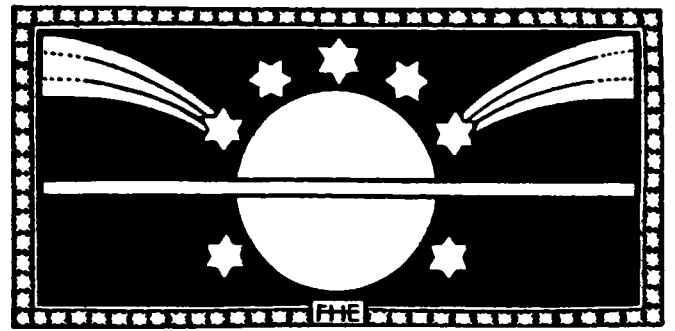


dream network bulletin



volume 7, number 5

A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM

In this issue:

*A potpourri of
dreamwork methods*

DREAM RE-ENTRY

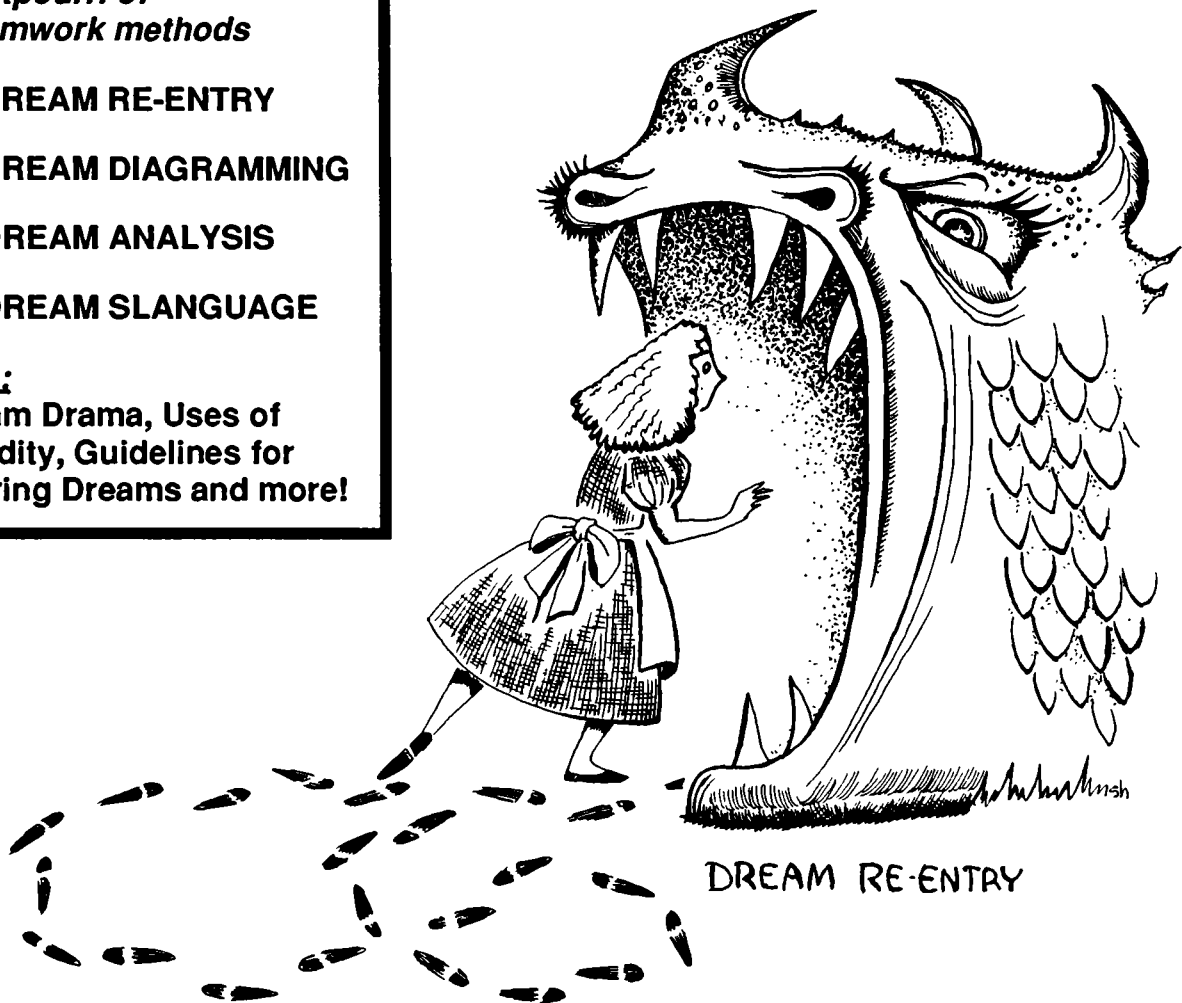
DREAM DIAGRAMMING

DREAM ANALYSIS

DREAM SLANGUAGE

Plus:

Dream Drama, Uses of
Lucidity, Guidelines for
Sharing Dreams and more!



THEME FOR Nov/Dec Issue

**MORE INTERPRETIVE
& NON-INTERPRETIVE
METHODS
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.

Photowork courtesy of Bob Gregory.

STAFF

Publisher/Editor
Linda Magallon

Editor
Bob Trowbridge

Interviewer
Jill Gregory

Poetry Editor
Kent Smith

Cover Artist
Suzanna Hart

Contributing Artist
Norma Churchill

Dream Re-entry <i>by Fred Olsen</i>	4
Re-entry And The Mind/Body System <i>by Iver Juster</i>	4
Translator Of Dream Slanguage: An Interview With Janice Baylis <i>by Jill Gregory</i>	6
Literary Devices In Dreams <i>by Janice Baylis</i>	7
Dream Diagramming / Processing Your Dreams <i>by Ilona Marshall</i>	8
Uses of Lucidity <i>by Jill Gregory</i>	10
Working With My Dreams <i>by Sherill Pociеча</i>	12
Dream Drama: An Effective Use of Dreams <i>by Harold Ellis</i>	16

Features

ASD Meets the Banana Slugs <i>Bob Trowbridge</i>	3
Poetry: From the Golden Fountain by Kent Smith <i>David Brown, Rochelle Holt, Dorothy Rossi</i>	11
Book Review: Dreams Are Wiser Than Men <i>Eric Snyder</i>	18
Classifieds	20
Guidelines For Safely Sharing Dreams With Others <i>Dick McLeester</i>	14

ADVERTISING INFORMATION

Current subscribers may place a classified notice free of charge, but must renew request for each issue to guarantee continued placement. Non-subscribers will be charged \$5.00 for an ad of up to 20 words; 25 cents each word thereafter.

DNB reserves the right to edit all copy.

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.

SUBSCRIPTION RATES

USA:	\$18.00 (6 issues) \$30.00 (12 issues)
CANADA:	\$22.00 (U.S. funds drawn on U.S. bank)
FOREIGN:	\$28.00 (U.S. funds drawn on U.S. bank)

Make checks payable to
Dream Network Bulletin

© 1988
DREAM NETWORK BULLETIN
1083 Harvest Meadow Court
San Jose, CA 95136

DNB BACK ISSUES

Vol. 6/No. 1: Interview With Ann Sayre Wiseman; "The Dream Self As Stand-Up Comedienne" by Mary Newman; "Dream Tarot: The Tiger Comes" by Strehon Kaplan Williams; "Dream Consulting" by Kent Smith.

Vol. 6/No. 2: "Healing the Mind/ Body Through Dreaming And Biofeedback" by Iver A. Juster, M.D. & Fred Olsen; Lucid Dreams Plus Hypnotherapy; Special Section on Flying Dreams.

Vol. 6/No. 3: The Spirit of the Dream; Dream Hot Line; Dream Educator's Network; "The Sacred Dream Place" by Marta Talavera; "Latin American Liberation Dreams" by Raymond Barglow.

Vol. 6/No. 4: The Dream As A Gift; "Sharing Dreamwork With the Business Community" by Will Phillips; "Following My Dreams With the Edgar Cayce Readings" by Rachel Kendall; Suggestions for Dream Recall.

Vol. 7/No. 1: Interview With Scott Sparrow; "Contrasting Two Dreamwork Models; "Working With Dreams" by Pir Vilayat Inayat Khan; "Shared Dreaming" by Barbara Shor; Hemisync & Dreaming; Dream Writing.

Vol. 7/No. 2: Dreams of Harmonic Convergence; "Dream Prescription For Perfect Health" by Walt Stover; Bringing Dreams to Kids" by Jill Gregory; Dream's Way to the Secret Self; Lucid Dreams.

Vol. 7/No. 3: Special Issue on Dream Creativity: Art & Painting, Music, Dance, Drama, Poetry, Story Form; "Dreams In India" by Kelly Bulkley; "US-Soviet Dream Bridge" by Charles Upton.

EACH: \$2.00 U.S.; \$3.00 FOREIGN

Send check payable to Dream Network Bulletin
1083 Harvest Meadow Ct., San Jose, CA 95136



Astrology and Dreams
A Way Back To The Source

JOHN CRAWFORD

(408) 275-8719

ASD MEETS THE BANANA SLUGS

by Bob Trowbridge

The Fifth Annual International Conference of the Association for the Study of Dreams was held from June 28 through July 2, 1988 in the barefoot northern California beach town of Santa Cruz. It took place on the beautiful wooded campus of the University of California (whose residents are proudly known as the banana slugs). The event was hosted by U.C. Santa Cruz professor William Domhoff and Veronica Tonay and assisted by U.C. students.

The conference was kicked off with an address by outgoing ASD president Ernest Hartmann: "Boundaries of Dreams, Boundaries of Dreamers." Conference presenters ranged from the big names to the small, from hardcore sleep laboratory researchers to dream artists and psychic dreamers. There were workshops, paper sessions, invited addresses, symposia, panel discussions, a theater performance, an art show, group dreaming, a telepathic dream experiment and a Dream Ball.

Rather than list events and personnel, I would like to paint a word picture of the energies, patterns and polarities as they appeared to me at this, my first ASD conference.

Though each previous ASD conference has apparently had the same range, if not variety, of dream foci from the experimental to the experiential, this conference was unique in the weighing of those polarities. Partly because its location in the "anything-goes" San Francisco Bay Area and partly because of a preponderance of presenters from the Bay Area Professional Dreamworkers Group (10, due to the efforts of Linda Magallon) plus about 18 other Bay Area presenters, this conference was very nearly balanced between the scientific and experiential presentations.

The result of that balance was not necessarily the creation of a balanced conference. On the contrary, it served to place these two approaches to dreams in stark contrast to one another. This did not result in riots or confrontations, but it was noticed by both "camps." I suspect that the ASD board will either decide that this mix is very healthy and should be encouraged or it will decide that the experiential dreamwork is a source of "impurity" and should be kept to an absolute minimum.

My own bias is that a healthy interchange between dreamworkers and experimenters would be very good for both.

Surprisingly, I find that dream researchers tend to have very little firsthand knowledge of dreams. Dreamworkers, on the other hand, can benefit from knowing about current research and could sharpen their ability to present the work that they do in a clear and concise fashion.

A final impression of the presentations is that most that I attended were incredibly boring. Sitting and listening to someone reading a paper is not my idea of a good time. My recommendation is that all papers and presentations be put into a booklet and sent out to conferees at least a month before the conference. That way conferees could more intelligently choose those events they wish to attend. The majority of time could be spent in question and answer sessions, a potentially exciting interchange of ideas, instead of a sleep-inducing exhibition of statistics with time for only one or two questions from the audience.

Look for the 1989 ASD Conference in England!

DREAM RE-ENTRY:

A Way to Transform and Heal the Mind and Body
Using the Natural Language of the Dreaming Mind

BY FRED C. OLSEN, M.DIV.

What is Dream Re-Entry?

Like an artist's brush, it is a simple tool. The beauty of the work is, however, a function of the intuition. Sensitivity and skill are used to follow the material of the inner imaginal and affective world of the dream.

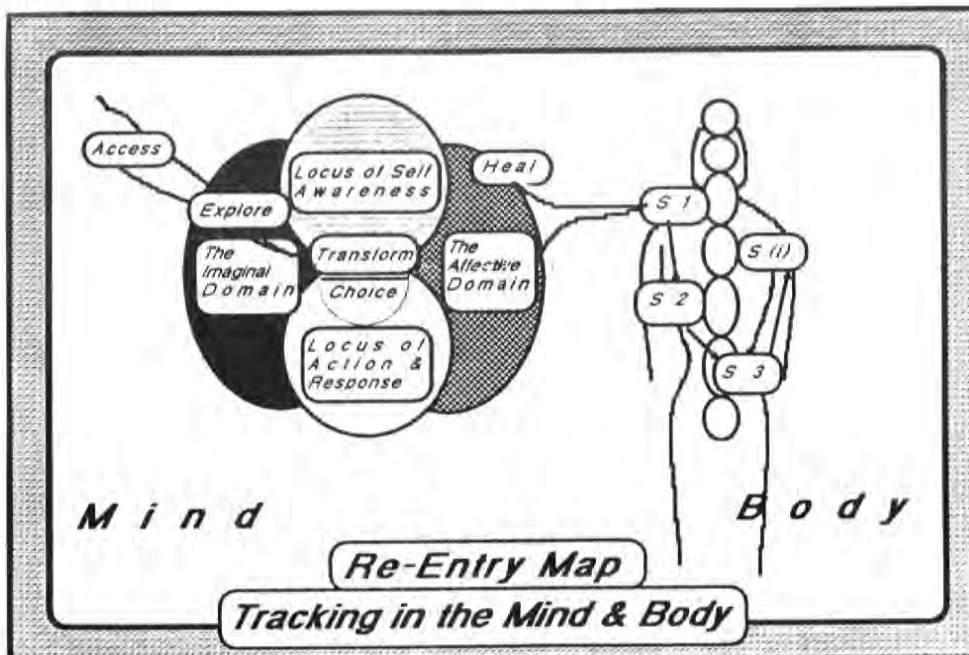
Re-entry is an active, non-interpretive way of working with your dreams. It is also a powerful way to work with the physical and emotional symptoms that are stored in the mind/body system. You can go back into (re-enter) your dream or your body state with your conscious attention in order to access the inner images and feelings that reflect your present way of being in the world.

Although you can re-enter your own dreams on your own, it is often easier and more powerful to have another person ask the questions to free you to be more fully present in the re-entry.

To get a feeling for the process you may want to take a few moments to re-enter a dream of your own or work with a friend using the sample re-entry questions. The following re-entry is not a rigid formula, but does cover some of the major patterns that I have found to recur in re-entry sequences over the years. The questions illustrate the nature of the process.

Sample Guided Re-entry

Think of a recent dream. Can you see the dream? Are you aware of yourself in the dream? Are you a participant, observer, or both in the dream? How old are you in the dream? What are you wearing? What are you feeling, right now, in the dream? What would you like to do in the dream right now? What do you need to do it? What happens when you do it?



RE-ENTRY AND THE MIND/BODY SYSTEM by Iver A. Juster, M.D.

Although the mind's influence on the body has long been recognized, recent work in biology now sheds new light on this relationship.

Deep inside the brain lies the plum-sized *Hypothalamic-Limbic System (HLS)*, an incredibly complex control center which orchestrates the symphony of memory, learning and behavior in our mind/body system. The HLS is responsible for modulating heart rate, blood pressure, breathing, appetite, alertness, sex-drive, hormone producing glands, the immune system, and "neuropeptides" involved in pain, inflammation and wound healing.

If we want to heal something in the body, the brain has a lot to do with how the healing is orchestrated. What the brain does is highly influenced by the mind and emotions.

If you were an observer: What do you need to enter the scene as a participant? Can you find a way, in the scene, to meet that need? What happens when you meet it? What would you like to do?

If you were a different age than your current age: What was happening in your life when you were that age, wearing that outfit and feeling that way? Can you see yourself in that scene? What is happening now

in that scene? What would you like to do differently now than you did then in the scene? What happens when you do it? What is happening now?

Now go back to the dream. What is happening in the dream now? What would you like to do? What happens when you do it?

If you feel stuck or blocked: Where is the blocked feeling in your body? Go there. What do you see? Can you see yourself there? What would you like to do in the scene? What happens when you do it?

Go back to the dream. What is happening now in the dream? How is it different than before? What would you like to do? What happens when you do it?

Is there a place in your present life that has this feeling about it? Can you see yourself in that situation? Take the new feeling into the present

life situation? How are you different now than before the re-entry? What would you like to do now that is different than before?

The Questions

Re-entry is based on a form of questioning or inquiry in which the form of the question is congruent with the language of the dreaming mind. The most effective questions are content and value free questions. They are generally concrete, open-ended and sensory-based, and assist the dreamer to remain present within the dream scene.

The Re-Entry Map (See Figure)

Re-entry questions access and explore the images and feelings that arise from the *Imaginal Domain*, the

source of inner images, and the *Affective Domain*, the source of feelings, emotions and physical sensations in the body. These domains are generally rooted in the unconscious and in the body. Images arise from feelings and physical sensations: "What do you feel? Where in your body do you feel it? Go there. What do you see?"

Feelings arise from images and memories: "Can you see the scene? What are you feeling in the scene?"

In re-entry it is important that the "dreamer," as a point of self awareness, be able to choose and act consciously within the inner image: "Can you see yourself in the dream? What do you want to do? What happens when you do it?"

The locus of self awareness, choice and action/response are the

Continued on page 18

A SAMPLE RE-ENTRY: "Kill the Dove—Beat the Child"

In a support group, B shared that she was feeling a heaviness in her chest. I asked, "Can you go there? What do you see?"

She responded, "I see a small child sitting naked in a dark dank dungeon with no windows or doors."

"Can you see yourself there?" I asked.

"I'm standing behind the child."

"What's happening?"

"The child is just sitting there staring ahead."

"What do you want to do?"

"I want to get the child to respond."

"What is the child's response?"

"It doesn't respond."

"How does that make you feel?"

"I feel really frustrated and angry at the child because it won't respond to anything I do or say."

After further questions the child remained unresponsive. B was getting increasingly agitated with the child. "What's happening now?" I asked.

"A small hole just appeared in the upper corner of the dungeon. A dove flew in and landed in front of the child."

"What is the child's response to the dove?"

"The child wants to kill the dove."

The child appeared to be unshakeable in its resistance. All our attempts seemed to go nowhere.

Finally I asked, "When was the last time the child had feelings?"

Immediately the scene changed. It was a beautiful summer day. B was standing in the garden outside her childhood house. She was looking up at the kitchen window and could see every detail in the scene.

Her parents were in the kitchen arguing. Her mother said, "We had better be careful that B doesn't hear us fighting." She then came out on the porch and discovered B listening. Grabbing a large flower with a heavy stalk she proceeded to beat the child.

B (as the child) lost control of her bowels so as to ground the experience and thought, "How can such beautiful flowers be so painful?" At this moment her feelings went into a frozen state.

I asked, "What do you want to do in this scene?"

"There is nothing that I can do. I am too small."

"With the knowledge you now have as the 40 year old, what does the four year old want to do?"

"I want to tell mommy how angry I feel."

"What happens when you do it?"

"She starts to chase me."

"What's happening now?"

"I just jumped over the fence and am running down the road to the east. Mommy is chasing me, but she can't catch me and a lot of adults are running ahead moving obstacles out of my way."

After this sequence the heaviness was gone and B reported feeling energized and alive.



Photo by Jill Gregory

The Association for the Study of Dreams Conference in Santa Cruz this past June provided me with a golden opportunity to meet several dreamworkers whose writings have impressed me. Janice Baylis was one. Her two books, *Dream Dynamics and Decoding: An Interpretation Manual* (1976) and *Sleep on It! The Practical Side of Dreaming* (1977), published by her own Sun, Man, Moon, Inc. are excellent, easy-to-read guides for understanding dreams. In addition to being very grounded and articulate as a dreamworker, I found her to be soft-spoken, warm-hearted, quick-witted and utterly delightful.

Jill: When and how did you become interested in dreams?

Janice: It all began 25 years ago with a precognitive dream of a friend of mine. For two and a half weeks I had been picking her up at a spot in front of a shopping area so we could carpool together. One morning she called and asked me to get her around the corner from the stores instead. I did, although I grumbled to my three sons about her being a little strange. When I picked her up at the new location, we heard an enormous sound. Right where we had been meeting, a small airplane had crashed! We all would have been

TRANSLATOR OF DREAM SLANGUAGE

An Interview with Janice Baylis

By Jill Gregory

under it! My friend told me she changed our plans because she had seen it in a dream the night before. From that point on, I was sold. I wanted to understand how dreams could do that.

Jill: You are the founder/director of Sun, Man, Moon, Inc. under which you published *Dream Dynamics and Decoding*. What does that stand for?

Janice: Sun is the super-conscious, Man is the self-conscious, Moon is the unconscious and the Inc. is for Inclusive, not Incorporated. I chose the name because all of those feed into our dreams.

Jill: I am often asked about precognitive dreams and share your intrigue with understanding the dream process in this regard. What is your current thinking on this issue?

Janice: I believe that a lot of people have precognitive dreams. To me they are part of dreams being practical, useful and timely in our lives. They're fun and fascinating. They point to our outer and inner world being more connected than we think. Precognition may be unexplainable at our current stage of development, but there is so much we don't know.

Jill: In your book, *Sleep on It!*, you mention using a dismantled ladder from a pet shop to illustrate the relationship between dreams and our two levels of mind—the conscious and the unconscious. Would you briefly summarize that analogy?

Janice: One pole of the ladder represents the conscious mind. We

use this pole to probe the environment through our five senses. Then we use rationality, logic and emotions to judge and react. That's how the waking mind works. The other pole is the unconscious mind which, during sleep, probes the world further through ESP, discovering facts and relationships unseen by our conscious mind. Remembered, recorded and understood dreams are the rungs connecting these two levels of mind. When the poles are connected, they become aligned and can both be raised for use as a ladder to climb to greater heights. From vantage points along the rungs, we get a broader and more complete view of our own life and of the world.

Jill: What I like about your books is that they are easy to understand and literally filled with examples and analogies. You explain ideas, principles and techniques very well.

Janice: That must come from my background in teaching. I've taught every level from elementary school to adult education. And I've taught community college dream classes since 1972. There is one main theme of my interest in dreams which I like to emphasize. We live life in our daily world not in a lab. Therefore, I am interested in dreams as related to daily living (anecdotal records and cases) rather than scientific laboratory research. Research is important. It just isn't my cup of tea.

Jill: Since your writing is so anecdotal, it seems appropriate that I should include a few examples. Tell me some favorites.

Janice: One dream I like is one of my own. At one point in my spiritual search, I had gotten involved with a particular occult group. Wondering about their ideas, I dreamt the following:

I'm in a large auditorium. Various people from this occult group are milling around not doing anything in particular. I look down and notice that I am bare-breasted and my contact lenses are on the ends of my boobs.

Since the occult group members

were in the dream, I knew that was what the dream was about, but what was it saying to me about this group? Suddenly it came to me! They are not doing anything in particular so they are not a productive group, and contact lenses are for seeing through, so the dream is showing me that "I can see through these boobs!"

Another example from a student of mine shows how a disgusting and grotesque image can be communicating something quite different. The dreamer was a lady who had been dating a man she liked very much. She felt that he liked her too and was horrified and disappointed after waking up from this dream:

My boyfriend and I are together in a desert. He sees a snake skin. When he picks it up it suddenly comes alive. A gun appears on a rock beside me. I pick it up intending to shoot the live snake. Instead I hit my boyfriend's head and his brains fly out. I feel surprised.

The meaning that fit for her is that she "blew his mind." You see, mind is not a visual thing but brains are, and the two are associated by virtue of their functional relationship. The dream says that she amazed him and excited him causing his sexual feelings, which he had begun to think were dead, to come back to life. And this is a surprise to her.

Jill: One of the terms which I associate with you is "slanguage," a combination of the words "slang" and "language." What exactly do you mean by this term in relation to dreams? Why does it occur and how can we use it?

Janice: The dream mind says something in words. Then it shifts to the other side and makes pictures. When something that is not visual needs to be communicated, the dream mind gives us pictures of words in the way that we use them in daily talk. This involves cliches, colloquialisms and puns. Unfortunately, when we are awake, we often take these pictures literally and miss the slang or non-visible meaning.

Continued on page 19

LITERARY DEVICES IN DREAMS

By Janice Baylis

Metaphor: equates two dissimilar things by means of a common attribute.

A white woman who had no daughter dreamed about having a mulatto daughter. In real life her "little-girl" self was mixed-up: she sometimes accepted that self but often the needs and behavior of her "little-girl self" were rejected.

Implied Metaphor: describes things that are not tangible or visible by relating them to things that are tangible.

A girl dreamed that she was eating chicken at a friend's house where the floor was very cluttered. When she thought about the aspect of herself which was related by that friend, the dreamer realized that she was "chicken" or timid because her foundation (floor) was not clear in that area of her personality. This was new "food for thought."

Synecdoche: a device where a part does duty for the whole.

A factory has many workers called hands. The working part of the person, the hands, can be used in a dream to express the meaning of the whole worker.

Homonyms: two words that sound the same but have different spelling and different meanings.

A woman dreamed of waiting for the mailman to come. She was really waiting for a "male"/man to come into her life.
Punning: the idea or meaning of one word is carried onto a new word that sounds phonetically like the first word.

A woman dreamed that a friend named Mr. Myers was spending money in a way she was thinking of doing, and lost most of the money. In waking life she had listened to a sales pitch about an investment and knew Mr. Myers was a careless person. So she figured the dream meant, my ears (listening) could cause me to be careless like Myers; if I do this, I'll lose most of my money, too. She didn't make the investment!

Syllabification: dividing words into syllables is often revealing.

One dreamer dreamed of wandering through a pyramid and finally coming out to see a friend named Day standing on top of an Oriental temple, waving her arms and shouting, "Hey, look at me!" After thinking it through the dreamer felt that the dream message was, "Hey, peer amid your daytime wandering and orient yourself more toward spiritual things."

(Adapted from Dream Dynamics and Decoding: An Interpretation Manual by Janice Baylis, Sun, Man, Moon Inc., Box 5084, Huntington Beach, CA 92646.)

DREAM DIAGRAMMING *A helpful step to dream translation*

by Ilona Marshall

To incubate a dream, write down a question that is on your mind before sleeping and in the margin, mark it with a Q. To facilitate translating the dream language, use the suggested markings to designate certain words, parts of speech or phrases in the written dream. Use the ones that feel comfortable to you or create your own.

 **Character**

Circle the characters.

 **Action**

Underline with a wavy line the action, word or verb phrase.

 **Object**

Put a box around each object.

 **Place**

Put a triangle around a place.

 **Time**

Enclose the time in a clock.

Description

Underline a descriptive word, adjective or adverb.

Feeling 

Indicate a feeling with a hairpin line.

Warning Stop 

Put an arrow or stop sign in the margin to draw your attention to a warning that you may resist. Mark it in red. This could be a call to face something.

Purple

Mark with purple (or appropriate color) what you don't like in the dream, what seems uncomfortable or frightening. This could be an opportunity to confront, accept and integrate something.

Significant concept

Underline twice a significant thought or concept.



Put a light bulb in the margin next to a brilliant idea.

*

Mark with an asterisk in yellow (or your favorite color) an exceptionally positive message or revelation.

☆

Give yourself a star for progress.

Scene I, II, III, etc.

Indicate each scene change with a Roman numeral in the margin.

These visual symbols will assist you to glimpse the meaning of a dream at a glance. Now you are ready to proceed with further translation of the dream:

DATE: Monday, June 24, 1985. Moon in Virgo.

DAY NOTES: *At A.R.E. Asilomar Conference. I enjoy facilitating the young adult Project Group and helping them explore their dreams. My focus this week: BE CLEAR ABOUT MY NEXT STEP IN DREAMWORK.*

TITLE: From Vacuum Cleaner to Heater.

DREAM:

(I) *This guy and I are going to have oral sex. He invites another couple to join us. I'd rather be by ourselves.*

(II) *I'm in bed with B.D. As I move naked in bed, he touches my breast for the first time. I become aware of it.*

(III) *I'm in a foreign country in a store. I'm looking for a second hand motor to replace the worn out one in my vacuum cleaner; but it's too expensive for a junky part.*

(IV) *So I look at new vacuum cleaners. I'm considering a couple of models which have now become portable heaters.*

(V) *I decide on one that costs \$500. But then I think about having to pay import tax on it when I return to the U.S. and that expense bothers me.*

(VI) *I feel good about the heater but resistant to paying the tax to take it home.*

DEFINITIONS & ASSOCIATIONS:

- (I) 2 - Inner Partner; pleasurable union with words; verbal expression.
4 - Alchemical quaternio: 2 people (man & anima and woman & animus).
2 - External partner. I prefer to be with internal partner than with external partner. Resisting externalizing, expressing what is within.
- (II) In the unconscious, B.D. = balanced: intuitive-practical. I initiate action. My true self is exposed. The masculine awakens my nurturing self. I spoke to B.D. next day & was nurturing.
- (III) Place of rapid growth & expansion: Asilomar where inner growth is quickened. I'm looking for something to purchase that's cheap, not new. Old martyr pattern has run out, doesn't work anymore. Makes me feel empty, like nobody "home" inside. Sucker sucks in garbage.
- (IV) When I seek a new way, TRANSFORMATION takes place. Generator of energy that goes anywhere; new mode of generation. When Inner is in balance, can externalize and expose thoughts, self in verbal expression.
- (V) I CHOOSE to change from old sucker pattern. Price & reward is change and freedom. The mind doubts, rationalizes and limits. Concerned that verbally expressing through in relationship is taxing. Fear that expending energy to verbalize is an expense when it's really a benefit—a good product.
- (VI) Positive transformation becoming a generator/initiator/creator, taking me "home", centering me, establishing my identity (whole person); but...still resistant to externalizing & communicating this I-identity.

MESSAGE:

When I balance my inner world I can function harmoniously and verbally express myself in pleasurable ways in the external world.
I'm moving from being a sucker/martyr in relationships to a generator of warmth and service while being true to myself & returning "home".

APPLICATION:

I will express my truth from my balanced center. My next step in dreamwork is recognizing that I am a generator who can warm people up to their dreams.

(Ilona Marshall is a dream consultant and educator. She was the senior instructor at the Dream Training Institute and a speaker on dreams at two International ASD Dream Conferences. She facilitates workshops and groups for children, teens and adults and is currently in private practice.)

PROCESSING YOUR DREAMS
by Ilona Marshall

EXTRACTING THE KEY SYMBOLS

Use diagramming to break up the dream into its major symbols.

The five main kinds are:

- WHO** People and living beings
- WHAT** Inanimate objects
- WHERE** Settings and environments
- ACTIONS** Actions, especially verbs
- FEELINGS** Feelings and parts with emotion

(Reference: "Dream Diagramming" by Ilona Marshall)

ASSOCIATING THE SYMBOLS WITH THE DREAMER'S DEFINITIONS

Ask the dreamer to define each of the key symbols extracted.

Use short, objective questions. Note down all comments.

- WHO** Who is X? What is X like?
- WHAT** What is a Y? What is it like? What is it for? How is it different from a Z?
- WHERE** What is E? What happens there?
- ACTIONS** What is A? Why do people do it? What skills do they need to do it?
- FEELINGS** What is that feeling? When do people feel like that? Do you like it or not?

MATCHING THE SYMBOLS TO THE DREAMER'S LIFE

Then ask the dreamer:

- Does what you described remind you of anything or anyone in your life?
- Are you like that character or symbol?
- Do you want to be or not want to be like that?

(Reference: "Definition Dream Analysis" in Living Your Dreams by Gayle Delaney.)

USES OF LUCIDITY

by Jill Gregory

Why lucid dream? It's fun, educational, therapeutic, safe, it takes no extra time, it energizes, it can be either private or shared, it's natural and it is free!

*** You can improve your ability to explore the dream world, the laws by which it operates, its characters and significance.** Lucid dreaming also allows you to practice dream-world skills and improve your ability to operate on the dream plane.

Realizing that I am dreaming I remember my goal of improving my flying methods in dreams, making them more effortless. My husband had suggested willing myself through the air. I try this, gliding along enraptured with the feeling of freedom. Suddenly my view is only of ocean and sky. I decide there is no point continuing to fly since there is no place to go. I decide to try to levitate, something I have never done before.

I sit in the sky cross legged, very calm, willing myself to stay at this same height. After a bit of practice I no longer need to exert so much concentration and will power. I simply assume I will stay unless I will myself to move.

*** You can practice skills and rehearse for future waking life events.** The following dream is the result of a goal of becoming a public speaker in the area of dreams.

I am in a huge auditorium with the members of the Association for the Study of Dreams. I am lucid. We are listening to a series of brief addresses by well known dream workers. Suddenly Gayle Delaney, who is sitting next to me, hands a giant microphone to me after announcing that she has just noticed Jill Gregory sitting in the audience. She says,

ENCOURAGING LUCIDITY

1. Review non-lucid dreams from your journal. Ask yourself, "In this dream, at what point could I have most easily become lucid?" Another question to ask is "Where in this dream do I most wish that I had lucid awareness and why?" Look for places in your dreams where you reflect, reason, or recall waking life material.

2. Imagine that your waking life situation is a dream. How does it feel? If it was a dream, what would you do differently? Gaze at your environment and note its exquisite color, shape and detail. Imagine that the people, animals, etc. are dream characters. What do they represent to you? (Caution: If you have difficulty in reality testing, a

history of hallucinations or delusional beliefs, don't try this technique.)

3. Choose a common dream theme or recurring symbol. Tell yourself that the next time you encounter that image, you will know that you are dreaming.

4. Vary your schedule of going to sleep or get up in the middle of the night and do something before going back to sleep. Take naps with the intention of lucid dreaming.

5. Various times throughout the day, either scheduled or randomly, remind yourself that you want to have a lucid dream. While preparing for bed, repeat the suggestion and fix it in your mind. While you say the phrase, feel your desire and longing for this experience.

"Jill, will you say a few words about dreams." She hands me the microphone. Feeling severe stage fright I manage to stand, turn and face the audience. I wonder what to say.

*** You can satisfy desires quickly and easily.**

While trying to lose weight and being defeated by cravings for chocolate I find myself in a lucid dream. I decide to satisfy my desires, knowing that dream chocolate has no calories. I demand that chocolate truffles appear and am pleased when a giant box of Sees truffles comes floating down from the sky. The chocolate is slightly melted and I gorge myself shamelessly.

After this dream I had no desire for chocolate for a week and was able to lose three more pounds.

*** You can understand your dreams as they transpire.**

I am swimming with three handsome men and one beautiful woman. The men decide to swim further out into the ocean to an island. I choose not to go with them. The woman stays behind with me. Looking directly at me she tells me that I am an "island hopper." Realizing that no one in waking life would call me an island hopper, I decide this is an important dream symbol. I decide to ask her what she means, but she has already walked quite a distance away. I chase her, demanding that she let me catch up to her since she's a dream image. She stops walking and waits for me. When I catch up to her I ask what she meant by "island hopper." She thinks for a while and then replies, "I mean to say that although you are not stationary you are also not free to just pick up and travel far away. How do you feel

about that?"

I think for a while, watching the young men swimming away. I compare how I felt when I had that kind of freedom with how I feel now in my waking life having made commitments to school and fiance. I tell her I miss the easy freedom of single life but that loss of freedom is balanced by the feeling I have of belonging. Looking into her eyes I say, "I know you are me and I love you," and we hug.

The results of this dream were that I no longer resented the sacrifices I was making for my new lifestyle. Instead I rejoiced in the fact that I had found my vocation and my mate.

*** You can tap into creativity and receive inspiration for your endeavors.**

I am lucid and decide to ask for a painting for an assignment I have to do for school. I see a painting of three pears. In the dream I work on the painting, trying different arrangements until I get it right. I like it very much.

After waking, I paint the picture from my dream. I get an "A" on the painting and enter it in a competition and win \$1500.

(Maria Antonia Bowen)

*** You can be helped to let go and fully experience any moment in a dream.**

I am at my godparents' house and become aware that I am dreaming, recalling that my godfather had died, and now he's here. We enter their house, arranged exactly the same as when I was a small child. I look for my beloved and familiar objects; the pedestal cake plate, the wooden frog and the National Geographic collection. I fully experience, again, how loved I felt being in their home, remembering how fun it was to feed the ducks at the lake in front of their home. I walk outside to be with the ducks. I realize this dream is allowing me to relive my experiences and to grieve not only the death of my godfather, but of my brother, who had died earlier. This

represented a special place and time that we shared. Looking out over the water I feel a powerful mixture of joy and sorrow.

*** You can do practical problem-solving for even mundane projects or situations.**

My husband and I were having a difficult time choosing a color of paint that would match the gray-brown tile of our bathroom.

I notice, in a crowd, my godmother wearing a beautiful two-piece suit of peach and lilac. I recall that my godmother has exquisite taste. Remembering that we were looking for colors for the bathroom that would be "good taste" I go lucid. I thank my godmother for giving us not one, but two good colors to choose from. I look very closely at the colors to remember the exact shades.

The colors I was given in the

dream were both agreeable to my husband. We ended up painting the bathroom lilac and the baby's room peach, colors with which we are happy to this day.

*** You can do healing for yourself and others or call on others to heal you.** This can be physical, emotional and/or psychological.

I am lucid. I am on the front patio of my home lying on a green cot. Suddenly two people materialize in front of me. They metamorphose their age and appearance throughout the encounter. They both smile lovingly at me, gazing straight into my eyes. I look back into their eyes and allow myself to fully receive their love. They smile and telepathically communicate, "We are praying for you every day." Recalling how needy I feel in

Continued on page 20

MAINTAINING LUCIDITY

1. You can close your dream eyes with the intention of discovering a new dream scene when you reopen them.

2. Another variation is to leave that dream scene. For example, walk out of the door to another scene or wait a bit and then reenter the first scene.

3. If the dream is frightening or overwhelming:

a. Call for a completely new dream on a different topic. Promise yourself that you will deal with the disturbing imagery/topic another time.

b. Call for new dream imagery on the same topic or issue that would be easier for you to handle.

c. Stay in your same dream scene but modify the

imagery until you can stay with it.

d. Remove your attention from your dream scene, telling it to stay, while you calm yourself down until you are ready to face it. You can fly around and come back when you feel ready.

4. If you begin to lose your lucidity or wake up, spin your dream body. You will probably find yourself in another dream scene.

5. Plant a lucidity cue within your dream scene. For example, I put giant fish scales on an auditorium floor. Another variation is to program at the beginning of the dream to have a lucidity cue included in each dream scene.

Excerpted From "Lucid Dreaming Tips" by Jill Gregory.

working with my dreams

by Sherill Pociecha
Wroclaw, Poland

I've been working with my dreams for a year now. I started keeping a dream journal after the former editors were kind enough to send me some free copies of *DNB* in response to my request for materials that I could use in the English classes I teach at the university here in Poland. Apart from *DNB* and occasional correspondence with *DNB* readers, I have virtually no access to any information or inspiration on dreams, and only limited contact with a few other dreamers who are just as inexperienced as I am. Still, in honor of my first anniversary as an active dreamer, I thought I'd write down the progress I've made with the help of *DNB*, as well as something about some of the issues I still hope to resolve.

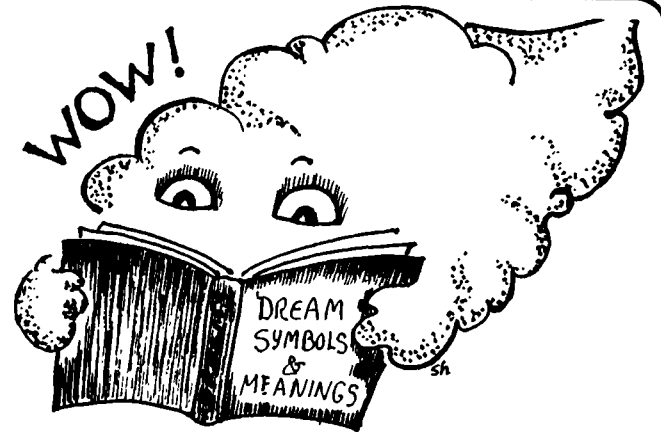
Over the past year my dealings with my dreams have taken a number of different forms, following (or trying to follow) various suggestions culled from *DNB*. Besides keeping my dream journal, I've tried drawing my dreams (but find I don't often have images that can be adequately drawn) and having dialogue with dream characters (although I feel self-conscious and a bit silly doing so). The first method that I really felt comfortable with was Richard Lind's "Objective Content Analysis" (*DNB*, Vol. 5, #6). I was quite pleased with it, especially as it helped me recognize a number of recurring images and themes whose relevance I hadn't noticed before. But before long, I began to have doubts about the suitability of this method for me. Compiling statistics and making graphs started absorbing me more than my dreams did; also, I started to wonder if such an analytical method could appeal to my non-rational dreaming self. After having a couple of

"Right now I'm trying to get back to just attempting to improve my relationship with my dreaming self, to remaining receptive to the needs and wishes of that part of me, and to recognizing and encouraging my non-rational, non-verbal talents."

dreams that seemed to be telling me I wasn't getting deep enough into my dreams, I gave the method up.

For a few months after that I was just plugging away with my journal, without any direction or inspiration. But last October, after I got *DNB*, Vol. 6, #3, I woke up one morning with a sudden burst of enthusiasm, and a new idea: I started rewriting all my dreams in categories according to the symbols I found in them. Since I had over a hundred dreams in my journal, most of which fell into more than one category, this turned out to be quite an undertaking. Besides, the number of categories kept growing as I discovered more of my symbols and as new ones entered my dreams. Although there were times when the job was sheer drudgery (how a computer would've helped!), I kept it up until all my dreams were categorized and cross-referenced, and I continue to record new dreams this way in addition to my regular journal.

It was a suggestion in Edith Gilmore's article about non-personal dreams (*DNB*, Vol. 6, #3) that led me to incorporate into my method the simple technique of leaving a wide margin when I record my dreams under their categories, so that I have room to note down relevant events in waking life, observations, associations and so on. If I hadn't started doing this, I might never have noticed that I'd had a number of what I'll call "semi-precognitive" dreams. None of the ones that I'd recorded in my journal when I started my categorization project were terribly accurate precognitions of the subsequent events, but they were close enough to make me take notice. And I'm pleased to say that apparently taking notice was sufficient to encourage my precognitive faculty



A DREAM READING A BOOK ABOUT
DREAM INTERPRETATION

at least a little: I've started to have more, and more accurate precognitive dreams. Now I'm very interested in trying to develop this ability further, and would very much like to hear about anything others have found useful in cultivating such dreams and learning to recognize them as precognitive before the precognized event occurs. It might also be nice if my dreams precognized events of greater significance—but I don't insist.

Other areas of my work with my dreams still have me puzzling, though. For example, from reading *DNB* I've gotten used to the idea that I can look to my dreams for help, advice, guidance with my daily problems. I quite like this idea, and until recently felt very open to it. But lately I've begun to wonder if there's really any reason to believe that my dreaming self has sounder judgment than my waking self. These doubts (which I fear may prove to be self-fulfilling, but what can I do?) have two main sources.

First, one of my recurring dream characters is a dark-haired girl who appears in many guises (sometimes she's my sister, sometimes an acquaintance, occasionally me, but usually a stranger), and whom I've identified as something like the right hemisphere of my brain, my non-rational dreaming self. She's so capricious, so unsettled in her apparent wishes and aims, and at times so troublesome that I can't help wondering if she's a suitable guide or counselor. I'm quite fond of her, and would like to do what I can to help and encourage her—but rely on her?

The second source of doubt is a series of dreams I recently had concerning a sort of emotional crisis I was going through. The dreams were very vivid, and addressed the problem quite directly, but left me with the strong impression that I didn't know

Continued on page 14

SHERILL POCHIECHA'S DREAM FILES

	CLOTHES	TROPICS	WATER	VEHICLE	FOOD	PLANT	ANIMAL	LEARNING	SCHOOL	TEACHING	WORK
1. 18. SAD					X		⊗	X			
19. MARRIED	X	⊗									
21. MARRIED			X	X							⊗

- 1) Every time I recall a dream, I record it in my regular journal as usual, with the date, a title, notes, and whatever else occurs to me.
- 2) Next, I enter the dream in my "index." This is a large piece of graph paper where I've labelled the columns with the symbols, themes and characters that recur in my dreams (you need a pretty big piece to make sure there's always room for new symbols). I enter the date and a key word from the title of each dream on the left, then put an X under the main symbol in the dream (sometimes, of course, it's not so easy to decide which one is the main one), and X's without circles under the other symbols that appear.

3) Then, whenever I can spare some time to do a thorough job, I enter the dreams I've indexed in my files. I keep a separate file for each symbol; the format I use is just plain paper, with each file clipped with a paperclip, and the whole thing kept in a folder. Obviously, looseleaf notebooks with dividers would be great (but nothing like that is available here), and I'm sure a computer would be wonderful.

I enter each dream in entirety under its main symbol, and also enter the relevant parts of it under each of its "secondary symbols. (Ideally, I suppose, it would be entered in full under each symbol, but I just don't have the strength.) Thus, taking the first example from the index above, "Sad Hound" would be entered in full in my Animal file, and segments of it would go in my Food and Learning files. Each entry is fully cross-referenced, and I always leave a wide margin in which to note relevant events in waking life, associations, reactions and what-have-you. So the three entries in question might end up looking something like this:

Main Entry in the Animal File

18. I. 88 SAD HOUND: (food, learning). An 8-foot-tall brown hound is inside an empty storefront on a city street. He's alone, very sad, and crying. I'm outside on the dark, rainy street. I'm worried about the hound. I notice a broken pane in the window, and I push grapes through it, but the dog

• I read last night that animals can represent specific people. Is this Chris?

Secondary Entries in the Food and Learning Files

18. I. 88 SAD HOUND: See Animal Dreams (learning)... I push grapes through the broken window pane, but the dog doesn't eat them; he's crying too much....

• If this hound is Chris, the

18. I. 88 SAD HOUND: See Animal Dreams (food)... I run to the library to find out who owns the hound, but because a lecture is going on I can't get to the books. The lecture is about cras-

• The information I think I

While my notes in the margins have proved very useful in revealing patterns and interconnections at a glance, there is of course no reason to limit one's notes to the margins. I regularly intersperse my dream entries with longer notes (but keep them, of course, quite distinct from the dream entries).

I'm sure plenty of interesting variations could be made on this method. I recently started trying to create illustrated covers for each of my files (although I do have some trouble coming up with images that can readily be drawn or otherwise illustrated, especially because a lot of my dreams seem to be non-visual), people who have access to literature could keep xeroxes of relevant passages from "the experts" filed with each symbol for easy reference; and no doubt access to colored pens or pencils would open up whole new possibilities.

Besides the advantages of being able to easily trace the ebb and flow of significant dream symbols, perceive similarities among dreams and keep close track of their relation to daily life, I find this method very rewarding in two other ways. First, the fact that each dream will be rewritten in my files frees me from the need to produce a lengthy linear account in my journal when I first recall it. I'm sure most dreamers have found that there are times when they just don't have the time, energy or clarity of recall necessary to come up with a full and orderly record of a dream when they first awake; indeed, it sometimes seems that the effort to do so drives the dream out of one's consciousness. But using this method, I am now free to make whatever sort of record that comes naturally when I make my journal entry. Later, when I have time, I use my journal notes and my index as the basis for a nice, detailed account. I'm pleased to find that in most cases my notes are enough to prompt full recall. Second, the simple act of rewriting my dreams, usually more than once as I enter them into the various files, calls upon me to give fuller consideration to my dreams than I otherwise might, and also entails considering them from a number of different viewpoints. Of course this can be done without my method, but I like my method because it fairly necessitates this lengthier communion.

**FROM THE GOLDEN
FOUNTAIN:
The Rich Tradition of
Dream Poetry**

by Kent Smith



Methought I saw my late espoused Saint
Brought to me like Alcestis from the grave,
Whom Jove's great Son to her glad Husband gave,
Rescued from death by force though pale and faint,
Mine as whom washed from spot of child-bed taint,
Purification in the old Law did save,
And such, as yet once more I trust to have
Full sight of her in Heaven without restraint,
Came vested all in white, pure as her mind;
Her face was veiled, yet to my fancied sight,
Love, sweetness, goodness, in her person shined
So clear, as in no face with more delight.
But O as to embrace me she inclined
I waked, she fled, and day brought back my night.

John Milton, "On His Deceased Wife"

A Moment to Remember

A moment to remember,
When your brain hits the plasma on the moon
Things are not always what they
seem...

Bare-breasted, back to back, spinning
through the crystal mansion of surreal
sculptures squirming through
colored mythological lifetimes...

Candy skies and strawberry princesses
licking the gooey dripping emerald
green rolling hills...

Twisting, churning, never stopping,
slipping, almost falling, plotting,
scheming, dreaming dreams
undreamt before...

David Brown

The DREAM, it sings,
expands the vision,
reshapes reality,
takes that which dwells so
deep within the heart
and shows to us its naked face.

And behold! Its voice rings out.

The dream truly is the substance
that creates the outer
world of FORM.

THE DREAM is the light of discernment,
the portal to a vast land that reaches out
to bring us to the sense of limitless wonder
and to the oneness of all of life.

THE DREAM is the substance of reflection,
a MIRROR portrayed in the shadows of our psyche,
dramatized in the theater of our emotions and intents.

BUT, beyond all of this the DREAM entertained and
experienced consciously is a revelation of
CREATIVE SPLENDOR ...

Dorothy Rossi

QUESTION ?

Will you always give me rein
as I am a wild stallion
and yet also the butterfly
who rides a white steed
in the middle of night
beneath full moon
on roundface of gold light
mane blowing in the wind
and mind riding the past
to a prophecy
with brook running fast
like falling snow
or the dream deferred.

Rochelle L. Holt



dream drama:

An Effective Use of Dreams (Part 2)

By Harold R. Ellis, M.Ed.

(In a previous issue we presented the techniques involved in Dream Drama. Following are some examples of Dream Drama in action.)

Gerry. Gerry was a somewhat casual acquaintance of ours, new to the group, and was not really interested in dreams. A very few years before, he had separated from his wife and young daughter, and moved far away from them to New York. Although women consider him very attractive, that evening he hadn't bothered to make a date; he figured Dream Drama might be an amusing way to spend an evening. He is a fairly prominent person in his field of science, despite being in his 30's, and overuses the adjective "interesting;" never anything stronger. In our warmup go-around, he contributed the following:

Gerry's Dream. *My ex-wife is driving our car. Someone else is in front and also alongside me. I'm in the back seat. It's boring. I don't know where we're going or why I'm here.*

The group wanted to work on his dream and the usual clarifying questions were asked. He had no associations or context to offer, and seemed amusedly aloof. Perhaps, we suggested, Dream Drama might open a door. Gerry agreed to it.

The Dream Drama. Gerry said he'd take the role of himself, and preferred that someone else take over the direction. The car was quickly constructed out of large pillows; a round metal tray was the steering wheel. The woman driver and a man sat down in front, and a woman and Gerry took their positions

in back. Since Gerry had no directions to offer, the car drove through countryside; the riders swayed gently, talking quietly about scenery, the lunch they expected to have at the restaurant, and how restful it was to be together. Gerry abruptly changed to a kneeling position.

When the Director asked why Gerry was kneeling, rather than sitting on his pillow, he said there was something bumpy under the seat. The driver stopped the car; the enactors quietly turned around. They looked very concerned. Gerry looked uncomfortable and puzzled by their change. The rest of the group gathered slowly around Gerry. The Director, in a serious, low voice, asked Gerry to look under the pillow. Gerry's face turned ashen. Then he said it was his daughter.

Gerry ended the work there, and didn't want to have the group's feedback. Being concerned, I made a lunch date with him. He thought what we had done was interesting. He volunteered to recruit several work associates into the next session, which he did, but preferred not to share further information.

Mary. Mary is a poet, writer, and artist, in her late 30's, very much in touch with her feelings. This dream, which she had a month previous, has five scenes. She told all five. In the last four scenes she turns a guilt symbol into something very small, weightless and insignificant—a mere shell—then "disappears" her husband, finds a clean white "Land Rover" (an auto), and joyously drives into a colorful vista which unfolds before her. She says she understands parts of those four scenes, but

not so much of the initial scene. This is the first dream she is interested in working on, and the group immediately agrees to work on scene one.

Mary's Dream. (The parentheses indicate that we didn't stop her from associating as she told it.) *I hear that someone has escaped from an old people's home and also I have a burning question I must ask someone. The two are connected. I have to search for and find the escapee and ask, "Where is your guilt?" We (my husband Frank is a shadow but recognizable beside me) walk toward a children's playground.*

There is a seesaw with four boards. One is bright orange and stands out from the rest. There is also a swing (like the one on which my father "swung me" when I was little), but there is only one swing hanging from the top bar (I was an only child), with spaces where others should have been. The swing is all of iron except for the seat which is wooden. In the background is a huge maple tree with deep green leaves, dense foliage—very pretty—no seeds on it. (I know that tree. It is from my childhood, one of several that I loved on our street.) The green and orange are the only spots of color in this scene (which seems colorless as if I am seeing it through anxiety-filled eyes).

We approach a slight, short, slender female in a white hospital gown, short-sleeved and knee-length. Her legs, feet and arms are bare. Her eye-sockets are sunken deep. I can't see their color. Are they vacant? She is reaching for the child's swing next to her, that I know she wants to play on in secret. Her

expression is bewildered and her action hesitant, because she has a sudden conflict or flight reaction at my approach, which she knows will prohibit her from playing on that swing.

In the dream I know she symbolizes both guilt and innocence. When I ask her the question, "Where is your guilt?" she instantly falls down, face up, body tense, arms and legs straight and twitching. I feel as if I'm watching an insect twitching. I am horrified, repelled, annoyed, and wish to hell she would get it over with and die. So she does. (End of scene.)

A week later, before going to sleep, when I re-pictured the dream, at the moment of contact of the figure's hand with the supporting pole, I felt again, from my childhood, the sensation of running my hand over that cold iron, worn very smooth and pitted in places; a very sensuous sensation. For that moment the figure and I were one. While I was consciously thinking and awake I let her continue the action of her arm in the dream to see what she would do and the feeling of contact with the smooth cold iron was a slight shock; then I just let myself enjoy stroking it.

The figure in white, which I know must be me, is symbolized by my very close friend Nell who died of a brain tumor a few months before my marriage. It was a tremendously saddening experience. I planted a maple tree seed on her grave. The figure's twitching may be related to my father's epilepsy. Both developed "vacant" eyes. Somehow I have accumulated a guilt that has made me old, with no innocence left in me.

The Dream Drama. Mary ordered the stage for us, in the correct spatial orientation. We draped ourselves in the prop cloths which Mary selected for us; white on a woman for Nell, light gray for the husband, an apple green for the tree (we had no deep green), burnt orange for the "discrepant" seesaw, brown for the swing. Mary played herself-in-the-dream, without props.

Mary, walking slowly toward the playground, looked nervously at the orange seesaw. We went through the scene with Nell twice; mary asking her, "Where's your guilt?" But Mary's manner didn't seem to jibe with the narrative. (Later she said she felt no emotions then.) The orange seesaw, now dissatisfied at being ignored, moved closer, arms rocking up and down, insistently calling for attention. (In doing so, the enactor was encroaching on Stage Two method.) The following conversation ensued:

Mary: Let's repaint it (motioning to the seesaw).

Consultant: What color?

Mary: Brown, to match the others. ("I was getting rattled," Mary later said.)

Swing: No, that one's different from us!

Consultant: Yes. What should we do with it?

Mary: Take the paint off. Make it look weathered like the others.

Consultant: Why?

Mary: The color is intruding. (To the seesaw): You're intruding.

Seesaw: Why am I intruding? You ordered me this way. You must want me this way.

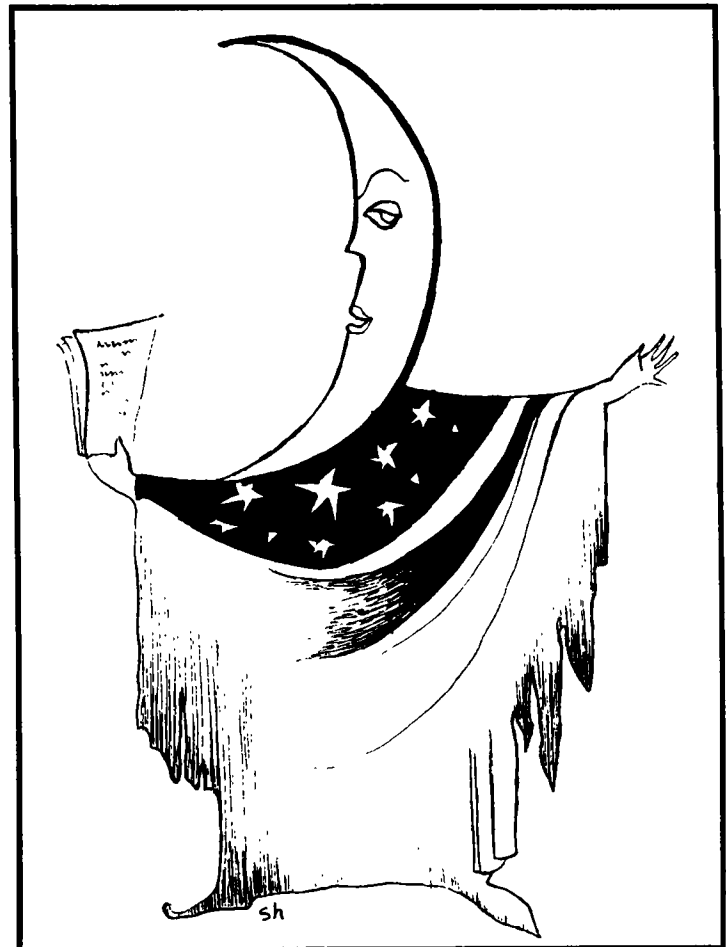
Swing: Come on, make up your mind. You leave me swinging and you're just seesawing back and forth. What should we do with me?

Now Mary just stared at the seesaw. (Later she said she was beginning to feel disoriented.) The consultant quietly said, "There's your guilt." The rest of this drama can best be told in Mary's own written report which she contributed to the group.

At that point the emotion really started flooding in as I totally and completely felt my guilt and knew what it was and knew that the orange seesaw was the psychological reality of Frank, or my relationship with him. I had known before that the figure beside me, who was Frank personified, had little psychological reality and I had perceived this as a disparity also.

Now I found the psychological reality of Frank. I had found my guilt in relation to him; it was the reason (the main reason, that is) that I married him. It was not until the next morning that I recognized that the time of the event had been set in the dream as the month of our marriage. I remembered that the green cloth had been the wrong shade for the tree. It bothered me. Consequently I

Continued on page 19



Dream Re-entry
continued from page 5

conscious dimensions of the personality. It is important to preserve a balance between the conscious chooser and the "unconscious" source of imaginal/affective "dream" material. It is the ability of the dreamer in the dream to act that moves the re-entry to a transformative and healing outcome.

Tracking in the Mind and Body

Once the dreamer is established in the dream, it is possible to move toward resolution and healing responses by following or tracking the intentions and choices of the dreamer through a variety of interconnected scenes. It is possible to find keys to other related scenes that finally lead to resolution of the material in the original dream. This process of "tracking" is analogous to the kind of exploration that is done in games like Dungeons and Dragons.

One key is to memories in the dreamer's past. "How old are you in the dream? What are you wearing? What was happening when you were that age, wearing that outfit?" Generally, a significant past memory will surface that bears directly on the origins of the present dream.

Another key is into the emotional body sense. "What are you feeling in the dream? Where is the feeling in your body? Go there. What do you see?" A totally new scene will appear that represents the underlying symptom or issue. Action by the dreamer within this scene often leads to resolution of the issue within the image and to a release of the emotional or physical symptom.

Each of these new scenes can be treated the same way as the original dream. In this way it is possible to move through the mind/body system to the root of an issue and to discover resources and clues that lead to transformation and healing. When a scene is finally resolved, the resulting treasure or feeling can be taken back

BOOK REVIEW
by Eric Snyder

Dreams Are Wiser Than Men
Edited by Richard A. Russo
North Atlantic Books, 1987
2320 Blake Street
Berkeley, CA 94704
374 pages, \$14.95

Richard Russo has drawn from a wide variety of current writers, poets, artists, and dream experts in weaving together this eclectic anthology. The central theme is that dreams can be appreciated in their uniqueness and on their own merit without needing us to add from our waking experience something they lack.

There has been a tendency in modern psychoanalytical thinking to view dreams as useful only when interpreted and translated into more "meaningful" forms. This utilitarian approach to dreamwork often misses the intrinsic beauty and freshness of dreams. Dreaming is not only the poetry of the soul, it offers us opportunities for a vast range of possibilities which we experience as utterly real. As P. Erik Craig points out in his essay "The Realness of Dreams," "... simply honoring the appearance of our dreams as the precise realities which they are may play an important part in our development as persons." He details various ways of viewing dreams which take this attitude into account. I found it rather inspiring.

Dream inspired poetry, paintings, and sculpture add spice and color to this volume and complement the text quite well. They come perhaps closer than any other medium to expressing

the depth and feeling of dreams. I enjoyed for instance "That Odd Oculist" by Dan Burns:

Sleep put the Drops of Dreaming
In my eyes
And I was on the other side of the
moon
Which was meadowland.
My double and I stood in the cold
creek
And became one person.

Among the 36 contributors to this anthology are Charles Tart, Kenneth Kelzer, Robert Bly, Richard Grossinger and Ursula Le Guin, to name but a few. Each presents you with a highly personal glimpse into the world of their own dreams and their style of working with them.

In the essay "The Body is Dreaming," Arnold Mindell discusses how he arrived at his insights into the connection between body related experience and dreams. All manner of bodily expression, disease symptoms, and bodily based metaphors are reflected in dreams, which give some clue to their purpose and origin. "The same unconscious contents that appear in dreams burden and activate the body with unexperienced forms of physical behavior and undetected insights."

Dreams Are Wiser Than Men is not structured in a way that necessitates its being read sequentially. It is rather on the order of a reference book, each selection complete unto itself. It is not a "how to" book, with empty words and pat answers. The book probes philosophically into a realm which is universal and yet ever intimate and personal. Out of this you are inspired to expand upon the ideas presented within the context of your own experience and encouraged to draw your own conclusions.

to the previous inner shift in the dreamer's mind and body.

By retracing the scenes related to the original dream and then into waking life issues it is possible to reprogram and heal our inner and outer life experiences concurrently.

During a re-entry, you will be able to explore the inner terrain of your mind and body using the natural language of the dreaming self. You can participate directly and naturally

in transforming and healing the blockages, conflicts and symptoms in your life. You can access and reprogram old memories and beliefs that control your present actions. You can discover hidden resources and helpers lying dormant in the cellar of your mind and in the cells of your body.

Fred Olsen is the Founder and Director of the Dream House, 395 Sussex St., San Francisco, 94131.

Interview continued from page 7

One example is a sack of chicken feed a man brought his wife in a dream. The "chicken feed" was a picture of the slang term which means "not much money." The man needed to realize that he was not being an adequate provider financially.

A recently divorced woman dreamed of watching an Oriental woman lead her children through a forest. An Oriental is something we can see. Getting oriented or adjusted to new surroundings or ideas is something we can't see. We do it in our mind. This dream shows the woman needing to orient herself to the divorce and lead her children through a time of confusion.

Another example is hair. Often, when a dream wants to communicate "thoughts," it will use the visual picture of hair. Hair grows out of the head like thoughts. In one dream I had dyed my hair black. I was feeling depressed at the time and the dream was addressing my "black or dark thoughts." Looking for the problem or situation in one's life and then connecting the dream to that helps.

A man I knew kept asking his dreams to tell him about a past life—just to satisfy his curiosity. The dream he got was helpful but unexpected. In the dream he climbs into

his car, tries to look back but there is no rear view mirror.

I emphasize slanguage for two reasons. First, it is a very easy style of dreamwork for me—it comes naturally—and second, because I think that people are not paying enough attention to that aspect of dreams.

Jill: Who has been influential for you in developing your own relationship to dreams?

Janice: Ann Faraday's book, *The Dream Game*, helped me with the language of metaphor. I enjoyed a workshop on Senoi methodology at the University of California at Irvine with Joseph Hart. I attended a conference at Asilomar with Ken Kelzer and Scott Sparrow which was helpful. I've also attended workshops with Jenny Davidow, Alan Vaughn and Charu Colorado. I studied and taught at the Association for Research and Enlightenment with Hugh Lynn Cayce and have done work with Herbert Puryear, Stanley Krippner and Ernest Rossi. Despite this input, I feel rather isolated as a dreamworker. The ASD and the Dream Educator's Network are my only organizational connections to colleagues. But I am basically a shy person.

Jill: Did you do dream-sharing and dreamwork with your children?

Janice: My ex-husband was an

engineer. He was not at all into dreams. I did a little with my sons but it didn't last because they didn't want Mom having all of that information about their lives.

Jill: What are you currently doing in the field?

Janice: Two years ago I retired from teaching. I am lecturing about dreams, inventions and creativity. I wrote a chapter on "Dreams and Creativity" in a book entitled *Creative Innovators* which will be out in December of this year.

Jill: What are your goals as a dreamer?

Janice: I want to develop my lucid dreaming and do things like Scott Sparrow and Ken Kelzer did: going to the "light," having a mystical experience.

Jill: What are your goals as a dreamworker?

Janice: I want to get more articles published for the general public, giving them practical suggestions and information. That is what you and I both know that people want, need and use.

In addition to her interest in dreamwork and writing, Janice is a member of the Society of Dowrsers. She has three sons and five grandchildren and currently lives in Los Angeles. Janice belongs to the Church of Religious Science and loves the beach.

Dream Drama continued from pg 17

ignored it and no connections were made. But the next morning I realized that the tree's color (as it was in the dream) and Nell's death, in combination, spelled out the month and year in which the event of my "guilt" occurred:—my marriage. So I must have "known" it.

But before I could be aware of that, I had to discover what the guilt was. I had completely overlooked the orange seesaw as being important. I just thought of it as an annoying inconsistency, a strange sort of symbol; really only in the background. And yet somewhere back in my mind

I felt fear. However, I knew immediately after the dream drama what the orange color stood for. It was Frank's color. It was a perfect match for the color that he painted the trim on the front porch this past summer; very attention-getting, very outstanding. Yet I couldn't relate it to anything, even though I "knew" the dream setting was the month and year we got married. I didn't connect any guilt with that.

But when the seesaw was identified as representing my guilt, the emotion kept coming and coming in waves and I was standing there wishing I could speak, because I was

fighting for consciousness. I was trying not to pass out like the white figure did in my dream. I think the emotion was pure shock. I finally could go no further and said, "That's all. We're finished."

I was disoriented, exhausted and confused for about an hour afterward, and had no energy left to respond to any of the feedback from the others. (The group included a female psychiatrist and a certified social worker.) It really didn't matter what they said anyway. I knew I had faced my guilt in the form of an orange seesaw, and recognized it. The emotion was so overpowering that I actually clung to

the knowledge that in the dream, although the guilt killed her, she had gotten past it.

This is a classic case of the psychoanalytical difference between knowing something intellectually and knowing it on a gut level. At supper that night (before the session) I had told a friend that very thing—the reason I had married Frank—and he had asked me if it was worth it. During the dream drama the full force of the repressed emotion behind that tale was felt, overwhelmingly. Now that I have to live with the knowledge, perhaps I can do something about it, get past it in my life also.

Uses of Lucidity

continued from page 11

my waking life I stay with this intense moment filling up with the nurturing love they are sending to me. Gratitude overwhelms me. At last I choke out the words "Thank you."

I awoke feeling a renewed sense of hope, strength and resolve.

*** You can use lucid dreams to explore the nature of consciousness itself.**

In a lucid dream I flew into a realm of absolute peace and security. As I flew past multicolored flickering living lights, I thought to myself: "So this is what it's like. Kepler must have had a similar experience." In that place I turned into concepts in order to understand them. They were realities there, not just abstract ideas. Except at the very beginning, when I saw the lights, this inner experience wasn't translated into images in the way that most dreams are. Instead, direct cognition was translated into a new world view.

When I awoke the next day the world was bigger and more important than I ever had imagined it could be. I knew, and still know, that the most common events of daily life are unfolded in these realities, and that the purpose of life—at least this is one way of describing it—is to express them as fully, creatively, and

uniquely as we can. (Linda Reneau)

*** You can have all kinds of stimulating and exciting adventures,** experience different time periods and faraway places and cultures. You can have relaxing, peaceful vacations which will reduce your overall level of stress.

The process of becoming a lucid dreamer often invokes feelings of ambivalence and resistance. Whenever we bring something new into our lives we are not sure what effect it will have, who we will become and whether or not we can handle it. It is helpful to make lists, one to clarify and make concrete our positive feelings and hopes and one for our negative feelings and fears. Since our life experiences are strongly tied to our beliefs, feelings and attitudes, these need to be updated to allow for our new desire for lucidity.

Once our beliefs are clarified, we may decide that we do not want lucidity in our dream life at the present time. It is useful to reevaluate one's position from time to time as life is an ongoing process of change. For example, on a recent occasion, when I updated my beliefs, I noticed that I had been limiting dream lucidity due to a fear that if it was easy for me it would be harder for me to relate to my students' difficulties in having frequent and strong lucid dreams. Once I thought about that belief I realized that I had many other options, ways to stay in touch with my students' struggles without sacrificing my dreamlife.

Once we have clarified and updated our beliefs, if we decide that we do want to move toward lucid dreaming we can always ask for a helper figure who would be willing and able to help us achieve our goal. This helper figure can be drawn from dreams, movies, myths, real life characters, history, books or our own imagination. Invite this helper into your dreams to help you become lucid.

It's important in lucidity, as it is in our waking life, to maintain balance by experiencing as wide a variety of

Classifieds are notices submitted by subscribers as a service to readers. *DNB* reserves the right to edit all ads. For commercial rates, see page 2.

NETWORKING

DREAM EDUCATORS NETWORK.

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

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.

DREAMSHARING GRASSROOTS NETWORK. New York City area.

lucid dream experiences as possible and by pursuing a number of different lucid dream applications. I encourage you to try different ways of entering, maintaining and applying lucidity.

From my own experiences and those of many other lucid dreamers I have spoken with, the rewards of pursuing lucidity are well worth the effort. It can take you places in your life more wonderful than you thought possible. In closing I'd like to share a dream in which I learned an important lesson about lucidity:

I am lucid and am watching dreams going by like traffic on a freeway. They're going by too fast for me to see any of them clearly. Then I'm in a library and I see a hand thumbing through a Rolodex file. A group of voices says, "There's been a request for a lucid dream. We're looking for a lucid dream." I exclaim, "The lucidity isn't in the dream. The lucidity is in me! The lucidity is in me!"

Jill Gregory is the Founder and Director of the Novato Center for Dreams, 29 Truman Dr., Novato, CA 94947.

Newletter of local dreamsharing groups: \$5 for 4 issues to NYC Self-Help Clearinghouse, Inc., 1012 Eighth Ave., Brooklyn, NY 11215.

METRO D.C. DREAM COMMUNITY.

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

SAN FRANCISCO BAY AREA

DREAMWORKERS. Support Group meets monthly and provides support personally and professionally for members who pursue careers in dreamwork.

Contact Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 898-2559.

SETH DREAM NETWORK. Those interested in learning more about the activities of the SDN, please send a legal size SASE to: M.E. Mang, 226th Medsom, Box 188, APO, NY 09138 or Muhlweg #9, 6797 Knopp, W. Germany (for mail

outside of U.S.).

WOMEN'S DREAM NETWORK.

Women's dreams teaching yourself and others. For information send \$1.00 (postage and copying fees) to: Catharine Calder, 138 Country Club Dr., Florida, NY 10921.

GROUPS

EDITH GILMORE, 112 Minot Road, Concord, MA 01742. (617) 371-1619.

Ongoing monthly, lucid dream study group, telepathy experiments. Open to new members. No fees.

CHARLOTTE BELL. On-going dream groups in Concord, New London and Weare, NH. Call (603) 529-7779.

KAREN PALEY, 60 Central Street, Topsfield, MA 01983. (617) 887-5090.

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

EDGAR CAYCE Dream Group. Leon Van Leeuwen, 435 E. 57th St., New York, NY

10022. (212) 888-0552.

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

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

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

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

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

WANTED: To form a lucid dream group in the South Jersey/Philadelphia area.

Contact: Don Terrano, 401 Atlantic Ave., Stratford, NJ 08084. (609) 346-9783.

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



**THE DREAM
AT THE END
OF THE WORLD**

I'm writing a book about dreams related to the end of the world—especially about the Bomb and "after the Bomb." I hope to understand better why we are "dreaming" this situation into existence—and how we might take the "dream" in a different direction. If you have such dreams I will treat them with kindness and pay \$3.50 for each sent before November 25, 1988.

Michael Ortiz Hill
203 Blackburn
Santa Cruz, CA
95060
(408) 423-8711

classifieds

Continued from previous page

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).

12-STEP PEOPLE interested in forming a dream group, contact Tony S., P.O. Box 148006, Chicago, IL 60614. (312) 929-2083.

BRAD MAY would like to start a dream group in San Diego. (619) 546-0132.

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

CLARA STEWART FLAGG. Senoi Dream Education. Monthly Saturday workshops; ongoing group; workshop series, Dec. 17-Jan. 1. Brochure on request. 11657 Chenault St., #303, Los Angeles, CA 90049. (213) 476-8243.

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

PAULA PHELAN. Classes, group and individual dreamwork. Santa Cruz, CA 95060. (408) 423-1826.

ILONA MARSHALL. Classes, groups and individual dreamwork. Phone consultations. 280 Easy St., #406, Mountain View, CA 94043. (415) 969-7242.

THE DREAM HOUSE. Lectures and classes, re-entry training, phone/in person dreamwork, audio and video tapes, guest housing. Fred Olsen, M.Div., Director, 395 Sussex St., San Francisco, CA 94131. (415) 239-6906.

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

DEBORAH D. WATSON, MFCC. Dream Group, Tuesday evenings, San Francisco. (415) 441-2926.

SHIRLEE A. MARTIN. Dream group sin San Francisco, no fee. (415) 564-2627.

SUZANNA HART, M.A. Dream groups, San Francisco and Marin County, individual dream counseling. Industrial Center Bldg., #282, Sausalito, CA 94965.

(415) 258-9112.

FARIBA BOGZARAN. Dreams & the creative process. P.O. Box 170512, San Francisco, CA 94117. (415) 663-1184.
DREAMWRITING with CATHLEEN COX WEBER. Private and group work, 110 Linden Lane, San Rafael, CA 94901. (415) 454-6198.

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

BOB TROWBRIDGE. Classes, groups & individual dreamwork; phone dreamwork & counseling. Free audio tape catalog available. 1537 A Fourth St., #202, San Rafael, CA 94901. (415) 454-2962.

NOVATO CENTER FOR DREAMS. Private tutoring (in person, by mail or by phone); Classes, on-going groups and lectures. Dream Resource Information available. Contact: Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 898-2559.

RON OTRIN. Tuesday nights. 1934 W. Hill Rd., Mt. Shasta, CA 96067. (916) 926-4980.

SARAH LILLIE, M.S., On-going dream group, classes and individual dreamwork. 4311 N.W. Elmwood Dr., Corvallis, OR 97330. (503) 754-1007.

JUDITH PICONE, 14007 65th Dr., W. Edmonds, WA 98020. 745-3545.

SANDRA MAGWOOD, THE DREAM WORKSHOP. Introductory lectures, one day workshop/retreat. Brochure on request. RR3, Tweed, Ontario, Canada K0K 3J0.

YESHUA MEDICINE HEART. Up to 7 day shamanic dream workshops; counseling sessions. For information write 763 Indian Road, Toronto, Ontario, Canada M6P 2E4.

EVENTS AND CLASSES

WORKING WITH DREAMS

CREATIVELY. A six week group session with Fariba Bogzaran, Sept. 14-Oct. 19, 7:30-9:30 p.m., Novato Center for Dreams. For more information call Fariba (415) 663-1184.

THE ART & PRACTICE OF LUCID DREAMING. A six week group session with Fariba Bogzaran and Daryl Hewitt, Oct. 25-Nov. 29, 7:30-9:30 p.m., The Cultural Integration Fellowship in San Francisco. For more information call Daryl at 752-6053 or 626-9303.

GRADUATE CREDIT FOR DREAM STUDY: Atlantic University offers "The Inner Life: Meditation, Dreams and the Imagination" (TS 506, Instructor: Henry Reed, Ph.D.) on an independent study basis. Earn three credit hours towards a

Masters degree in Transpersonal Psychology or transfer credit to your school. Contact James Windsor, Ph.D., President, Atlantic University, P.O. Box 595, Virginia Beach, VA 23451.

BOOKS AND SALES ITEMS

DREAM TIPS: suggestions to develop the ability to recall, express, classify, program & understand your dreams: 23 pgs-\$5.

LUCID DREAM TIPS: many dream samples and descriptions of levels and styles of lucidity plus suggestions for encouraging, maintaining & applying the lucid dream state; extensive bibliography: 17 pgs-\$5. Both for \$8. Novato Center for Dreams, 29 Truman Dr., Novato, CA 94947.

PARAPSYCHOLOGY ABSTRACTS INTERNATIONAL. Semi-annual journal of abstracts on parapsychology and altered states, including dreams, from earliest times to date. Covers journals of all fields, books, chapters, theses, and special reports. Special introductory offer to DNB subscribers: \$25 per year (regular price \$35). PSI Center, 2 Plane Tree Lane, Dix Hills, NY 11746.

AROUND THE DREAMWORLD. Psychologist Dr. C.A. Cannegieter considers thousands of dreams from different aspects (physiological, psychological, philosophical, religious and parapsychological) to answer: What is in a dream? 1985, 107 pages; \$8.95 + \$1.25 postage & handling; Vantage Press Inc., 516 West 34th Street, New York, NY 10001.

THE INNER WORLD OF DREAMS by Psychologist Dr. P.L. Pipitone, for beginning and intermediate dreamers, individual or class work, to explore dream formation, symbols, interpretation, and the many kinds of dreams, in easy-to-read style. 121 pgs. \$8.95. Dorrance & Co., 828 Lancaster Ave., Bryn Mawr, PA 19010.
"LISTEN TO YOUR DREAMS" bumper stickers; blue on white vinyl. \$3/ea; \$1.80/ea. for 10 or more. Will Phillips, PO Box 607431, Orlando, FL 32860.

HENRY REED: Dream Quest Workbook: 28-day dream incubation journey for creative problem solving. New edition, \$17.
Sundance Community Dream Journal: 2 volumes, 288 pages, including "Women's Issues". \$5.
Getting Help from Your Dreams (Illustrated). New printing, \$10. Postpaid from 503 Lake Dr., Virginia Beach, VA 23451.

THE DREAM HOT-LINE booklet details the methods of dream interpretation

developed by Anthony Dubetz for his Chicago consulting group who analyzes dreams by phone. \$5, 40 pages. PO Box 34934, Chicago, IL 60634.

THE PRACTICE OF PERSONAL TRANSFORMATION by Strephton Kaplan Williams. An inspirational handbook of personal growth using Jungian principles. 224 pages, \$9.95. Journey Press, PO Box 9036, Berkeley, CA 94709.

BASIC HINTS FOR DREAMWORK with extensive, annotated bibliography, by Jeremy Taylor, Dream Tree Press, 10 Pleasant Lane, San Rafael, CA 94901. 40 pages, \$3.

NIGHTMARE HELP FOR CHILDREN FROM CHILDREN. A Parent's Guide. By Ann Sayre Wiseman, \$10 postpaid.

DREAMS AND SYMBOLIC HEALING THE POWER OF THE IMAGE. Help for people of all ages who have problems with dreams. \$13.45 postpaid from Ansayre Press, 284 Huron Avenue, Cambridge, MA 02138.

PROJECTS

MUTUAL DREAMERS: 6 month mutual dreaming explorations begin as soon as the "Dream Teams" are assembled. For costs and further information, write facilitator Linda Magallon, % DNB 1083 Harvest Meadow Ct., San Jose, CA 95136.

MACINTOSH USERS: Interested in other dreamers using Factfinder for recording dreams. Share information on subject headings, indexing and categories. Lint Hutchinson, 724 Bonita Dr., Winter Park, FL 32789. (407) 645-3608.

INTUITIVE-PRECOGNITIVE DREAM RESEARCH. Hypothesis: The intuitive-precognitive dream will occur when the moon passes through the fourth, eighth,

ninth and twelfth houses of the horoscope as well as over the planet Neptune. **Data Needed:** (1) The intuitive-precognitive dream *dated*; (2) description of any emotions and physical states that accompanied the dream; (3) a description of the event that actually occurred; (4) your birth information: time, date and place of birth.

Send To: Marcia Emery, Ph.D., 3512 McCoy, SE, Grand Rapids, MI 49506. (616) 949-3574.

WANTED: IMAGINATIVE PAINTER-ILLUSTRATORS to collaborate with writer-composer-singer on multimedia performance project. Dream based imagery, mystical themes. Percentage basis. David Striar, 3311 Fessenden St. NW, Wash. DC 20008, (202) 537-0790.

CORRESPONDENCE SOUGHT: 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.

DREAM CARTOONS OR COMICS 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 develop-

ment 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.

DREAM DICTIONARY. Wanted: Information on how to develop one. I have thought of cards, categories, alphabetizing. Anyone with good ideas please write. Ted Harrison, 951 Gladmer Pk., Regina, Sask. S4P 2X8. (306) 359-1871.

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

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

DREAMS OF COMPUTERS, PROGRAMS, PROGRAMMING, LOGIC OR ILLUSIONIC sought by clinical psychologist. Include associations & circumstances in your life that helped illuminate their meaning. Write or telephone collect: Raymond Barglow, Ph.D., 2416 Russell St., Berkeley, CA 94705. (415) 540-0457.

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

DREAMS OF RECOVERING SEX AND LOVE ADDICTS sought by author for manuscript. Anonymity guaranteed. Karen Paley, L.C.S.W., Counseling Services, 60 Central St., Topsfield, MA 01983. (617) 887-5090.

DREAM NETWORK BULLETIN SUBSCRIPTION COUPON

- One year (six issues), USA only, \$18.00.
- Canadian subscriptions (U.S. funds): \$22.00.
- Foreign subscriptions (U.S. funds): \$28.00.
- Two year special rate (twelve issues), USA only, \$30.00.

Name _____

Address _____

City _____ State _____ Zip _____

Please send subscription information to:

Name _____

Address _____

City _____ State _____ Zip _____

GUIDELINES FOR SAFELY SHARING DREAMS WITH OTHERS

by Dick McLeester

1) Dreams are private experience. No one has to share any dream unless they decide they want to.

2) Always tell the dream in first person present tense, as though you are dreaming it right now. This helps you to connect with and reexperience the dream, as well as making it much easier for others to listen to. I suggest you write it down in this way as well. This may take an effort at first, but makes a big difference in the long run.

3) Be as expressive as possible in the telling of the dream, showing the movements and emotions of the dream whenever you can. Really ham it up so to bring it to life for the listeners.

4) Save any "foot notes" about the dream for before or after the telling. This enables the listener to hear the dream itself and avoid confusion between the dream and any commentary about its relation to waking life.

5) When listening to a dream, really LISTEN! Your task is to see how well you can hear and experience the dream. Never interrupt the dreamer. Many people are poor listeners. Dreams challenge us to listen more deeply than usual.

6) Dream listeners can now express appreciations and curiosities about the dream. Don't worry about what it might "mean" or how it relates to waking life, just look for a deeper experience of what is really going on.

7) The dreamer is the leader. The fact that it is her dream should be respected at all times. Other group members are encouraged to give her lots of space and encouragement to say what is understood or a puzzle, what she would or would not like to do in the way of exploring her dream.

8) The dreamer does not have to discuss anything he doesn't want to.

Whenever someone shares a dream, he is sharing more of himself than he may realize. At times it will happen that an issue comes up after we have looked at the dream for some time which is embarrassing or difficult for the dreamer. If this happens, the dreamer is encouraged to say so and request that we end the session there, look at another part of the dream, or push ahead even though it is difficult. The choice is his and always respected by others.

9) Never tell anyone what their dream means. You never know anyway. When you feel that you know, at best you know what it would mean if it were your dream. And even if it is true for her as well, you rob her of the chance to discover it herself. Try to frame an open-ended question instead that encourages her to describe what the dream would be for her.

10) After spending time with the dream itself, we can ask "bridging questions" about how the dream might relate to the dreamer's waking life. Give the dreamer plenty of time to tune in to his body and intuition for the answer to questions asked, to note the "aha" or "tingling" experience of things falling into place.

11) When the dreamer makes new discoveries, follow his lead. Build on the connections he makes.

12) Respect mystery. Do not get caught in the feeling that everything needs to be understood and interpreted.

We need to become comfortable with the unknown, which will continue to bring us gifts. Learn patience.

13) Try to always end the session asking if there is anything new learned that can be acted on in waking life. If at any point the dreamer seems overwhelmed by new discoveries, ask her to focus on small things she can do to act on this in waking life. This grounds the energy in the waking task and the overwhelmed feelings dissipate. Remember: change takes time.

14) Remember where you are when you want to tell or ask to hear a dream. Our culture is quite anti-dream in many ways. Many people have been hurt and gotten misinformation about their dreams. Few know how to really listen to someone else's dream. Don't be surprised when others do not welcome the opportunity to share dreams. Share these guidelines with those you would share dreams with so that it might be a positive process.

15) Last rule is confidentiality. Dreams are not material for idle gossip. Remember that the dreamer has taken a big risk opening up and sharing his inner world with you. Act with sensitivity and caring both in the dream-sharing process and afterwards.

For further information, contact Dick McLeester, VisionWorks, P.O. Box 331, Amherst, MA 01004. (413) 665-7395.

DREAM NETWORK BULLETIN

1083 Harvest Meadow Court
San Jose, CA 95136

ADDRESS CORRECTION REQUESTED

BULK RATE
U.S. POSTAGE
PAID
Los Gatos, Calif.
PERMIT NO. 284

EXPIRES: VOL 8/NO 3
JOHN PERKINS & JUNE EGGLEER
684 WASHINGTON ST., #2B
NEW YORK NY 10014