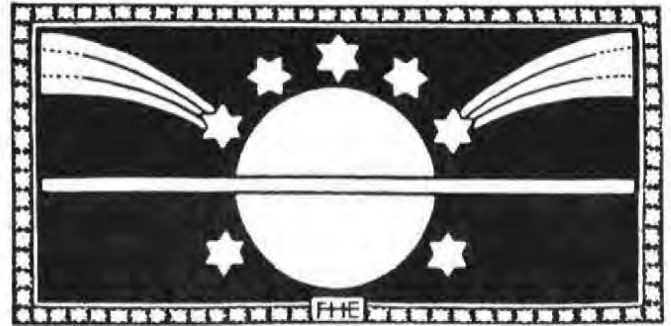
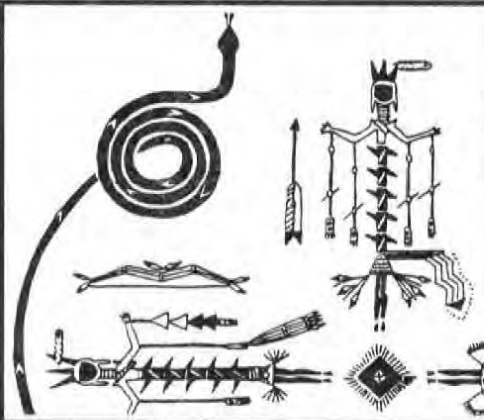


# dream network bulletin



volume 6, number 3

**A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM**

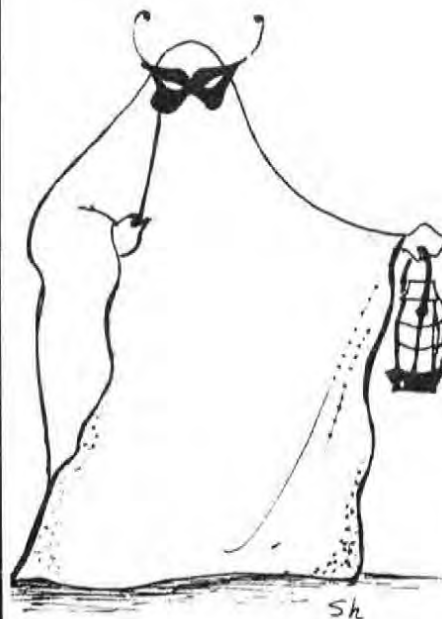


**The Sacred  
Dream Place**

**Dream Hot  
Line**

**Dream Dragon  
Wizardreams  
Witches,  
Sorcerers, &  
Halloween  
Dreams**

## THE SPIRIT OF THE DREAM



**Latin American  
Liberation  
Dreams**

**Shoe Dreams**



**THEME FOR  
Nov/Dec Issue  
"THE DREAM AS A  
GIFT"  
Artwork & Articles  
Appreciated**

**DREAM NETWORK BULLETIN** publishes six issues per year and has an international readership. The primary focus is on experiential dreams and dream work. Readers are invited to send in how-to tips, personal experiences, research reports, art work and poetry related to dreams, and notices of existing and desired dream groups and upcoming dream related events. We welcome sharing and communication regarding all aspects of dream work from both professionals and non-professionals.

**DNB** reserves the right to edit all material submitted for publication. Typewritten double spaced manuscripts or Macintosh compatible disks are preferred. Reproducible black and white original art work is requested. Photocopies are acceptable. Please include a stamped, self-addressed envelope with submission.

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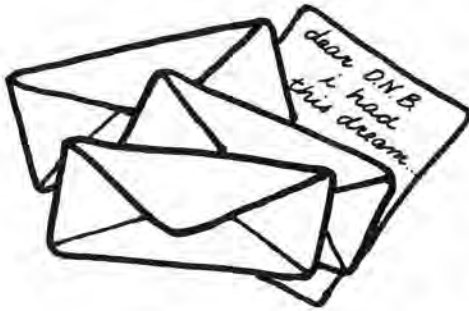
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This letter is to tell you how valuable your publication is to me. I think it is appropriate to tell you about me.

I am now 80 years old. I do not lucid dream yet, but I would like to. I am enclosing a little "blurb" on some of my involvements. For the past five years it has been Mindful Meditation, and the study of a great wisdom -- Buddhist psychology (the Abhidhamma) under the master, the Ven. U. Silananda, a Burmese Buddhist monk. This practice has completely changed me and most of my value systems.

Also, I am a certified hypnotherapist, so I have been incorporating the concepts of Vipassana and the Loving-Kindness Meditation into my practice. I would like to expand it to incubate lucid dreams (at 80 years of age). How about that? I loved the article by Randl Farkas in your July/August 1987 issue.

Rose Garfinkle  
3349 Victor Ave.  
Oakland, CA 94602

I've subscribed to DNB since its early days with Chris Hudson. I commend you on the excellent publication the newsletter has become.

But the masthead shakes me up. "A newsletter for people who dare to dream" -- indeed. The whole dream-work movement is based on the premise that EVERYONE dreams, whether they "dare" to or not!

The challenge and excitement

is for those who dare to work with, explore, learn from, enjoy (and whatever other verb form may apply) their dreams.

From just below the masthead, however, the newsletter is a delight. It is full of current and provocative material and is never just a rehash. It makes dreamwork practical, contemporary, and eminently acceptable in the total personal growth field.

Keep 'em coming!

Virgil Alexander  
20 Highland Road  
Hershey, PA 17033

Thank you for publishing my letter requesting suggestions on how to run a group. I received two very thorough and interesting responses which should keep my group going for a while. I hope we can do some interesting work and report on it for a future issue.

Heidi Kass  
216 Graham St.  
Highland Park, NJ 08904

Usually I don't spend energy trying to figure out puzzles. Since the DNB was laying on the table when I was eating, I decided to take a stab at the **Cryptoquote**. To my surprise I came up with the solution in about 10 minutes.

I guessed at the first two words and then used those letters with the name. I intuitively thought it would be Jung or Freud. I was right.

**"IT IS THE DREAMER  
HIMSELF WHO SHOULD TELL  
US WHAT HIS DREAM  
MEANS..." SIGMUND FREUD.**

Richard Russell  
395 Sussex St.  
San Francisco, CA 94131

**THANK YOU FOR YOUR  
FINANCIAL SUPPORT  
June Egger  
& John Perkins**

## REFERENCE LIBRARY BY HENRY REED

### Recent Publications:

"Dream interpretation: Freud wasn't the first." *New Realities*, July/August 1987, Vol VII, No. 6, 8-9. Gayle Delaney.

Dream process in asthmatic subjects with nocturnal attacks." *The American Journal of Psychiatry*, May, 1987, Vol. 144, No. 5, 638-640. J. Monday, et al., Hop. Sacre Coeur, Serv. Med. Psychosomat., 5400 Blvd. Gouin Quest, Montreal, Quebec, Canada, H4J 1C5.

"Frightening dreams and birth order." *Individual Psychology*, March, 1987, Vol. 43, No. 1, 56-59. S. J. H. McCann, et al., University College Cape Breton, Department of Psychology, Sidney, Nova Scotia, Canada.

"The manifest dream in psychoanalysis: A clarification." *Journal of the American Psychoanalytical Association*, 1987, Vol. 35, No. 1, 99-118. S.E. Pulver, 111 N. 49th St., Philadelphia, PA 19139.

"Reflections on the self state dream." *Psychoanalytic Quarterly*, April, 1987, Vol. 56, No. 2, 251-262. J.W. Slap, et al., 1601 Walnut St., Philadelphia, PA 19103.

"What is a dream?" *Behaviour Research and Therapy*, 1987, Vol. 25, No. 1, 1-24. M. E. P. Seligman, et al., U. of Pennsylvania, Walnut St., Philadelphia, PA 19104.

"When supervisor and therapist dream: The use of an unusual countertransference." *Journal of the American Academy of Psycho-analysis*, April, 1987, Vol. 15, No. 2, 261-272. A. E. Berstein, et al., 230 Central Park West, NY, NY, 10024.

### Book Review:

Dream analysis in psychotherapy, by L. Weiss. *American Journal of Psychotherapy*, April, 1987, Vol. 41, No. 2, 322-323. Review by T. L. Brink.

## WHICH SIDE ARE YOU ON?

BY ANTHONY DUBETZ

*Anthony Dubetz is the founder of The Dream Hot-Line, a free consulting service in Chicago for those troubled by nightmares and dreams.*

This morning I got a call from someone I talked to two days ago about the method we use at The Dream Hot-Line. He just wanted to tell me it works. The beauty is our method is quick, easy, and makes the dreamer independent. He used the words from his dream and found the magical power they possess.

We here at The Dream Hot-Line help people find out which side of a dream they're on. Every dream has a side where the symbols are located and a second side from which we see its symbols. We ask dreamers to remember how they characterized the symbol side while they were actually dreaming it.

Dream symbols can be a translation of sensory fatigue. Just as we see the image of a flashbulb for a time after it goes off, so too do we see images of other phenomena flashed in dreams. If we feel over-indulged in confusion, that confusion rears its ugly head in a dream. There are as many kinds of dreams as there are kinds of feelings. Dreams will show themselves when our feelings have been over-stressed (as were our eyes by the flashbulb).

When we see feelings after-flashed in dreams, we characterize them and in effect, interpret our own dreams. If you burn yourself, you say, "ouch!" As you dream you also have some kind of response to it. Even no reaction is a kind of reaction. These responses are telling us what behavior we need to rest in ourselves to avoid getting burned and to prevent stress.

We have said that symbols are a picture we have reacted to and

unknowingly named as a stress point. Let's discuss the other side of the dream -- the side we stand on. On our side is us as we dream the symbols and react to them. If you don't burn your hand, you don't say, "ouch!" You don't even pay much attention to your hand. It's as if you didn't know it was there. We don't pay much attention to that part of us which is strong and healthy. It's what is not stressed, but tolerant and well.

We can interact then with symbols from strength. Even if you may be losing a battle of some kind in your dream, you're using all your strength to do it. That's why we at The Dream Hot-Line recommend that dreamers rest the particular stress they name in their dream and reinforce the strength they reacted with. If they take our advice as insurance supervisor Cathy Mechla did, they will notice a change for the good: "I was tense and depressed. Now I've taken a new outlook on things."

Dreams are not only a sign of stress and how our strength reacted to it. The entire scenario is placed at least 24 hours into the future. This is how we can sense danger. Our sleeping brain forays out into the direction we were headed before we went to sleep. Like an advance scout that keeps in touch, it senses and reports back to us in a dream. We are affected by the information we can tolerate least. We see it and name it. Unless we remember that name when we awake and avoid becoming like it, we will compound its effect; we will lose our side of the dream.

The strength of our dream reaction is important for it will be magical in a waking *deja vu* encounter with the symbols our dreams foretold. For example, here is a dream written to us:



*"I dreamt I saw a girl standing at the foot of my bed beckoning me to follow her. As she motioned with her hand I began rising -- floating above my bed. Then suddenly she pushed me down and flew out the window. I started to cry and woke up. I could feel my chest where she had pushed me."*

The dreamer asked what this could mean. The Dream Hot-Line advised her that the suddenness of the push she could feel even after the dream, was the kind of behavior she could no longer tolerate. There had been too much of that in her life. We suggested that she do what she did in her dream -- take things slowly, floating along for now and making no sudden move in her life for the next day. Her strength was in deliberate, not sudden, moves.

If you wander over to the symbol side of your dream, you will lose your strength and never see your dreams before you. If you stay on your side of the dream, you will lose your weakness and you'll have the strength to deal with dreams as they unfold into real life.

Based on my own clairvoyant dreams and *deja vu* experiences, I can personally attest to there being a right and a wrong side to dreams. Which side are you on?

*Anthony Dubetz  
P.O. Box 34934  
Chicago, IL 60634  
(312) 745-7721*

# LATIN AMERICAN LIBERATION DREAMS

BY RAYMOND  
BARGLOW

A few months back, Montague Ullman wrote an article for the DNB "On Raising the Social Priority of Dreams" (Vol 5, No. 6). Inspired in part by his eloquent presentation of this theme, I would like to offer two examples. These dreams involve high-tech imagery, but their meaning, as we shall see, is far from exhausted by their technological content.

"Someone who doesn't know about the existence of computers is not apt to dream of them," Ullman writes. He adds, "In carrying with it these social traces the dream image, at the same time that it speaks to an unsolved problem in the dreamer, may connect metaphorically with an unsolved social problem in society."

A data-base programmer, who in fact visited Nicaragua recently, relates this dream:

*I am in Nicaragua installing a new computer for a government agency. Right now I have it carrying out its various functions separately. I am attending a meeting of technical advisors in Managua and I ask the group whether I should be thinking about integrating the computer's operations. We discuss this briefly and take note that by writing a single command file, this unification could be accomplished, although at the price of a certain loss of flexibility of the current system.*

Dreamer's interpretation: My concern in the dream about the organization of the computer's operations mirrors my worry in waking life that Nicaragua cannot hold up under the various pressures that the United States is bringing to bear. Internally, CIA-backed contras create havoc. Externally, the U.S. enforces an economic boycott and threatens to invade. The consequences of these policies are impoverishment and an increasing polarization of the

*population. At the same time, I realize that coping with this situation by imposing measures of integration and order (the "command file" referred to in the dream), may have drawbacks, including "a certain loss" of the freedom and openness that currently flourish in Nicaragua.*

*Together with other technical advisors, I went to Nicaragua to provide assistance that will help to order and mend the economy. I realize, however, that our mission was not simply an act of charity, of "international solidarity," as it is called. I cannot separate my well-being from the well-being of this small central American country. If Nicaragua is defeated, something in me also will be crushed.*

We see illustrated in this dream the close relationship between the personal and social dream dimensions that Ullman talks about. As without, so within -- the dream connects for the dreamer the issues of survival and organization in a far-away Latin American country with his own sense of ethical and psychodynamic integrity.

The same dreamer dreamt:

*I am programming a database and have parsed the world of insects into its many species, each to receive data as soon as we are done. But it doesn't work. The categories fill to overflowing and the program bombs.*

*I think about why, and realize that our categories are as of yet unnamed. We cannot name them until we receive some of the data. So we are in a circle. But there is a way out: by using temporary names we can load some of the data, then go over to true names, and it should work fine from that time forward.*

*I make the changes in the program, and predict to others on our team that now the program will*

*successfully classify and contain the data it receives.*

Dreamer's interpretation: I remember a philosopher's description of the world of raw sense data: "a buzzing, blooming confusion." A child would at first perceive the world in this way, as a chaos of color and formlessness. Then, miraculously, our categories are applied, and a world for the first time comes into focus: trees, flowers, mom and dad. Like the computer program in my dream, categories need sense input to make them meaningful.

Yesterday I was reading Mario Payeras' *Los Dias de la Selva*, a book about guerrilla fighters, making their way through the jungle of Northern Guatemala. In the beginning, insects and snakes were more of a mortal enemy than government soldiers - some of these companeros had come from the city and were unfamiliar with a jungle environment.

Names for insect species are not distinguished the same way in Spanish as in English. For example, "ant" is hormiga and "termite" is hormiga blanca. I remember the meaning of hormiga by the link to migracion (migration) which reminds me of an army of ants invading a forest. In Brazil, the natives living in the jungle call the white civilization hormigas blancas because of the lumber companies that chew up their surroundings, leaving behind only devastation. By a saw or by a termite, a tree is not perceived as a tree. The blind teeth simply cut through.

One way of not seeing is to close one's eyes. Another is to lose oneself in concepts. A forest becomes an abstract "resource," so-and-so much potential lumber and profit. Categories for making the world available to us, as infants, later steal it away from us again, as adults.

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# PSYCHOLOGICAL PERSPECTIVES

A JOURNAL

OF GLOBAL CONSCIOUSNESS

INTEGRATING PSYCHE,

SOUL AND NATURE

Ernest Lawrence Rossi, Ph.D.

*Editor*

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*(As a database programmer, how well I know what it is to think and not see or feel!)*

*Yes, the code I write as a programmer will contain and classify all the data it receives, but to what end? Not so long ago I went to Nicaragua and programmed for the Ministry of Education in Managua. Might I have something in common with the guerillas, stumbling forward through the nearly impenetrable jungle?*

Here again, the dreamer arrives at an awareness that his destiny is bound up with the destiny of others. Sometimes invisible to one another, we nevertheless live our lives together, in a profound sense. Database programming, supposedly one of civilization's most advanced and specialized activities, is joined by the dreamer to an activity millenia ancient: making one's way through a tropical forest.

In waking life, we have categories convenient for distinguishing and separating: "personal," "political," "technological", and never the twain shall meet. But dream life is

no respecter of such boundaries. In the computer dreams above, the personal is the political is the technological. Thought informs feeling, and feeling thought, and we recognize, ultimately, a meaningful life, a meaningful world. The "enormous fragmentation that has occurred among members of the human species" of which Ullman speaks is transcended within these dream experiences, but without any facile resolution of the conflicts and contradictions that characterize our human situation.

These dreams open upon the world, they do not deny or escape from it. In the redemption of that world may be held the healing of the soul of the dreamer.

Of course, not all dreams about technology are as manifestly social and political as the two discussed above. Quite often, however, such dreams reach beyond their technological reference to reveal something important not only about our relationships to machines, but also to persons: others and ourselves.

*Raymond Barglow is a clinical psychologist and is writing a book about the meanings of technology. (See his appeal for dream materials in the classified section.)*

## NON-PERSONAL DREAMS

*continued from page 18*

into other daytime lives, because there are the dream-elements such as the slide down the rubble. Is it possible that in the case above somebody somewhere was having an unusually coherent dream: accusation of daddy, quest to establish his innocence, success and a feast to celebrate the outcome?

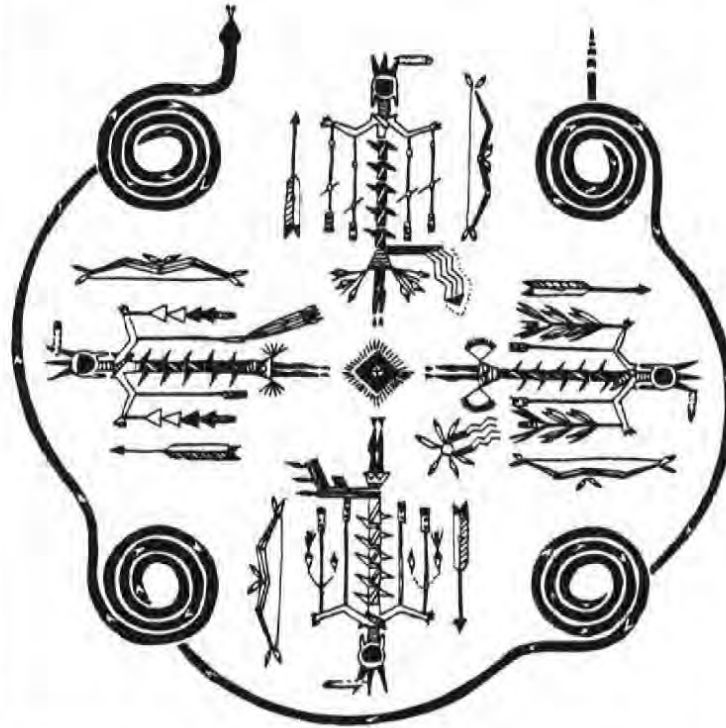
A familiar, structured narrative shape might make it easier for this kind of dream to be transmitted and received.

*Edith Gilmore, 112 Minot Road, Concord, MA 01742, was Professor of English at Northeastern University. She is particularly interested in the kinds of daytime circumstances that are conducive to lucidity & would like to hear from other lucid dreamers in the Boston area.*

**THE  
SACRED  
DREAM  
PLACE**  
by  
**Marta  
Talavera**

*Dreamtime is sacred time--the realm of myth and inspiration. It is the time in which creation takes place... [and] includes not only the events of our sleeping state but also those things we anticipate, envision, imagine, intuit, and conceive.*

*The Primal Mind*  
by Jamake Highwater



This diagram is a version of "Endless Snake and Wind People," a sacred Navajo dry painting used in the "Big Starway Chant" ceremony which is attributed to curing troubles such as tension, nightmares, sleeplessness, mental upsets and fainting. The patient sleeps on the sacred designs at night to absorb their curative powers. The four coils are said to encircle the four sacred mountains of the Navajo universe.

**drawing by  
Susan St.  
Thomas**

**Whatever your religious beliefs, the creation of the universe is told in sacred story-form. Using this same form, you can tell the tale of your own personal universe and how it began.**

**The human is a sacred being. There is in the American Indian tradition a world where this sacred being lives, called the center of the Four Ways. Your eternal universe begins in the Fifth Way, the Sacred Dream Place.**

**Come with me now into the Sacred Circle and find your Sacred Self. Close your eyes and listen...**

We thank you Grandmother Earth for sitting below us, caring for us and loving us, being nurturing and supportive. We sit in the Sacred Center of our beingness knowing that the Four Ways are here creating harmony and unity in our life. I am in the center of my beingness and I am grateful and thankful for what has been given to me, the many gifts that I have to share and being here now. I

bless all relations and all beings that will come into my consciousness, or sacred objects or thought forms or whatever it is that would touch me during this time.

I would have each of you ask right now within your being that for which you came and we discussed and be guided by the words as I begin or shut out the words if you wish. Always go with your own images and who you are, because who you are is sacred. It is the most important being.

Thank you Grandfather Sun for warming my heart. Feel the wind that Sister Wind comes with blowing away any darkness that may be around you. Accept the love and understanding that the universe is bringing forth. Allow that wind to be warm and gentle, to lift your soul up in a sacred manner.

Look about you and see what your world is in the sacred dream place. Feel the colors. Know that within you you have all the answers and the universe pours through your beingness. Allow that universe to be enacted now. Do you see trees? Are you within the ocean? Do you sit atop

a mountain? Have you traveled to the stars?

Be there, one with your universe, and therefore you are here, now, following the sacred stream of your consciousness, loving yourself within, allowing the feelings and thoughts to come, bidden and unbidden, to present themselves to you as tools and objects for you to observe and work with.

I would have you take a look, specifically, at one thing. Ask within yourself, what is the deepest thing that I am perceiving, dealing with? What is my obstacle? Allow it to be in front of you in whatever shape or form. What does it feel like? If it's a being, who is it?

Allow those feelings to be there. You are in command of the situation. Allow love to enter in your physical heart and into the universal flow of your beingness, into the dream being. Allow universal love to be the translator. Allow the polarities of your being, both male and female, each to have a turn at seeing within, perceiving without.

I see within this a hawk feather

falling down and being inserted into somebody's hand. Accept that gift. Accept the love that the universe has to give you. Do not battle your battles with thought; battle them with the heart. Love the situation that you're in and seek out this opportunity to understand, to let go. Cast aside all definitions and see what is in front of you. What is the essence of the energy in front of you?

If you find yourself stuck in your body, afraid to move in any direction, sit in the center of your being, allow light to come through it. Visualize light coming through it. Accept light coming through it and hold yourself in that healing pattern, gently, kindly, nurturing.

I would have you get up at this time and in your being go to the sacred spot where you know that something is there for you. Why do you walk? You walk with purpose. You want to look at one more thing before you leave. What is it that you're going to go to?

If it's just a sacred power spot, be grateful for that and receive the energy. What is it like? What does it feel like? Be receptive to this.

I want to have each of you, when you're ready, come back to your sacred dream place in the center of that being -- center place -- and give thanks once again. Know that the answers are always there. Take a look around you and remember where you are and what that feels like because this is where you can return.

Allow yourself to gently come back to this room, with a thought, with a gesture. Take a deep breath and allow the wind to bring you back. The wind that goes within your body will give you strength and give you life. Let it fill your heart with gratefulness and open your eyes when you're ready.

*Marta Talavera's heritage is from the Tarahumaras, a Nahuatl speaking tribe. She is experienced in natural health and body awareness through massage and dance.*

# SHOE DREAMS!



by  
**Julia McCahill**

When I searched for dreams incorporating shoes as a symbol, I discovered five over a nine month period that displayed

an interesting process of growth.

1) In the first dream I go for a walk in the woods to get away from the sight of a horrible death. When I come to a highway and see the lights of cars I realize it is dark and I should be getting home. I shouldn't go back the way I came because it is dangerous; I'll run. In my mind I hear the words of the song, "If you go into the woods today, you'd better not go alone." I can't run very fast because I am wearing my Scholl's sandals and it is a light-colored gravel path. Ahead there is a soft, misty light; but behind me there is someone in the shadows. I can't run any faster. I turn around and a man lunges out of the shadows of a fir tree. He is tall and slender and wears a plaid flannel shirt. I put up my arms to defend myself, but I know there is nothing I can do. (12/5/85)

In this dream the woods represent the state of mind called "Can't see the forest for the trees." In waking life at the time of this dream, I am afraid of being overwhelmed by

certain details and facts that are too numerous and too confusing for me to absorb, as well as by my own reactive aggression. Nevertheless I determinedly take a risk and step onto my customary path. The slip-on sandals and the gravel inhibit my intention to survive my troubles without careful thought. The plaid flannel shirt is a work shirt: What actually attacks me, inhibits my freedom of movement, is the need to work patiently through the details of my current situation. The slip-on sandals represent the carefree attitude I have hopefully assumed, and emphasize my lack of preparation.

2) In the next dream I am operating a small, dark gray airplane by remote control. I am supposed to keep it on the ground, but it keeps nosing into the air. Two men come. The tall, forceful one who is the director or the boss kneels down to examine the plane. He turns it over and, testing it, punches several keys, as if on a computer. He discovers that I have ruined the machine. Disgusted, he snarls at me, "Get out of here."

Now I am sitting at the kitchen table, slouching, when the director leans in the window and tosses a small gift at me. He is less stern-looking now but somewhat contemptuous. "These will help you on your way," he says in a tone of ridicule. They are two tiny white boots on the ends of a thin chain. I let them fall to the floor. I am pouting. (12/13/85)

The tiny white boots are something given to me; but by what aspect of myself? What part of me can banish me and treat me with such contempt? The boots remind me of the song sung by Nancy Sinatra years ago, "These boots are made for walkin'." They represent a tough, determined woman. However, they are obviously of inspiration (white represents spirituality), not practical, help. Their tiny size, the way they are given and the way I receive them all indicate their small value in my real situation. It has always been



important to me to develop independent thought and walk in my own shoes. The boots represent the way of ambition rather than of evolution, of starting where I am.

The current situation in waking life is still confusing, and this dream comes after I attempt to placate an authority figure on the phone.

3) Then there is a baby strapped into an infant seat on a table. It is skinny and undersized, and its body is distorted as it pushes against its restraints. It is wearing yellow socks and little plastic sandals, and its feet are bent backwards at the ankles as it pushes impatiently against the surface of the table. "What an ugly baby," I say to myself; and I begin to tend it. Later the baby is a robust little girl who runs off across a beach at nighttime, skipping and playing. I follow her. Teaching, I tell her, "Some people come out here and have picnics." I realize with a warm feeling of satisfaction the depth of my mothering power. (1/3/86)

The sandals replicate the restraint of the infant seat. The baby is like the airplane I was restraining before; it is my spirit, or my expression, or my true nature. My relationship to it has changed. Before, I was obedient and mechanical; now I am helpful, if somewhat grim. Now I am the figure who was the director, and the baby is my impatient self who was pouting in the kitchen. When I implement my practiced arts of caretaking appropriately, there is freedom of movement. In waking life I have just completed a review of my year's writing, and become more centered and hopeful.

4) Now I am hurrying to go somewhere, propelling myself along a sidewalk where many tall people are walking. Suddenly I decide to veer onto the grass on the right and pass them. Just at that moment a man collapses and rolls into the dry grass along the edge of a weed-covered fence. Of course, no one does anything. I run to him and shake him, saying urgently, "Are you all right?" I see a large brown shoe--he is a long

man--and realize I'm at the wrong end. I go to his head and shoulders and shake him again, shouting, "Are you all right?" I lean over and feel his warm breath on my cheek. Slowly he turns his head toward me and smiles, saying, "Yes." (2/1/86)

For the fourth time a shoe symbol appears in a dream at a time of arrested movement. Clearly this says something about my attitude toward shoes. When my children were babies I didn't put them into shoes until after they had learned to walk. I wanted them to experience their muscles gripping the ground. Shoes are a barrier between the self and reality and can inhibit the development of certain powers (muscles). Shoes represent structures given to us first by our parents and then by the culture: organized leisure (the Scholl's sandals), organized inspiration through religion and education (the tiny white boots), the restraint of our impulses (the little plastic sandals), and the striving toward achievement (the large brown shoe). I absorb these protective structures and create a value system of my own: a new parent. Suddenly one day my value system is inadequate to explain reality, and it collapses.

5) In the last dream, a tall, rather stern-looking man asks me, "Do you have a ride to the show?" He is like a teacher; someone I admire from a distance. "I was just going to figure that out," I tell him; and he says he will take me. He knows I am "going with" someone else, that is, I have a boyfriend. So I know he is just being helpful and friendly and we will maintain our distance. But this demonstration that he cares for me, behind his stern facade, affects me deeply. I was feeling lighthearted before; now I am filled with happiness. I dance around the room like a ballerina. I see that I am in my bare feet and that I can point my toes and dance on them as if I were wearing shoes. I am incredibly happy. (9/9/86)

This final dream comes many months later, the night after I am

deeply impressed with a man in a music store who helps my son to choose a new saxophone mouthpiece. When I examine the central relationship in each dream, I see growth in the quality of helping. There is growth in compassion, with parallel growth in understanding, *my* understanding, of what it means to be a parent.

The shoes represent the support and protection of the culture, a kind of father figure, or my internalized system of values, which has become inadequate and restraining. Its authority is arbitrary and inflexible; a thing is true "because I said so." This original parental ideal is injured and collapses. It revives, tentatively transformed into one whose authority is based on wisdom and experience. I learn to stand on my own two feet: in fact I develop a "standpoint" of my own. This is cause for celebration.

This process of growth was not completed in nine months. In fact, it began years ago and continues to unfold. It appears concentrated; but actually these dreams seem to represent a pattern in my life, a typical way of responding to a crisis. Each time I run through it I learn something new.

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## I'LL NOT SING

by ANTHONY SHAFTON

With this voice, I couldn't sing,  
I would refuse, I dreamed.  
(Leaving Palm Springs,  
Katie was asked and sang.

She sang them all her old  
songs.  
"Our song, too." "Yes," I said,  
but I forget  
on purpose all her songs.)

In my dream, many naked  
soldiers at company  
parade milled, then  
wanted to swim, and ran.

They laughed and dropped  
their towels  
on the gravel. All had much  
hair and small  
penises -- I was glad.

I dreamed we stood together  
on an estuary.  
You spoke; I frowned.  
As the tidal river

Wrenched our knees,  
sweeping back down  
to sea, despairingly  
I thought: "We'll fight  
again, and then we'll drown."

There were three terraces,  
three pools, three bands.  
You joined one.  
Rich patrons lounged  
and flirted in the sun.

My dog (who died) lay  
drowsing  
in the shade. Her nod said  
"Let me sleep on."  
While she sleeps I'll not sing.

In January of 1986 some friends of mine and I began to construct a Dragon. Its purpose was to be used in a Chinese New Year's celebration that we were creating for ourselves, our children and other interested participants. We had never made one before. We just got some chicken wire, some wire cutters and pliers, newspaper strips, flour and water glue, a bunch of pictures of Chinese Dragons and began. The children helped to apply the paper mache.

The results of the first day's work astounded me. We had a Dragon's head; it was unmistakable. I took it upstairs to our sleeping loft, the warmest spot in the house, and laid it gently near my bed, upside down, to dry.

That night, the Dragon came alive in my dreams. Still in its unfinished, newspaperly form, it floated up from a chair in the middle of an empty room and spoke to me. I remembered only the sense of the words, which were that we had evoked Dragon energy and that Dragon energy is powerful. It said that it would teach me things. As it spoke, it turned and floated around. I awoke feeling exhilarated and filled with a sense of awe at the power which it represented, and which I had felt in the dream.

On January 23rd, I wrote in my Journal: "I've dreamed of the Dragon several times now. Yesterday evening, I worked out the color scheme for the head to be painted, and all night, the colored dragon head, and sometimes the not yet made, but being planned, cloth body, went around in my dreams. I am creating my life in my dreams. I'm working on the Dragon. I'm playing. I'm using it to let my inner self and what I think of as my entity talk to me. The Dragon is a symbol for my larger self, and I'm calling my larger self to come be in charge...."

But the Dragon was more than a symbol for my larger self. In China, the dragon is a beneficent rain-

bringer and general bringer of good fortune. Chinese New Year's comes at the end of the Dark Quarter, the three darkest months of the year, when the spring energy is starting to rise again--a time celebrated by the Druids and other ancient cultures as very important, but diminished to Groundhog Day in our culture. Our rural area needed rain. In January, the stream out behind our house wasn't even running. So the Dragon was being constructed with rain, as well as that uprushing growth energy, in mind. We noted that there was rain on the day we started the head, and on all the days we got together to work on it, and that they were pretty much all the rain that we had in January, a month that is usually Mud City in Northern California.

It is important to bring one's visions into the outer world. This is a basic premise of art and theater. It is even more important that while doing this one assigns the greater importance to the inner, which creates the outer. Dreamworkers often work with this premise. Lunatics know it. I am trying to learn it totally, so that I live it consciously all the time. The Dragon had become both an inner and outer work for me. It had taken on its own personality, quite apart from my original concept of it, which had been a vague, tentative, creative thrust to make physical the idea of power, energy, Spirit. It was leading me to an understanding of what these things were. I put a gold infinity sign on its forehead.

Interwoven with the Dragon theme for the celebration was a nature theme. The actual ceremony was to consist of going to various people's gardens with the Dragon, and with chants, gongs, bells and drums, bless the gardens, and by extension, various parts of the valley in which we live. One of my big interests was to see if I could get a sense of really contacting the Devas, and asking for rain ("in harmony with the whole"). On the day of the ceremony (which was an outrageously wonderful and powerful

day), I did get the sense of sky presences who were aware of my thoughts and of our intents. On February 11, I wrote, "After Chinese New Year's, that night I dreamed that it was raining and I was filled with gratitude and a sense of having succeeded in actually contacting the Devas and bringing rain! Today, two days after the celebration, it is starting to sprinkle."

It did more than sprinkle. It was the beginning of a storm that flooded thousands of Californians out of their homes, the worst in many years. Places were labelled disaster areas. At one point I heard someone say there were storms lined up from California all the way to China. It was Dragon rain. I wrote, "... The Dragon manifests a bit more than we'd bargained for, but then, that's just what a dragon is like, isn't it? Isn't that what the Dragon already told me, in the first dream, when the paper mache head came alive?...Potent medicine is one way I could describe it.

Our own valley, while becoming cut off from the outside world for a short while, fared pretty well. Still, I couldn't help but wonder. To what extent had we been responsible for that rain? Any? Some? All? None? I could easily see the personal validity the storm had for me, in physically manifesting such natural power. "It gives me a sense from the physical world the power of that inner archetype that I have evoked. I made the Dragon 'real' in the 'real' world, by creating it physically. It spoke to me in the inner world. Then it manifested in the physical world as a storm, thus showing its power and granting my request for rain at the same time.... Now about the other people involved...." Had I unwittingly pushed

## COME DANCE WITH THE DRAGON !

Text & Illustration by  
**ANDREA WILSON**

a domino that became real houses down the line somewhere, with real people living in them?

After much thought on the matter, I decided a number of things. First, although there may have been some responsibility for "playing with fire" in the use of psychic energies, I can't take responsibility for all those people's realities. They had their own reasons for being in a flood. And besides, I'd made a point of putting in the clause "in harmony with the whole." But I do need to understand my interrelationship with their realities. "In an inner way," I wrote, "we are connected, and my 'calling up the storm' is an

inner, unconscious event for them. Perhaps some dreamed of a dragon and a storm. In fact, I'd be surprised if no one did. That is the level on which we are creating our mass reality together." My lessons from the Dragon have not stopped. It has danced at a number

of events now. (The body, which fits a dozen children, or

about ten adults, received stuffed golden spikes this year.) I am learning slowly to allow its energy to at least guide me, if not manifest through me at this point. It is coming in other forms much of the time, in dreams.

The Dragon has become a part of the inner me, and will some day show itself in the outer me as well. The final conclusion I had after the Dragon storm was, "Develop, cultivate a cosmic perspective on life, identify with my larger self, who sees the storm as an expression of the whole, in harmony with nature."

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## THE WITCH'S MASK

by Jessica Allen & Alex Palau

*Through dream enactment, dreamers can experience themselves as an endless cast of characters, imaginal places, and dramatic situations. Embodying a dream image or character in mask form enables dreamers to speak, move and dance the messages our dreams would have us know.*

### The Mask and Its Symbols

The Witch's mask symbolically portrays her story and her many aspects. Let us examine these and hear her story.

### The Crescent Moon

The crescent moon symbolizes the principle of change and transformation in the world by its constant movement through its many phases of dark and light.

The moon was seen by ancient agricultural people as the ultimate principle of fertility in the universe, effecting the tides, the germination of seeds within the darkness, and a woman's menstrual cycle. Women were seen as earthly representatives of the moon, with intuitive knowledge of the planting of crops, the use of medicinal herbs, and mid-wifery. As special communicants with the moon, women were called upon as oracles and prophetesses to interpret the meaning of dreams and visions that came in the night. Moon priestesses wore the crescent moon upon their forehead, heralding their powers -- the powers of the night, the ability to move into the unknown, to listen and hear the mysteries, and work with this hidden knowledge. This crescent also heralded their power to know the nature of things, their own natures, the fullness and beauty of their bodies and their feelings, and the beauty of the cycles of life and death. As such, the crescent came to symbolize both the Cup of Life and the Sickle of Death.

### The Owl

The owl as a symbol has drawn most of its meaning from its ability to see clearly within the darkness and to use this ability to prey at night. For those who feared the night, the darkness, and the unknown, the owl became a symbol of death whose beak could hook into your soul and steal it away. For others, the owl's ability to see within the darkness became associated with wisdom, a wisdom derived from understanding the things of the night, dreams, the unconscious, and the world of spirits that come forward when the light goes out. The flight of the owl symbolizes a conscious journey into this world -- the dreamworld -- to understand the meaning of dreams and to effect healing and change.

The owl as a moon bird symbolizes the potential of the soul to leave the body and take the form of an animal.

While the flight of the owl can be seen as a conscious flight into the unconscious, it may also be seen as the flight

of survival. In the light of day, the Christian patriarchal ethic feared and persecuted the witch as a demonic force. In order to survive, the witch was forced to practice her arts under the cover of night. Thus forced into this flight of survival, the wisdom of the night became a weapon to be feared.

### The Tears

The tears beneath the Witch's eyes are perhaps the key to her essence, for they speak the truth she is unable to give voice to:

*My tears well up,  
From pains profuse,  
of neglect and abuse,  
of hatred and sorrow,  
of hopeless tomorrows,  
of fear and death.  
No breath, No more!*

But she does not speak of these pains.

### The Witch

*And why should I speak of them? Who amongst you could give me comfort? None! For all you see is your fear of me, and though you're drawn to answer my tears, you bring no comfort, but steel, to beat me back into silence...*

Hanging on to her tears becomes the Witch's way of hanging on to her rage, and her desire to use her justified rage, in vengeance. She feels this is the only way open to her, for to allow forgiveness and let go of her tears, would be to allow herself to be vulnerable and be hurt again. Perhaps her first step should be self-forgiveness, for allowing fear to have so much power over her life.

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## THE CREATURE OF PAIN

by Jill Gregory

*(On) a 6' high white paper mural...is a horribly frightening creature with no hair, black read and white triangles and diamond shapes on his face and with black tear drop eyes and large blood drops forming his arms which reach forward as if to grasp you. His fingernails are black talons and coming out from them are lightening rays...*

The creature was the creature of pain, all of the suffering, evil, illness, death, war, alienation, etc., in short, all of the negative energy in the world. The Creature of Pain won the ribbon for "Most Nightmarish" costume at the dream ball of the 1986 Conference of the Association for the Study of Dreams. The Creature came alive once again in June, 1987, to star at the end of semester party for the children of the 4th grade dream class at Lu Sutton Elementary School, Novato, California.



## SQUASHING NEGATIVITY

by Dan Russell

One of the very first sorceries I learned was that of pumpkins. It is a simple one that anyone can do. The position of pumpkins, and all squash to lesser degrees, is to offer themselves as absorbers of negativity of all kinds. First you buy two pumpkins, any size. One you make into a pudding and eat it within a week. The other you place in any area of your abode which has the need for being cleared of negativity, where you simply let it sit for no longer than three weeks. Then you must burn a candle either in or near the pumpkin for one to four hours, after which you must bowl the pumpkin into traffic on a road or street, preferably to be burst beneath the hooves of a horse and wheels of a carriage. However, any motor car will also do.

I first learned of this "ability" of pumpkins to absorb negativity in a lucid dream in 1978. I became lucid in a city. I

was standing on a street corner by a black lamppost and was invited to partake in a game of catch and toss with three smaller individuals who were out in the middle of the street. Intuitively, I recognized them as former playmates. One of them tossed me a ball of light. I reached out a (right) hand and caught it. When I translated it later it contained, among other things, the pumpkin sorcery.

When I did the pumpkin sorcery for the first time I did as suggested. However, since it was Halloween, I carved a face in one pumpkin and placed it, first on the front porch of my house and kept the front door open for two hours. Later I turned out all the lights in the house for 45 minutes, so that the only light available was the candle burning inside the pumpkin, which I moved to just outside one corner of the front porch for about 20 minutes. Then I very quickly sneaked up on it and kicked it downhill into the gravel road which ran past my rural Maine house.

Dan Russell,  
The Sorcerer

## THE MANIAC IN THE CABIN

by Barbara Shor

*We're all in terrible danger. I'm peering in the window of my cabin in the woods, in some sort of woodsy community--there's a dozen or so cabins spread around. I had thought that a bear had broken into my cabin. But now I realize that there's some sort of maniac tearing the place up--throwing everything out of the freezer all over the floor so he can put in pieces of people he's killed to freeze them. I can see three or four whole legs wrapped in plastic waiting to go in. I have to get away before he knows he's been seen, and warn everyone else.*

The interesting thing about this dream is that it was a combination of reading Whitley Streiber's book *Communion*, where aliens came into his cabin in the woods and took him off to their spaceship, plus a real-life event about which I knew nothing at all until I told a couple of people this dream. All that week the newspapers (which I don't read) had been full of the police arresting a maniac in Philadelphia who'd kidnapped retarded people and chained them in his basement and forced them to eat the flesh of others he had killed and whose bodies he'd stored in his freezer. Apparently the incident was enough in the collective consciousness for me to pick up in my dreams.

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## WIZARDREAMS



by Bob Trowbridge

### WHO WAS THAT MASKED MAN?

Traditionally, Halloween has been a time of witches, ghosts and goblins. Over the years, however, it has become far more flexible and now it's a time for role-playing a great variety of characters. The "dark" creatures of Halloween have not gone away, but they have been joined by clowns, ballerinas, superheros and heroines and often these days by the latest popular figures from movies, cartoons and life (anyone care to lay odds on an Ollie North Marine uniform showing up in stores for Halloween?).

We have our own nightly costume parties -- gatherings that often put to shame the most rambunctious of waking Halloween parties -- with their gaudiness, outrageousness or their bigger-than-life imitation of the mundane.

The idea that all parts of the dream represent parts of the dreamer comes out of the psychological concept of projection. This concept has proven to be a helpful tool for many who work with their dreams.

Projection enjoys a certain acceptance by most therapists, although there is a tendency to see it primarily in terms of negative projection. We project those parts of ourselves which we reject onto others and then reject those others.

There is no doubt that such projecting goes on all the time, but do we only project our negative traits? What about our positive traits? What about our highest spiritual yearnings? Isn't it possible that we also project those outside ourselves and onto others, whether they be living heroines and heroes, highly acclaimed spirit guides or historical or mythical personalities, secular or religious?

And what about our Halloween dreams? We've all had our share of devils, demons and monsters in our dreams and all of us have behaved below our normal standards, morally or ethically, in a dream or two. But haven't we also dreamed of angels and spiritual teachers? Haven't we dreamed of wise women and men, wizards and sorceresses? Haven't we dreamed of mythical magical beasts, of gods and goddesses? Haven't we walked with Christ or Buddha and discussed weighty things with saints and healers?

Do we recognize the monsters as representing portions of ourself, energy-bearing shadows pushed out of sight and denied their natural expression and evolution? But what of the angels, the gods and goddesses? Are they not also denied portions of ourself, energy-bearing light "shadows," not pushed down into the unconscious, but pushed up into the heavens, inaccessible, totally other?

I find it easier to deal with my negative projections, my dark shadows, than it is to deal with my light shadows: my beauty, my power, my excellence, my divinity. Those light aspects of myself terrify me with their potential for tearing me from my neat, limited, familiar and safe self.

I am not suggesting that we turn away from those negative experiences, persons and creatures

from our dreams. They are there for our healing and energizing. They are there for our spiritual growth and self-understanding. All dream beings come bearing gifts, whether awful or awe-inspiring. I simply wish to call attention to a perceived imbalance in dreamwork.

I wish to challenge myself and others to begin to incorporate, integrate and activate those light shadows, those parts of ourselves that hint at greater dimensions of selfhood than our normal psychologies allow. (The song on the radio right now tells me that "If your heart is in your dream, no request is too extreme.")

All of us, whatever our age, have a certain history, some more positive than others. All of our experiences and relationships, from day one, have helped to form our current picture of ourselves and therefore our current way of being in the world, of perceiving the world and others. And for most of us that picture is too small, that self too limited and even our magical imaginations are held in check and not allowed to soar (and now the radio plays the love theme from "Superman" and tears come to my eyes because Superman is a personal symbol of one aspect of my greater self that I long for and resist at the same time).

Why do I/we run from such images? Why are we so willing to embrace our shadows, to confess our weaknesses and fears and yet quail before our greatness, shrink before intimations of divinity, deny gifts of wisdom and power? Why do we continue to crawl when we know that we were made to fly?

Each of us, of course, must answer those questions for ourselves from within our own psychological and spiritual framework. I have found some of my own answers and have made some progress, even though I continue to try to make the opening of my cocoon large enough to fully emerge, spread my outrageously colorful wings and ascend (or descend) into the fullness of my true self.

One of the reasons I left the ministry and the church was because of my understanding that Christ did not come to show us who he was and what he could do. He did not come to make us feel small and sinful in relation to his powers and holiness nor to rub our noses in his special relationship to Dad. He came to show us who we are and what we are capable of.

We are told that when Jesus died, the curtain in the temple was rent in two, the curtain that separated the holy from the holy of holies (where only the high priest could enter). This was interpreted as meaning that the people no longer needed the intercession of the priests but could approach God directly (heresy enough!). I think it meant more than that. If the Kingdom of Heaven is within and our body is the temple of God, then the holy of holies is also within and access to the holy of holies means access to our own holiness, our own divinity.

But the church has re-erected that curtain and rather than leading us to God or divinity, the churches protect us from that divinity making it forever other, forever separate and forever inaccessible. And if we do not give the church (or some philosophy, master, spirit guide or guru) the power to erect that curtain, we erect our own that serves just as well. Our dreams are continually seeking to tear those curtains down, continually exposing us to our greater selves, continually giving us the dose of divinity that the dream self thinks we can handle and incorporate.

We can accept or reject those images. We can project them onto others or into Heavenly or extra-terrestrial realms. We can stay in our cocoons, neither caterpillar nor butterfly, working on our "problems" and trying to get by dealing with daily life.

Or we can allow our rigid

and limited self image to begin to crack, begin to expand and, at our own dream pace, move into as much of that greater self as we can. We can begin to accept and live the fact that we are the dreamers of our waking life as well as our sleeping life and that we are capable of dreaming a far greater life than we now allow, both for ourselves and for our world.

If there are aspects of our personal and global lives that are nightmarish, those nightmares do not come to tell us that we have failed. Nightmares come, as all dreams do, bearing gifts and with a healing intent. Nightmares can only defeat us if we succumb to feelings of powerlessness. The intent of nightmares, personal and global, is to rouse our energies to do battle or to integrate.

By rising up and confronting those nightmares, those perceived weaknesses and fears, we can crack open our cocoons. If we have the

courage to put on the mighty and sublime costumes that our dreams and waking life present to us we can play the starring role that we and the universe always intended for us. False humility is worse than false pride. It is a bigger lie.

Ultimately, none of us is better than any other, but no one can play us, can fit into our costume, anywhere near as well as we. We help no one by pretending to be a bit player when we know we are the stars of our own lives. No one becomes more enlightened because you and I hide our own lights. No one becomes more spiritual because we disguise our own spirituality. No one becomes more themselves because we hide from our own greater selves. We cannot heal another by acting wounded.

We *know* who the masked man or woman is. We're only pretending. We're only fooling ourselves. If we are concerned about the world or about our own lives and destiny, then there's no reason not to try on a bigger costume, to pretend to a greatness, a wisdom, a spirituality that we do not yet fully believe in. We

must at least be able to imagine, to dream, a greater role before we can hope to play it. If the world and we ourselves are to become what Life and Love intended, then we must unshackle our dreams and imagination.

I suggest that each of you, if you wish, take the most powerful, the most beautiful, image or character from your dreams and put that image or character on, like a costume. Imagine, as vividly as you can, that you *are* that symbol. Activate that symbol in your psyche and in your body and try to carry that self into your daily interactions. Try to see others and the world from that elevated point of view. Neither you nor the world is as fixed as you might think.

Let us know what happens.



# BRIDGING THE CONTINENT

## An Interview With SHIRLEE A. MARTIN

by Jill Gregory

**Jill:** Shirlee, who have been your mentors?

**Shirlee:** For many years, I have been enamored by Carl Jung and I do Jungian-style dreamwork. Another person who has had a profound influence upon me is Jeremy Taylor.

**Jill:** How would you describe the role that dreams have played in your life?

**Shirlee:** Some of the dreams that I have had are, quite simply, the most important things in my life. Dreaming and dreamwork have slowly led me from anxiety to confidence and from depression to happiness. The subtlety of that process, though, makes it difficult to describe.

**Jill:** What are you currently doing with dreams?

**Shirlee:** I am writing and illustrating a book on my fifteen years of dreamwork and journal-keeping. Also, I am considering whether or not to return to teaching. For fourteen years I have taught mostly black or Chinese elementary and junior high school students, adding to their curriculum, work with archetypes. And I am attending a dream-sharing group. That is something that I consider absolutely essential for myself and for other dreamworkers. This one is with Jeremy Taylor in San Rafael.

**Jill:** Why do you consider it essential for dreamworkers to do regular dreamwork on their own dreams in a group setting?

**Shirlee:** Several reasons, Jill. For one thing, it is far too easy to rationalize. For another, the dynamics of group interaction can produce insights. Also, you need group input to provide the context for your dreams and to see the synch-

ronicities. Then there is the distinct advantage of having others to point out your own blind spots, not to mention the fact that there is simply more energy available in a group.

**Jill:** Since you have had so much experience in group dreamwork, do you have any tips that you could offer to other dreamworkers?

**Shirlee:** Yes. First of all, don't take dreamwork too seriously, because it isn't. Second, welcome projection. We all do it, and valuable insights can come from it. *Always* try to get the person to own their own projection. Third, regard everyone's dreams and observations as valuable. We all are mirrors and lenses for each other. Two more suggestions: respect and confidentiality. Be as open as you can in terms of alertness and receptivity to whatever comes, and be consistent with who you are.

**Jill:** Any other insights on group dreamwork?

**Shirlee:** I have noticed that certain obstacles come up repeatedly. One is fragmentation. When you fragment something you divide the whole and disconnect one part from the other part. One example of fragmentation is a dream I was told of a hand just lying by itself on the floor. Obviously this hand has been separated and disconnected from the body. In this example, fragmentation came from a dream. Another example is from a waking experience and involves intellectualizing--something I encountered, to my amazement, in Zurich, when I took a three week course at the Jungian Institute. I discovered a large group of therapists with degrees who *talked* about dreamwork and who seldom *did* dreamwork.

In dream groups, to heal fragmentation, I recommend conscious dreaming to produce the missing piece(s) and to reunite the whole, using metaphors of integration and regeneration such as sexual union or eating. The dreamer can deepen that work by meditating on their own wholeness.

Another major obstacle is

possessiveness, meaning the reluctance or refusal to relinquish or assimilate something in order to allow psychic and spiritual growth. What I have found to be helpful in dealing with this phenomenon is to see the whole fabric of one's life as something being worked on symbolically. In other words, looking at the great dream of life. By "dreaming" in this

### I walk with a foot in each world...

way, obstacles can become structures and building blocks for our growth. In other words, every single thing that you encounter is part of your dreamwork.

Of course when you encounter these "obstacles" you are getting close to the mysteries, the sacred ground of a person's being. This is where the defenses are mobilized--the legendary gargoyles guarding the entrance to the holy places are unleashed. Generally, the gargoyles are fears or they create or stir up fear. This can result in paralysis or running away. No matter what one's belief, it takes the spiritual dimension to get past the gargoyles. At these times the spiritual element is always present in one's dreams. I use prayer and active imagination to add spiritual dimension to my life, to reduce my fear of my own gargoyles. Then I move through the entrance to greater freedom, joy and creativity.

**Jill:** Shirlee, you had mentioned to me that your two special dream symbols are the bicycle and the bridge. Would you explain why?

**Shirlee:** They are special to me because they illustrate the very important concept of integration. I have a photo of me riding a bicycle across a bridge, which is my favorite photo of myself. The bicycle demonstrates balance between the right and the left side. The bridge is an archetypal symbol of re-connecting that which has been divided and separated. Remember fragmentation? The way I see it, the





**Shirlee A. Martin (center) with one of her dream groups in a Washington D.C. convalescent hospital.**

each world on a more literal level as well. In Washington, DC I have an apartment, two dream groups and some artwork. Here I have dream groups, art and a house. I spent the first 12 years of my life on the east coast and then moved out west. Then, four and a half years ago, I returned to the east and was there until December of '86, when we moved back.

Since I see the two coasts as being different worlds, especially in the sense of tolerance of differences and openness to dreams and dreamwork, I myself am a bridge, so to speak. I see being bi-coastal as the wave of the future. Whenever you bring opposites together the result will be synergistic--greater than the sum of the parts. You know, along this line, I have observed that when people from the Orient are at the transformational point in their psychic and spiritual growth, they tend to have Western people as dream symbols. And people at that point from the West have Eastern people as dream symbols.

**Jill:** Is there anything you would like to add to this interview?

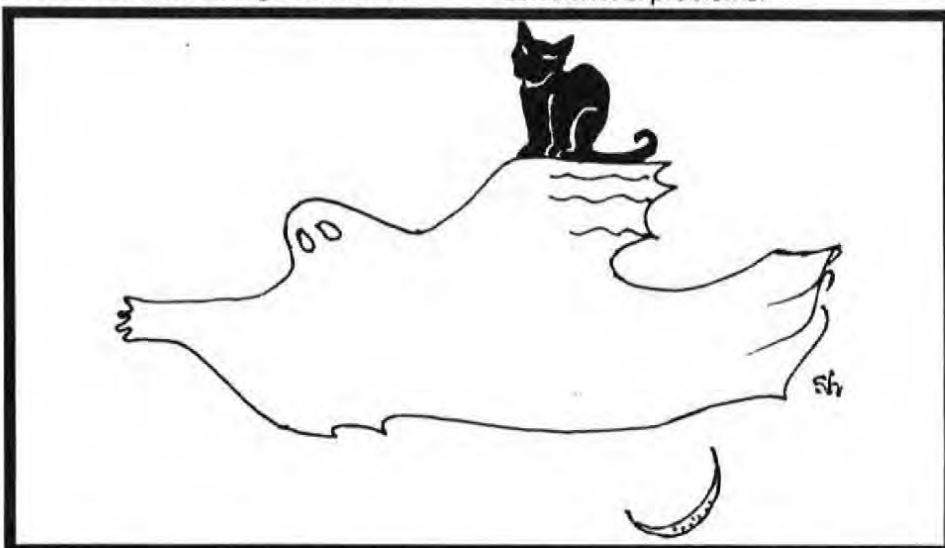
**Shirlee:** Yes. One thing I have learned about dreams is that they display tremendous humor. I think that if we understood how much humor is going on around us in the waking world and in our dreams, it would reduce a lot of anxiety and solve a lot of problems.

sleeping state is on one side and the waking state is on the other. Bridging these two states are conscious dreams (that are based on sleeping dreams), lucid dreams and dreamwork based upon sleeping dreams. On the waking state side we find conscious dreams (*not* based upon sleeping dreams) and on the sleeping side we find non-lucid sleeping dreams and absence of dreamwork. The sleeping side corresponds to the right brain. The bridge is mid-brain, and the waking state corresponds to the left brain. The state of continual lucidity occurs when these states are synchronized--are integrated. I see this process as my task in life.

**Jill:** This brings your closet dream to my mind, Shirlee, the one where you climb through the boards of the closet frame to find your magic slippers. What you found was a three foot long brown leather man's business shoe with a bulbous toe and

a gigantic thong with a blue plastic strap which the clowns wear with swimming attire.

**Shirlee:** Yes! So I could walk with a foot in each world simultaneously! You know, by dividing my time between the east coast and the west coast I am walking with a foot in



# NON- PERSONAL DREAMS?

BY EDITH S. GILMORE

My dreams fall into three categories, one of which I haven't seen described in any writings familiar to me. Most of the dreams are of the normal kind, with all the typical traits. They are sometimes only fragments--at least in recollection--or they may be lengthy and complex.

Secondly, I have lucid or semi-lucid dreams. These also have the characteristics so often described in the literature; the incongruous detail that triggers lucidity, the vivid colors, the emotional high, the vast spaces and interiors. Additionally, in my case, I often note stone or massiveness of some kind; paved streets, very solid buildings--as if an attempt were being made to convince me of the reality of my surroundings. They almost never take place in a day-life setting. But they may be staged in a foreign country I have actually visited--perhaps as a cue to the fact that I am now, psychically speaking, in alien territory.

The third kind I label "sequel" dreams. They have a clearly defined plot or narrative structure, though it may be a very simple one. What strikes me about them is that I don't feel they belong to me in the way that all other dreams do.

It was my own simple dream-journal method that alerted me eventually to the outstanding differences between type three and the others.

Using lined looseleaf notebook paper, I make a wide margin on the left, about two and a half inches from the edge of the paper. On the right I describe the dream in the present tense, including emotions.

When noting something that obviously arose out of day residue, for instance, I make a circled "1" in the

text, and the same at the top of the left hand margin, with "ws" for "waking stimulus." Thus, in its simplest form, if I dream of Mary Jane, from whom I've had a letter in the last day or so, this was clearly the waking stimulus to her dream appearance.

Or the dream item I am recording may have an instant vivid association to it. I put a circled figure beside it in the text, and also in the margin with the note "as," and jot down the association. I don't at this point go on associating; that can come later in the notes to the dream if desired.

I find that a very few of these shorthand initials are all I need: "rm" for "recurrent motif," "rr" for "recent recollection." That is, in the day or so before the dream I may have been thinking of something or someone in the past, and this remembering triggered off some dream image or event.

Even if page one contains one dream, and perhaps the start of another, the numbers run consecutively down the left margin and start again with "1" on the next page.

The advantage is that you get the dream in an uncluttered form, and yet have done some quick and easy elementary work on it as you make the left hand notes.

Returning to sequel dreams, I found I had few instant associations to them, and also that I couldn't track down many waking stimuli.

I do take part in the dreams, but often temporarily. That is, I "slip into" a character for a while, and out again, to resume my status as chiefly a spectator. Even when taking part, I have a spectator "feel." Nor do I seem to have much emotional involvement in the happenings. It's more like watching a film.

Here is a recent example of this third type:

*I am a girl about twelve, the oldest child in a Hispanic-American family, in an urban setting. The family is hard up, but its members are warm and affectionate. I think of myself,*

*however, as being the only adopted child.*

*Some of us children and mama make a trip out into a desolate industry-ruined wasteland. I, or one of the others, carelessly slips down a rubble-strewn slope, instead of descending by a much safer outdoor stairway. This episode has all the bizarreness of the normal dream.*

*Now we are in an office. A clerk becomes congratulatory when he finds, in a file, a flat square of something lying under the folders. It establishes the innocence of daddy, who has been wrongfully accused of some bad deed.*

*It is the family that told the clerk where to look. Or perhaps it was mama who knew. But it is only now that I realize this was the object of our trip. Everyone else was aware of this. Again, the outsider motif.*

*A little dinner feast at home celebrates this event. We sit around the table; the food is better than usual. Everyone has put on modest finery--except me. I look sloppy in my ordinary clothes. I think, "But I live here; I can go to the bedroom and put on something nicer." Yet I don't do so.*

In spite of the lack of strong feelings, these dreams do seem closer to lucidity than does most ordinary dreaming. Perhaps it is because the spectator aspect distances me from the happenings. In a lucid dream, no matter how exciting, I do, more or less, *see* myself having a lucid dream.

Or is it because there is some degree of critical faculty being exercised? In the dream above, am I not making a kind of attempt to explain the sense of its not being mine? I label myself an adoptee. I realize that the real family members knew about the rescue plan. I didn't know the party was planned. And I don't really believe that I have my own bedroom in this household.

I have wondered whether this kind of dream is tapping into somebody else's; presumably not

*Continued on page 6*





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the current when it is headed in your direction. Of course you may want to challenge and confront other events that run against the grain of your vision as well.

What does all this mean in concrete specifics? I see a culture that is both hungry for what dreams can offer and at the same time very cut off from them. Where individuals break through the anti-dream biases of our culture to not only connect with their own dreams, but to take leadership in helping others to do so, this is inspiring! My bold vision of a dream-positive culture is served by those people sharing information and support, and finding ways to encourage new leadership to emerge.

I feel the networking happening in several ways. One is through publications such as this one, other journals and the many books that have come out on dreams. Secondly, I see it at international dream conferences which are now occurring on an annual basis. Both of these are big accomplishments.

Third, there is networking that takes place on a local and regional level. This is most obvious in a few areas where formal networks have developed, such as the Metro DC Dream Community, The San Francisco Bay Area Professional Dreamworkers Support Group and the Montreal Centre for the Study of Dreams. I suspect many other areas have less formal networks going.

These local networking efforts can serve a variety of functions. Simply sharing information and support is perhaps the most common. They can also be a way to reach out to new people and keep dreams in the public eye more effectively. They provide the nucleus for dream related conferences, festivals and other projects.

While it may be very valuable to network with those whose involvement with dreams is similar to yours, there can also be huge

benefits in connecting with those who work in very different ways. For instance, a person who gives workshops on the grassroots community level may develop a contact with a teacher in a local college who uses dreams. Or a therapist may find a scientist in the area. While there are big differences here, these people may have a lot to offer one another as allies. And by identifying common interests and ways they can help one another out, as well as appreciating differences, all can benefit.

Local networking should be of particular interest to those who may not always be able to travel to larger international conferences. Further, over time these local/regional networks might be established in many areas, so as one traveled or moved about, they could simply plug in to the local network for sharing and support. While some networks will logically focus on one town, others will do better to start out with a regional focus, perhaps breaking down into smaller areas as they grow. At present my primary interest is to network within the New England region at large. Networks have functioned in New York City and Boston. Can these be revived?

What is the most likely local/regional network in your area, what is already going on, and what is the best next step? I'd love to hear about both successes and failed attempts, as we can learn from both.

Two more quick questions: Has anyone tried using movies and films about dreams to reach out and educate people? If you have, how did it work? If you were to try this, what would you recommend? I would like to pull together a filmography, including instructional films about dreams and dreamwork as well as popular films that have something to offer. In the latter category I think of "The Last Wave," "The Lathe of Heaven," "Brazil," and even "Nightmare on Elm Street." What comes to your mind?

If you have any dream films to

suggest, send me the title, director/author, very brief review and where it can be obtained/cost if that is important. Review copies on VHS are welcome and will be given strong review consideration. If you need your copy back, write with details before sending.

Finally, who can suggest a good source of pens with a light in them? Something that would work well for writing dreams down, perhaps low cost, good quality, that could be made available for dream workshop participants. Getting dreams recorded does not take much, but this can be a good tool and I'd love to know a good source.

Do keep those cards and letters coming. A few have already rolled in and you will start seeing the results in my next column. Let's all join in to make this a real participatory space!

**Dick McLeester/  
New Dreamtime**

P.O. Box 331, Amherst, MA 01004  
(413) 774-3982

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## CLASSIFIEDS

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### MOUNTAINS AND BRIDGES:

dreams wanted in which mountain or bridge imagery predominates, especially those for which you can provide a clear interpretation relating to your life. Tracy Marks, PO Box 252, Arlington, MA 02174.

### ATTENTION: LUCID

**DREAMERS!** If you have had lucid dreams for at least three years or have had at least 50 lucid dreams, you qualify to be included in my book, Frontiers of Lucid Dreaming. For more information, contact: Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 897-7955.

### DREAMS OF RECOVERING SEX AND LOVE ADDICTS

sought by author for manuscript. Anonymity guaranteed. Karen Paley, L.C.S.W., Counseling Services, 60 Central St., Topsfield, MA 01983. (617) 887-8052.

## calendar and classifieds

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### NETWORKING

#### DREAM EDUCATORS

**NETWORK.** Meetings and presentations at annual ASD Conferences. International Directory of dreamworkers. Projects designed to share dreamwork methods and materials, personal growth experiences, marketing techniques, etc. \$10 membership fee to Dream Educators Network, %Lori Solensten, PO Box 788, Cooperstown, NY, 13326.

#### METRO D.C. DREAM

**COMMUNITY.** Twice monthly meetings open to all who share an interest in dreams and dreamwork. First Saturday each month, 1-5pm; third Wednesdays, 7-9pm at the Patrick Henry Public Library, 101 Maple Ave., E., Vienna, VA. For further details, contact Rita Dwyer, (703) 281-3639.

#### SAN FRANCISCO BAY AREA

**DREAMWORKERS.** Support Group meets monthly and provides support personally and professionally for members as we pursue careers in dreamwork. Contact Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 898-2559.

### GROUPS

**KAREN PALEY,** 60 Central Street, Topsfield, MA 01983. (617) 887-8052.

**TRACY MARKS.** Monday night group. Box 252, Arlington, MA 02174. (617) 646-2692.

**EDGAR CAYCE** Dream Group. Leon Van Leeuwen, 435 E. 57th St., New York, NY 10022. (212) 888-0552.

**JUDY WINE.** Brooklyn Dream Group open to new members, 883 E. 28th St., Brooklyn, NY 11210. (718) 338-1051.

#### JUDITH MALAMUD, Ph.D.

Lucidity in dreams and waking life. Individual and group work. Manhattan, NY. (212) 933-0460.

**WANTED:** In Northern NJ (Bergen County), an ongoing dream group or members to form a new group with Muriel Reid. (201) 569-4683.

**HEIDI KASS.** Monthly dream group meets in Central NJ. (201) 846-5549.

**VALERIE MELUSKY.** Three groups a week for learning about lucid dreaming and the life you are creating through your dreaming. Princeton, NJ. (609) 921-3572.

**WANTED:** To form a lucid dream group in the South Jersey/Philadelphia area. Contact: Don Terrano, 401 Atlantic Ave., Stratford, NJ 08084. (609) 346-9783.

**BOB YOUNG.** Dream Interpretation Group forming. Six sessions, Wednesday evenings, 7:30-10, Sept. 22-Oct.27. Baltimore, MD. (301) 675-8313.

**CAROLYN AMUNDSON.** (202) 362-0951. 3801 Connecticut Ave., NW, #822, Washington, DC 20008.

**ELLYN HARTZLER CLARK,** Wholistic Resource Center, 1003 Rivermont Ave., Lynchburg, VA 24504. Sunday Evening Dream Group. (804) 528-2816.

**ATLANTA DREAM GROUP,** Wednesday nights. Contact Walt Stover, 4124 Fawn Ct., Marietta, GA 30068. (404) 565-6215.

**JEANNE MARIE GUTOSKI.** Houston area, 2909 Laurel Cherry Way, The Woodlands, TX 77380. (713) 367-8201.

**DONNA KEAN.** Los Angeles area. (213) 530-2133.

**CHARU COLORADO.** Private dream interpretation sessions; all day dream workshops. P.O. Box, 374, Venice, CA 90294. (213) 396-5798.

**THE DREAM HOUSE.** Sunday Evening Dream Group, 6-8:30pm. Friday night talks; workshops and classes. RSVP Fred Olsen, 395 Sussex St., San Francisco, CA 94131. (415) 239-6906.

**STANLEY KRIPPNER and INGRID KEPLER-MAY.** OUR MYTHIC JOURNEY. Drawing from dream interpretation and other systems. Mondays, 7:30-9:30pm, 2739 Laguna St., S.F. CA 94123.

**SHIRLEE A. MARTIN** would like to start up a group in San Francisco. (415) 564-2627.

**JEREMY TAYLOR,** 10 Pleasant Lane, San Rafael, CA 94901. (415) 454-2793.

**BOB TROWBRIDGE.** Dream group, 4th Monday. 1537 A Fourth St., #202, San Rafael, CA 94901. Please call first: (415) 454-2962.

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## CLASSES

### BOB BLOOD, PH.D. AND

**MARGARET BLOOD, M.A.** will be giving a Dreams Workshop, Friday evening through Saturday evening, October 23-24 at their home, 2005 Penncraft Court, Ann Arbor, MI 48103. (313)769-0046. Brochure available on request.

### GRADUATE CREDIT FOR

**DREAM STUDY:** Atlantic University offers "The Inner Life: Meditation, Dreams and the Imagination" (TS 506, Instructor: Henry Reed, Ph.D.) on an independent study basis. Earn three credit hours towards a Masters degree in Transpersonal Psychology or transfer credit to your school. Contact James Windsor, Ph.D., President, Atlantic University, P.O. Box 595, Virginia Beach, VA 23451.

## BOOKS AND SALES ITEMS

### "LISTEN TO YOUR DREAMS"

bumper stickers; blue on white vinyl. \$3/ea; \$1.80/ea. for 10 or more. Will Phillips, PO Box 607431, Orlando, FL 32860.

### DREAMWORKING: How To

**Use Your Dreams For Creative Problem-Solving** by Dr. Stanley Krippner & Dr. Joseph Dillard. \$12.95 plus \$1.50 postage and handling for each book (New York state add 8% sales tax). Bearly Limited, 149 York Street, Buffalo, NY 14213.

### HENRY REED: Dream Quest

**Workbook:** 28-day dream incubation journey for creative problem solving. New edition, \$17.

### Sundance Community Dream

**Journal:** 2 volumes, 288 pages, including "Women's Issues". \$5.

### Getting Help from Your Dreams

(Illustrated). New printing, \$10. Postpaid from 503 Lake Dr., Virginia Beach, VA 23451.

### THE DREAM HOT-LINE

booklet details the methods of dream interpretation developed by Anthony Dubetz for his Chicago consulting group who analyzes dreams by phone. \$5, 40 pages. PO Box 34934, Chicago, IL 60634.

### AROUND THE DREAMWORLD.

Dr. C.A. Cannegieter considers thousands of dreams from different aspects to answer What is in a dream? 1985, 107 pages; \$8.95 + \$1.25 postage & handling; Vantage Press Inc., 516 West 34th Street, New York, NY 10001.

### STREPHON KAPLAN

**WILLIAMS: The Practice of Personal Transformation.** An inspirational handbook of personal growth using Jungian principles. 224 pages, \$9.95. Journey Press, PO Box 9036, Berkeley, CA 94709.

### BASIC HINTS FOR

**DREAMWORK** with extensive, annotated bibliography, by Jeremy

Taylor, Dream Tree Press, 10 Pleasant Lane, San Rafael, CA 94901. 40 pages, \$3.

### NIGHTMARE HELP FOR

**CHILDREN FROM CHILDREN.** A Parent's Guide. By Ann Sayre Wiseman, \$10 postpaid from Ansayre Press, 284 Huron Avenue, Cambridge, MA 02138.

## PROJECTS

### THE SELF-STEERING

**PROCESS:** If your interpretation of a dream is wrong, future dreams will correct you. Have you experienced it in your own dreams? If you have, please let me know. Bob Gebelein, 438 Commercial St., Provincetown, MA 02657.

### ADULT CHILDREN OF

**ALCOHOLICS:** Have you had dreams which have been an important part of your recovery? Please share these dreams, along with your interpretations, for a book by and for ACOA's. Anonymity assured. Linda Bickel, 902 Tulip St., Apt. 4, Liverpool, NY 13088.

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*CLASSIFIEDS continued on page 21*

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# New Dreamtime

BY DICK MCLEESTER



## Envisioning A Dream-Positive Culture

Is a new social awareness about dreams emerging? Not just a few individuals here and there arriving at new heights of dream accomplishment; rather, a growing importance for groups of people who know what it means to safely share their dreams and help one another learn from them. And beyond a few groups, what would it look like for dreams to get real appreciation and respect from the entire society? Can you see it? No? Not even in small ways?

Were this to happen, I think an amazing power would be unleashed that far surpasses what any individual dreamer can generate on their own. For our society, this would be a huge change from where we have been with dreams for some time. And yet I want to hold out that bold vision, as distant as it may seem at present. I want to encourage everyone to spend some time periodically fantasizing about what a difference society's appreciation might make.

One source of inspiration for that vision is looking at other cultures for whom dreams have been in that special spotlight. One can see how many Native American tribes, Australian Aborigines and other indigenous peoples held the dreams in a central place in their collective lives. Some of the strongest inspiration in this vein can be found in fiction, such as the inspiring *Kin of Ata*, by Dorothy Bryant or Kilton Stewart's writing on the Senoi (*The Mystique of Dreams* considers this writing to be false as anthropology, yet I continue to find it inspiring and useful as fiction).

These cultures, of course, are very different than our own. All of them lived much closer to nature.

Most of them would be called primitive by our culture, usually with a derogatory tone. Yet perhaps we have been too quick to judge. I would at least suggest that we consider what we may have lost along the way, both in the ability to hold the dream in a central place of honor and in the ability to live in harmony with nature. Is this really the necessary cost of the civilization that we have developed? What kinds of changes would be needed to regain these abilities?

Perhaps we can look at this particular vision in more depth in future columns, but I would also like to hear about the kind of vision that inspires and moves you. As dreamers, many of you understand the power of a strong vision and the importance of developing depth and clarity. I want to encourage you to be as bold as you can with your dream-possibilities visions. In fact, be outrageous! After all, do the dreams themselves hold back?

I realize that many readers may consider this suggestion to be merely an idle exercise in fantasy, or else a certain recipe for frustration. However, I think there are ways to ground our boldest visions in reality and avoid either danger.

My first formula is simple (although it may seem difficult at first): High ideals, low expectations. In other words, develop really outrageous visions of what you would like, but do not expect them to develop soon, easily or maybe not at all. It is a paradox, but if you can hold that direction it can take you a long way.

Here is another formula: Take one of those high ideals and ground it in a simple first step that might move you in that direction. Try it out and see what happens. Another way to think of it is to envision the big picture, the long journey, then break it down into smaller sized pieces. What is the first step on the journey that you might take? If that is still too big, what would a smaller step be? If it comes easily, what would be more of a challenge next? As things move along, does your original vision change?

Final formula: Look at what is already happening that might be moving things in the direction of your vision and work with that. Ride on that energy, as well as encouraging it along. Use your intuition about what might be about to happen and go with

*Continued on page 21*

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