sitting down beside me. I felt him get up and step across me (my bed is on the floor). By that time I managed to open my eyes. I saw a dark entity, a shadow, a spirit, a being, standing in the corner of the room to my right. He then lay down on the bed beside me. I could clearly feel his head on the pillow. I knew it was my brother. I woke up fully and lay there pondering all of this. It was not frightening at all—only interesting. I had had an experience I never would have had if it had not been for the Dream Network Bulletin. This is what the bulletin is for. This is why it exists. To stretch our notion of what is possible, open us up to new experience.

The only things that can happen to trained monkeys like us are the things we let happen to us and, all too usually, the only things we can let happen to us are those we know to be possible. Alas, this is only too true in this age of scientific conditioning. To the extent the Dream Network Bulletin stretches our sense of what is possible, it stretches our sense of what we can do and become.

This sort of thing is not for everybody. The 9,100 free issues we've sent out from New York alone this year have only brought us about 260 subscribers. Good networking but bad economics. The other two newsletters of the Dream Network Bulletin are in even worse shape financially than we are. The problem that plagues me day and night is how the Dream Network Bulletin can survive if it is doing something right, something real, in a society of people who are predominantly neither real nor right.

We have one untapped resource left: You. Where you are is where it most needs to be happening. Organize a dream workshop, charge \$10, make sure everybody gets their money's worth. Send us the proceeds and the names and addresses of the participants. We'll give them each a year's subscription to the Dream Network Bulletin. It's a bargain for them. It's a must for us. But it all depends on you. It all hinges on the question of how real all of this is to you. If you pitch in to help us out in this time of need, I think you'll discover that you are the one who will reap the most tangible benefit of all.

— W.R.S.

AN OLD, OLD WOMAN CAME TO ME

Akhter Ahsen's article, "Eidetic Wish Dream," has had a special significance for me. At the age of 63 my body is showing signs of functional old age, and this is very painful for me. My friends in Dream Group and in a counselling group, as well as others, are extremely helpful, but they are all much younger. It occurred to me that I needed someone who had been through the same experience and who had time and energy to give me.

One morning after my exercises when I was feeling particularly creaky and sad, the image of an old, old woman came clearly to me. I could see her face, her hair, an odd style shirt and skirt, old high shoes. She was leaning against a tree. "I know; I know," she said, "Put your head in my lap and cry." I had the sense of doing that, and in a short while was able to stand, feeling refreshed and ready to go. This continued for several mornings. Finally, there was a time when I felt I did not need my morning cry. I had the sense that we were walking together arm in arm, and then waved goodbye.

This image of an old, old woman has been a part of my life off and on for about two years, along with three other female personalities. But this fall was the first time that I felt I knew precisely her appearance.

I have been a little embarrassed about these visitations, and am still not totally sure of their source. But certainly one answer is that it is an eidetic image created, as our sleeping dreams are created, out of our deep need and understanding.

Ruth Dreamdigger, 4600 Springfield Ave., Philadelphia, PA 19143.

THE HILLSBORO DREAM GROUP (OREGON)

We meet the first Sunday of each month starting with a vegetarian potluck at 4 P.M. Dream group meeting begins about 6 P.M. We use free association, puns, gestalt, symbols and various Senoi methods. Come share your dreams, your ideas, and tools for dream work.

Pat Hale, 1795 S.E. Oak, Hillsboro, OR 97123. 640-1243.

LUCID DREAM GROUP IN SANTA BARBARA

I am trying to start a lucid dream group in Santa Barbara. I have been lucid dreaming for about two years and my areas of interest are the connections between dreaming, lucid dreaming, and "astral projection."

Fred A. Ennerson, 6671 Berkshire Terrace #4, Isla Vista, CA 93117. (805) 685-2542.

DREAMS AT THE UNIV. OF CONNECTICUT

I "run" a dream group in my office as well as teach classes through the Women's Center at the Univ. of Conn. and the Manchester Community College, non-credit programs. The address for the group: 452 Storrs Rd., Mansfield, CT 06250. (213) 487-0221.

Silvia Ator, RFD 1 Mirtl Rd., W. Willington, CT 06279.

NETWORKER FOR NORTHERN VIRGINIA

I am willing to serve as a dream networker for the Northern Virginia area. I am a trained psychotherapist who has used dreams extensively as an adjunct to therapy and have led and taught courses on dreams throughout the area.

I will be teaching a course on "Creativity in Dreams" at the Northern Virginia Community College, Alexandria Campus, beginning Feb. 9, 1983.

Mariestes Anders, 5506 N. 31st St., Arlington, VA 22207.

MAINE

Presently I am trying to organize a dream group in my area. I don't know of existing dream groups in Maine, but am interested in communicating with them.

Bob Woods, RFD #1, Box 450, Buckfield, ME 04220.

MEMORIES THAT NEVER WERE

I have always had vivid dreams, but did not begin recording them until four years ago, about the same time I became interested in the Seth Material. Prior to that time, I had two dreams (probably in 1975, possibly as late as the spring of 1976) that I would like to share with you.

- 1) I am standing in front of a small blue house belonging to one of my grandmother's neighbors. It is twilight, the grass and trees are a deep, luminous green. I am very much aware of the intense beauty of the moment. My grandmother and another person (perhaps the neighbor) are standing on my left. My grandmother smiles. On my right is an old man. He is bald and his skin is tan and smooth. I realize that he is a relative or family friend I haven't seen or thought of since early childhood. I remember that he was my best friend at that time and I loved him more than anything. He stands behind me and puts his arms around me. I am flooded with emotion, aware that no other person has ever loved me so much and that I had totally forgotten him. I am crying and kiss his hands.
- 2) I am walking down a hill with my three-year-old nephew. We come to a shallow blue mosaic pool with three palm trees in the center. I suddenly remember that I have been here before and become very excited. On the other side of the pool is a white marble building. I remember that I came here with my sisters when I was a child. I lead my nephew to it, telling him it is the Institute. I remember that inside there were animals, beautiful birds and gardens and kind, wonderful people. It was the happiest time of my life and I wondered how I could have forgotten it.

In both these dreams I remembered clearly something that never happened. Reflecting on them, I felt a profound sense of loss at not being able to connect them with any past experience. But their intensity perhaps led to a greater attention and awareness.

Lenore Jackson, SETH DREAM NETWORK, 720 Olive Way, Suite 1616, Seattle, WA 98101.

IN ALASKA

There are a few people here in Alaska doing dreamwork, although not in any organized way. (No one in Alaska does anything in an organized way if they can avoid it.) I studied dreams with Nor Hall in Minneapolis some years ago and since moving back here have felt that part of my life go wanting. I'm really anxious to be in touch with others through your publication.

Patricia Monaghan, sr30141-h, Fairbanks, AK 99701

INTERESTED IN HISTORICAL DREAMS

I'm a dream worker and in New Jersey I offer Ullman style seminars through adult schools and use the same technique in my therapy groups.

As a psychohistorian, I'm also interested in historical dreams. If you know of people with similar interests please help me get together with them.

Paul Elowitz, Ph.D., 163 Dayton St., Ridgewood, N.J. 07450. (201) 444-8773.

THE YOUNGEST DREAM EXPERT

Fiona Faraday is an 8th grade student who has been recording her dreams for the past nine years, first into a tape-recorder before she could write, and then keeping a dream journal. As you may have guessed, she is the daughter of Ann Faraday. Fiona has written an impressive little article entitled "The Night Death Came" for DREAMWORKS. As it turns out, she is also an avid stamp collector. So save up all those interesting stamps that come your way and send them to: Fiona Faraday, c/o Brooklyne, Convent Road, P.O. Box 11, Kodaikanal (Tamil Nadu) 624 101 India.

SUCCESSFUL NETWORKING

I just wanted to take a moment to tell you how much I enjoy the Dream Network Bulletin. I can see by your list of contributors, dream group leaders, advertisers, etc. that you are reaching a wide range of people who seem to represent all levels of dream interests. Keep up the work and do keep in touch about your efforts.

Jayne Gackenbach, Ph.D. (editor of *Lucidity Letter*), Assistant Professor of Psychology, Dept. of Psychology, University of Northern Iowa, Cedar Falls, Iowa 50614. (319) 273-2303

DREAMBODY

My work on dreams and their connection to body problems and processes is described in my book *Dreambody* (Sigo Press, Santa Monica, CA 90405, 1982). I show how dreams are mirrored on body processes and vice versa.

I do dream & body workshops regularly in the Zürich area and in the summertime in Eugene, Oregon; Denver, CO.; and New York City.

I loved your network letter.

Arnold Mindell, Dr. phil., Seestrasse 151, 8704 Herrliberg, Switzerland. Tel. 01/915 20 11.

INDEPENDENT RESEARCHER

As a subscriber to the Dream Network Bulletin, I have come across the names of a few contributing researchers who have done numerous EEG recordings of the dream state. I am looking for some suggestions from those who specialize in brain-wave readings, and for the professional opinion of certain psycho-physical experiences of mine.

I am aware of certain changes within the head region of the body, corresponding to the inner sensations of flashes of light (minute expansions of consciousness) and different sound frequencies and volumes.

When the normal flow of awareness is interrupted by these events in consciousness, there must be changes in the brain-wave pattern, shouldn't there? When you are reading or talking and suddenly—for one to two seconds—there is a flash of light which stuns or immobilizes you, you would think that it could be recorded by a brain-wave monitor, wouldn't you?

At any rate, I would appreciate suggestions on the type of equipment to use during the initial phase of this research. I already have a brain-wave monitor (Biosone II—Edmund Scientific) that has a raw EEG output terminal. Will this instrument faithfully serve my purpose? What kind of strip-chart recorder would you suggest? Is there such a brain-wave monitor with connections to an accurate timepiece, so that I could time these mental phenomena? Where do I position the electrodes? Is it possible that these interruptions of awareness would have a brain-wave pattern of high voltage and low frequency (K-Complex)?

If you could contribute your professional knowledge to this type of research, or offer any instruction, I would be most grateful. I would, as well, share with the Dream Network Bulletin any information denoting progress.

Ron Scott, 10151 Maya Linda #132, San Diego, CA 92126. (619) 566-1264.

JUNGIAN DREAM THERAPY

A few acquaintances have been calling to let me know how much they enjoyed my essay on tangible dreaming. I had almost forgotten about it!

I hope the Dream Community will be meeting a bit more often in the next few months. I am intending to get involved with Jungian Dream Therapy soon and would like to hear from other dreamers who are interested in Jung also. Dreamers wishing to contact me may do so at the following address.

Thanks for being there, Bill.

David R. Yonkin, 580 W. 215th St., #3G, N.Y., N.Y., 10034. (212) 942-6117.

TIPS TO INCREASE YOUR DREAM RECALL

The August edition was my third reading of Dream Network Bulletin. Each copy gets better, but the August issue had a special message for me. The message took the form of a question, "Do I have anything of value to contribute to the Bulletin?" When I read Debbie Foster's letter, my question was answered "Yes!"

About twenty-five years ago I came across a complete set of the writings of C.G. Jung. I was especially fascinated by Jung's accounts of his own and his patients' dreams. At the same time, I was disappointed because of my own lack of dream recall. There were no books or guides available to me at that time to initiate me into the art of "catching a dream." Nor would my lifestyle have allowed time for a dream journal. Twenty years later, however, a change in my lifestyle, plus a number of books on dream work got me interested in dreams again. Now, after five years of trying, I am able to increase my dream recall whenever I wish. Experienced dream workers may say, "So what's new?" but maybe some newcomers to the dream scene could profit by my technique.

The first step in my technique is sleep. I get plenty of sleep every night, from six to eight hours. And I break up this sleep with my clock radio.

The second step is what I do immediately upon awakening from sleep. I limit bodily movement and try to maintain that delicate balance between waking and sleeping. I look at the dream images but resist going back to sleep. I don't want to return to the dream state at this point. I impress the dream images on my conscious memory, searching, by association, for more of them. Then I impress them on my memory again, and again, and again. I, then, sit up and record the dream in my journal.

The third step for increasing dream recall is what I do during waking reality. I save energy for my dream recall by cutting down on some daily activity. And, when I find myself sleeping too deeply to catch a dream, I take a little coffee before bed time.

The final step is persistence. When I find myself at times with an empty page in my journal after six to eight hours of sleep, I refuse to accept this. I go back to sleep for another hour. When I am able to actually fall asleep at this time I generally have more than one dream, vividly recalled.

Remember the old adage, "An apple a day keeps the doctor away." As a child, I used to wonder what three apples would do for me. Today I know that "a dream a day keeps apathy away," and three dreams a day bring exuberance my way. I wonder what five dreams would do.

Gerald O'Connell, 300 Coventry Road, Willimantic, CT 06226.

ANOTHER CONSCIOUSNESS SPEAKS THROUGH ME

Channeling is an altered state of consciousness during which I partially leave my body so that another consciousness may speak through me. It is, therefore, a form of trance mediumship. During a channeling session, I am aware of what is being said although after I return to a normal state of waking consciousness, I do not remember what was said for more than a short time. The entity who speaks through me is a specific consciousness with a name (Chaing) and is always available to me. While I have channeled other entities in the past, I do not get "dear departed Uncle Charlie." A channeling session is not a seance. I channel in full light, with no special music, candles, incense or robes, and no rattling tables.

Information which comes through in channeling is usually specific and accurate, but not always. It is generally not predictive in the sense that a fortune telling would be, but is suggestive of life paths or possible future choices. Since I am the vehicle and my consciousness is the filter, it is difficult to answer questions about subjects totally unknown to me. For instance, you could ask a question about molecular physics or French, but the

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CONTRIBUTING DREAMWORKERS

The following individuals have subsidized this issue of the DREAM NETWORK BULLETIN with a contribution of \$25 or more.

ROBERT L. VAN DE CASTLE, Ph.D., is Director of the Sleep and Dream Laboratory at the University of Virginia School of Medicine. He is author of *The Psychology of Dreaming* (General Learning Press) and co-author, with Dr. Calvin Hall, of *The Content Analysis of Dreams* (Appleton-Century-Crofts). He is currently involved in the production of an educational videotape on dreams. For information write: Bryan C. Williams, P.O. Box 101, Nellysford, VA 22958.

GAYLE DELANEY, Ph.D., is a dream psychologist in private practice in San Francisco. The author of *Living Your Dreams*, she does a great deal of public presentations on T.V., radio and in lectures and conferences. Gayle was host of a 3-hour daily KVI Radio Show entitled "Dream Talk" in Seattle. Her main interest is in teaching people how to find out what a dream means and how that meaning can be put to use in the dreamer's daily love, work and creative life. Dream incubation and dream interviewing are most useful tools. For further information: 337 Spruce St., San Francisco, CA 94118. (415) 668-7444.

BARBARA SHOR — 400 Central Park West, N.Y.C. 10025, (212) 662-1749 — is a professional writer and dreamworker. She leads ongoing dream groups who are creating warm, sharing communities where individuals feel free to meet the triumphs and pitfalls of exploring their creative potential. **WINTER-SPRING, 1983: Dream-gates: An ongoing dream community, Mondays at 7 p.m. New 10-week workshop begins February 2, 1983. \$100. Women Dreaming: A continuing dream-sharing group for women. Wednesdays at 7 p.m. New 10-week session begins February 7, 1983. \$100. Private dreamwork sessions: available by appointment. February 22, March 1 and 8, 1983: DREAM ENERGY & THE ROOTS OF HEALING: Universal Techniques of Healing, from the Senoi to Shamanism. An experimental series of workshops presented by The Not Quite Lincoln Center Discussion Series, 135 West 69th St., New York, N.Y., 7:00 p.m. Contact: Jonathan Taylor, (212) 874-0374.**

LEON B. VAN LEEUWEN, GERRY LEVY, GUSTAVO GONZALEZ and others have two separate A.R.E. dream groups in New York City. For information: Leon B. Van Leeuwen, 12 East 41st St., N.Y., N.Y., 10017. (212) 532-7030.

ELIZABETH CASPARI is a trained certified Art Therapist. She works with small interacting experiential groups and individual clients in private practice. She helps them to develop and express their own imagery. By becoming more aware of this imagery and by concretizing it, they release hidden creative energies which they can then channel into new and constructive feelings and attitudes toward themselves and others. For brochure write: 30 Lincoln Plaza, Suite 30N, N.Y., N.Y., 10023. (212) 245-7280.

"Dream Community" is one of the three quarterly newsletters of the monthly DREAM NETWORK BULLETIN. The other two newsletters are "Fusion" published in Seattle by Douglas Cohen and Chris Matthews and "Lucidity & Beyond" published in San Francisco by Sally A. Shute.

Editor **William R. Stimson, Ph.D.** Art Director **Pecka Treinkle**
Staff

Margaret Salha	Candece Tarpley
John Perkins	Diane Moir
Karen Davis	Cerina Croft
Annecey Baez	Michele Manioff
Joe Schulman	Salvador Rosillo

Send all correspondence to William R. Stimson, 333 W. 21st St., Apt. 2FW, N.Y., 10011. Material for the May issue must be in our hands by March 15th. If you wish to join our staff, call Candece Tarpley (212) 362-5731.

John Van Damm and Jeremy Taylor have recently joined up with the DREAM NETWORK BULLETIN and will be putting out a special Spring issue in addition to the monthly newsletters.

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answer would be definitely limited by my lack of knowledge of these two subjects.

In the past nine years that I have been channeling, I have made every effort to develop and balance myself in order to be as good a "vessel" as possible. I have done extensive reading on esoteric and occult topics and have worked on balancing my psyche and body through techniques such as yoga, meditation, massage, psychotherapy, and Alexander. There are no formal courses in psychic development or mediumship, so all avenues must be explored in an effort to remain clear, open and aware.

In order to do this work calmly and effectively, it is necessary to regard these energies with respect. I neither venerate nor mock channeling, but keep it in a balanced perspective.

As a child, I grew up listening to my aunt discuss the ghosts she saw and the voices she heard. I always took for granted that such energy was valid and potent.

I had a few pre-cognitive experiences but I certainly was not obviously psychic.

As a young woman, I found myself drawn to psychics and finally had my first psychic consultation, which was a profound experience.

Over the next year I had several more consultations to inquire what I ought to do with my life in order to be of greatest benefit to myself and to the world. Information was given to me about singing, but it was also stated that I, too, could become a trance medium, if I so desired.

I shortly joined a class of 7 people, all of whom were to learn to channel. We met weekly for nearly two years. During that time we prepared through diet, exercise, meditation and discussion to become vehicles for these non-physical entities. At the end of this class, each of us left to go out into the world on our own. In this very difficult time we live in, I hope to shed some light into the lives of others through channeling.

It is of utmost importance to me that the information obtained through my channeling is of practical use to those who seek it. I maintain a low-visibility middle class existence to help dispel the "weirdo" image of this work and make it palatable to the general public.

In my work as a voice teacher, I operate on several levels. I approach my voice work very straight forwardly, dealing primarily with vocal techniques only. With some students I incorporate general psychic information about sound and its effects on the body as part of the lessons. In my workshop, I go deeply into the relationship of vocal and psychic energy. The exercises cover healing, emotional release, imagery, physical sensations and much more. This multi-layered approach allows me the highest level of flexibility and credibility in each area.

I believe that in the future, scientific instruments will be able to document what actually happens in channeling. In the meantime, it is important for us all to approach it openly and with inquisitive minds, never losing our own ability to evaluate and digest the information which is given. The process of channeling is for me joyous and uplifting, enlightening and challenging. I hope that others benefit in a similar manner from this work.

Jeannette Lovetri, 212 W. 80th St., #3W, New York, N.Y., 10024.

LUCID DREAMERS GROUP IN WISCONSIN

I have been studying about dreams for several years. At the moment I am a student at the University of Wisconsin Stevens Point. I would like to make a dream group here but I need some support and suggestions. The purpose of the group will be to become more aware of dreams and more familiar with lucid dreaming.

I would appreciate any information that can help me with this project.

Fariba Bogzaran, University Store, University of Wisconsin/Stevens Point, Stevens Point, WI 54481. (715) 346-3431.

DREAMWORK IN CHILE

My friend, Ana Maria Noe and I have worked together for years using dreams as a guide in our interior development. Finding out about the DREAM NETWORK fascinated us.

Beside psychotherapy, I have been principally involved in astrology. Its language of symbols has enabled me to better understand the marvellous process of human evolution. I write a regular column on astrology for a Chilean magazine.

The two people in Chile who know the most about dreams and are most involved with their study are: (1) Dra. Helena Hofman, Ernesto Muzard 2035-1, Santiago 9, Chile and (2) Alexander Kalawski, General Holley 186-D, Santiago 9, Chile.

Gonzalo Perez, Providencia 2019, D.31A, Santiago 9, Chile. Tel. 745082.

THE DREAM TEAM

The Dream Team of Orlando and Disney World Area, Florida began as a study group of the Seth/Jane Roberts books in 1974. The Seth materials speak much of using dream to enhance daily living as well as becoming self-aware while dreaming and creating many experiences independent of physical perceptions and assumptions.

This year we have taken over publication of *Coordinate Point International* which was previously published in California for two-and-a-half years. It is based on the Seth philosophy of, "You create your own reality." Dreams are the most powerful tools for creating your own reality. Individual reality hangs on the individual's beliefs and dreams are the easiest way to search out beliefs you like or don't like. Then dreams are used to enhance the ones you like and to change the ones you don't like.

We have used dreams to travel in space, in time and in realities of non-physical assumptions. Of special interest was the use of directed dreams in the study of 'death and dying.' As a closing experiment we did a practice death with each person deciding the manner of his death and who would be with him to help and share the joy of it all. We re-named the project 'Death and Living.'

The Dream Team members are open to calls from anyone visiting the Orlando, Disney World and Space Coast area. All numbers are in the 305 area code and all numbers made in Orange County are local calls. Betsy Spaulding 645-3285; Carol Levine 678-1105; Jim and Ann Cook 886-5239.

Jim Cook, *The Dream Team*, Box 151, Clarcona, FL 32710.

SEEKING DREAM GROUP IN NEW YORK CITY

I would like to get involved with a leaderless weekly dream group whose approach is experiential rather than analytic or interpretive. I am aware of two such groups, but I am not available on the evenings they meet. My open nights are Tuesday or Wednesday.

Marsha Lipshitz, 428 E. 77th St., Apt. 4A, N.Y., N.Y., 10021.

A DREAM BROUGHT ME TO THE STATES

I am not a good recaller of dreams. Anyhow dreams and dream work has had a great influence on me during the latest five years. It opened the way for me to the States.

We were a group of psychotherapists who were meeting once a month working with patients' dreams. We ended this course with a weekend seminar with Dr. Montague Ullman.

We decided to work with our own dreams. I was the first to share a dream. I almost regretted having shared, when I heard the comments from the participants in the first stages of the process, when they made my dream their own and made their projections. I felt so psychically naked. But I didn't regret afterwards, because I felt the warmth and the support from the others and I got help to

come closer to what the dream was telling.

We met with Monte Ullman for another seminar in the Fall of that year, 1978. I shared a dream, the mood and content of which I in a way recognized and disliked. Sharing it I had the hope that the group would help me to get a new perspective, an opening.

And I got help! Coming home from that seminar I had a dream the following night:

"I am together with others swimming around in a pool. When diving I do it with my eyes closed and it is dark. But then—I am diving down to the bottom of the pool, faced with white tiles, with my eyes open and it is quite clear and I have a feeling that sunshine is coming down through the water. A frog on the bottom is moving away quickly as if frightened. I am thinking that I ought to go up to breath but am feeling that it isn't necessary, but I do it anyhow. Then I am diving again."

When I woke up I thought that this must be a symbol of diving in the unconscious. When I keep my eyes closed I don't see anything but when I open them everything is clear.

What a release! After some weeks I was writing a letter to Monte to tell him about the after-effect of the seminar, when I suddenly got the idea to ask him if I could come to New York to work with him as a trainee for six weeks.

In March-April 1979 I spent six weeks in New York, following Monte as his Swedish "shadow" to dream groups and lectures. This stay meant so much to me that I have returned three times, doing more dream work in groups and participating in leadership training. I have made several American friends that way.

I have been working with several groups in Sweden since I came back from my first trip to the States in 1979. Monte has visited us for seminars when he has been working in Sweden.

This fall six people went with Monte to a cottage up in the Swedish mountains, where we were living and working and dreaming together for six days.

We had a hard, good and rewarding time, feeling humanly very close to each other through what we shared of ourselves in our dream work.

Karin Tengstrand, Reagatan 14, S-723 48 Västerås, Sweden. Tel. 021-13-98-42.

FOR DREAMERS IN SPOKANE

Thanks for your efforts (and all others concerned) in establishing the dream network. It's a wonderful, long overdue effort.

I am available in this area for starting dream groups or conducting introductory dream workshops. Also would be a regional representative for the dream network in this area.

Don Carlson, P.O. Box 873, Spokane, WA 99210.

LUCID DREAMERS NEEDED FOR RESEARCH PROJECT

Perhaps you saw the request which I published in an earlier issue of the Dream Network Bulletin. I am studying the day-to-day pattern of occurrence of lucid dreams. If you have a (fairly) complete record of the dates on which you had lucid dreams over a continuous period of one year or more, I'd greatly appreciate receiving a copy—just list the month/day/year for each lucid dream in order—e.g. 3/15/80, 6/2/80 etc. I will report on the findings in a future issue. Please include (at least) your age, sex, name, and address, along with anything else you consider relevant.

Although results so far are very interesting, I desperately need additional data. Won't you please take a few minutes to help? Thanks very much.

Names and addresses will be held strictly confidential; long-term dream-recorders may limit themselves to the last few years if they wish (although the longer the better); if possible, estimate the percentage of lucid dreams that may have gone unrecorded; suggestions for additional participants would also be much appreciated.

Fred K. Lenherr, Ph.D., NEW SALEM RESEARCH, West Main Street, New Salem, MA 01355. (617) 544-7688.

YES!

I want to be a part of all this. Enclosed is \$13 (\$19 for foreign countries other than Canada and Mexico). I understand this gives me a year's subscription to all three newsletters of the monthly DREAM NETWORK BULLETIN.

Name _____
Address _____
Phone _____

Make checks payable to "Dream Community," 333 W. 21 St., Apt. 2FW, New York, N.Y., 10011.



WHICH
by William Stafford

Which of the horses
we passed yesterday whinnied
all night in my dreams?
I want that one.

- I would like to volunteer to help out with the Dream Network Bulletin in New York City
 Seattle San Francisco.
- I am willing to be the focus of the dream network in my own area.
- I am enclosing a mailing list of friends, colleagues, or clients who are also interested in their dreams.
Please send each of them a free sample copy of the DREAM NETWORK BULLETIN.

SUBSCRIPTIONS DO NOT COVER THE COST OF PRINTING AND DISTRIBUTING THE DREAM NETWORK BULLETIN. THIS IS ESSENTIALLY A CHARITY IN THE SERVICE OF DREAMS. NO ONE INVOLVED IS PAID A SALARY.

ONEIROGRAM**-LAST MINUTE DREAM UPDATE-**

Special Thanks, again, to the growing group of people who help get this newsletter to you.

FEBRUARY

- 2/2-9 WA "Exploring the Inner Depths," talks on Jung and Dreams by Virginia Hoyte. Eastshore Unitarian Church, Seattle.
- 2/2 NYC "Dreamgates," a 10 week workshop with Barbara Shor. 7 PM Mondays, \$100. 400 Central Park West, 10025. (212)662-1749.
- 2/3 NYC "The Awesome, Totally Awesome Dream Workshop: Fun and Games with Our Anxieties and Joys." Workshop with John Perkins at Dream Community of NY, 684 Washington St., #2B, 7:25 PM (212)242-3871.
- 2/4 CA "Dreams and the Creative Process," at Jungian - Senoi Institute, Berkeley, 7-9 PM, \$4. (415)848-0311.
- 2/4-6 NYC "The Shamanic Journey," basic workshop with Michael Harner, Fri. evening, all day Sat. and Sun. East/West Center, 141 Fifth Ave., 10010 (212)673-8200.
- 2/7 NYC "Women Dreaming," a 10 week workshop with Barbara Shor. Wednesdays, \$100. 400 Central Park West, 10025. (212) 662-1749. 7 PM.
- 2/7 NYC "Dreams and What They Tell Us," class with Elizabeth Caspari at New School, 66 W. 12th St. 10011. (212)741-5684. Four Mondays. 1:30-3:30 PM, \$65.
- 2/8 NJ "How to Demystify the Messages in Your Dreams," workshop with Helen Kramer at New Jersey Dream Community, 7:30 PM. 147A Fort Lee Road, Teaneck, 07666. (201)692-8117.
- 2/8 NJ "Dream Group," with Paul Elovitz, Ph.D. Four weeks. 246 Highwood Ave., Ridgewood, 07450.
- 2/9 VA "Creativity in Dreams," course with Mariestes Anders at Northern Virginia Community College, Alexandria Campus. Write: 5508 N 31st St, Arlington, VA 22207.
- 2/10 NYC "What Dreams are Made Of," Gestalt workshop with Richard Shrobe, 7:30 PM, \$8. Integral Health Services, 227 West 13th St, (212) 929-2261.
- 2/10 NYC "Dream Awareness: A Path to Self-Understanding, Creativity and Intimacy," course with Judith K Malamud, Ph.D. at NYU School of Continuing Ed., Thursdays through May 5, 6-7:40 PM at Wise Community Center, 123 W 53rd St. (212) 598-7064.
- 2/10 NY "Theme and Variation in Dreams," workshop with Frank Stefano, Dream Community of NY, 39 Renssen St., Brooklyn Heights, 7:25 PM, (212)858-6223. Bring a friend; bring a dream.
- 2/11 CA "Anima, Animus, and Relationships," at Jungian-Senoi Inst., Berkeley, 7-9 PM, \$4 (415) 848-0311.
- 2/11 MA "Creative Dream Sharing," with the staff of the Center for Creative Dream Exploration. Every Friday 7:30-9:30 PM, \$2. 18 Amory St, Cambridge, MA 02139.
- 2/11-13 VA "The Shamanic Journey," basic workshop with Michael Harner, Fri. evening, all day Sat. and Sun. Yes! Educational Society, POB 4346, Falls Church, VA 22044. (703) 241-1434.
- 2/12 WA "Dreams as Our Challenger and Guide," with Virginia Hoyte, 9:30 AM - 9:30 PM Bainbridge Is., (206)522-3502.
- 2/12-13 ENGLAND "Dreams, Symbols and Fantasies," course with K Koojiman at 50 Guildford Rd., London SW8, 7:30 PM L3. 720-7800.
- 2/13-19 WA "Moi Uthane; the Spirit of Sleep," -dreamwork intensive led by Ken and Shawn LaSalla-Kimmell. Center for Dream Studies, 219 First Ave, So., Suite 405, Seattle, 98104 (206)523-8721.
- 2/13 NYC "Jung and the Dream in Hinduism and Buddhism," a workshop with Eugene J. Pascal, Ph.D. 10:30 AM - 5:30 PM, \$35. New York Theosophical Society, 242 E 53rd St., 10022. (212)753-3835.
- 2/15 CA "No Nonsense Dream Interpretation," workshop with Gayle Delaney, Ph.D., 337 Spruce St., San Francisco, 94118. (415)668-7444.
- 2/15 KS "Growing Through Dreams," class at Path Health Center, 2013 S. Seneca, Wichita, 67217. Five Tuesday evenings, 7-9 PM. (316) 529-3184.
- 2/18 CA "Understanding Dream Symbols: Amplification and Immersion," at Jungian-Senoi Institute, Berkeley, 7-9 PM, \$4. (415)848-0311.
- 2/18-20 SC "The Shamanic Journey," basic workshop with Michael Harner, Fri. evening, all day Sat. and Sun. Contact: Lloyd Edwards, 808 Burwell Lane, Columbia, 29205. (803)787-6084.
- 2/18-20 WI "Dreamwork," led by Jeremy Taylor at Unitarian Church, Racine. Call for Details.
- 2/20 CA "Senoi Dreaming," workshop led by Beth Beurkens in Aromas, 10AM-4:30 PM, \$35. (408)726-2161
- 2/22 NYC "Dream Energy and the Roots of Healing: Universal Techniques of Healing, from the Senoi to Shamanism," workshop with Barbara Shor. Contact Jonathan Taylor (212)874-0374.
- 2/25-26 WA "Second Annual Dreamworks Weekend," in Olympia at The Evergreen State College. Call 866-4666.
- 2/26 NM "The Role of Dreams in Holistic Health," led by Pat and Larry Sargent, 10 AM - 4:30 PM \$35. Box 900, Suite 50, Taos, 87571.
- 2/26 NYC 3RD ANNUAL MID-WINTER DREAMTHING, benefit to raise money (\$) for the Bulletin. 9:00 AM till 6:00 PM. Workshops by Barbara Shor (Tarot and Dreams), William Stinson (Recurring Dreams), John Perkins (Body-Listening). Open Dream Reading, World Dream Update, News of the first Dream TeleConference, and more. PLUS, From 8:30 until ??:00 Gestalt Disco Dancing. \$25 Admission includes a 1 year subscription or renewal of your subscription to the Bulletin. Single admission without subscribing is \$20. Disco Dancing free with admission to Dreamthing, \$5 for dancing only. Call Candice to make your reservations, (212)362-5731.
- 2/27 NJ "Dream/Fantasy Psychodrama," workshop with Rose Kaammerman at the New Jersey Dream Community, 147A Fort Lee Road, Teaneck, 07666, 3 PM. (201)692-8117.
- 2/27 NYC "Dream Techniques," a workshop with Cerina Croft, 160 W. 71st St, 15T, 10023. (212)580-1415.

MARCH

- 3/4 NYC "Dream Regressions," workshop with Cerina Croft at the Dream Community of NY, 910 West End Ave., #4A (104th St), 7:25 PM (212)580-1415.
- 3/4 CA "Bringing Resolution to Dreams: Rewriting," at Jungian-Senoi Institute, Berkeley, 7-9 PM \$4. (415)848-0311.
- 3/5 NM "The Art of Dreaming," led by Pat and Larry Sargent, 10 AM - 4:30 PM, \$35. Box 900, Suite 50, Taos, 87571.
- 3/5 CA "No Nonsense Dream Interpretation," workshop with Gayle Delaney, Ph.D., 337 Spruce St., San Francisco, 94118. (415)668-7444.
- FURTHER LISTINGS HAVE BEEN FORWARDED TO THE EDITOR OF THE MARCH ISSUE.

TASK OF A NOVELIST

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short work of the infection then. I exude my ideas into my journals or into articles. The story flows all the freer without them.

Ideas can never represent the fullness of feelings or of consciousness itself to the extent that a simple story can. To discover our own story in its fullest richness is to discover who we are. Only then can we start to become. No wonder it takes many years. It involves letting our conscious minds become progressively more open to the powerful constellations of repressed feelings buried in our unconscious. A certain passivity and lack of control is needed to let these buried feelings unite in a novel way that can allow them such an overwhelming network of mutually-supporting feeling force that they can rally forth to throw the false Emperor "Our-Brainwashed-Conscious-Minds" out of office, like the Mexicans did Maximilian.

This Maximilian would control us without knowing or considering what we really are or even that we are not anything he can effectively control. The cost of such folly is enormous. He is well-intentioned and tries to be benevolent but he is the thing in the way of what we really are. It is a mindframe too alien to us for us not to reject. Archetypes arise in us like antibodies to reject an organ so alien to our marrow. These archetypes are constipated and energized by repressed feelings. Feelings denied external play go within, to the hinderlands of our minds, to our dreams and inner images, where they meet each other and form alliances and confluences of their power. If the situation is extreme, several archetypes might be activated at once. Then there is a battle between them as to which will emerge the dominant force. If the situation is complex, it is possible that no single one will emerge victorious. Instead

a hybrid may be formed. Yes, it is possible for totally new archetypes to form from such recombinations. They have been doing so throughout history and this, indeed, is the creative process. Our minds and our potentials are much more alive than we know.

In the novel, as in the dream, the understanding is one of feeling. The intellectual meaning expresses itself through the feeling and the imagery, which are really one and the same thing. The intellectual knowledge that a dream carries is implicit, not explicit. In a good novel, the same is true. Understanding what we are actually writing about, like dream interpretation, is important only to the extent it aids us in opening up to the thing itself: a language much richer than any we know, a language inherent in the feeling of being, a language whose dimensions are literally infinite, and perhaps whose ultimate dimension is a feeling of this infinity: a feeling at one with it, feeling a part of it, feeling that you and it are one and the same thing. Surely this is the state when fear and fear of death pass away, become impossible. If you are everything and not just yourself, what fear can you have about your own death? What petty tangles can you get into on account of the warped little needs of an ego that never was you anyway but something society grafted on you. You go about your little affairs in the world, yes, but everything is different now. Your senses have become so highly developed that you feel everything. Your understanding grows by leaps and bounds because there is so much new data coming in. Yet because of what you are letting yourself feel, maybe even only now and then, you never for a moment doubt that your understanding is nothing but a shadow to the truth. It is not the truth itself. You can experience the truth itself to the extent you are willing or able to let yourself experience the sensations and nuances of bodily perception

that are beyond understanding (because they are the somatic equivalents of repressed or denied or ignored feelings.) The muscular knowledge, the knowledge of the organs, down to the knowledge of the infinite which is the knowledge of the cells themselves and of the molecules and chemicals of which they are composed: this is the kind of knowledge that the novelist or the dreamworker seeks and sometimes finds.

The issue is not to be sensitive rather than intelligent for there are so many idiots running around in society like this today doing a great deal of damage to themselves and others by their mean and narrow lives. The issue is to find that form of consciousness where your sensitivity enhances your intelligence and your intelligence enhances your sensitivity, where the two become one thing.

Creativity represents the fluid functioning of our highest modes of perception which are relationships between ourselves and everything around us. It has little chance when various of these modes are frozen into a rusted immobility by the mechanisms of repression that society has taught us and that we've internalized to control the feelings society has taught us are unacceptable. Dream hacks are as bad at this as writing hacks. They tell us we're never supposed to be defeated or fail, hence we must strive to conquer all dream enemies and force them to give us a gift. Sounds like what a man does to a woman when he rapes her.

Failure is not bad, it is not unacceptable. It is one of the best ways to learn. Neither are any of the other feelings people try to control out of their dreams or lives unacceptable. To gain your creativity as a novelist or as a person you must accept all of yourself. This is a first step and it is the hardest and longest first step you may ever take in your life.

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ART OF DREAM REALIZATION

continued from page 5

How I worked with that group of selected artists to help them innovate with their dreams was exactly how I have worked with anyone who was working on a problem and who was willing to allow dreams to make a statement about their work: What is your goal? What are the perceived obstacles to your reaching your goal? What solutions have you tried? In what ways have these solutions been satisfactory and in what ways have they been unsatisfactory? What will be the consequences of your achieving your goal? Are you afraid of any of the consequences? Are there any rules of procedure that you feel you must abide by in reaching your goal? What assumptions have you made about the nature of your problem that limit your choice of solutions? The answers to these sorts of questions help clarify the nature of the challenge the person has accepted and the meaning it has for the person. I assume that a work of art, like an invention, reflects the artist or the inventor, that the process of interaction between the artist and the raw materials reflects

the artist as well as the materials, but that the creator is primary. When I take this perspective, then dreams become a natural helper, for dreams are meant to clear a path among the objective realities in life for the person's subjective, but true, self to come out and contribute to those objective realities. Again, it's that notion that everyone has a light bulb to contribute to the world, and dreams are waiting for us to ask for their help in finding and giving birth to that lightbulb. So let's look at the dreams.

When working with someone on innovation and dreams, when we first look at the dreams, they seem to have little to do with the work issue at hand. To a large extent that is because most people separate their work issues from their personal issues, so all the feelings, worries, conflicts and other such typical dream contents, although they clearly relate, when interpreted, to the dreamer's personal life, don't seem to relate to their work issues, which seem to be issues of competence, pride, ignorance and acclaim. But when their personal issues are seen in a broader perspective, and when the answers to all the

questions concerning the work goal are considered, it becomes clear that the personal issues and the work problems are both a part of the same core issue — discovering and risking being more of yourself.

I remember working with one artist, a ceramic designer, who was unsatisfied with the textures she was able to obtain on the bowls she was making. We spent a lot of time talking about what bowls meant to her; she had her private reasons, which she didn't feel were particularly relevant, as well as her public, professional rationale. One of her dreams involved a "shrimp boat." Discussion of that dream revealed a worry that she would "miss the boat," a concern she had about her life in general as well as about her art, a fear that she didn't have what it takes, or had the "wrong stuff," and would get left behind. I had the impression that she had the "right stuff," but was sitting on it because it didn't match what she thought was expected, what would gain recognition from her "art audience." She was approaching her work left-handed, as it were, since she kept her better

continued on page 11

hand behind her back. When we got to talking about shrimp, I noticed that although she said she didn't like them, she was able to describe their texture in some detail. It seemed as if she had some energy invested in the shrimp texture, so I suggested that she explore this texture in her ceramics. Out of this exploration came a new textural vocabulary which she developed in her work. As part of this artistic breakthrough came also more self-acceptance and confidence concerning the value of her own inclinations. The professional and personal dimensions grew simultaneously.

Confidence to be more yourself in your work—that seems to be the most general result of working with dreams to enhance creativity—which allows our naturally innovative nature to express itself. It was that way with my own work.

I had begun by drawing my dreams, using magic markers for color, doing so primarily to commemorate them and to allow me to reflect upon them directly. I didn't feel I could "draw," as these dream drawings didn't look anything like my dreams. But they "felt" right, and that seems to be what mattered at the time. Then someone gave me a set of watercolors. I tried them out, found them fun, but difficult to use. I did what I could with them, rather enjoyed using a brush and a box of colors, and was fascinated by what happened on the paper. Yet it seemed difficult to express any intention through the watercolors.

But then I had a dream. I dreamed I was in a movie theater looking at a large painting projected on the screen. The painting was like a large stained glass window, the surface area being divided into discrete areas, each filled with color. I hear my father's voice telling me that I can paint like that.

I used this dream as a basis for simplifying my approach to learning watercolors. By taking a piece of paper, drawing a design on it, then filling in the spaces with color, I learned how to apply color to paper in a smooth and even manner. I learned how to mix colors and how adjacent colors affected each other. I also learned how to build up color from several different coats of paint. Although this approach to watercolor painting is somewhat trite, it did enable me to learn some basic skills and gain confidence. It was if my dream was saying, "look, I know you feel overwhelmed by the complexity of watercolors, so why don't you try it this way for awhile?" One of my favorite paintings, "On the Way," emerged several years later, from this dream.

During the time that I was practising this approach, I was also attempting to learn how to paint directly onto the paper. I was watching how my practise in the disciplined approach would affect my more-spontaneous painting. I would fill my brush with color and begin making marks on paper. I would allow these marks to dry and then fill up with another color and make more marks, on top of the previous ones at times. I was concentrating on watching the various colors build up and interact and had learned how to paint on top of paint without getting "mud." I had another dream.

I am painting under the supervision of a dream teacher. I am making marks on paper in a rather spontaneous manner. When I am finished, my teacher asks me to examine the painting to see

what I would see. I notice a figure implicit in the random marks, much the same way I might see something in an ink blot, and experience a strong emotional reaction to the discovery. My teacher says that when I encounter such an emotional reaction, I'll know I've found something.

This dream encouraged me to pursue painting in the manner I had been exploring. The importance of feeling was emphasized in the dream, as well as the process of discovery. The dream also marked another breakthrough for me. It suggested that although I didn't feel confident about setting out to paint "something," if I would simply put the brush to paper, make little marks, focus on the sensory effects of the color, then something would probably emerge from these marks that would give me a definite feeling of recognition. I used this method of painting for several years, primarily as a psychological tool. If I was in a mood and wanted to explore it, I would paint marks on paper until I felt finished, examine the result until some figure emerged that spoke to my mood. I also found that this approach was a good one for painting the in mood of a dream, and the resulting figures that I responded to would often help me understand the import of the dream. These paintings were quite personal—I called them my "psychological studies," and were not suitable for exhibit. Wanting to honor this dream, however, for my art exhibit, I painted "Dionysos" using this method. As intricate and planned as it looks, it began by some random marks and continued in this manner until a figure appeared, which I then built up in increasing detail using the overlay method I had developed.

When I was asked to be the subject of the fourth Dream Art show, I was concerned that somehow exhibiting my work would jinx my continued enjoyment of painting. Perhaps I was simply nervous and self-conscious, not thinking of myself as an artist-for-show but instead more an artist in spirit. For most of the three months I spent preparing for the exhibit, I had no dreams. I would have been a very frustrating subject for one of my experiments. But as I was getting more and more of my old paintings framed, and having a chance to reflect upon how important it has been to me to have the opportunity to paint, my focus shifted to my message to others: "just as I had lacked confidence in my ability and had been inspired by my dreams, so can you be inspired by your dreams." Then, a week before the show, I dreamed that the exhibit was opening, and that I was outside, painting an invitation to the show on the sidewalk. I awoke from this dream and immediately painted a sketch of how I was painting on the sidewalk. Then I was able to complete a finished painting in that style for the exhibit (not shown here). I was grateful that my dreams had provided me with something new to work on. Then, on the morning of the opening, I awoke with another painting in my mind. I painted that in my dream journal and realized that for me the process of dreaming and painting would continue as an ongoing exploration. This last dream removed my doubts and made it possible for me to be present at the opening of my exhibit, answer questions, and share my delight at the work.

It is difficult for me to form an evaluation of these paintings in terms of artistic standards. From a psychological standpoint, I believe I see

something of merit in them. I see something of myself in these paintings, something I like. Some of my friends who are professional artists say that they value the unique quality with which the watercolors are imbued, something they say reminds them of what is special about me to them. It sounds trite in words, and maybe all that is being reflected is love. At another level, I can see how the paintings reflect something of my psychology. These paintings are not the flowing, expressionistic happenings that are often associated with watercolors at their finest. On the other hand, although there is a precision to the paintings, they did emerge somewhat spontaneously, like a doodle, and are full of expression. I see the paintings reflect an integration of a long-standing polarity within me, between planning and being spontaneous, evidencing an ability to arrive at a dimly perceived goal through a long process of successive approximations, which is a combination of both intentionality and chance. Such integrations I value, and have my dreams to thank for them in many areas of my life.

For further information write: Henry Reed, 503 Lake Drive, Virginia Beach, VA 23451.

CLASSIFIED

Listing costs 40¢ per word. Only dream-related entries will be accepted. Proceeds allow us to send out free sample copies of the DREAM NETWORK BULLETIN to dreamers who request them.

People have networks for dreams and for political causes and for community building and for outdoor living and for holistic health and for trading and bartering skills . . . in OTHER NETWORKS newsletter, all of these people can exchange how to use networks more effectively. Write for info: OTHER NETWORKS, P.O. Box 14066, Phila. PA 19123.

TELEPHONE DREAM PAL. If you wish to work on dreams by telephone with someone in your area, send us all the particulars and the Dream Network Bulletin will give you a free listing in its classified section.

ANTI-NUCLEAR? Help make peace with the Russians. We have the names of individuals in the Soviet Union who wish to subscribe to the Dream Network Bulletin but can't because U.S. \$19 is simply an unaffordable price for them. Help spread the New Age into the Soviet Union. Give a gift subscription to a Russian dream person for only U.S. \$15. We'll connect you directly with your own Russian.

DREAM TELEPATHY. We are planning a telepathic dream project on a wide scale. If you have any ideas or wish to have any input or to participate in the project, please contact us immediately. Dream Network, 333 W. 21 St., Apt. 2 FW N.Y., N.Y., 10011

Learn Do-It-Yourself Dreamwork. Write: DREAMS UNLIMITED, Box 247D, Middleton, WI 53562.

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SUNDANCE: The Community Dream Journal, in its original edition of six, 144-page, illustrated dreamwork issues, is now available for \$19.50 from the editor, Henry Reed, 503 Lake Drive, Virginia Beach, VA 23451.

DREAM MEANINGS. A newsletter. Subscription \$12/year. Write: Al Bouchard, DREAM MEANING CLUB, 231 Norfolk St. #1, Cambridge, MA 02139

WORLD DREAM CONFERENCE. For information contact: Jeremy Taylor, 10 Pleasant Lane, San Rafael, CA 94901.

CLICK-SWITCH INTO INCREASED INTELLIGENCE

by T.D. Lingo

The human brain is 90% dormant. This dormancy now can be self-released. Any self-motivated individual can do it. A new order of measurable advanced problem solving intelligence, artistic creativity, scientific creativity, self-healing power and species telepathy to consensus action emerges automatically. One's progress into this natural genetic evolution is monitored via dreams.

The human brain is a "tri-une" brain: 3 brains in 1. The forward punching breakthrough research to discover this fundamental new explanation of emotion-production and thought-production was done by Paul MacLean at the National Institutes of Health. Our 200 million year old reptilian brain is surrounded by our 100 million year old mammal brain, and both of these are enveloped within our 3 million year old primate brain. Each computes separate, unique backward survival and forward mutating behaviors which subtract and add from and to each other, thereby causing terminal human emotion, thought and action. Each computer generates its own distinctive category of dreams. By observing in which classification you are dreaming, you accurately predict in which brain your DNA has chosen to cipher consciousness into feelings, thinkings and movements for that day.

The reptilian core originates basic self-defense and counter-attack compartments. The "4-Fs": feeding, fighting, fleeing and reproduction. The old mammal brain propagates family nurturing and protecting conducts: mammaries, mother milk and mother love; father territorial circling, food gathering, enemy chasing. The new mammal primate brain calculates advanced thought refinement: reasoning, rationality, creativity, invention, self-controlled evolution.

The 1/3rd bulk of frontal lobes in our new mammal brain bulged out practically yesterday: 700,000 years ago. This bulk is dormant. This dormancy was revealed during ablation experiments by Alexandr Luria in the U.S.S.R.

A click-switch, the amygdala, was found, by Canadian Graham Goddard, to click forward into the rudimentary frontal lobes of white mice, thereby causing the "kindling" reaction of "rearing, pawing and falling over." Cosmic orgasm. The disclosure has been advanced into human beings. Students at this R & D facility are taught to self-click the amygdala forward into their passive frontal lobes. This causes the ancient and venerable "nirvana, satori, samadhi, tao flow, kensho, moksha, kairos, valhalla, born again, Adamic child, I see God" transcendence phenomenon.

Once the frontal lobes are opened, the amygdala can be self-controlled at will to flip forward into advanced knowing and loving creativity or backward into defensiveness as needed. But the genetic intelligence of deoxyribonucleic acid (DNA) causes the brain engine to do this forward/backward gear shifting spontaneously as now clear telepathic signals are picked up from the environment. All you have to do is read your simple, un-warped, un-metaphored, un-symbolized, factual, single dream indicating which brain is functioning in dominance over the other two and adjust your morning accordingly.

Once whole brain power is accepted and used, daily living becomes a constant ecstasy game of interacting in perfect telepathic understanding with friends and foes in the cultural and economic jungle. And as the peasant said to Socrates, "If you're so damn smart, why ain't you rich?" The bedsheeted philosopher agreed with the jibe. So, for fun, he rented the 4 olive presses in Athens. He paid their owners double the profit they expected to make at the olive harvest. He winkingly quadrupled the price of pressing to the farmers. They bitched but they paid. He gave all earned monies to the poor.

If money is necessary for foundation survival, comfort and security, this is earned quickly and hugely so as to get on with the important things in life. One designs that lifestyle to be in perfect harmony with one's constantly progressing genetic messages transmitted, at first, during dreams. But dreaming is work. A dream is an unresolved personal neurosis problem asking to be cured. The self-therapized individual who self-circuits into his/her torpid frontal lobes no longer dreams at night. Sleep is total catatonia. Rest and refreshment are total. Hours of sleep are reduced. Wakeup satisfaction is voluptuous. Morning creativity impulsively is behind all known limits.

As the correct function of sleep versus dreaming is understood, and as the need to dream is removed by frontal lobes efficiency, forward growth messages from one's now balanced brain-body system are given in the morning pre-conscious — hypnapompic — state of consciousness. If a specific, personal survival or curiosity problem arises — "Should I invest in X-action?"; "What is the next step beyond $E = mc^2$?" — this datum is "typed" into the brain computer in bed the night before — during the clear-channel hypnagogic state of consciousness. The answer is received routinely during your morning pre-conscious. The answer is believed with 100% confidence. In parametric, longitudinal case studies with children and adults, male and female, affluent and poverty, we found that the supreme quality of the morning pre-conscious is that you cannot lie to your self.

Dreams, by definition, are lies. Truth warped. Because the individual cannot tolerate a personal

series of truths in straight, lucid communication, each element and component in the self-evolution system is presented in proper sequence with the proper warpage which that person's child neurosis requires in order to accept the partial truth. Whatever is accepted, however slowly, is used to proliferate growth into the next dormant brain cells, tissues and organs.

Each dream is compounded with separate, straightforward signals of needs from each of the brains within the triune brain. The compounding is like piling up 2 or 3 color photo slides then warping them over a candle flame before projecting them into your mind's eye via dreaming. Since those single needs are understood primarily as blocks not satisfied during one's earlier years, they are stored in the temporal lobes as repressed child trauma memories and in the hippocampus as repressed infant trauma memories. The resulting chaos of unresolved confusions, pains and fears breeds entropy (negative energy). This entropy radiates into the amygdala and keeps it clicked back into the reptilian brain; into constant, culturally controlled competitiveness, aggression, hostility, violence, war.

In our own program at this primitive wilderness workplace, since 1957 over 300 students have been taught a plain procedure to receive and tabulate each compound dream, to un-warpage and take apart the several layers of photo image slides, to read the uncomplicated single message of each, to identify which brain is sending the distress call of functional dysfunction and to satisfy each need in proper sequence.

Bound energy of neurosis is turned into free energy. The free energy carefully is guided into the amygdala. The amygdala is over-powered joyously, clicks forward and shuts consciousness into the sleeping frontal lobes. Nirvana happens.

For further information, or to receive our public research report: "How The Human Brain Works", send a self-addressed, stamped, business sized envelope to: T.D. Lingo, Director, Dormant Brain Research and Development Laboratory, Laughing Coyote Mountain, Box 10 Black Hawk, Colorado 80422.

DREAM NETWORK BULLETIN

333 W. 21st St., Apt. 2FW, N.Y., N.Y., 10011

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