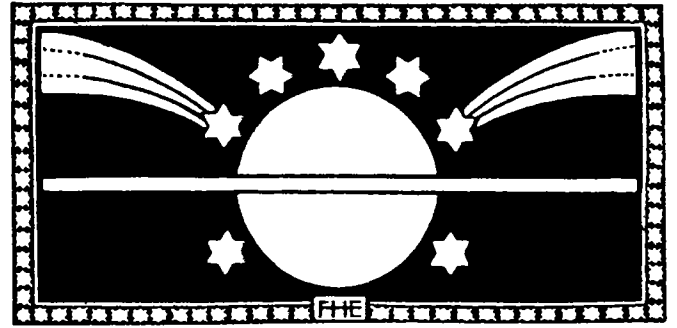


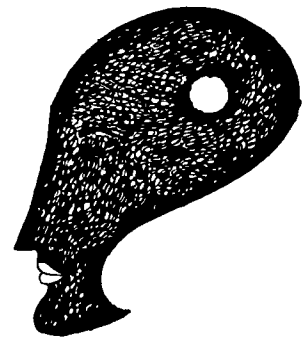
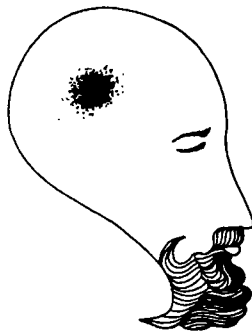
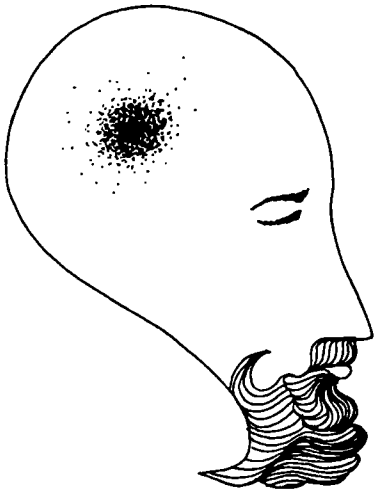
dream network bulletin



volume 7, number 3

A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM

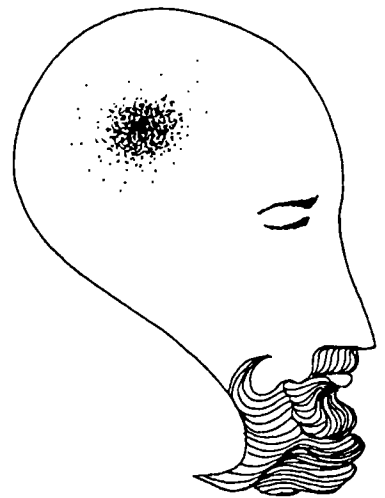
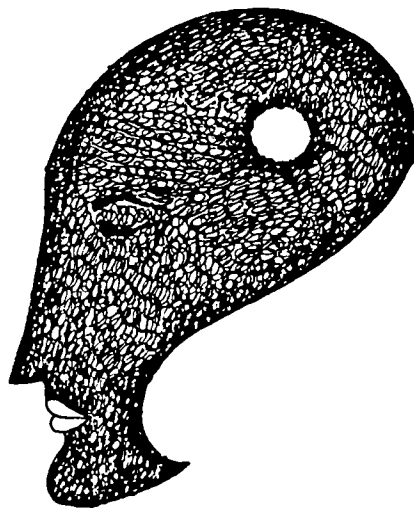
DREAM CREATIVITY



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The Dream As
Art
Music
Dance
Drama
Poetry
Story Form

Dream Bridge
to Russia
Dreams in India



THEME FOR July/Aug Issue

LUCID & PSYCHIC DREAMING

Artwork & Articles
Appreciated

DREAM NETWORK BULLETIN publishes six issues per year and has an international readership. The primary focus is on dreams and experiential dreamwork. 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 dreamwork.

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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Panel ad fees--1/3 page: \$25.00; 2/3 page: \$50.00; full page: \$75.00; 1/2 page: \$40.00; Business cards (2X3 1/2"): \$5.00. Panel ads should be camera ready.

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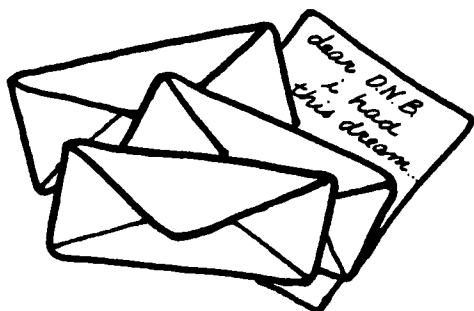
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Dear Friends:

The message in the boxed area, or its equivalent, will be distributed late this May to Soviet peace groups and the Russian press, by the international peace organization Global Family. In the meantime I am searching for sponsors for the *U.S.-Soviet Dream Bridge*.

If your organization, your local chapter, or you as an individual would like to be included in our list of sponsors, please write and let me know. Sponsorship entails no duties and represents no financial commitment.

The *benefits* of sponsorship are:

- 1) Sponsors will receive copies of the dreams we receive from Soviet and American dreamers;
- 2) Sponsors will be invited to be part of a team which, early in 1989, will meet to interpret these dreams, strategize on the basis of them, and plant the seeds of new projects, networks, and resources.

Also, if you have any contacts with groups or individuals in the Soviet Union who you think would be interested in participating in the *Dream Bridge*, you can either send me their addresses, or write to me requesting copies of the message in its Russian translation, which you are free to send to whomever you want.

The idea for a *U.S.-Soviet Dream Bridge* grew out of my work with *Gate of Horn: A Global Issues Dream Network*. Since December of 1987 we have been dreaming, from the New Moon to the Full Moon each month, on major issues of global significance, asking for guidance on how to deal with them. If you'd like more information on *Gate of Horn*, please let me know. Any request for material should be accompanied by a stamped, self-addressed envelope.

Peace,

Charles Upton, 28 Marine Drive
San Rafael, CA 94901
(415) 457-3065

P.S. If you are unable to make a decision on sponsorship before *May 21*, you are welcome to enter the process at any time in the future.

U.S.-SOVIET DREAM BRIDGE by Charles Upton

The Irish poet W.B. Yeats once wrote, "In dreams begin responsibilities." Several major technical and scientific discoveries have emerged from dreams, including the design for the first sewing machine and the structure of the benzene molecule. Artists have conceived their future works, generals planned their subsequent victories, lovers met their destined beloveds, in dreams. This leads me to ask, "Would it be possible to conceive of new ways to bring peace to the world by submitting enquiries to the Mind of the Night, by enlisting the aid of dreams?"

Recent experiments in this country, both in dream laboratories (notably the one at Stanford University) and among independent "dreamworkers," have proven three things possible: 1) It is possible to get answers to pre-determined questions through the dream state; we call this "dream incubation." 2) It is possible to learn how to realize that one is dreaming while one is still dreaming, and thus to act as consciously and deliberately in the dream-state as in waking life; we call this "lucid dreaming." 3) It is possible (though more difficult) for two or more dreamers to learn how to meet one another in their dreams, on a pre-determined night, and be able to recount similar experiences in a similar imaginary environment upon waking. We call this "shared dreaming."

I propose that we perform an experiment with the easiest of these three possibilities, "dream incubation." All that this requires is enthusiasm, motivation, a little faith, and the willingness to "work the night shift." (Interestingly enough, one is usually refreshed rather than fatigued after this kind of work.) I propose that, during October, November and December of this year, we set ourselves to dream about how lasting peace can be established between our two countries, and in the world at large, and how our massive global challenges can be met. I can promise you that many of us here will be dreaming of you during these three months; we can only hope that you will also be dreaming of us. We extend this invitation to all of Russia, to both psychotherapists and laymen. Let us write to each other, and tell each other our dreams; let us each collect in one place the dreams of both nations; let both nations recruit teams of interested and knowledgeable persons to read what we've dreamt, interpret it, and strategize on the basis of it, so as to develop new plans for making peace between our two nations, and healing our wounded earth.

There has been a great polarity between our two nations, and polarity often leads to conflict--but this is not the inevitable outcome. Polarity can also lead to union, to a higher synthesis, to the birth of the Child of the Future. Polarity is simply the precondition for a flow of energy--for war, and for love too. Let us now use this great polarity between us to bring to birth the next Aeon of Humanity.

All primitive myths relate the Moon to the world of dreams. Some tribes believe that we should incubate dreams on the New Moon, and keep dreaming on whatever problems we wish to solve until the Full Moon. Twentieth century science has discovered something that may throw light on this belief. The earth's atmosphere increases in negative ionization during the waxing moon and in positive ionization during the waning moon. Negative ions are known to produce an elevation of mood, and speed the healing of wounds. So our suggestion is that you begin to incubate dreams on the three New Moons of October, November and December, and carry this on until the three Full Moons, as we will be doing here in the United States.

Also, it wouldn't hurt to pray.

Bringing dreams to kids!

BY JILL GREGORY

In the last issue, I shared my experience of teaching dreamskills to a fourth grade class in a public school. I spoke of how the class began, gave the results of my initial dreamskills survey and described some of the ways that we worked and played with dreams.

This time I would like to talk about the children's experiences and the changes which resulted from the class. I begin with one of the girl's breakthrough dream experiences.

One of the students, a slim quiet girl named Tracy, had falling dreams once in a while which frightened her very much. I had introduced the class to the idea that when they were falling in a dream, they were actually flying but without a sense of power. "Flying is a natural way of getting from one place to another in the dream world," I explained. "When you are falling in a dream, try to take charge of that fall and change it--even just a little bit. You could try to go a little faster or slower, think about something different while you're falling or change the angle of your fall--anything to put out your own power." I had also presented lucid dreaming as learnable and natural.

One day when I was walking to the school office before dream class, a couple of my students ran up to me and exclaimed, "Wait 'til you hear the great dream Tracy had! She already told us in sharing but made us promise not to tell you. Oh, you're going to love her dream!" Here is Tracy's dream:

I am climbing down a steep cliff like the ones we saw on our field trip. But I slip! And I start to fall! I am really scared! Then I see Jill Gregory, my dream teacher, sitting on a cloud. Jill says, "Look, what are you doing? What are you doing?" Now I am not

really scared any more because I know that it's a dream and I can't really get hurt. So I just tell Jill that I am falling. "Help me!" I yell. Jill says, "Just try to fly." All of a sudden I have wings and I start soaring through the air. I soar all over the sky. It is so neat!

Well, it is easy to see why the kids knew that I would love that dream!

Hilary, who has a wonderful sense of humor, often dreamt of aquariums and fish--partly because fish were her pets. Hilary shared this dream the day I presented dream dialogue techniques:

One of my fish starts talking to me and tells me that my other fish, named Charlie, is mad at me because he's not kept in the tank with the others.

So I saw the tank in half but then all of the other fish start dying. Charlie says to me, "Don't worry. I'll just live under my bowl." But when he goes under his bowl he gets squished. I pick him up and look closely. Since he's squished, I can see inside him and to my surprise, although he's a boy, he's pregnant!

When she dialogued with Charlie, the fish told her that he wanted her to love him. In Hilary's visualization, Charlie swims around Hilary to show her his grace and beauty. Hilary feels more love for Charlie as she appreciates his gifts.

I didn't hear any more about Charlie until the end of the year when the kids filled out their surveys. Hilary inquired, "When you asked on the survey if we thought that our dreams had helped us with our life, did you mean things like me taking better care of my fish ever since I had that dream about Charlie living under the bowl?" "Yes, that is exactly what I meant," I replied happily.

This change was most clearly illustrated in the initial and final survey

reports of one boy in the class. In his initial survey he reported sometimes recalling and understanding his dreams, but never experiencing any of the other dream skills listed. In response to the sentence, "Most of my dreams are about _____" he wrote, "My mom." He listed his mom as the only person with whom he shared his dreams. On the scale of feelings about dreams the children's feelings ranged from neutral to dreams are great except for this boy who wrote that he thought that dreams were bad.

Six months later on his final dream survey all dreamskills except understanding increased. To conclude the sentence "Most of my dreams are about _____" he now wrote, "Happy days!"

Who did he tell his dreams to? His friends.

And what did he think of dreaming? It's great!

FINAL CLASS SURVEY RESULTS

In general the children reported slight increases in recall, incubation and recording and slight decreases in lucidity and understanding. The ability to alter imagery within the dream remained the same. Frightening dream themes were mentioned 50% less. Sixty percent indicated that dreams helped them in their life. Forty percent claimed that dreams helped them understand their classmates better. Seventy percent stated that they intended to use what they learned about dreams in the future. And a full 80% wrote that they were glad I came and taught them dreaming and they would be happy to have me teach them dreaming next year.

On this final survey I asked what was new in their dream life since the course began. Dreams seemed more natural. New symbols appeared such as mermaids. Dreams were more interesting and they realized they had other ways to deal with monsters other than fleeing or killing.

The teacher, Mrs. Hanchett, reported the following observations: Before I began my dream class with her fourth graders, all but a couple of the boys seemed inhibited from participating in front of the class in various activities. They would sit back and criticize the girls who were the leaders of the class. As the course progressed she noticed a shift. Many of these boys, because they were allowed to act out their "macho" side with chase scenes or violent scenes from dreams, began to participate more. That led to their enthusiastically acting out a wider range of characters by the end of the class. Mrs. Hanchett saw this as a lessening of stereotyped behavior and inhibitions. The process was so natural and gradual that the children didn't seem to notice it happening.

On one occasion three boys competed to portray a female character. A couple of boys actually donned feminine clothing to play female roles in dream dramas. All the children expanded the types of roles that they felt comfortable reenacting. Initially there was intense competition for the popular roles and a disinclination to portray less desirable roles. There was a tendency to only want roles that were a close match to

Christy as the old lady who still attends grade school.



oneself. Nobody wanted to be dead, old, attacked, sick, ugly or have to do "gross things." By the end of the class the important thing to the students was to participate in the drama regardless of the role.

Mrs. Hanchett observed, "Through these dream sessions my students became more aware of their feelings and emotions in their dreams and in the real world. They became better able to express their feelings appropriately. I noticed also that their language skills and vocabulary skills increased. For example, their writing and artwork reflected a greater variety and diversity of subjects and styles than before these sessions. The students looked forward to Jill's visits every Friday. She had a wonderful rapport with them."

Only a couple of parents commented on the class, both with positive feedback. One of the parents wrote: "My daughter seemed to take right to the dream symbolism class. Since then her personality and approach to life has improved so much. I feel kids have an intuitive understanding of dream symbols and how to use them. I see lucid dreaming as an excellent non-confrontational tool for the child to use to solve little or big problems that they cannot always express to adults."

OTHER DREAMWORKERS' COMMENTS

Bob Trowbridge, a dreamworker from San Rafael, California, has over 10 years of dreamwork experience and has spoken with hundreds of children from pre-school through high school. He had this to say about his experiences: "One of the most interesting things for me in talking to children about dreams was the "leveling" effect that this seemed to have. Time after time teachers would tell me how surprised they were to see certain children share their dreams, children who were normally shy and quiet or disruptive.



Christy's helper: the high school graduate

Apparently children intuitively recognize that their dreams are as "good" or "interesting" as others' dreams or that their ability to dream is on the same par as their classmates. The other thing that stood out was the excitement and eagerness the younger children showed in finding an adult interested in hearing their dreams."

Another dreamworker who has many years' experience in this area as well is Valerie Melusky of New Jersey. Her article about her experiences in teaching dreams in the classroom appears in DNB, Vol. 2, No. 10. In a phone conversation with me she stated that she always found students eager to share their dreams; curious, excited and paying rapt attention to the presentation. "What I enjoy the most," she said, "is helping the students discover that they do not have to remain powerless in their dreams."

children's dreams

SUGGESTIONS FOR PARENTS

We protect our children from physical world dangers and traumas of even minor impact but abandon them to horrific repeated traumas in their dream world. This is not due to malice, but rather to ignorance. I would encourage parents to pay more attention to and validate their children's dreams and share appropriate dreams of their own with their children. Such sharing will strengthen the family bond and increase the general level of personal sharing in the family.

SUGGESTIONS FOR TEACHERS

I encourage teachers, whether or not they are knowledgeable about dreams, to bring dreams into the classroom. Introducing the topic of dreams is important because you are validating a large portion of the children's lives that may not be validated anywhere else. Let them know that dreams are a welcome subject in the classroom.

Encourage them to include dreams in their sharing time. When having the kids practice language skills such as sentence construction, grammar, spelling, paragraph formation, etc., have them use a paragraph from a dream as a basis for the exercise. The teacher will find that the kids are much more interested in the sharing or language skills exercises when their dreams are the subject.

TIPS FOR DREAMWORKERS

Dreamworkers who bring dreamskills and resources to children are serving humanity in a very important role that is as yet little known or acknowledged. I encourage dreamworkers to include children among their "clients" even if it means volunteer service. Dreamworkers should feel out teachers and groups or organizations

for kids because there may be golden opportunities, openness and support where you do not expect it.

I would like to offer some tips for those of you who may be contemplating or are bringing dreams into the classroom. Most importantly, the more involved a child is in the dream activity, the more they enjoy it and benefit from it. It is better to keep it brief and get them actually doing something with their dreams.

Another tip is to be sure to present dreams in a way that is inclusive of children with little or no dream recall. I handled this by facilitating a conscious dreaming experience, one on one, for those with no recall. By not teaching the same thing to the rest of the class until later, these non-recallers now had their own expertise and other kids were curious about their experiences. Also, it gave them material to work with using all of the dreamwork methods I presented. In at least one case conscious dreaming was a positive and empowering experience (a boy found a tranquilizer gun to use to subdue his monsters) which opened up sleeping dream recall.



Other ways of accessing dream material is to ask children what dreams they think they're having but forgetting; dreams they would like to have; dreams they have been told by someone else; or dreams from literature.

You can help make it safe for them to share dreams if you share from your own dreamlife--your wonderful dreams as well as your scary, unpleasant ones. It is important to be flexible enough with your time and attention to be able to stay with powerful negative scenes. Don't

leave the kids hanging! Stick with it until there is an improvement in the imagery.

In a dream drawing exercise, for example, a child drew monsters with big teeth pursuing him and planes shooting at him from overhead. All of his friends had been killed. He was inside the earth with volcanos burning his feet as he ran and ahead of him were bad guys with knives. What we did was add pieces of paper and he drew what happened as the dream progressed. Finally he added some cool water to soothe his burned feet. Then he deepened the water and pictured himself swimming away from the monsters and bad guys who apparently didn't know how to swim. The planes lost interest and went away. He found safety standing on an island. Then we stopped drawing and imaging. He had not reached final resolution but was now in a more positive situation.

Another suggestion is to allow mystery. Don't feel that you need to know all of the answers. They will ask if something is true or possible and do you know if that's what happened to them. Allow that mystery. Present an open-minded viewpoint that includes different levels of understanding and different interpretations of experience. This will help you avoid the pitfall of invalidating a student's experience or their own understanding of it without needing to present or defend any particular position. You don't want to limit their own openness to exploring their own dreaming with a pronouncement not counterbalanced by other viewpoints.

Focus on changing dream scenes and actions in a positive direction rather than trying to get at the waking life correlations and issues since this is not appropriate in a classroom setting. It may cause problems with parents and education authorities as well as making the child more vulnerable to self-revelations which may cause regrets later. This is more appropriate to family counseling or individual child psychotherapy.

Pay special attention to

protecting the privacy of each student during the writing or drawing dreams. Do not permit teasing or mocking of their dreams or dreamwork by other children. If possible, seat them far enough apart so that each can have their own private space. Kids can be awfully cruel and one disaster can shut down a whole lot of sharing.

Finally, be positive, value each dream, be fair, patient, enthusiastic and high energy. You set the tone. You create the space for their sharing. And these attributes maximize the potential for the course to bring good things to the class as a whole. One of the techniques that helped shape my role with the class was to follow the 1 to 1 1/2 hours of dreams with leading them in singing. Sometimes we sang acapella, sometimes with guitar or piano accompaniment. It always would balance out the energy, unify the group and add another dimension to our connection. I became a source of new and funny songs and it was nice to end dream presentations with music.

Three suggestions from the students that I would like to pass along are first, to keep a file in the classroom of the dreams that they are willing to share, that all can browse through or add to at any time. A second suggestion was to weave a new story or dream which incorporates portions of many dreams (including conscious dreams). Finally, they wanted me to be available to participate in their dream dramas.

These suggestions show a level of interest and awareness which is quite high. I was continually surprised and elated at the sophistication of their dreams. One boy reported that he had his first "quadruple" dream. He reported seeing four vertically stacked bunkbeds, with a different family member sleeping on each bed. Coming out of each person's head was a cartoon-like "balloon" containing that person's ongoing dream. Each of these four dreams were completely different and he watched them all transpiring



Kevin's friends Billy and Ricky as themselves in his aircraft carrier dream.

simultaneously.

What good things are in store for students in a dream class? Mrs. Hanchett asserts, "... dream techniques enabled my students to better understand themselves, to have a sense of power over their own lives, to be creative and to cope with or find solutions to problems in the real world."

As of this writing, some nine months after the end of the class, Mrs. Hanchett is continuing, on her own, to include dreams in her classroom teaching. My daughter, Shamrock, has become the local kid authority on dreams. She often helps others with their dreams, sometimes on her own and occasionally by relaying information or feedback from me. Some of the children still get together at recesses and do dream sharing even though they are now spread out in three different fifth grade classes. As for me, I have been invited to do an in-service training for interested teachers at Lu Sutton school.

RECLAIMING A BIRTHRIGHT

The way I see it, bringing dreams to kids is helping them reclaim their birthright, just as it is for all of us. I would like to close with a recent experience from my own family which illustrates the value of helping children develop their own dream skills.

My daughter Shamrock told me a dream which involved a mother putting dirty diapers back on her three children instead of using clean diapers from the box of "Luv" disposable diapers that she had with her in the living room. Shamrock said to me, "I think I know what this dream is telling me. I've been getting mad at my little sister a lot more than I used to. That's because I'm mad at her for a lot things that she's done that bug me. I need to change and show her my love in a cleaner way. I need to forgive her for just being a little kid and doing things she's not supposed to do. [And] I think this dream is also telling you and daddy the same thing about how you treat me and my sister lately. When you come to tell us something we're doing wrong don't remind us of the times we did it before. It's just like putting dirty diapers on a baby. Show us your "luv" in a clean way."

When I related this to my husband he surprised me by saying that he had noticed the same thing and was getting ready to talk to me about it. The power and simplicity of the imagery of the clean and dirty diapers proved helpful to my husband and me in changing how we approached our children when they did something wrong.

Shamrock's foundation in dreams and dreamwork enabled her to serve our family in a timely, non-threatening and profound way. Bringing dreams and dreamwork to kids increases their social and academic skills as well as life skills in a way that benefits the child, the family, the school and the community.

*Jill Gregory
29 Truman Drive
Novato, CA 94947*

Dreams & CREATIVE EXPRESSION

By ERIC SNYDER

Dreams provide us with an endless array of creative possibilities and promptings. Because they are unfettered with the limitations we put on ourselves, dreams can show us snapshots of our potentials, even if our outer abilities are not yet fully developed. By looking at dreams from the perspective of their creative possibilities we can easily discover the assumptions which may block our creative expression as well as the ways in which our creative spirit is most naturally brought forth. When we respond to the bidding of our dreams, an inner dialogue is established and through it new levels of psychic harmony can be achieved.

Creativity is basically a process of discovering novel solutions for problems or answers to questions. These problems may be self-generated and not necessarily negative. An architect, for instance, envisions the design of a building, but this is only the first step, the inspiration. Creativity also comes into play during the process of manifesting the original idea into a physical structure. Parents have to be infinitely creative in raising children. They may have chosen to raise a family, but with it often comes a parade of situations and difficulties which must be faced and dealt with. So creativity is not something confined to a narrow range of artistic expression. Rather, creativity is continuously being used in all phases of life and is the very spark of human culture.

Without problems to overcome we would be a pretty dull lot, repeating the same actions day after

day. Large parts of our lives are already routinized, demanding little initiative or imagination on our parts. Few would be content if this were the status quo all the time. Perhaps for this reason the lives of many artists are so full of personal struggle and emotional difficulty. Without the struggle there would be neither the stimulus nor the depth to their creative expression. The history of society's development is one of overcoming problems and attempting to make life better. Problems demand solutions and solutions often come through releasing assumptions about how we think things should or shouldn't be. It is the fresh approach, kindled by inspiration to find solutions which constitutes creativity.

Our dreams are reflections of

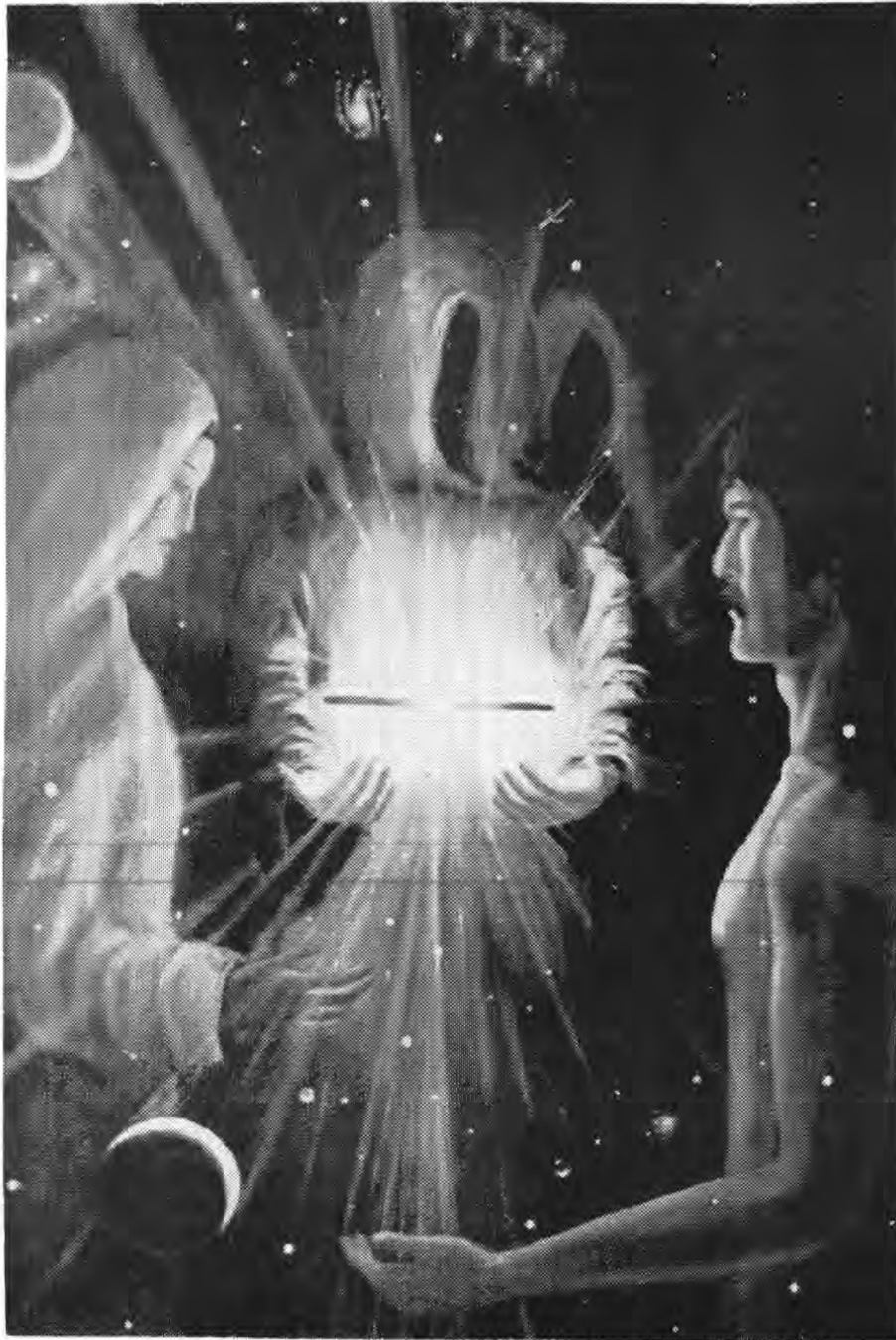


THE PROCESS OF REFINING A DREAM PAINTING

Creating artwork from dreams can go through any number of stages from a simple sketch in a dream journal to a completed painting. The two pictures shown here illustrate how a dream can be expressed spontaneously and at a later date used as the basis for a more finished work. The dream itself was of two hooded figures in a dark landscape, one of whom is cradling a delicate, tri-colored light suspended above his hands, while a small group looks on in wonder. Wanting to understand the dream, I painted it very quickly the next afternoon. In the spontaneity of this act other imagery took shape, such as a grim reaper and a robed wise man, reminding me of Lao Tsu. Moons, galaxies, and stars appeared as well, as if shooting out of the center of the picture. Several years later I decided to refine the concept into a bigger painting. As the painting took shape, Lao Tsu lost his beard and became a woman and the figure of death became more obscure. I wanted the focus to be on the light and the woman's figure gave a feminine balance to the painting. Thus the original dream was an impetus which continued to grow and transform as I creatively expressed it.

our waking life without the active interference of external reality. In this private, internalized world, we directly experience our true attitudes and motivations; our felt strengths and weaknesses; and our response to whatever we perceive reality to be. Through the looking glass of dreams we can easily discover what we already "know" but may be hesitant to admit. By the same token, our dreams often present us with creative solutions or artistic expressions. Many of the world's greatest thinkers and artists were inspired through dreams, and countless dilemmas are slept upon and solved nightly the world over. How many solutions arrived via dreams we will never know.

It is essential in the process of creativity to give expression to what is



perceived inspirationally. Otherwise you remain just a "dreamer," and not in a flattering sense of the word. Perhaps you can solve all the world's problems or maybe the greatest artist who ever lived. If you do nothing with it, you will be the only one who ever knows and no one else will benefit from it or believe it. If your inner vision goes unexpressed it is like a still-born child. The process of creativity completed is a process of bringing forth into physical form or expression

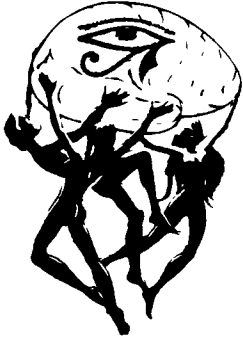
what is perceived inwardly. Once this happens the expression exits the internalized world of the dreamer and plays itself out in the waking world. Here it takes on new aspects and possibilities as it is merged with the broad spectrum of collective interrelationships.

Dreams are a resource, an endless reservoir of malleable possibilities. It isn't necessary to express every dream, just as you wouldn't pick every flower in a garden.

Rather, you cultivate creativity within dreams as you would a garden, by seeding them with questions for which you need a creative solution. After you've actively worked at the solution you allow the more knowing parts of your consciousness to play with the possibilities. Before sleeping, focus on the problem and formulate the question or desired result. Then let it go and allow your dreams to grapple with the situation creatively. This naturally occurs when we are focused on or are pre-occupied with a project or problem. If a problem is being worked out the answer often comes as a feeling rather than a particular plot or image.

Recently my wife and I made an offer on a condominium. It was in a good location, the price was right for us, and the real estate agent assured us it was absolutely the right thing to buy. I asked my dreams to help me sort out if it was the right choice. I dreamed that I was in a large building complex which was also like a space ship. Outside the sky was white and I couldn't see the ground. Everyone was happy that we were going up but I had the distinct feeling that we were going down. I felt as if we were in fact falling. No, the others told me, we were going up, and they pointed out things like an occasional bird which would shoot past. On one of the following days I did some research and found out that the condominium complex had many problems which had not been disclosed to us. There was actually a law suit surrounding the place and one of the complaints by the homeowners was that on account of the many problems their property value was not appreciating and they were actually losing money. I had drawn the image of the space ship in my journal and as I looked back over it I realized that it could represent the condominium complex. The real estate agents assured us the property was "going up" in value, but my intuition was telling me it was in fact a very risky investment. We consequently backed out of the deal.

Continued on page 20



dream drama:

An Effective Use of Dreams

BY HAROLD R. ELLIS, M.ED.

Dream Drama is a method of dreamsharing in a small group. Launched at New York's Center for Dream Drama in 1970, it originally bridged group psychotherapy and social learning. It was later differentiated into two stages. Dream Drama Stage One focuses a dreamsharing group on the social use of dreams. The focus on therapy is done in Dream Drama Stage Two. Dream Drama is one method which may be used to augment a group's customary practices, or it may become the principal modality of the dreamsharing group.

All approaches to dreams work for self-understanding and enlightenment. Those with a social orientation aim particularly at interpersonal understanding, trust and group cohesion; providing "inside views" of how others handle typical life and relationship problems similar to one's own; developing skills of human interaction; reflection of educational and occupational concerns; and uncovering latent creativity.

Dream Drama's special contribution to the dreamsharing process is based upon four important effects:

(1) The whole-person expressive telling and symbolical enacting of the dream by involving sensory and body memory liberates the dreamer's contextual memories and associations.

(2) Externalizing a dream's subjective images and kinsesthetic awareness enables the dreamer to reflect on it from two somewhat dissonant perspectives,

(3) Our extrinsic enactment, as a concrete awake actualization of what the dream mind/body presents in simultaneous lexical and visual metaphors, creates an awareness bridge between the verbal and the nonverbal areas of the brain, giving the dream "meaning." To put it succinctly, we believe that this is the evolutionary intent of the peculiarly human mode of

dreaming: to unify the faculties of the mind holistically.

(4) One power of dramatic interaction is that a scene generates its own momentum; it is difficult to avoid revealing feelings and thoughts entering awareness in mid-action. Since facial expressions and bodily communication are being closely monitored, a great deal of previously subconscious mentation and very personal information will be revealed to the group participants. At the close of the drama this information is passed back to the dreamer via the Feedback.

Because of this fourth point, members need to sense a high degree of trust in each others' benevolent intentions, to be able to count on confidentiality and mutual respect. It is best to introduce Dream Drama into an already ongoing dreamsharing group. Six months of weekly meetings generally is adequate preparation, for by working together on sharing and understanding their dreams they have gotten a background knowledge of the life circumstances, general outlook, and emotional responses of all members.

The dramatic quality of the place where the group meets is also important. The center of the space should be free of furnishings, and have a carpet. Variable incandescent lighting, preferably including colors, and a store of rudimentary props including very large brightly-colored cloths and many well-stuffed solid-color pillows of various sizes are virtually essential. Seating is always in a circle, with everyone included.

Dream Drama, as an advanced form of group dynamics, is readily learned by an experienced dreamsharing group when introduced by someone who has adequate background in the specific modality, provided that person remains the group's consultant for five or ten sessions. The consultant's academic credentials are not material.

Some parts of the method of Dream Drama Stage One have surface resemblance to Psychodrama, but the

differences are quite significant when used in a dreamsharing group. We will explain the role of the training Consultant, the order in which he/she introduces each of the steps and the roles to be played by group members. When the service of a training consultant is no longer needed, the Director takes over.

THE WARMUP

When the session begins, it is desirable but not essential that the group does a mind-body preparation (about 20 minutes). The purpose is to get into a dream-receptive and physically expressive state, rather than for muscle training or emotion-venting. Next, and more important, is a dreamsharing go-around, led off by the Consultant. The group listens to each dream without comment, but may ask a few questions to clarify the internal picture they have of the dream they are hearing.

FIRST DREAM NARRATIVE RUN-THROUGH

Now the group decides by consensus whose dream should be worked with in the Dream Drama. The work will take about an hour. The selected dream is retold in detail, either preceded or followed by the context, and with the dreamer invited (but never pressured) to reveal the feelings, associations and "meaning" of which she/he, as an experienced dreamsharer, may already be aware. (As experienced dreamworkers know, the level of meaning educed from an unworked dream is like the outside porch of the intricate structure which the group work will uncover upon entering the dream.)

Group members may again ask questions of the dreamer, to *clarify* parts of the dream: "Is the dream character John a person in your waking life? Does that room exist? What color was the car? Who was driving? In the dream, how did you feel about that food; the baby; the rough road? What can you see in the background? How did you feel when you awoke?"

They will also inevitably speculate privately about the significance of one or more dream images. In a reasonably homogeneous group, it is not hard to imaginatively project one's own associated meanings onto another person's dream. Perhaps the group members have made a practice of this in other types of dreamwork sessions in the past. In Dream Drama these privately-held speculations may influence the enactor's *amendment*.

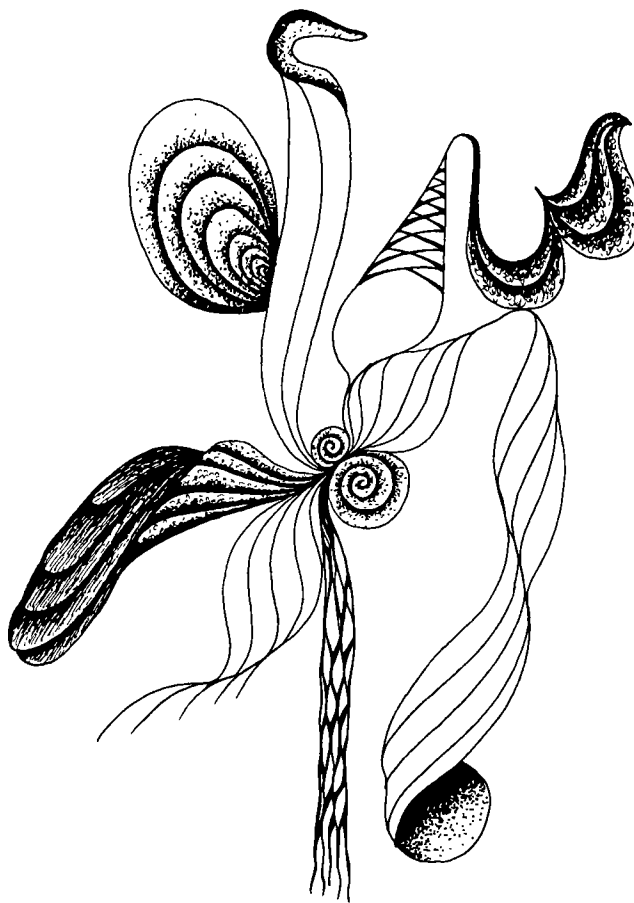
If revealed, it would be all too easy for the dreamer to buy these associations, which are likely to have already occurred to him/her. But we do not need a dream to tell us the obvious. There is always more to it, and that deeper message can be found only by the dreamer, for whom outside influences can fog the scene. The dream narrative belongs only to the dreamer. So our projections must be kept to ourselves, unvoiced. What the listeners should do, is imaginatively try to put themselves into the dream: "What part of me resonates to that image? What role would I like to play in the dream drama?"

CASTING

Each group member undertakes one of the following parts.

The Director. In Dream Drama the dream is a script that must be followed carefully, and partly to ensure this there is the role of Director. The dreamer decides whether or not to become the Director of the group during the enactment of the dream. If the dreamer prefers to leave the direction in the hands of someone else, usually (but not necessarily) the Consultant takes on that role, providing the second and further renditions of the dream narration from memory or a written copy of the dream script.

As the dream is enacted, the Director is expected to monitor for unapt or far-fetched portrayals. When the dreamer enacts a part in the dream, the



MOVING WITH GRACE: Hypogogic Imagery By Fariba Bogzaran

Director has the prerogative to "freeze" the action and to ask for a report (which must always be voluntary) on the ongoing experience of the dreamer. If the Dream Drama seems to be getting nowhere (generally due to unconscious resistance by the dreamer) either Director or Consultant may ask for group consensus on continuing.

The Dreamer. To the dreamer, the "unworked" dream is like an unopened letter. The mystery of what is inside the sealed envelope is parallel to the mystery behind the surface of the image. The group is available to be used instrumentally, to open the dream by re-experiencing or even transforming it. The dreamer provides the first dream narration to guide the action and selects members to enact dream scenes and elements. The member's and dreamer's feelings about a role must be carefully respected. (In a "pinch," the Consultant may be asked to pinch-hit a role.)

Often the dreamer also plays a role in the scenes, particularly if he/she is an active figure in the dream itself; otherwise the dreamer selects someone to stand in for the portrayal (an alter ego). The dreamer also "sets the stage" by indicating spatial arrangement, colors, requesting props, and indicating intensity of lighting. The dreamer may stop or discontinue the action at any time.

The dreamer carefully describes and "models" each element that was represented in the dream, and answers each enactor's request for as much information as desired. In doing so, the dreamer often already begins to understand some of the dream's messages, and has the leeway to express these thoughts. Then, as the narrator tells it in first person, the dream is enacted. The style of acting is crucial.

The Enactors. We use this term rather than *actorto* to emphasize our adherence to the dreamer's description of the element. A member can request a role for which he/she has experience and feels empathy, but the Director or Consultant encourages the dreamer to make the decision. Once the drama is under way, the dreamer/Director may be so "into" a scene that if an additional enactor is needed it may well be best for the Consultant to motion someone from the chorus to join the action, and so avoid distracting the dreamer.

In Dream Drama *Stage One* the dream is enacted specifically to help the dreamer understand its relevance to the daily life context. A dream is a nocturnal experience which the dreamer lived through. The enactors must now "get into," empathically experience the dream, allowing themselves to live the parts they resonate to, feel the emotions, to transform themselves into the images.

The remembered dream, even one reported as a nightmare, is a very pale ghost of the experience itself. To simply run through it as if reading the lines of a play with much ado signifying nothing, will accomplish little. Our task is to retrieve the experience in its bodily and sensory dimensions. For this we rely upon the magic, the thaumaturge of drama. This drama we experience every night in our dreams transcends any emotional passion or excitement we are accustomed

to. But we want the dreamer to approach the dream experience. The ability to evoke it may be defined as our dramatic sense. One isn't born with it; it can be developed.

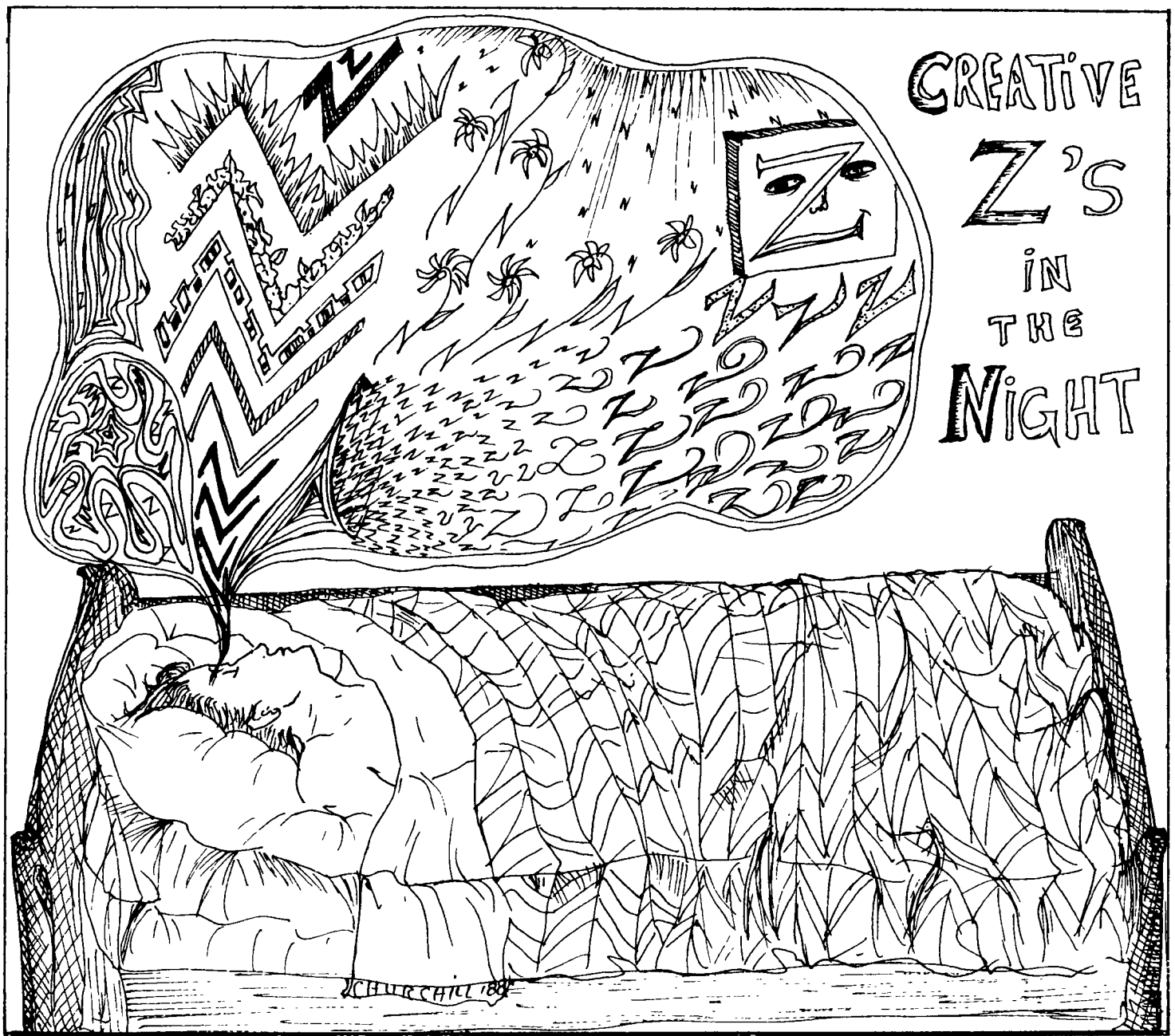
Keeping this in mind when we enact dream roles, we cast off our customary reserve first by amplifying or characterizing the images, and secondly by intensifying the effect through dwelling on the scenes that we sense have dramatic value. To recall how artists and photographers inject drama into a scene by framing it, recognize that an action freeze, or even exaggerated slow motion, may similarly evoke a forgotten dream memory or emotion. It is the nonverbal

counterpart of that familiar trick in verbal dreamworking, when we repeat a dreamer's words slowly, with great portent and perhaps an altered intonation.

In ordinary theatre presented as entertainment the principal actor need not be present as the other actors intercommunicate on the stage, for the story is unfolded for the audience. In contrast, in Dream Drama there is no audience, and the stage action unfolds the story for the principal. "Business" between enactors not in direct view of the dreamer is reminiscent of the mob of extras cluttering the stage of an operatic farce. Phenomenologically, then, each enactor exists for the dreamer only when

the two are communicating, the enacted dream image directly confronting the dreamer or the dreamer's stand-in (alter-ego).

Yet as actors we are not to meekly follow the author's exact script, or the Director's precise instructions. We are peers in the group; we each have our own intuition and feelings, marching to the beat of our own individual drummer. This uniqueness, despite a more or less common shared culture and education, can be of greatest value to the dreamer. Each enactor's projection on the portrayed dream element to some extent cuts through the inscrutable facade of the image which the dreamer has described



without understanding.

Role playing is not limited to people or animate entities; very often inanimate objects, and even concepts such as atmospheric conditions, ethereal entities, missing features, etc. may be concretized and enacted. The enactors in the roles of inanimate objects have the especially difficult task of turning an "indifferent" dream stimulus into the memory-laden symbol which experience has shown that it probably is. These enactors would normally request the Director to describe most carefully and to portray the objects physically, so that they may be sure to reproduce them accurately (at least in Dream Drama Stage One). As with animate objects, so it is with inanimate ones: movement, color, and changes of position, velocity, direction and angle are key contents.

As the scene develops, an enactor may sense that the "character" of the inanimate representation may also need to be amplified, and may tentatively color the object representation, while carefully observing whether the dreamer reacts with interest, whether in agreement or disapprovingly. This guides the enactor in further development of the object. Enactors of inanimate objects never use language, but may make sounds to accompany movement.

The Chorus. Sometimes the Director may not wish to assign roles to every group member. In that case, members not "on stage" should be well out on the periphery, but remain vigilant observers of the happenings, especially the nonverbal ones. With experience they will tend to fade in to provide synergistic background support for the enactors (but not the Director) in their role portrayals, with no suggestion of competition or attempts to alter that portrayal, but only in the style of the ancient Greek drama "chorus." For example, they may never "double," in the Psychodrama sense, by doing anything contrary to the enactor's portrayal.

The Consultant. The Consultant, occupied with monitoring the action, does not usually enact a role but may, with the dreamer-Director's permission, temporarily step in to replace or offer suggestions to the enactors (but only with the acceptance of the Director).

With experience, the Consultant will learn ways to enliven the entire process when desired. This does not mean having the enactment go quickly; on the contrary, the Consultant may often be

telling the group to slow down. Enlivening may be done in various ways, for example by having the entire cast and/or Chorus synergistically use dance or movement to reinforce a dream image; or by bringing out appropriate masks for some of the enactors; or by drumming to accent the rhythm, pace or potential importance of a dream image. This is greatly dependent upon the dramatic sense of the participants.

The Consultant must monitor the enactors very carefully, so that there is no abrasive overly-discrepant interpretation or projection through the voice or non-verbal representation of the dream character, or to permit the enactor to involve his/her own ego to the extent of drowning out other action or quiet reflective moments of the dreamer, or to blithely disregard the latter's nonverbal responses. We want sensitivity, not histrionics.



ACTION!

Now the narrator tells the dream slowly, in detail, while the members enact it. Guided by an acquired understanding of dream symbolism, as well as knowledge of the dreamer as a person and his/her life context gained through months or years of dreamsharing, the enactors may *subtly and non-verbally do an amendment* of the image portrayals in order to have the dreamer consider *possibly new or unacknowledged aspects* of the feelings and thought represented in the remembered dream.

In using *amendment*, Dream Drama explores for possible hidden thoughts without using the Psychodrama-type *double*. The less salient, *non-verbal* manner will generally go unnoticed by the dreamer when it fails to strike a responsive association. This permits each enactor to try various approaches, casting his/her non-verbal lines with varying baits, until the fish bites, with much less risk of generating the

resentment and resistance arising from verbal projections.

Despite the above, an experienced enactor of dream characters may be allowed some minimal liberty to give verbal language to the character's feelings, but only when quite sure of what these are, either from words that were literally part of the dream, or from the dreamer's explanatory words, or by absolutely obvious implication. Since the dream characters may be persons important in the waking life of the dreamer, the spoken voice as contrasted to the bodily portrayal in this situation may cause strong reactions in the dreamer. The voice should be used sensitively and cautiously.

Predominantly, the enactors are providing nonverbal *feedback*, and in trying to become aware of his/her own feelings and reactions, the dreamer has been asked to try to open to any resonances he/she experiences to their nonverbal messages. Sometimes the Director (or the Consultant) may suggest that the action be suspended while the dreamer goes into a reflective monologue, better to get in touch with feelings. Sometimes they will gently suggest that the dreamer try out a role being played by another member, in order to more easily get back into the feel of the image. This is not the same thing as "reversing roles" in the Gestalt or Psychodramatic methods. The roles do not "encounter" each other or play top dog/bottom dog.

It is most difficult for a dreamer to Direct his/her own dream while truly re-experiencing it. It means existing simultaneously on the intrinsic and extrinsic planes of awareness. The dreamer needs a lot of encouragement to try it, but it is an ultimate goal worth striving for. By the time that art is mastered, the dreamer is probably frequently lucid in his/her dreams. If the practice is continued, the experienced Director is soon ready to become a Consultant to other groups.

THE FEELBACK GO-AROUND

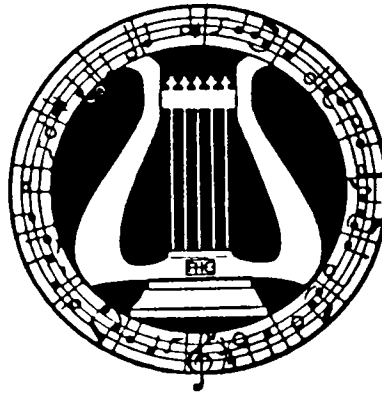
For the feedback go-around, the dreamer sits in the middle of a circle of pillow-sitting members that includes not only the enactors but the chorus and the entire group. First the dreamer is encouraged to report on his/her present feelings. While not discouraged from giving contextual information, no attempt to persuade or badger the dreamer to reveal personal contextual matters or

We live with a background of music. We hear it while we're shopping, driving, doing housework, watching television, even working. If we want to hear particular music, phonograph records and tapes are usually close at hand.

Music's influence often seems brief. A cheerful tune can help get us over a case of the blahs. It can slow us down or speed us up. The effect may be "subliminal" while we're doing other things. Regardless of the short term effect, music becomes embedded in the unconscious, ready to help again at a later date.

Music often surfaces through dreams or shortly after waking. The "first inner tune of the day" may disappear so quickly that recall would be impossible even a few minutes later. It might last long enough to get us off to a good start, or suggest that going back to bed would be a better choice. That first tune of the day, however, is probably far more important than it seems. It may have been brought to mind for a purpose. If we get past the pure experience of the music itself, we may find valuable information.

When my wife, Beth, was nearing the end of her pregnancy, we



dream music

by Art Strock

were both concerned with her increasingly high blood pressure and signs of toxemia. I wondered what I could do to help in this situation. An incubated dream never appeared. A tune did. The title, "It's Sleepy Time Down South," suggested that I simply let her sleep, which fit in well with her doctor's orders for bed rest.

Beth later gave birth to our strong healthy daughter, Shannon. In spite of our joy, the late night feedings were exhausting. After a particularly tiring feeding at 3 a.m., people in a dream turned up singing

the blues, "Don't you let the life get you down." I pedalled to work on my bike that morning exhausted, but singing the song and raising my spirits the whole way.

For some of us, there is a temptation to "overinterpret." One morning, at a time I was making financial investments in silver, I heard some magnificent music by Handel, "Sound an Alarm, The Silver Trumpets Sound." It sounded so glorious, I wanted to make sure that I got the interpretation correct. I found words to the entire song. I recall reading, "Justice with courage, to the field again." Just what I wanted to hear! I invested more money ... then watched silver prices enter a decline from which they still haven't recovered.

Often music provides quick and simple answers needing no interpretation. Late last year, after a rewarding counseling session with a young drug abuser, I wondered what I could do for the boy in addition to the formal counseling. The answer came lickety-split the next morning in the form of the most hauntingly beautiful tune imaginable. The problem was, I needed to recall the title. I got to my record collection as fast as possible

"meaning" is to be tolerated by the Consultant. Then each of the enactors should try to state, simply and briefly, one feeling they encountered in themselves as they played their roles. Next the members of the chorus should do the same. The group may like to do a second go-around, because one person's remarks often triggers a memory of a feeling another person had. This second go-around is also the time to feed back to the dreamer any possibly unintentional nonverbal communication picked up by group members (see item [4] in the Introduction section).

If it is obvious that the dreamer has been through "a heavy trip," it will be reassuring to him/her if members talk about their own real life experiences in which they encountered similar situations or feelings as that which the dreamer indicated.

The feedback process in Dream Drama does not envision anyone, whether

Consultant or another group member, other than the dreamer, giving an analysis, summary, or definitive concept of the meaning of the dream. However, the dreamer is encouraged to put a title on the dream, and members may suggest one "for fit" if the dreamer is accepting of that process.

Although it is definitely good to end the process with a general group feedback, with some dreamers the process may leave them too shaken to listen. That person may want to be alone or with a close friend in another room for awhile, and not immediately receive the group's feedback, or to join in working on another person's dream.

This is a good time for a refreshment break, after which the next dream should be treated without further warmups.

Coming in a future issue: examples of Dream Drama.

Harold R. Ellis

45 Satellite Lane, Levittown, NY 11756



before the tune disappeared. The title provided the answer: "Nothing."

And, when dreams need assistance in keeping us humble, music makes itself heard. One evening a friend, who knew of my experience as a psychotherapist, called for advice regarding personal counseling for an acquaintance of hers. I mentioned that I would send her an article containing psychological techniques that she could pass on to the person. That night the grandeur of the "Pomp and Circumstance March" woke me out of a sound sleep. Privately embarrassed, I quickly pulled the article out of the envelope that fortunately hadn't been mailed.

The music may not fit the occasion. "It's Beginning to Look a Lot Like Christmas" heard in July is still a puzzler. It's also confirmation that there is a depth to us of which we are not consciously aware. Happy Listening!

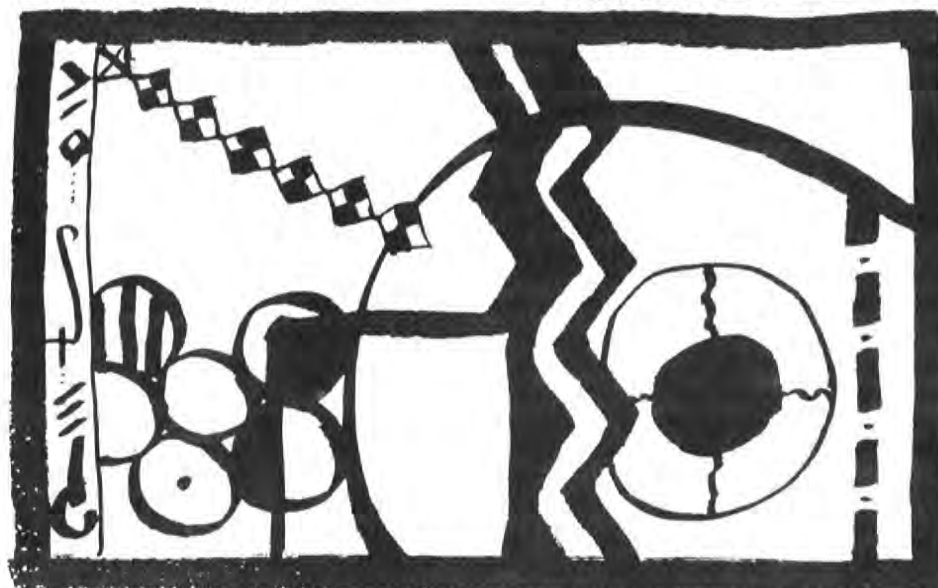
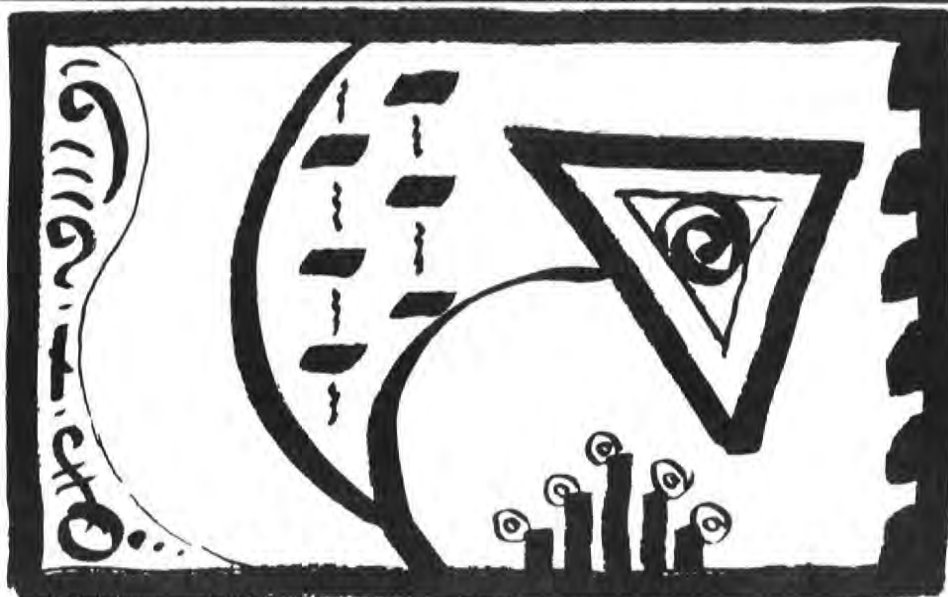
Arthur H. Strock, Ph.D. is an adjunct member of the Psychology Department at County College of Morris and a psychotherapist in private practice. His address is 45 Washington Avenue, Morristown, NJ 07960.

DREAM IMAGES by Kyle Houbolt

These drawings arose from a scene in a dream:

I am on the deck of a large cruise ship with my mother and other family members. Arrayed in the gray sky above us are rows of brilliantly colored and patterned "lifesavers."

The detail of these images was so rich, and the coloring so intense, I decided to try to convey visually only a--distillation, I guess, of the patterning, in black and white. What happened then was like an opening into an endless series, built on the first. They are all rooted in the same dream--as though its energy and the visual richness of that one scene continue to feed a very precise vein of creativity. I am still doing these drawings.





HAIKU IN YOUR DREAMS

by Kent Smith

Poetry offers a marvelous means for working creatively with your dreams. A poem is an especially valuable vehicle for crystallizing the essence of a favorite dream into memorable form. Dreams, rich in symbols and emotions, can provide the raw material for exquisite poetry. Many of the world's finest poets were inspired by their nighttime dramas.

One type of poem particularly well suited to expressing dream stuff is the *haiku*. Refined by Japanese poets over the centuries, a haiku is brief and suggestive, yet disciplined and powerful. A single haiku is composed of only 3 lines, consisting of 5, 7, and 5 syllables respectively. Requiring no rhyming or rhythm, a haiku is supremely free and surprisingly easy to craft on paper. The best haiku express "Ah!-ness"--that special combination of wonder and delight at life.

We've included several examples of dream-related haiku from a recent Dream Poetry Workshop here. Please try your own hand at it and send us any results which please you. We'll publish many in future issues. We particularly encourage dream poets who have not yet appeared in *Dream Network Bulletin*.

HAIKU FROM THE DREAM POETRY WORKSHOP

*Habit guides me here,
Walls shifting in my old space.
Find a new way home.*
Suzanna Hart

*Ancient face appears,
Transmuted into eros,
Anima rising*
Mitchell Near

*Lost midst my darkness,
At least there is Aion
opening the door.*
Fred Olsen

*Dear Trouble Maker,
Please don't get arrested
while I eat breakfast*
Fern LeBurkien

HAIKU By Kent Smith

Tight-Woven cocoon
You were new-born to be life's
golden butterfly.

Go deep in your dream.
Meet God in Sanctuary.
Find your own answer.

Haiku-net in hand,
capture the dream's
quintessence.
How can it escape?

FROM THE GOLDEN FOUNTAIN: The Rich Tradition of Dream Poetry

All would be well
Could we but give us wholly to the dreams,
And get into their world that to the sense
Is shadow, and not linger wretchedly
Among substantial things; for it is dreams
That lift us to the flowing, changing world
That the heart longs for. What is love itself,
Even though it be the lightest of light love,
But dreams that hurry from beyond the world
To make low laughter more than meat and drink,
Though it but set us sighing? Fellow-wanderer,
Could we but mix ourselves into a dream,
Not in its image on the mirror!

William Butler Yeats,
from "The Shadowy Waters" (1906)

MY HEART RESTS IN A CASKET by Linda Benincasa


*My heart rests in a casket
of fruit trees bearing thorns
woven by lost lovers
whose magic wands
did dazzle and betray me.*

*With sequined speech they changed me
from a beggar to a princess
to a beggar.*

*My heart rests in a casket
covered with dry ivy
and greystone windows sealed
with kisses from
the rising moon of sorrow.*

*Her soft light gently rocks me
like a sailing ship adrift
on the sea of living tears.*

This poem followed a dream in which I went back in time to meet Edgar Allan Poe. I asked him, "Why do you write so much about *death*?" "You can not understand life until you understand death," he replied.



Dancing Your Dream Awake

by Alexa Singer



"Dance Awake the Dream" is part of a prophecy for 1987 from the Rainbow People, Intertribal Societies of the Native American Indians, and brought into our awareness by Brooke Medicine Eagle during last year's Harmonic Convergence. (Charles Upton also mentioned this in the last issue of DNB.) "1987 is the year when 144,000 Sun Dance enlightened teachers will totally awaken in their dream mind-bodies. They will begin to meet their own feathered serpent wheels (chakras) and become a major force of the light to help the rest of humanity to dance their dream awake.... Rainbow lights will be seen in dreams all over the world."

I am a dancing Dreamweaver, consciously playing with my dreams by intertwining them with waking life. I can literally dance into a dream and allow it to unfold as an improvisational talking dance. Dream figures and symbols give me guidance and creative ideas which I manifest in daytime reality. I sometimes find myself in the crack between the worlds, when I am awake and in a remembered dream simultaneously or when I am asleep and know I am dreaming. The Medicine Wheel teachings say that as we make conscious connection with the deep part of the self where dreams are

created, we can affect our reality. We can take authority in our own lives. Here is an experience of my expressing my power through dancing my dream awake.

I had a dream of bringing two black masks with red rings around the eyes into a classroom. By request of the teacher, I pull them out of a bag, show them to the class, and comment on the similarity between the two, stating that they are probably the same archetype. The teacher suggests that I don't use the word "archetype," perhaps because the class might not understand it. I put one of the masks on and it begins to take control of my body. I move in an awkward yet stalking way.

A few weeks later, I am preparing to travel to Redding to speak to a group on "Dreams as a Tool for Self Healing and Creativity." I decide to bring my Harmonic Convergence mask with me; no, actually the mask asks to be brought along. When I first danced the mask last August, I realized it was a Quetzalcoatl mask, the rainbow serpent. The mask is black, covered with feathers, with red rings around the eyes. Though not exactly like in the dream, strikingly similar. I wrap it in a sacred cloth and proceed to drive the hour to Redding, arriving moments before I'm due to speak.

When the owner said she thought she'd have to do a tap dance because of my late arrival, I replied that that's what I was here to do.

I organized myself at the front of the room, 60 people full. Their energy was strong with a sense of anticipation and so we began an exciting dialog on dreams. I spoke of the Hopi prophecy of 144,000 rainbow teachers affecting the collective unconscious by dreaming rainbow dreams. One woman spoke of receiving a special rainbow crystal from an Indian teacher in a dream and later finding it in a prescribed river bed. Chills went up and down my body. I spoke of bringing my dreams into reality so that I could link my conscious and unconscious; when I dreamed orange dreams, I started wearing orange clothes; of finding myself awake wandering into the back of a mill amidst giant mounds of sawdust and being pulled back into a dream of walking into a small complex of elaborate sand buildings; of dreaming of forcefully stopping a moving car which was about to run over my teacher and two days later being literally stopped from walking for a month with a foot infection. As I finally shared my mask dream, I could feel the energy and excitement rise. I told them I did not know what to expect, but that I wanted to dance the mask for them.

Silence. My body became tight, contracted, whispering sounds pushed out of my mouth. I began to stalk around, using the power in my arms to clear the space, cleansing cries poured out. The constriction increased until my body exploded, pushing and moving great surges of energy out into the room. I balanced on one leg and flew, soaring high. My dream ego wondered if the people of Redding could handle this intensity and then I was pulled back into the release. Finally, exhausted and calm, I found a warm spot, circled it, and eventually curled up on the floor nestled in Mother Earth.

After a nurturing moment, I got up, removed the mask and looked

Dream Dance continued from previous page
 around. People were glowing. I expressed my utter surprise and delight at what had occurred. Many asked to share their experience: of feeling cleared, freed, opened, of negativity leaving the room, of chakras spinning. We all felt elated. I was grateful for the gift of my mask dream and the opportunity to dance it awake.

The power of this event has inspired me to continue interweaving my realities to further open my creative process. I hope to extend this inspiration to you to find your own "dance" of creativity and bring it to life through your dreams and dancing body.



**REBEL FIRE:
 THE DREAM AS STORY MATERIAL**

by Dave Jenneson

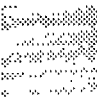

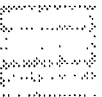


It began with the too-loud whining of an engine revving high in low gear and it woke me to the dream, like opening my eyes to a flash of white sky. The scene shifted down to the steep walls of a narrow valley covered in grey rock and lime green grass, then angled low to catch a double-decker bus, painted racing green, heaving up almost in front of me and then past. A moving van the same color lurched to a halt with a grinding of gears. The tail gate hit with a boom to make a ramp, and four soldiers pounded out making a noise like thunder with their boots.


They were British soldiers. One rode a horse and waved a sabre and wore the pill-box hat from the time of the "Charge of the Light Brigade." He led, followed by a second British soldier, this one from the Revolutionary War. He was wearing a tricorn hat, dressed in bright red and doing loud, crisp rolls on a kettle drum. With him came a third, brandishing and firing a musket fixed with a long bayonet. He wore the uniform of the British infantry at the time of Waterloo--white stripes across a red tunic and a tall, cylindrical hat with a plume. Finally came a fourth in a bearskin busbee, worn today around Buckingham Palace. He was waving a big battle flag.


They skirted the corner of the moving van and charged up the grassy floor of the valley. There was much pounding of hooves, drumming, smoke and musket fire to accompany this little group.


Ahead were two short hedges shaped like a "V," the bottom end of the "V" open, and between these they charged. It was wide enough at the near end to permit all four to enter, but the far end was wide enough for one man alone. They all could have easily gone around it, as the valley was more than wide enough. It is incomprehensible that they didn't, because crouched on either side of the hedgerow were rebels. They were dressed in dirty-looking white pedal pushers and blue, ragged long-tailed army tunics, like renegade irregular troops.


As the soldiers started bunching up toward the narrow end of the hedges, the rebels began peppering them with accurate fire from flint-lock pistols. Suddenly the drums stopped as the drummer fell. Then the standard-bearer was hit. The flag pitched and wavered and went


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down. The calvaryman who seemed now to be the commander became very angry and began thrusting his sabre through the hedge at the source of fire. The rifleman jabbed his bayonet into the hedge and fired his musket with sharp cracks, trying to see who he was shooting at. Suddenly the cavalry-man slumped. The furious rifleman ran up around the narrow end of the hedge and levelled his weapon at the rebel soldier. The rebel shot him first. The rifleman staggered toward him and fired his musket, and the rebel fell back onto the green grass.

The soldier slumped down from his wound, and picked up the rebel's pistol; as if to finish the man off with his own weapon. Suddenly the rebel sat up, grabbed the pistol and shot the soldier in the forehead. He fell back hard and his hat toppled off and rolled onto the sunny grass. There was final close-up of the rifleman's tanned forehead. The wound was starting to bleed. It gleamed in the sun, the rifleman's fingers drumming off it in frustration.

When the first soldier fell there had been a cheer; with the second, an even louder cheer. I now looked up to see a grandstand filled with rebels at the end of the valley. They had been watching the entire spectacle. With the death of the last soldier there rose a final, thunderous cheer. I woke with the roar in my ears.

Dave Jenneson is a free lance advertising writer.

BOOK REVIEW by Suzanna Hart

The Variety of Dream Experience: Expanding our Ways of Working with Dreams, Montague Ullman, M.D. and Claire Limmer, M.S., The Continuum Publishing Company, 1987, 370 Lexington Ave., New York, NY 10017, 320 pages, \$19.95.

There is scarcely a dreamworker or student of dreams around who is not familiar with Dr. Montague Ullman's classic work *Working with Dreams*, in which he details, with expert clarity, his major premise--namely, that dreams need to be snatched from the domain of "professional experts" and placed back in the hands of the "real experts"--the dreamers themselves (that's all of us).

As I opened *The Variety of Dream Experience* I braced myself for a large dose of expertise by this poo-pooher of experts only to find myself immersed in a fascinating assembly of fifteen essays by a highly divergent group of individuals representing a broad range of application of Dr. Ullman's dream group process. Ranging all the way from enlightened academia ("Teaching the Use of the Dream in Clinical Practice" by Susan Knapp) to the kitchen sink ("A Mothers' Dream Group" by Jenny Dodd), this collection illustrates the far-reaching value of understanding our dreams and how much they can tell us when a supportive and stimulating group structure exists.

Studies which may surprise and delight you, for example, might be: "This Otherness and Dreams," a fresh look at metaphors by Jack Briggs, "Dream Work and Field Work: Linking Cultural Anthropology and the Current Dream Work" (eat your heart out, *Shaman's Drum*) by Deborah Jay Hillman, or "A Mothers' Dream Group" by Jenny Dodd, a third-generation dreamworker working with women "in the context of our harried and often fragmented lives with young children."

In the essay "Psychohistorical Dreamwork" Paul Elovitz and Donald Hughes describe their use of the experiential dream group as a tool for the exploration of dreams of historical personalities. In this process the presenter, or "biographer" as he is

called, presents the dream of a historical personage and then role-plays that character as he interacts with the group. This requires the "biographer" to be thoroughly immersed in the figure's life and writings, to read everything available, emphasizing what was going on in the dreamer's mind in the period as close to the dream as possible. It also requires him to prepare to impersonate the dreamer as an actor would prepare for a role, thinking a great deal about the physical appearance and mannerisms of his dream subject.

In this context Donald Hughes presents a snake dream of Alexander the Great at a time when Alexander was obsessed with the illness of his friend Ptolemy. In the dream a snake appears bearing a plant in its mouth. It describes the place where such a plant may be found and instructs Alexander to make a tea from its leaves and give them to Ptolemy, assuring him that his friend will recover if he does so.

After being presented with some historical background, the group members offer their projections and associations and Dr. Hughes responds, somewhat imperiously, in his role as Alexander the Great. In this lively exchange insights appear around Alexander's drinking problem, his fierce attachment to his homosexual lover, his worshipful relationship to his mother (he regarded her as a Goddess) as well as his unconscious desire to tap the "Ptolemy" element in his own personality--a steady part that could be trusted, in contrast to his usual volatility--the ruler rather than the conqueror. In the person of Alexander, Dr. Hughes thanks the group for their contributions and re-titles himself "Alexander the Grateful."

While the reader may question the relevance of such illuminations for anyone other than a psychohistorian or a closet actor, the "specialty approach" of this piece typifies the selections in *The Variety of Dream Experience*. For this is, indeed, a rich assemblage of enormously varied approaches to experiential dreamwork in which each author presents his/her own very personal focus. And like travel through a series of different cultures, it is a broadening experience, stimulating the imagination and enlarging one's perspective. Adventurous dreamworkers will want to try all of the above.

Creative ExpressionContinued from page 9

I didn't come to this conclusion directly but through working with and creatively expressing the dream.

There are many levels to creative expression through dreams. Simply sharing a dream with others is a creative act. It releases the dream and speaks to others a metaphoric language which is at once intimate and honest. All artistic work begins with a sketch. Depending upon your level of motivation you can sketch an idea or take the sketch through successive stages toward more refined work. Many of my most effective works of art have been simple sketches in my journals. Perhaps years later I decide to carry them further into a larger painting. The painting might be more refined, but I always feel that the original sketch is closer to the source. It is in the act of graphically representing the symbols of dreams that the creative inspiration is channeled. For this reason it really doesn't require any particular artistic skill to get the benefit of expressing a dream in this way.

At any point creativity allows you to manipulate and alter the original idea. Artistic license, like dreams, promotes creativity by permitting any possible scenario to take place. If we wish to pursue the arts for pleasure, dreams are a constant source of new and honest material. The dreams needn't be represented literally but rather can be the inspiration and the raw material for creative pursuits.

Life itself is spontaneous and continually adaptable, and if your way of viewing things becomes set in cement, then these qualities of life go begging. Because conditions around us are constantly changing and challenging our assumptions, it is more important than ever to have available creative resources to turn to. Dreams provide us with such a resource. Whether we are artistically inclined or not we all have the ability to creatively respond to the challenges of everyday life.

Continued from page 24

Since the attacks have no apparent physical cause, Kakar begins asking about Sundar's family relations. Sundar describes a recurrent dream he has had since childhood: "I am sleeping on my bed when a shadow attacks me. I fight against the shadow but fall down from the bed. My mother picks me up. When I wake up I feel tense, as if I have been in a fight." Kakar interprets the dream as expressing a guilty rage Sundar feels toward his father combined with an oedipal attachment to his mother. But when Kakar presses him for further details, Sundar is seized by attack, the session ends and Sundar soon breaks off the analysis.

Sundar turns for help to one of India's numerous traditional healers, a poor, aged Muslim named Baba. Kakar portrays Baba as a wise, sensitive and good-natured man who, despite his filthy mosque "office" and his rather eccentric behavior, has tremendous healing talents.

When Sundar arrives Baba asks his standard opening question to his visitors: "What do you see in your dreams?" As Sundar hesitates, Baba continues, "Do you see a woman, a man, a child, a snake or a monkey or any wild animal in your dreams?" Sundar tells of his recurrent dream. "Aha, the shadow is a *bala* (a demon) that is attacking you," Baba confidently announces. He takes a bottle of water, recites some Koranic verses over it, and tells Sundar to drink a little of the water every day. Sundar's attacks rapidly decrease in frequency, and Kakar concludes with admirable humility, "as far as a quick cure of this particular patient's symptoms is concerned, I must admit that the score stands: demonology, 1; psychology, 0."

What should we make of this story? Kakar tries to defend his diagnosis by asserting that, despite Baba's "intuitive, unconscious awareness of a dream's symbolic significance," the holy water worked only because it symbolically purified

Sundar's oedipal guilt and rage.

However, I believe the differences run deeper than this. Kakar (and Freudian psychoanalysis in general) sees both dreams and psychosomatic symptoms as devious masks concealing unconscious urges. In Sundar's case this urge is his oedipus complex. But Baba recognizes that dreams may try to *express* meaning rather than to *hide* it. When Kakar asks Sundar about his troubles, Sundar tells of his dream; Kakar's psychoanalytic interpretation fails to answer the unconscious expression, so Sundar's attack tries to communicate it more strongly--the attack says, "No, *that's* not what I mean, *this* is!" Sundar goes to Baba, and Baba *does* understand the dream. He answers symbol with symbol, speaking back to the dream in its own language--"Aha, a *bala* is attacking you"--and now that true communication with Sundar's unconscious has been established his problems can be cured.

In Kakar's book, then, we have a picture of a vigorous dream therapy tradition in present-day India more than holding its own against the West; in O'Flaherty we trace India's fascination with dreams back through thousands of years of myths and stories. O'Flaherty discusses how dreams in India are believed to illuminate profound truths about ultimate reality, while Kakar looks at the ways Indians use dreams to deal with personal problems in daily living.

The intriguing hints in these two books can only make us more eager to explore the strange but insightful understandings of dreams in India.

Kelly Bulkley is a Ph.D. student in the Religion & Psychology Studies Department of the University of Chicago Divinity School.

REFERENCES

1. O'Flaherty, Wendy Doniger, *Dreams, Illusion, and Other Realities*, (Chicago: U. of Chicago Press, 1984).
2. Kakar, *Sudhir, Shamans, Mystics, and Doctors*, (Boston: Beacon Press, 1982).

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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.

NEW ENGLAND

DREAMWORKERS. Greater Boston/Cambridge area. Contact Dana at (617) 661-6615 or Dick at (413) 774-3982 or write *New Dreamtime*, Dick McLeester, PO Box 331, Amherst, MA 01004.

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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.

Symposium Proceedings Issue of LUCIDITY LETTER Available

The December 1987 issue of **Lucidity Letter** contains the proceedings of a day long symposium on lucid dreams held in June of 1987 in conjunction with the annual ASD meeting. The first third of the day was devoted to empirical analyses of this dream experience while the middle set of papers dealt with applications of dream lucidity. The latter third of the day focused on transpersonal implications of dream lucidity.

Leading the issue are three papers on the content of lucid dreams including the relationship of lucidity to dream flying. Stephen LaBerge and Andrew Brylowski talk about their recent pilot data on the EEG correlates from a dreamer's brain while lucid. Following this series of papers two well known sleep and dream researchers comment on the considerations brought forth. A presentation of lucid dream inspired paintings leads the second section. This is followed by a paper on the potential effects of lucid dreaming on immunocompetence and finishes with a lively discussion of ethical issues. The latter third of the day started with a talk by anthropologist Robert Dentan entitled, "Shamanism and Lucidity". This was followed by two talks on the relationship of dream lucidity to meditation and then a discussion of when lucid dreaming becomes transpersonal. The day was capped off by a speculative presentation on the lucid dream as a parallel universe by a physicist.

In addition to these presentations, two more research papers on dream lucidity are included as well as a brief paper by DNB editor Linda Magallon about the Sethian perspective on dream lucidity. This is an exciting and informative issue which represents the cutting edge of contemporary work on the lucid dream. If you have a personal, clinical, or academic interest in this new state of consciousness you will want to purchase it.

Please send me the December 1987 issue of **Lucidity Letter**:

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calendar and classifieds

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Continued from previous page

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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.

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.

RANDY A. WASSERSTROM, ACSW. Dream Group, Monday nights, 3017 Leonard St., Raleigh, NC 27607. (919) 781-0562.

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

SOUTH FLORIDA LUCID DREAMERS. Frank Szot wishes to contact other lucid dreamers, novice or experienced. 642-9773 (Dade) or 967-2785 (Palm Beach).

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A group of novices with limited access to literature/guidance would be grateful for any ideas on archetypal symbols, right-left brain relations, precognitive dreams, spontaneous lucid dreams, other dream directions. All letters answered; loaned materials scrupulously returned. Sherill Pociecha (Mrs.), Ul. Pawlowa 1/12, 530604 Wroclaw, Poland.

PROMETHEUS: Newsletter of the Organization for the Study of Precognitive Dreams.

Marjorie Drumm Bowker, Apt. 2106, 6030 N. Sheridan Road, Chicago IL 60660.

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WANTED. If you know where they are from, give a reference. Send to: New Dreamtime, Dick McLeester, P.O. Box 331, Amherst, MA 01004.

LUCID DREAMERS: Please send me an account of your first lucid dream for a future DNB article. Comments on how it came about and how the first lucid dream foreshadowed future lucid dream development is welcomed. Anonymity assured if you wish. Robert Waggoner, 520 S. 4th, #27, Ames, IA 50010.

WOMEN'S DREAMS for an anthology about healing ourselves, our planet, and all of our relations through our powerful dreaming process. Commentary about yourself and/or the meaning the dream has for you optional. Enclose SASE only if you wish response or dream(s) returned. Anonymity assured. Elizabeth Good/Dreams, P.O. Box 524, Santa Cruz, CA 95061.

DREAM SWIMMERS: Please send me any dreams of swimming, especially ocean swimming, or dreams in which the water is almost too shallow to swim. For

possible article in the Bulletin. Anonymity assured if you wish. M.K. Flanders, P.O. Box 5267, Wakefield, RI 02879.

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DREAMS IN INDIA

By Kelly Bulkley

The traditional dream teachings of India can offer dreamworkers of the West exciting and thought-provoking new ideas regarding the nature, function, and potential uses of dreams. India has one of the richest and most vital cultures in the world--a culture which, rather than crumbling in the face of "progress," is reacting to the West as it has to many other empires throughout history, by absorbing the foreign elements into its own flourishing world. The people of India have had a long and deep interest in dreams, with the first writing about dreams coming in 1200 b.c. in the sacred Hindu text the Rig-Veda. These remarkable people can tell us much about the mysterious experiences of our sleeping selves.

Unfortunately, little study has been done so far on this subject. However, the few sources on Indian understandings of dreams we do have are highly suggestive, revealing views very different from those generally accepted in the West.

In 1984 Wendy D. O'Flaherty published *Dreams, Illusion, and Other Realities*, a wonderfully entertaining discussion of the myths, stories, and theories about dreams in India and in the West (1). She begins the book by noting how one of the most intense mythic experiences is that of suddenly falling into confusion about what is real and what is not. Dreams are one of the major sources of this experience, O'Flaherty finds, and she says that in myths and teachings about dreams we can see expressions of how people have tried to understand our most basic relations to reality.

To defend against this type of confusion Western philosophy and psychology have tended to draw sharp lines between "hard" and "soft" reality, and thus have defined waking life as "real" and dreams as "illusory." But O'Flaherty says that in India these

distinctions are not built up so quickly, and the ambiguities are not ironed out so anxiously. If two ideas clash, Indians believe that "both may be true." In India waking life is not the only reality, nor are dreams entirely--the truth lies somewhere in between.

Many of the myths about dreams which O'Flaherty examines express the important Indian doctrine of "maya." While maya is often translated as "illusion," O'Flaherty argues that this is not quite accurate: "To say that the universe is an illusion (maya) is not to say that it is unreal; it is to say, instead, that it is not what it seems to be, that it is something constantly being made." She points out how the same verb in sanskrit (*srj*) means "to dream" as well as "to create" or "to emit." Dreams in India are seen as revealing this fact of maya to us, the fact that life is neither real nor unreal but is instead best understood as continual projection, as something being ever newly created, transformed, metamorphized.

O'Flaherty recounts the variety of lively myths and stories about dreams in Indian culture--the romantic adventures of travelling through the dream world for surreptitious liaisons with beautiful princes or princesses; the confusing

tales of dreamers discovering that they are actually parts of other people's dreams; and the legends of dreams containing portents and omens for the future which come true. O'Flaherty suggests that these stories reveal how Indians reject any fixed boundaries to reality. Indians conclude that "what we must settle for instead are tendencies, directions of movement, and processes of reality and unreality." Dreams in India are not disparaged as illusory nonsense best forgotten upon waking, but are rather revered as valuable symbols illuminating the deepest truths about reality.

Another fascinating glimpse into the world of dreams in India comes in the book *Shamans, Mystics, and Doctors* (1982), by Sudhir Kakar (2). Kakar's unique background makes this work particularly interesting. He was born in India, came to the West to be trained as a psychoanalyst, and then returned to India to practice psychoanalysis and to study and compare the healing traditions of East and West.

One of the stories Kakar tells in his book is about a young Indian man named Sundar who comes to Kakar complaining of frequent quasi-epileptic attacks.

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