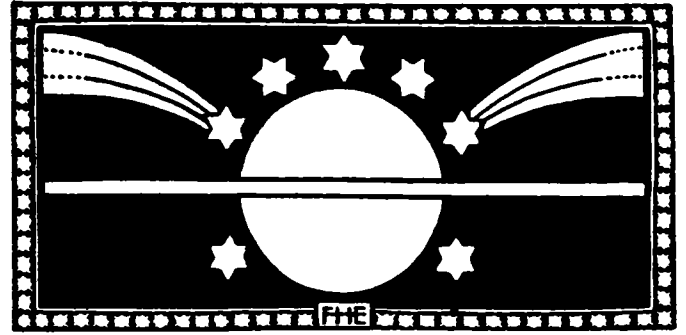


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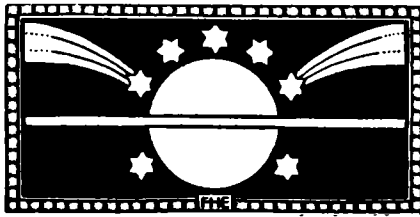
A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM

**SPECIAL
TRIPLE
ISSUE**



july/dec 1989

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



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

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

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 Cover art by Suzanna Hart.*

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Dreams That Inform As
We Move Into The 90's
Artwork & Articles
Appreciated
Deadline Nov. 15th

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.

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

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FOREIGN: \$28.00 (U.S. funds drawn on U.S. bank)

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A LETTER FROM THE
NEW EDITOR/PUBLISHER OF
DREAM NETWORK BULLETIN

ROBERTA OSSANA

Summer Solstice 1989

Dear DreamNetworkers,

Doors open in our lives when they are intended to open, especially for those of us who honor our dreams and visions and pay attention to the synchronicities in our lives. Each of us ultimately decides which doors to walk through, which to leave behind.

Several moons ago, a valued friend, Robert Gilman, editor of *In Context*, a quarterly journal on humane sustainable culture, placed a copy of *Dream Network Bulletin* in my hands; didn't say much, just gave it to me. I ultimately subscribed, delighted to learn that a vehicle of exchange had been created for the connecting and sharing of dreamwork and dreams.

When I received the May/June issue and learned that a new editor/publisher was being sought for this publication, it felt right, immediately, to inquire, to respond. It fits, perfectly, in my life right now.

That is the first and main message I wish to communicate at this point. It feels right...universally.

Linda has me to share what I would do, would change, as the weaver of this dream/reality. My response, simply, is to maintain continuity with what is now the present format, and allow evolution, rising. Dreams are yeasty.

It is my observation that while mainstream culture has yet to develop a healthy respect for the dream—in fact generally discards them—that the overt manifestations of that disregard (the dark side) are driving us to seek out tools for change, to “own” our projections, the shadow. This is certainly true for myself. It is also my belief (my Path, in fact) that there is no better way than the dream, when engaged openly and creatively, to provide us with information and tools for disarming ourselves. The implications are far reaching: from person to planet, from microcosm to macrocosm. If I see change under my stewardship, it is eventual emergence.

This would happen over time, almost imperceptibly; it will be handled joyfully and carefully with a well informed and committed core group, as has been the case in the San Francisco Bay Area. Port Townsend, the City of Dreams, as it has become known, offers a most appropriate new home for *Dream Network Bulletin*.

My deeply desired goal for each and every reader of this publication is symbolized in one of the finest dream-gifts I have yet to receive:



JOURNEY INTO THE DEPTHS
(an oh-so-Jungian Dream)

*Brilliant blue day, ocean reflects sky
And I swim with joy, almost fly
across the waves*

*Suddenly I realize
I am surrounded by whales
SEVEN!
Gliding counter-clockwise
We are a kaleidoscope MANDALLA*

*Their synchronicity creates a whirlpool
And I, at the center (fooled!)
Am spinning down...down...down
FEAR! I cannot hold my breath
Certain to drown
Down...down...down
I'll meet my death!*

*Then, finding myself on the ocean floor
(Softer and warmer than a feather bed)
There's BREATH! OSMOSIS
A door VALHALLA!*

*A circular shaft of light
Warms me from the whales dancing height
Once I get past the fear
I find it safe down here*

*On a long narrow pier, walking back to the Earth
The dolphins come to greet my new state of birth
They stand erect near the pier
Back to back, so my hands
Can caress them all the way to the land*

The poem could be entitled "Learning To Love YourSelf." Ironically, that is the work, it seems to me.

I would hope to develop relationships and maintain the extraordinary talent of you, the present contributors and readers of this vehicle in allowing, supporting and encouraging the evolution, the Dance of High Play that is our dreams, in whatever changes inevitably will occur as a result of my desire to carry this mission forward. Your suggestions, insights and articles will be respectfully handled, joyfully integrated. May I also invite your letters between now and the time of the first Port Townsend based issue, as a way of getting acquainted and as a way for you to express what you would like to learn from or contribute to *Dream Network Bulletin* at this turning point.

On a somewhat different note, I must admit that much of what I'm all about right now looks impossible! Does that sound familiar? One aspect of taking on the responsibility of Editor that doesn't fit is the expense

involved in start-up: \$3,000.00. A computer is necessary, then the cost of bulk mailing permit, supplies, etc. This is more than grassroots!

My gut tells me to take it one step at a time, and allow that what is needed will come forward. I believe the \$s will, or I wouldn't be taking this step. So I am asking each and every reader to consider making a contribution of at least \$10.00 or more as a way of supporting continuation, as a vote of confidence.

Finally, as there will be a gap of six months during the transfer process (the next bimonthly issue, Vol. 9, No. 1, is due January 1990) I will appreciate your patience. I can guarantee it will be rewarded.

My door is open,
Helen Roberta Ossana
PO Box 1321, Port Townsend, WA 98368
(206) 385-1587

LETTER FROM LINDA MAGALLON, RETIRING EDITOR/PUBLISHER OF *DREAM NETWORK BULLETIN*



Dear Dreamers,

"The message is out to the universe," I told my fellow dreamworkers. Then I began making plans to shut down *Dream Network Bulletin*. Early indications were that there were no likely candidates to take over the position of Editor/Publisher. I knew I had to release my hold on the newsletter.

This poem dreamt on June 10th summarizes my dreams of that period of resignation:

*The dream left standing behind
As I fly free*

Interesting to me is the fact that the first line was dreamt in the depths of the dream and the second as I was literally "waking up."

Notice that the "dream" is standing, not sitting or lying down and dying. That was the message that my dreams were trying to bring back to me. Only because I wasn't listening too well, I went through a period of grieving for lost plans and hopes. It was only after I released my hold

on the *DNB* orb that Roberta Ossana entered my life dream. I am passing the ball with full confidence born of dreams and intuition as well as waking facts, that *Dream Network Bulletin* will continue its growth as the public vehicle for the dream that it is, with an enthusiastic experienced new driver at the wheel.

I'd like to give special thanks to the multi-talented and consistent volunteers of *Dream Network Bulletin*. **Bob Trowbridge**, a solid, dependable helpmeet when the going gets tough and is one of the few people I know who really knows how to spell! **Jill Gregory**, whose lucid interviews and enthusiasm as a world community dreamworker connected us with many new dreamworkers, their stories, their techniques, ideas and photographs. **Kelly Bulkley**, for fine book reviews including a report of *Satanic Verses* from the dreaming perspective. Bless you, **Suzanna Hart**, for your cartoonlike drawings which added the right touch of humor to some weighty subjects and with rare exception, came in before the

articles arrived and were synchronistically matched.

Many, many more over the years: **Kent Smith** as Poetry Editor, **Norma Churchill** for her Jungian artwork; **Bob Gregory** for the best litho work in the Bay Area, my son **Victor Magallón**, the captain of the data base, and my husband, **Manny Magallón**, for his hours of computer consultant work.

Special thanks to the members of the Bay Area Professional Dreamworkers Group who provided artwork and articles over the years even when I had to badger them a bit.

As our new Editor/Publisher Roberta Ossana says, *Dream Network Bulletin* is a vehicle of trust in the universe of dreamers. I've found that, despite whatever trepidation I might feel ahead of time, there has always been just the right combination of articles, artwork, and subscription monies to put out each new issue.

My thanks for your many notes and well wishes and especially for your support both material and verbal. As I "fly free," I truly feel that *Dream Network Bulletin* will stand firmly on its own feet.

Happy dreaming,
Linda Lane Magallón



WIZARDREAMS FUTURE DREAMING

by Bob Trowbridge

My title is purposely ambiguous because I want to talk not only about dreaming about the future, but also dreaming the future into existence and the future of dreaming. In order to do that it's necessary to talk a little bit about the purposes of dreaming, as I see them.

One of the fundamental purposes of dreaming, something that we all benefit from whether we remember or work with our dreams or not, is physical balancing and healing. The dream state is a highly charged physiological state. It can be compared with the adrenaline pumping state known by psychologists as

the fight/flight syndrome. Even dreams without a lot of action or emotion cause a lot of activity in the body. The other thing that the dream state can be compared to is an epileptic seizure. If the large muscles were not relaxed during rapid eye movement (REM) sleep, our bodies would flail around in a perfect imitation of a seizure. As a matter of fact, epileptics who have small seizures during sleep have fewer dreams, the seizures themselves taking the place of the natural shock therapy of dreaming.

So dreams, at this most fundamental level, attempt to keep our bodies in balance by using imagery to evoke particular feelings and therefore to activate certain glands and release needed chemicals into the system. In simple terms, if you get angry at your boss or mate during the day and don't find any release for that physiological response, chemicals are nonetheless released and if not used will turn on the body. An angry dream will help correct that physiological imbalance. The only reason our dreams don't keep all of us healthy all of the time is that we're capable of experiencing more stress and dis-ease than the dreams can handle in one night.

Which brings us to the second purpose of dreams. Obviously we're not always aware of the stresses, imbalances and dis-eases that we're cultivating on a daily basis. When we begin to work with our dreams using various non-interpretive and interpretive techniques we have the opportunity to uncover the ideas, beliefs, expectations, doubts and fears which are creating our imbalances. We can then go about changing patterns and structures which no longer serve us. This is the main purpose that most people focus on. Unfortunately, there are some who believe that this is the sole purpose of dreaming and dreamwork.

At the recent Whole Life Expo in San Francisco I was privileged to moderate a panel of high caliber Bay Area dreamworkers. One of the

questions for the panel concerned the idea put forth by Krishnamurti and possibly supported by Hindu belief and others, that once we have solved all of our problems we will no longer dream. Of course this is based on the assumption that dreams and dreamwork are only about problem solving. If that were true, then dreams would not be necessary for the blessed problem-free, not even for the physiological benefits, because if we had no problems there would be no physical imbalances.

If we change the word from problem to challenge, then I don't believe we will ever reach that state. As long as we're here, there will always be more to learn and more growing to do. The idea that there's some goal to be reached such as enlightenment or nirvana robs us of the joy of the chase. If such ultimate states mean that we no longer learn, change and expand, then I would avoid them at all cost. Changelessness would be a good definition for hell, even though I and many of you spend much of our waking hours avoiding change.

Dreams for problem solving ignore a third and highly important purpose for dreams. To put it very simply, dreams show us two different things; who we think we are, and who we really are. The problem solving part of dreams is about who we think we are. The dreams show us our ideas about ourselves, others and the world so we can see what blocks there may be to our daily well being and unfoldment. Dreams also show us who we really are; those dreams which reveal heroic figures, wise and compassionate beings, great teachers and guides, powerful beings and animals, powerful healing objects, breathtaking settings, holy places. These can be called light shadows or golden shadows, powerful and beautiful reflections of our inner self, a self never far from us, requiring only courage for its emergence, but a self, nonetheless, that many of us avoid as we would any other shadow aspect.

A final purpose for dreaming,

DREAM TREK

By Linda Magallón



EXPANDING THE COMPONENTS FOR A DREAM

Recently I went to visit my friend Susan—the one who says she does not remember dreams. Any dreams. Ever. She was telling me about her first group visualization experience. When people began to share their vivid imagery, she was surprised to discover that they perceived in terms of pictures.

I cocked my head and looked at her. An idea tickled at the back of my mind. “You know, Susan, not too long ago I wrote an article about the non-imaged lucid dream,” I said and started telling her about some of the ways that people dream without using images: auditory dreams, tactile dreams, etc. I could see the light go on over her head.

Susan began to describe some of the experiences she'd had on the borderland of sleep. There were the times, when under the stress of college exams, she would perceive math equations swimming around in her mind and combining in the most bizarre of patterns; then there were the “topology maps” that moved about; and the way her mind seemed to work like a computer screen: cutting and pasting blocks of material to form new lay-out designs.

“Yes!” I said grinning in recognition, “I have those kinds of dreams, too. I call them mental dreams.”

So I took her on a brief visualization journey and asked for feedback. It soon became evident that, indeed, Susan did not perceive in terms of pictures.

The “house” and “mountain” from my visualization did not form images in her mind, nor did she hear birds twittering or smell the aroma of roses. The “person” was faceless, genderless and without identifiable clothing. Further questioning determined that she did not “see” words or numerals, either. At the end, two strong elements remained: spatial relationships and size.

The reason Susan does not have “motion picture” dreams is that she does not perceive that way, even in waking life. It should probably come as no surprise that her occupation is math instructor. I told her it sounded as if she was conceiving in terms of Plato's absolute models. She reminded me that the first mathematicians were also philosophers. Oh, yes, we agreed, both were searching for the answers to the universe.

Then why did Susan believe there were such things as “dreams?” She remembered one image from childhood: a still life tableau of a railroad train. Later she told me our discussion had sparked one more case of dream “snapshot” recall. This time the scene was of a truck.

In the sharing of information, Susan's dream life has expanded again. So has my understanding and appreciation of yet another aspect of the multitextured dream.

and this is not meant to be exhaustive, is for “scientific” exploration. By that I definitely do not mean laboratory study. Such studies are extremely limited in what they can uncover under the best of circumstances. Nor do I mean the objective study of dreams and dreaming. Objectivity itself is simply a myth of science. I mean the highly subjective exploration of dreams, dream states and related states of consciousness; explorations designed to discover other realities, other dimensions, other portions of the self and to study consciousness itself. Such explorations could include dream traveling with a partner or a group. And this brings us to the future.

We know that precognitive dreams happen. Most of my readers have had such precognitions, whether great or small. This means

that time aint what it's s'posed to be. But there's still much to be learned about the process. Do precognitive dreams predict the future or create the future? There are those—Edgar Cayce and Jane Roberts' Seth—who say that we dream everything before we experience it. We use the dream state, in part, to explore avenues into the future and make choices as to which we will follow.

One future use of dreams would be to try to understand the process by which we make those choices, both in the dreams and in waking life. And then peel it back even more and try to understand how we create the choices in the first place. This kind of dream exploration is important because I believe that in understanding dream creation, we will understand waking reality creation. If becoming lucid in our dreams is des-

irable, becoming lucid in our waking state is even more desirable. Dreams are a vehicle for allowing us to peek behind the curtains and see who's pulling the strings. What we'll find is that we're pulling the strings, but not very consciously most of the time.

If we can begin to understand that dreams are not just feedback and problem solving, then we can become more involved in the creation process. We can ask for dreams not just to help us with a particular problem, but also to help us create something desirable in our lives. As I work with individuals, using dreamwork and visualization techniques, I stress the importance of shifting energy and focus away from the problem and toward the solution. It's necessary to

Continued on page 59

ON DREAMING AND PEACE

By Barbara Shor and Andrew Ramer

As active members of the Equal Rights for Schizophrenics Council, Barbara Shor and Andrew Ramer share some of the material on dreams and global transformation that they have gleaned from conversations with each other and several disincarnate companions:

Peace is not the opposite of war.

Nor is it the absence of war.

Peace has never really existed on this planet. There is no intuitive way to find it; nor is it something we remember from a lost, idyllic past. The kind of peace we're beginning to envision is being created brand new right now.

One of the difficulties inherent in the concept of PEACE for English-speaking people, is that our minds tend to crossfile words by sound. English has many words that sound alike, yet are spelled differently and have different meanings. For instance:

Piece: Fragmentation.

Peace: Wholeness.

As a result, we have informational crossover problems and leakthroughs that confuse and distort the idea of peace/piece—wholeness/fragmentation. Interestingly, the two words were not always pronounced the same way in the earlier forms of English.

WAR is not chaos. Chaos is about randomness. War is about fragmentation. It's like breaking a tea cup. When the cup is whole, it holds soothing beverages. But once broken, it lies in fragments, its contents spilling out randomly.

However, PEACE is not the repair of fragmentation.

Peace is not about glueing the pieces of the teacup back together in the hopes of restoring what was. Peace is a whole new teacup.

ON RANDOMNESS AND ORGANIZATION

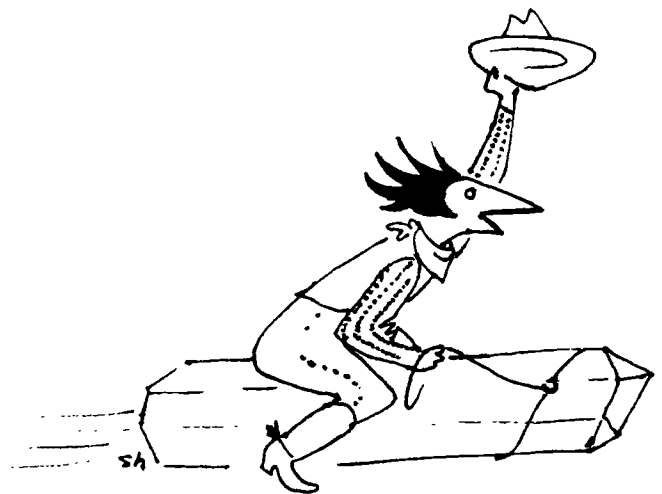
Until very recently the human brain was not capable of processing vast amounts of random information—in other words, of dealing with chaos. As a result, we needed to create rigid structures that would allow us to function. To maintain our sanity and some sense of order, we had to install blinders that would limit and control the amount of information that bombarded us. Our day-to-day functioning in an orderly fashion depended upon our selectively NOT seeing everything going on around us.

However, we're in the midst of an evolutionary leap forward in which all of humanity is now beginning to experience, process, and digest huge amounts of information in very short periods of time. Today, an ordinary 60-second television commercial may contain more individual pieces of information than an entire 60-minute program did in the 1950s. Whatever its faults, television has been a major tool in speeding up the growth of human capacities.

Peace is all about embracing chaos, and knowing that you're strong enough to live in it. This is why, at last, the scientific community is increasingly able to appreciate and come to terms with the concept—and reality—of chaos.

PEACE IS ABOUT EMBRACING PURPOSEFUL RANDOM UNIVERSAL ACTIVITY. "Purposeful Random Universal Activity" is actually the definition of a word we have yet to name. It is a step beyond the concept of karma:

• KARMA is about "Purposeful Organized Universal Activity." It is about laws and rules, controls and blinders.



JOE BLACKBIRD RIDES HIS TRUSTY CRYSTAL INTO THE FUTURE.

• "____," the word we have yet to name, is about "Purposeful Random Universal Activity." It is out of this growing understanding and acceptance of the randomness of universal activity that our evolving concept of peace will arise.

Organized activity and random activity are actually alternating frequencies that keep moving to higher and higher levels. It was first necessary for us to develop the technology of communications before we could move into this higher level of organization.

Nevertheless, despite this technological boon, we must remember that the closest we've ever come to a true sense of peace on this planet arose from the tribal focus of our Native Peoples. This is because they have been tuned as much to the natural world around them as to the capacities of the human mind.

In addition to their knowledge base, Native Peoples have a cell-deep, empathic "knowingness"—a foretaste of the galactic knowingness we're all beginning to open up to. In order to truly understand peace—Purposeful Random Universal Activity—all of humanity needs to activate and develop this sense of knowingness, and to balance it with our quantumly increasing capacity to handle massive amounts of information.

ON RANDOMNESS AND PEACE

PEACE IS A STATE OF BEING IN HARMONY WITH PURPOSEFUL RANDOM UNIVERSAL ACTIVITY.

This is very different from war. War is simply one method of handling Purposeful Organized Universal Activity. When individuals or whole societies begin to realize that they have been living in a state of Purposeful Organized Universal Activity, it will quickly become apparent that there is no such thing as organization without disorganization. The two eternally go together.

Up to now, the peoples of Earth have shaped their societies, their world views, with the express purpose of keeping disorganization at bay. War could be defined as an attempt by one people, deeply committed to what they truly believe is the only conceivable way to keep disorganization at bay, to impose their method of doing things upon another group of people equally committed to their own—but different and thus threatening—approach to "the only conceivable way to keep disorganiza-

Gate of Horn, the planetary dream network, has undergone a significant change. For this year at least, we will be serving as a kind of "intuitive visioning network" for Global Family, the international peace group without whose help the Dream Bridge would never have happened. Since they are the folks who can turn dreams into reality—literally—I offered to share with them any dreams that suggest new directions for peacemaking and planetary healing; they said they'd be delighted to look over any dream from Gate of Horn I wanted to send them. What we envision, they can help enact. Either that, or they'll know who can. Global Family sent a delegation to the Soviet Union on April 16 and took over our collection of American dreams to be mailed, from Russia, to our Russian participants.

This year will dispense with pre-conceived dream issues and concentrate instead upon the new form which goes like this:

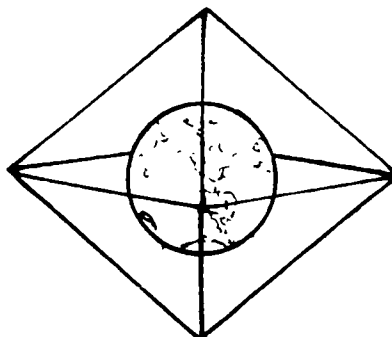
1) Instead of always concentrating upon a specific dream issue, we will simply intend, on Gate of Horn dream nights, to open ourselves and dedicate our dream-time to the needs of Humanity and the Earth, and get ready to listen to *whatever* our Dream Guidance has to tell us.

2) On dream-nights, we will also take a moment to concentrate on *establishing a working relationship with Global Family* (if not the U.N.) *via the dream-state*.

3) Before going to bed each

NEW FORM FOR GATE OF HORN

by Charles Upton



Gate of Horn dream night, we will *concentrate on a certain image*, and ask for Guidance as to how we can better serve Humanity and the Earth. Then, in the morning—or whenever we record our dreams—we will take a moment, *if we feel we've received a dream from Guidance that is a real gift to the planet, to visualize the dream we've had as entering this image*.

The image is the Earth inside an Octohedron.

Last December, Geneva Hagen wrote this in response to my idea about creating a Mass Thoughtform: "Regarding the New Jerusalem/Mothership as a symbol, turning into the Earth: why not just take the symbol of the planet Earth as seen from

Space? This one is already in wide use and does not have the restriction of the Judeo-Christian tradition associated with it."

Okay (I said to myself), why not? But then I read Nancy Campbell's account of her spontaneous vision during the Dream Bridge, of the Earth encased in an energy-pattern very much like an octohedron. I had already discovered that many many people, at least around Harmonic Convergence, were dreaming and having visions of that symbol. The octohedron is two pyramids stuck base-to-base, and is the "Platonic solid" which represents the element Air. I have before me, in fact, a pamphlet by Bay Area psychic Zena Starfire, entitled "Purification Liturgy: Harmonic Convergence, 1987," which contains a drawing of the Earth inside an octohedron, very much like Nancy Campbell's dream. So the octohedron is strong in the collective mind right now. You are free, of course, *not* to use this image if you don't resonate with it.

We will continue to make the New Moon our main incubation night, and the Full Moon our release-of-dreams-into-manifestation night—but we may also want to: 1) Do a short incubation in the above form on *every* night from New to Full Moon, or 2) Dedicate *any* night of the month to Gate of Horn dream incubation on which we feel especially receptive or open to Guidance.

Charles Upton/Gate of Horn
28 Marine Dr., San Rafael, CA 94901

tion at bay."

Disorganization is not randomness, however. This is because there is no duality in randomness. Yet, organization is, by its very nature, dual. Organization will inevitably become disorganization. Disorganization, in turn, will eventually become organization. Disorganization is not chaos. Chaos is not war. Rather, war is the outgrowth of, and uses all the energies associated with, that level of human consciousness that is focused on the duality of organization/disorganization. Ironically, both sides in a war believe that they've gone to war for the very best of reasons—to increase the efficiency of the organized functioning of universal activity and to stave off the horrors of disorganization.

ON FIGHTS AND ARGUMENTS

Making war is no different than having a FIGHT. In a fight,

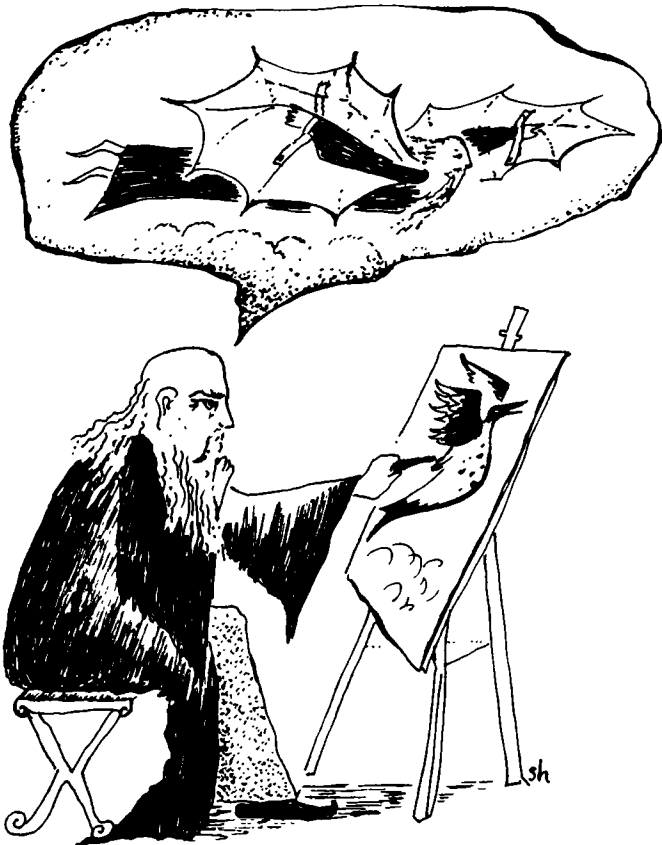
people are all stating their thoughts and beliefs simultaneously and nobody is really listening to anybody else.

A fight, however, is not the same as an ARGUMENT. In a fight people are not listening to each other. There is anger, but no communication. No resolution is possible.

In an argument there is both anger AND communication. Resolution is possible because both sides are confronting the issues and, however reluctantly, listening to each other. However, the reason why we seem to have many more fights than arguments is that, in our society, so many people are afraid of anger that they find it nearly impossible to express their true feelings. Yet without true expression there can be no true resolution.

In a state of PEACE, people will be arguing, but not

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THE ART AND SCIENCE OF CLEAR DREAMING

By Linda Reneau

The goal of clear dreaming is creativity and self-knowledge; dreaming clearly we become more conscious of the scope of our being.

Clear dreaming encompasses the whole spectrum of dreaming. You begin to dream clearly by remembering, recording, reflecting on, and applying your dreams, and by increasing your lucidity and other dream skills. The ability to dream clearly is an ongoing process, like the pursuit of knowledge in any field.

Clear dreaming is both art and science. It's an art because the dreamer develops creative skills and insights, and it's a science because the dreamer seeks knowledge within a framework of agreed-upon assumptions about what is worthy of study, what kinds of results are important, and what constitutes evidence.

The art of dreaming is the centering of awareness in fields other than the primary focus. It is the art of creating realities spun from the multidimensional, physically invisible threads of inner images, subjective experiences, ideals and feelings. These dreams live in consciousness, dreams within dreams within dreams, and seek to become flesh and dwell in our lives.

The art of clear dreaming is the art of consciously and skillfully creating life in accordance with inner ideals to the best of our ability. Like any art, it requires dedication. The artistic dreamer takes responsibility for his dreaming and creates his world with knowledge and feeling, however small his steps and numerous his oversights along the way. His world consists of his total experiences, inside and out. By creating his personal life, he adds to collective human reality.

Art in dreaming is skill, method, technique and intuition, as it is in any art. Art is personal style, originality of expression and inventiveness. The kind of artists we are depends on talent and temperaments. The kind of artist you are depends on effort, practice, and persistence. Pursued in the spirit of play, joy in discovery and delight in creativity, dream art is a wonderful adventure.

Learning to become lucid, maintain a focus, be creative with dream images and landscapes, dream mutual dreams, obtain specific information in dreaming, incubate dreams and understand dream imagery, are skills of the dreaming arts.

Can dreaming be called a science? That depends entirely on the dreamer: Does she really want to know the truth about the nature and principles of dreaming? Is she willing to spend the time and energy to explore the subject and develop the qualities and skills such a study requires?

Each branch of science evolves basic premises upon which all else rests, beginning with a criteria of what is worth studying, the best methods for studying it, what constitutes evidence, and how the evidence can be verified. The scientist observes phenomena in his chosen field, reflects on his observations, comes up with ideas which help explain them, and designs experiments to test his hypotheses. He tests a hypothesis not once or twice, but many times, and tries to account for all the factors which might influence the results. The scientist then shares his findings with other scientists to see if they can duplicate the results.

This is the scientific method in a nutshell, and it can be turned inwards as well as outwards.

In the current but passing model of science, only the "objective" could be studied scientifically. "Objective" is defined as "independent of the mind; real; actual; impersonal, without subjective bias." In other words, it is 3-D reality. This model implicitly assumes that we are separate from the object of our study, and that our beliefs and assumptions do not affect our perceptions. To a great extent, it also ignores the fact that in order to observe "objective" data, the data must first be translated by a personal mind into subjective sensory impressions, and that this personal mind is already culturally conditioned to perceive certain kinds of data and ignore others, to think about the data in preconceived ways, and to come to conclusions acceptable to current thought.

Although absolute objectivity is impossible as long as we are individual, unique beings, we can still strive to

see as clearly as we can. While observing, we can suspend judgement, not jump to conclusions, and refuse to be controlled by our hopes, fears and preconceptions. We can take into account how our special interests, background and education influence our perception, and come to know the kinds of data we're likely to attract, distort or overlook. We can discover our basic assumptions and question them. If we make no effort to know what our biases are, and don't take them into account in our interpretations or even admit that they exist, we cannot be impartial whatever method we follow. Self-knowledge is a key element in developing objectivity.

We actually learn in two ways: (1) by impartially observing, putting our personal biases "on hold," and not letting our emotions interfere with our perceptions to the greatest possible extent; and (2) by participating, getting emotionally and/or physically involved and allowing ourselves to experience the reality of our study firsthand. Some methods of dreamwork are for the purpose of direct emotional cognition while others are designed to objectify dream data.

To be objective dreamers, when we record our dreams, we write them down exactly as we remember them, leaving nothing out and adding nothing. While "objectifying" the dream, we state only the facts of our inner experience, including any emotions and thoughts we had *in the dream*. Daytime responses go under "Comments" or "Impressions." We look for cycles, patterns and themes. We bring objectivity to our reflection on the results of our dreamwork when looking for correlations between dreaming and waking life. We look to discover the root assumptions (principles) in other fields of reality by noting our dream activities.

The scientific ideal is to begin a study of dreams by forming a hypothesis from our observations and experiences, rather than by forming

Continued on page 58

THE DREAM-ART SCIENTIST

By Linda Magallón

Jane Roberts' Seth material advocates a participant/observer mode of dream research which requires that a dreamworker be adept at in-dream skills. Being a dream-art scientist requires the development of specific talents. To become aware that one is dreaming, to lucid dream, is a prerequisite.

"...A practitioner of this ancient art learns first of all how to become conscious in normal terms, while in the sleep state. Then he becomes sensitive to the different subjective alterations that occur when dreams begin, happen, and end."

Lucidity includes the experience of hypnogogia, imageless dreams, out-of-body and initial waking states, mental and auditory dream periods, and other dream states which have yet to find commonly accepted names.

"He familiarizes himself with the symbolism of his own dreams..." Sethian lucid dreamers don't have to wait until waking to understand a dream symbol, they can ask while in the dream state. "Who are you?" "What do you represent?" "What message have you for me?"

"...and sees how these do or do not correlate with the exterior symbols that appear in the waking life he shares with others."

Dream dictionaries become inappropriate to the Sethian who realizes that the meaning of her own dream symbols are primarily personal in nature, and furthermore, that they change over time.

"There are inner meeting places, then, interior 'places' that serve as points of inner commerce and communication...Our dream-art scientist learns to recognize such points of correlation."

Secondarily, symbols can serve as correlating elements between dreamers, providing evidence for mutual dreaming and shared life issues.

"...he or she then begins to recognize the fact of involvement with many different levels and kinds of reality and activity. He must learn to isolate these, separate one from the other, and then try to understand the laws that govern them."

Is there a level of dreaming in which, for example, it is not possible to go through walls because one's body sense is too dense, too close to the waking state?

(Quotes from The Unknown Reality, Vol. I., by Jane Roberts, Prentice-Hall, NJ, 1977.)

BOOK REVIEW

by Kelly Bulkley

Making Nightmares Pay, or, Easy Dreams, by Anthony Dubetz, with Dr. Willard Gellis (Chicago, IL: Big Foot Press). 41 pp., \$5.00.

Anthony Dubetz has written a very helpful, practically-oriented booklet that could serve as a model to other dreamworkers who have thought about publishing the fruits of their dream explorations. Mr. Dubetz's booklet presents a distinctive approach to dream interpretation that has clearly evolved out of long personal experience rather than simply reading other people's books. He doesn't waste time reciting the history of dream interpretation since ancient times, repeating the ideas of Freud and Jung, or explaining what REMs are; instead, he describes in concise and friendly language the key elements of his approach. Were other dreamworkers to take Mr. Dubetz's cue and write similarly straightforward booklets about their own practices, they would be performing a valuable, horizon-expanding service for the whole dreamwork community.

The most basic concept to Mr. Dubetz's approach is that of the *middle* of the dream. He says that every dream has a middle to it, and that this middle has the "quality of creating two different sides,... [of] hold[ing] different things in common as well as creating differences between things or people." (p. 5) Mr. Dubetz leads the reader gradually into an understanding of the middle by a very well-presented series of short dreams and comments upon them. For example, in the brief dream "Two men are chasing you for revenge," he believes the middle is the *chasing*, for it holds the two men together, it binds the chasers and the "you" of the dream, and it is the ground between where the men were and where they want to be. (pp. 6-7)

Mr. Dubetz is not afraid to raise questions he can't answer, or to admit that the reader may disagree with his own opinions; this reinforces the sense that Mr. Dubetz is offering us a way of looking at dreams, not an absolutist system that declares what all dreams mean.

A crucial quality to the middle of the dream, he says, is that it makes the strongest *impression* on the dreamer, that it evokes the most nuanced and emotion-filled reaction within the dream. Having both the middle and the impression in mind, Mr. Dubetz says we can then read the *message* of the dream. As he states the essence of each dream's message, "Our impression of the middle is something we should learn to avoid. That's the lesson in every dream. Avoid becoming your impression of the middle." (p. 23)

To illustrate his approach in its complete form Mr. Dubetz tells the following dream: "A large alley cat got hold of my arm and I couldn't get free. I called for help but

nobody could hear me. The cat had strong, tight gripping jaws. I was helpless." (pp. 28-29) In this dream he believes the middle is the *jaws*, for "there is an upper and lower jaw with a gripping, a tight gripping between them," and the jaws join the cat and the dreamer. The greatest impression the dreamer has of the jaws is that they make her feel helpless, and thus "the message is avoid becoming like the cat in this dream. Avoid making yourself and others feel helpless." (p. 29)

The next step in understanding a dream, Mr. Dubetz says, is to become aware of later waking experiences in which the felt-quality of the dream middle reappears—he calls this "*deja vu*." By becoming aware of such moments of *deja vu* the dreamer can direct the message of his or her dream in more positive, creative, life-enhancing directions.

Finally, Mr. Dubetz emphasizes that in the concluding step of *implementation*, of "picking yourself up by your bootstraps," we must exert lots of effort. Remembering our dreams, becoming aware of their messages, and putting what we learn into action all demand great will power. Even though he's offered a relatively simple method of dream interpretation, Mr. Dubetz isn't saying it's ever an easy process to make work. But then again, he argues that the goal of creating a stronger, healthier self is fully worth the struggle.

For those who enjoy studying different ideas about the nature and meaning of dreams, *Making Nightmares Pay, or, Easy Dreams* will present you with an intriguing challenge in trying to relate its concepts to other theories about dreams. For my part, I'm a little puzzled by Mr. Dubetz's notion that we should try *not* to be the middle of our dreams, that our self in a dream is the "rested part" of ourselves, and that what our dream self encounters is a weak part that needs rest. I'm not quite sure what to make of these ideas yet, but I'm having fun pondering them.

Even though Mr. Dubetz has written a primarily *practical* work, it nevertheless has direct implications for our theories and concepts about dreams, and these merit as much attention as the more practical aspects. I would argue that creative dreamwork depends on a healthy, dynamic relationship between theory and practice. All of our experience and practice is theory-laden; our conceptual models orient us, raise questions for the future, and open up possibilities for *new* experiences. If we fail to recognize how our conceptual models shape our lives, we doom ourselves to being imprisoned by those models.

But at the same time, it is our *practices* that challenge and often transform our theories. Mr. Dubetz has given us a clear, coherent, and gently provocative approach to the *practice* of dream interpretation that may well shake up some accepted theories about dreams. *Making Nightmares Pay, or, Easy Dreams* will enrich both the practices and the reflections of anyone who reads it.

Kelly Bulkley

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THE CONSCIOUSNESS-RAISING ASPECT OF DREAMS

by Dick McLeester



The personal is political because a change in the intimate power relationships of our everyday lives is necessary for a free world. The political is personal because we need the power to determine our own lives. (Su Negrin)

Dreamwork can offer us a vehicle for social change as well as personal growth. The first step is learning to recognize the world around us in the images of our dreams. It is very important that we thoroughly explore this level before moving to a purely inner level of meaning. Even later in the dreamwork we may be referred back to this outer level.

There are a wide range of questions we can ask and things we can look for on this level. Are any of the images in our dream (the people, places or events) really present in our life now? Do they remind us of anything that is? How are the images or events of the dream regarded in our particular culture; what are their various cultural meanings? What power do we have in the dream? Do other people or forces have power over us? Are there any ways in which the dream-events conform to social pressures, expectations or roles? Does the atmosphere of the dream feel stifling and oppressive or supportive and nourishing? Does this correspond in any way to our situation in the world?

When we explore the dream in

a group, everyone can suggest any of these possibilities and check them out with the dreamer. But again, the dreamer is the final authority about what fits their situation. A dream will often remind other group members of similar dreams or life situations. Sharing these can be very helpful in showing the dreamer they are not alone in their experience. However, too long a side-track can be a real distraction from the dream under consideration. We give the dreamer authority to say whether they want to get back to their dream or hear other's experiences.

Dreamwork can be extended and strengthened with the use of Consciousness-Raising (C-R). Consciousness-Raising begins with the realities of each person's life. Then we relate this to the social context we live in, identifying what is healthy or destructive to us about our world and beginning to look for ways to act on this awareness. This has proven to be a very powerful process for groups of women or men who have gathered to examine and struggle with the effects of sexism on our lives in this patriarchal society. How can this process be applied to other groups and situations?

Dreamwork seems to be an excellent medium for C-R. A dream is never vague or abstract, but focuses clearly on the dreamer's present situation. Likewise, good C-R does not begin with theories and assumptions, but with the concrete realities of living human beings. Where C-R seeks to recognize the connections between an individual's situation and the world they live in, dreams can also provide a unique bridge between inner and outer, conscious and unconscious, the individual and their community. Our dreams can lead us toward a center, toward some sort of balance or cycle between inner and outer growth. It is up to you to discover what the best balance is for you. No one else can tell you what is best for you, although you may benefit from their feedback and criticism.

For us, a dream group is a cooperative process, not an encounter group. Since the members come of their own will, we trust that they want to change and grow. The pace they choose is up to them, so that we don't force our values on them or push them into anything, although a member may ask to be challenged more by the group. A dream can help clarify our feelings and values. We may be led to re-evaluate whether our work is fulfilling or stifling, whether we are really learning anything in school or how much we trust the people around us. We must listen closely for the "teaching story" aspect of the dream and try to see where the dreamer will be led to action, moved to make some change, nudged towards growth. This is the crucial moment, the magic event: the dream is transformed into a vehicle which can transport us to a new place!

It is valuable for a dream group to learn to work with both the personal growth and social change needs of its members. Getting stuck on one level or the other is an unnecessary limitation. We often find that we have internalized some destructive values, games and expectations from the society around us. Dreams can help us identify these and begin working them out. Yet, we cannot really speak of a healthy individual apart from their social context. An oppressive society will always thwart and distort our personal growth—as inner conflicts will undermine our efforts to create a healthy culture. This is why we seek ways to work on both levels simultaneously.

Group dreamwork offers an opportunity for growth to everyone, even when someone else's dream is being worked on. But C-R necessarily means more than personal solutions to personal problems. In the course of exploring dreams, it is inevitable that we will recognize some destructive aspects of our society that one isolated individual could have no effect upon. In this case, we need to give one another mutual support and

find ways for people (including non-group members) to work together toward the necessary changes. Together we are strong and can build a society that is truly healthy.

Learning to recognize a need, desire, ability or method for affecting change in the world around us is a gradual process. The need for a change may initially come to our attention when we are clearly being held back or oppressed by the society. Some nightmares may be pointing to extreme cases of this situation, or the fear that it might develop. They scream out in a desperate attempt to bring the situation to our attention. These dreams can provide a valuable message leading us to reevaluate our situation. These nightmares will not go away until we get the message and change our "nightmare situations."

Dreams can do more than reflect oppressive situations and show us that changes are needed, they can also help us find ways of struggling through those changes and give us visions of future possibilities. Thus we can contact our own inner guide and explore new social forms, cultural events and meaningful work. We must not mistake these visions for wish fulfillments. Our hopes and dream for a healthy society can only be fulfilled through mutual support; ongoing consciousness-raising efforts complement our personal growth.

(Excerpted from Welcome to the Magic Theater by Dick McLeester.)

BOOK REVIEW By John Crawford

Your Secret Self, by Tracy Marks (Sebastopol, CA: CRC Publications, 1989), 276 pp., \$12.95 plus \$1.50 postage from Sagittarius Rising, Box 252, Arlington, MA 02174.

Your Secret Self by Tracy Marks, author of eight books on transformational astrology, is a ground-breaking book about reclaiming the rejected parts of ourselves. The focus is upon understanding the twelfth house of our astrological charts and uncovering our shadow selves by working with our dreams. The twelfth house represents not only the unconscious but also the pathway to personal enlightenment. Marks clearly shows the growth potential of recovering projected twelfth house energies. Personal examples elucidate her concepts very well.

Having astrological experience will aid the reader in gaining a clear understanding of the dark world within his own psyche. But even if the reader does not have such a background, this book provides much insight into the psyche's private world.

Your Secret Self is concerned with how we reconcile ourselves with the damage done to us in our lives. Marks talks about how we disown our true selves through guilt, anger, fear and anxiety, and how we can, through an understanding of our twelfth house and our work with dreams, regain the lost magic of childhood. This is done through acceptance of our shadow selves and by integrating the light and dark sides within our psyches.

In a large section of the book

entitled "Self-Transformation Through Dreamwork," Marks illustrates how "dreams express the voice of the soul; they are our contact with our deepest self, our inner substance." She provides a detailed system for interpreting and creatively working with dreams, worksheets, and many case studies, including her own personal dream journey. In these chapters, she reveals how dreams help us to establish a relationship to our repressed selves through our own language and symbol system. She shows how the parts of ourselves that have been hidden away by repression—as represented by our twelfth house and its related planets—can be unlocked by dreamwork.

I wish to congratulate Marks on the sensitivity and courage she expresses in allowing the reader to enter her own dream world. Especially concerning dreams, we must bring our own own experiences to influence the work we do with others. The use of her dreams and their meaning are enlightening as regards how the interpretations of astrology and of dreams can enhance one's inner and outer life and bring about wholeness. In her intensely personal last chapter, Marks' effectiveness stems in part from her ability to share her vulnerability with others.

Anyone will benefit from reading about the pathway through our innermost world which Marks presents in *Your Secret Self*. By following the signposts indicated by our twelfth house energies and our dreams, the integration of Self is brought a step closer. This book is highly recommended to both dreamworkers and astrology students, who can gain from the insights presented about our inner dynamics and the process of reconnecting with our unconscious selves.

DREAM ART COMES TO LIFE by Royane Mosley

I am a child standing in front of a large canvas playfully throwing black paint. It hits the canvas and drips down on the floor. I'm feeling a twinge of guilt over the mess I'm creating, but keep right on slinging! All of a sudden I'm astounded to see the form of a lion emerge. I wonder how I did that. Stepping back to look, the lion magically steps off the canvas and comes purring to me. "He's real!" I realize to myself. He snuggles and lays his huge head on mine.

A dream in which my art comes to life in some way is a recurring theme at times when I am struggling the most with my creativity. This dream was very direct in giving me the answer to a particular "tight" painting I was working on. After the dream I started over with a conscious decision to loosen up and play with it and the painting was successful!

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THE DREAMER PROFILE: A POWERFUL NEW TOOL FOR DREAMERS

by Jill Gregory

When working with people on improving or adding a dreaming skill, I have discovered that the whole dreamer's selves must be taken into account. Whatever is happening in our dreaming is affected by literally everything else which occurs in our life and vice-versa. Making a real shift in one immediately translates into a shift in the other. As I explore who the dreamers are and what is going on in their dreaming life, I have discovered fascinating connections.

One client enjoyed lucid dreaming for years and then suddenly, with no reason apparent to him, ceased lucid dreaming for many years. When we looked at the major events of his outer life we discovered that his loss of lucidity coincided with retiring from work and moving to a smaller house. The feelings that he had about himself, which had been largely tied in with his work, were diminished when he retired. As a dreamer he felt diminished in power and effectiveness and his dream world and dream skills shrank just like his house. He can use that imagery to recreate a sense of expansiveness and productivity in his life. This, in turn, might very well reawaken his lucidity.

Another example of this interaction is a lady who was intrigued by the possibility of lucid dreaming and had a very developed dreaming life. However, she had never had a lucid dream. For her the block was a belief that since she had a tendency to be controlling in her waking life, she would therefore use lucidity to control her dreams and would diminish the value of her dreams for self understanding. I suggested to her that she could use lucidity to be more fully present in the dream, as the dream unfolds, and thereby augment the value of her dreams without controlling. She immediately began lucid dreaming and found it to be a positive and enjoyable addition to her dream life.

The more you know about your past and present dreaming and waking life, the better sense you have of who you are as a dreamer. Then you can get clear on what you want to create and what you need in order to create it. This knowledge can fuel a sense of being in charge of your life.

Understanding your own sleeping patterns can help determine the best times to practice certain dreaming skills. For example, for people who have a long hypnagogic or half-awake, half-asleep period before falling asleep, that time would be optimal for incubating new skills or dream experiences. But for someone who falls asleep immediately, goes very deeply into sleep and wakes up quickly, perhaps naps would be a good time for this work.

Not only is the following profile helpful as a tool for dreamworkers, but it also provides feedback and information for dreamers to assess their own patterns of dreaming. It can reveal connections between seemingly disparate events in dreaming life and waking life, showing trends and patterns. It can help dreamers to see themselves more clearly, to form dreaming goals more realistically, to improve or change dreaming, add a skill, decrease or eliminate problems. It can serve the individual dreamer as a supplement to a dream journal, or be taken to a dreamworker for consultation. It can be used as an intake assessment form by dream educators/dreamworkers for their clients.

The use of this profile can be simple or involved. Evaluate your dream life in relation to your waking life. Decide which time frames you want to consider. You can go back and look at your past, evaluating five or ten year spans. You can compare time periods to see life changes and the relationship between your dreams and change. You can see your natural strengths as a dreamer and build on those or use them as bridges to new or improved skills.

For example, you may already be a skilled dream flyer. The new skill you wish to develop might be having mystical transcendent dreams. Rather than simply incubating for your mystical dream, it might be helpful to suggest that you will fly to a mystical and transcendent place. The familiar skill would act as a doorway to an unfamiliar and desired skill. Any repetitive symbol, location or dream experience can also be targeted as a

dream cue or key for lucidity or any other dream skill goal.

One of the immediate benefits of putting your dream life on paper is to give you some distance and perspective. This perspective can be extremely beneficial and empowering. Things that are nebulous or theoretical become concrete and graphic.

At age 36 I laid the profile out to go to an expected lifespan of 80 years. Although there was nothing to fill in for the years beyond 36, it was very inspiring for me to look at the years lying ahead and to consider what might be possible in my dreaming and waking life, given what I'd accomplished in my first 36 years. It jolted me out of a sense of self satisfaction and complacency with my current level of skills and inspired me to continue to explore and open to new skills and experiences in my dream life. When I looked back, it showed me that every new skill I had developed stayed active in my dream life.

What are the benefits of developing or improving your dreaming life? One thing is that incredible dream experiences will literally pepper your dreaming life and you will reap the benefits with joy, learning, self awareness, harmony, empowerment, energy and creativity. If you're only aware of your waking self, there's half of your self that you don't even know and are not experiencing. It would seem to be impossible to be whole without some integration of that important part of our life. Life becomes fragmented and a sense of continuity is lost.

My priority with clients is to help them improve their relationship with their dreaming, to reclaim their birthright of an alive, growing and satisfying dream life. My dream for the future is that we recognize that in addition to our many roles, in our families, work, social interactions and community, we all have in common a most important role; the fact that each of us is a dreamer and has an ongoing dreaming life regardless of its current level of involvement. As more people reclaim their dream lives, we can move toward a society which recognizes and honors the potential of dreams.

The profile is suggestive. Tailor it to suit your own purposes. Add your own questions or categories. You may discover new questions to ask of your dreams and your dream life or new relationships between your dreaming and waking lives.

DREAMER PROFILE

Developed by Jill Gregory

I. DREAM LIFE

A. DREAM SKILLS (Answer the following questions for each of these dream skills: Did you attempt this? Did it occur? What was the frequency? What is your competency level? Are you satisfied with this level?)

1. Dreamwork

- a. Recall
- b. Journaling
- c. Incubation

i. Requesting a specific dream for a specific purpose.

ii. Various techniques to help bring that about.

d. Gleaning Understanding (Connecting the dream to waking life)

i. Intuitive understanding (Knowing why dream occurred and what it means)

ii. Interpretive dreamwork

aa. Definition

bb. Associations

cc. Noting symbol evolution

dd. Putting the dream in its context, both waking and dreaming life

ee. Noting puns

ff. Noting themes

iii. Non-interpretive dreamwork (Creative expression)

aa. Visualization

bb. Re-enactment & drama

cc. Art

dd. Dialogue

ee. Re-experience & expand feelings

2. In-Dream Abilities

a. Flying

b. Psychic skills

i. ESP

aa. Group dreaming

bb. Precognitive & postcognitive

cc. Telepathy

ii. Out-of-body

c. Ecstasy (Sexual/Emotional/Spiritual)

d. Spiritual (Transcendent)

e. Lucidity

f. Healing (Self & others)

g. Gleaning Understanding (Connecting the dream to waking life)

i. Intuitive understanding (Knowing why dream occurred and one or more of its meanings)

ii. Interpretive dreamwork—(See above)

iii. Non-interpretive dreamwork (Creative expression)—See above

B. DREAM CONTENT

1. Themes

2. Symbols

3. Feeling tones

4. Types of dreams

5. Major dream events

6. Vividness

7. Clarity

8. Length

9. Sensations (The five senses)

II. INNER LIFE

A. ATTITUDES, BELIEFS and FEELINGS

B. DESIRES and GOALS

C. KNOWLEDGE

D. COMMITMENT (How much?)

1. Motivation

2. Time

3. Energy

4. Risk

5. Money

III. OUTER LIFE

A. LIVING SITUATION (Social context)

1. Personal

2. Family, friends and colleagues

3. Community

a. Local

b. National

c. Worldwide

B. MAJOR LIFE CHANGES (Inner and outer)

C. HEALTH (For each of the following: ongoing or temporary conditions, energy level/vitality, sense of well-being [satisfaction level], problem areas, growth areas, traumas and breakthroughs)

1. Physical

a. Medication

b. Sleeping habits

i. When? (Time of night or day)

ii. Average hours of sleep

iii. Quality of sleep

2. Spiritual

3. Emotional

4. Mental

D. SIGNIFICANT DATES/ANNIVERSARIES

E. DREAM SUPPORT

1. Dream sharing—friends, family and colleagues

a. How many do you share with?

b. Who do you share with?

c. Is it beneficial?

2. Classes

3. Groups

4. One on one

5. Books

6. Media

7. Mentor/teacher

THE DESIGN OF A HOME COMPUTER PROGRAM FOR STUDYING DREAM JOURNALS

By Dennis Schmidt

Part 2: The Design of << Dream On! >>

My dreaming mind informed me one morning that my dream computer program was soup—a new design, simplified, brazen in its omissions, but elegant in what remained. I wrote it out.

The raw materials for my study of dreams are events: dreams, and events in waking life. When I wake up, or at the end of a day, I make a journal entry about the happenings and feelings of that day's dreaming or waking. The entry may be brief or extensive. I date the entry and tag it with a short title or identifying phrase. I can use the date and title later to identify this event in lists of events.

When creating the event entry I may identify themes (or topics, subjects, objects, symbols, people, settings) that appear in the entry. I want to be careful to use the same name for a theme (etc.) that I've also identified in other events, so that I don't lose track of the commonality of those events; using a different name for the same theme would result in failures of recall. Also, I don't want to use an old name with a new meaning, as that would lead to failures of precision. To get the correct wording of a familiar theme, or to make sure I'm not co-opting the name of another theme, I have the program show me the names of themes using words similar to the ones I am considering. Then I either use an existing theme or create a new one to characterize the new event. I repeat this process for each theme that I want to associate with the event. I give each new theme a name that is a word or a phrase. To clarify its meaning I may elaborate with a more complete explanation.

At any time in my studies I may want to retrieve records of old events. Perhaps I want to see what happened on a particular day. Or maybe I'm looking for a certain event, and I know only about when it occurred. In either of these cases, I have the program list events (dreamed and waking), one event (entry) per line, starting with the month and year that I specify. If what I'm looking for isn't there, I scroll the list up or down to find it.

Or it may be a familiar theme that sends me searching for old events. Whenever I'm looking at a list of themes, I can get detailed information about any theme in the list, including the extended explanation of it, and a list of all the events with which it is associated. Then I can get detailed information about any of those events that interest me.

For example, I may want to look at dreams that include sea lions. One way to get to the theme of *sea lions* is to look for themes indexed on the word *lion*; associated with that word is a list of themes, possibly including *sea lion*. From that list of themes I would select

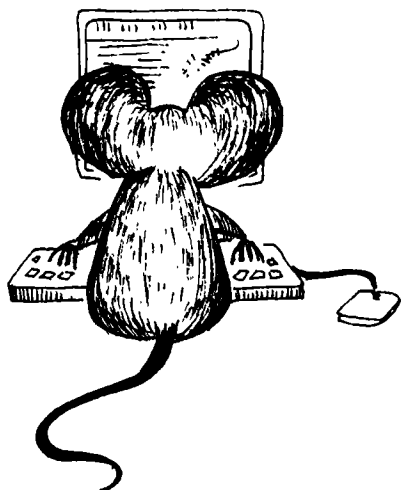
sea lion, and get a list of events associated with sea lions.

There are other ways, besides keywords, to find themes. For example, associated with any event is a list of themes. Each theme in that list will direct me to related events. Finally, and most interestingly, I can find a theme from other, related, themes. I may have identified several themes as related to the *sea lion* theme—*swimmers*, *black animals*, and *roaring*, for example; each of these themes will direct me to the *sea lion* theme, and vice versa. In addition, << Dream On! >> enables me to make use of the fact that *swimmer* and *black animal* are more general categories than *sea lion*, and that *sea lion* is a specific sub-category of both *swimmers* and *black animals*. During searching I can either generalize or narrow the categories I am searching for. It's less clear how *sea lions* and *roaring* are related. Sea lions roar, but neither theme is a generalization of the other. The linkage of those themes would show *that* they are related, but not *how* they are related.

As I can associate themes with each other, I can also associate words with each other. (Themes are meanings, as wide-ranging in their definitions as the mind of the dreamer, but each in some sense distinct. Words are means of access to the themes, and each may be associated with many meanings.) Associating words, as in a thesaurus or rhyming dictionary, facilitates expanding search categories along linguistic lines, to supplement the associations by meaning.

The real art of using << Dream On! >> is in structuring the network of associations between themes, between themes and words, between words, and between events and themes. It is an ongoing process, with constant making and breaking of links, as understanding and aesthetic satisfaction with the evolving conceptual structure change. The tantalizing goal is a network of associations that is both efficient as an aid to retrieval, and elegant and enlightening as a representation of (part of) the dreamer's personal universe of meaning as seen in the dreams and other events.

The "look and feel" of << Dream On! >> is consistent with that of other programs using the Amiga Intuition user interface, and similar to that of other window-and-mouse-based programs (e.g., on Macintosh and IBM computers). Two major categories of windows appear on the screen: lists, and items. (See Part 1 of this article for a description of windows.) An item window contains detailed information about either an event, a theme, or a word. A list window contains a list of one-line identifiers of items, all of the same kind. All the windows can be moved around on the screen, and stacked to conceal and reveal different information as your focus shifts. You can also resize



windows, and remove ones not currently of interest. Each window has a title, telling the type of item(s), how you got to this window, and, for an item, the name of the item.

Each window contains, besides its primary information, some "buttons"—drawings of push-buttons. To perform an action you use the handheld "mouse" to position an onscreen arrow over one of the buttons, or over some of the information, and press a (real) button on the mouse. This is how you create a new item, scroll a list, select an item in a list, link two items, follow a link, etc. An item window contains, besides the information defining the item (e.g., name, description, date), a button for linking the item to other items, and buttons for following links. A list window contains, besides the selectable list items, scroll buttons (or a "scrollbar") and a button for adding an item to the list. Just as there are only a few kinds of items, a few kinds of links, and a few kinds of windows, there are only a few kinds of buttons, and their use is simple and uniform.

One aspect of the power of << *Dream On!* >> is entirely outside the program: the multitasking capability of the Amiga operating system. If I want to do a date calculation, I can't do it with << *Dream On!* >>, but I can do it on the same computer while << *Dream On!* >> is doing other things. This is a simple illustration of a great capability. It allows me to keep << *Dream On!* >> simple without limiting the kinds of work the user can do while using it.

With << *Dream On!* >> I intend to provide substantial power for supporting free-associative study of (dream) journals, without too much complication, and with protection from the typical hazards of such systems. To support varying levels of ambition, I require only minimal information about an item, but I allow an unlimited amount. Editing and linking are as easy to do later as at the time of data entry. Items may consist of references to paper records, to be converted to electronic form on any schedule. To foster high levels of recall and precision, I provide for indexing on the basis of meaning (theme), not words, and present the indexer with information to make it easy to avoid indexing errors. To keep the indexing more flexible

than in many "controlled vocabulary" (meaning-based indexing) systems, I allow complete freedom of creating, naming, and linking among meanings and words.

To help the user stay oriented in what could be a maze of hypertext, I provide a distinction of types of items and types of links, including asymmetric links. (An asymmetric link is one whose two ends can't be swapped without changing or destroying its meaning. "*Sea lion* and *roaring* are related" is a symmetric link, while "*sea lion* is a kind of *black animal*" is an asymmetric link.) Each display of an item identifies its type and what led to that display. Lists contribute to orientation and navigation by providing overviews. And << *Dream On!* >> presents the linker with information to help in evaluating the wisdom of a new link before completing it. All these services aid in organizing and staying oriented, but they still leave great freedom of association. Finally, the program is simple, with only a few types of items, links, windows, buttons, and actions.

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LACK

i do not understand my lack of dreams.
waking only once i write it down
hoping to encourage other rounds
as earlier this year i had a theater of thoughts
that crowded sleep and would not let me dream
without remembering. now only dark and deep
i lie in hidden parts of night
protected from myself, from all i know
beneath the conscious knowledge of a day
and all that comes the way of being.
i long to have the answer to the question
of my life, but empty here i lie
with reason to sleep, not to die.
i cannot die this soon. it is not time
except to sleep a shorter sleep and dream
of when i die and how to stop it coming quickly.
for this i dream and do not like to sleep
without a message.

Sally Ehrman

ACTIVE IMAGINATION: USING STORY AS AN INTERPRETIVE TOOL

by Julia McCahill

In "active imagination" we reenter a dream and take it a step further, bringing into focus an image, voice or figure from the unconscious and then entering into an interaction with it. One day when I found a dream fragment from three years before and the dream dictionary definition I had pencilled alongside it, I began to wonder about the essence of the dream. What had I meant when I described the feeling of the dream as "daydreaming?" What did the dictionary mean by the "bliss" of being held in one's mother's arms? And how could I recall an experience I had been too young to remember? Of course I couldn't, but I could draw on what I remembered about being a mother myself, and write a story. The exercise that follows displays a progression from the dream, through an attempt to understand the dream a few days later by spelling out the definition of a particular image, to a satisfying embrace of dream and definition in a story.

I. The Dream Fragment

From the bedroom, a door opens to the outside and I investigate. There is a tiny wooden balcony with a cast iron railing. I imagine how nice it will be during my daydreaming to step out onto the balcony and be alone. But when I put the slightest bit of weight on the balcony, it breaks away from the house and clatters to the ground below. It is very old, and the wood is rotten. I pull the door shut, but it is old too and doesn't latch securely. I must get this fixed because of the kids, but I have a feeling I will forget.

II. The Dream Dictionary Definition

Balcony (or ledge, sill, etc.)

[May indicate] the mother's breast. Especially if accompanied by a feeling of bliss, while leaning on it,

enjoying the wonderful view, etc. [May indicate] a romantic desire to regress to babyhood rather than continue on in life.

III. The story

You were a fussy little guy, especially around dinnertime. Your mother took you out of your playpen and held you in one arm while she worked in the kitchen cooking a meal for the rest of the family. You were enclosed in her body again, moving and swinging through the hundred tiny motions of making celery, ground beef, potatoes, spices and pudding mix into food. The pepper made you sneeze. As if two sets of eyes were one, you leaned with her into the refrigerator to look for radishes. She held you close, her small breast squashed into your small belly—and you were no help at all; forgetting your monkey origins you didn't cling with little arms and legs but gave over to her all your security, all your happiness, all your connection with time and space.

Well, those days are gone. Now you are almost as big as your mother. Imagine how funny you would look if she could pick you up and carry you the same way! For one thing your level of vision would no longer be nearly the same as hers but high above. When she held you near her breast, where you knew there was always sweet milk waiting for you—no need to be greedy in those days—you saw the world with her eyes, or thought you did. Actually, you were in heaven and she was in the kitchen. Some day you'll find out the difference between being a kid and being a mother.

Those days are gone. Think about it the next time you stand in a high place, like the outlook at Cheney Pass, enjoying the wonderful view. You can't really get into it until you sit down in the gravel and wrap your legs around the base of the viewfinder, can you? Because you're afraid you will fall—or jump, if you're like me. I get this crazy notion that I can fly. When you sit down and lean your head against the post, though—you

know what that's like. Suddenly you see how blue the sky is, but you're not trying to see it. You smell the wind and feel it lifting your hair. You notice in a lazy way how the trees way down below are rippling like waves. Your dad is fussing at you to get back in the car; but you are floating, you are riding on the currents of the wind, you are remembering something in an old, old way, not with your mind but with a part of you much older than your thinking, you are remembering something older even than when your mother picked you up to stop your crying.

Those days are inside you.

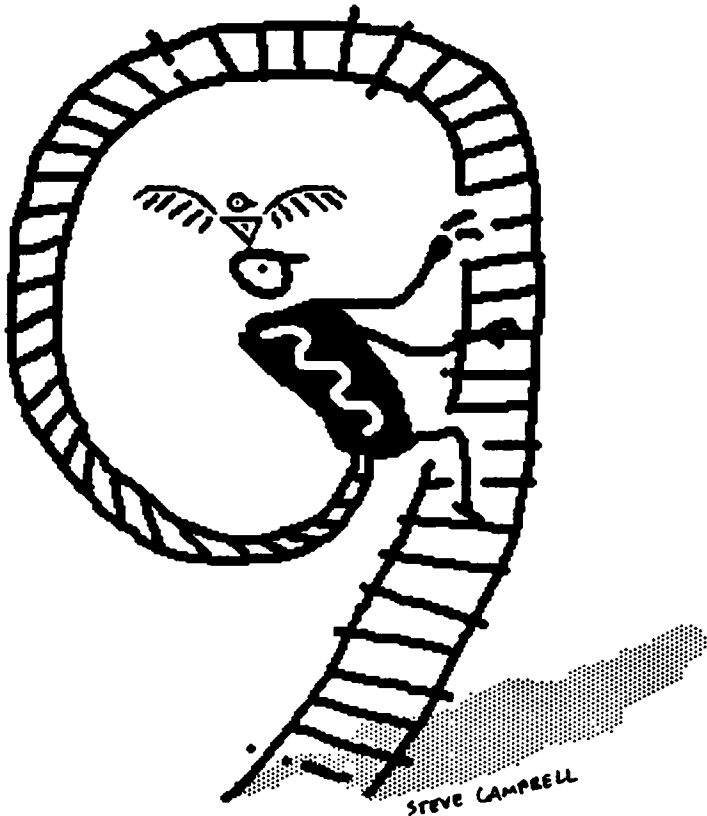
Conclusion

The figure from the unconscious that I chose to interact with, the growing boy-child, had not actually appeared in the dream but arose from my questions about it. Nor did the story tell the whole story, but served rather to identify for me the *feeling* of the dream. Waiting for such a long time to work with the dream gave me detachment and playfulness, and I was finally ready to accept the lesson I found in the work, namely to let go of my days as a passive observer of life.

The voice I adopted when I gave myself over to imagination and continued my dream in a conscious state was of the woman who understood (up to a point) and encouraged the processes of the growing boy-child, a figure representing my own growing edge. This is the hoped-for fulfillment of active imagination, which is an assertion of the ego in the face of the sometimes overwhelming productions of the unconscious, through an act of alert participation in its movements. Balance is restored. A union takes place between the conscious processes we identify with—our habitual modes of organizing our thoughts—and experience hidden away in the unconscious because it has seemed too foreign, too unacceptable, too autonomous or too mysterious to be our own.

Julia McCahill

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WHO DREAMS? A PERSPECTIVE ON DREAM MAGIC by Kyle Houbolt

I study and teach magic. By magic I do not mean prestidigitation; I mean the processes by which consciousness creates form. This is a branch of the study of the nature of consciousness, and it is very like a branch on a tree: the more fully we encounter and experience the one, the better we get to know the other.

In particular, I am engaged in exploring, learning, following, mapping, and teaching the patterns by which consciousness creates itself as idea, which creates itself in physical matter as event. Creatures, objects, and experiences involving them, are all events (a word, please note, which is in our understanding nearly inextricable from our experience of time.)

The !Kung Bushmen would say, "A dream is dreaming us." And in understanding this, they knew their connections with all the other elements in their physical dream, and knew that all were equally consciousness, equally being dreamed. A harmony arises from this understanding, a harmony that has been called "primitive abundance." It is a condition in which economy and ecology are one and the same process, and to separate

them is unconceived of. The Australian native tribes in their interactions with the Dreamtime, the Native Americans with their similar legends, also experienced this harmony. In the latter case, social organizations of great worth, in our terms, were developed without disrupting this harmony. We are still benefitting from these developments; on some of them we have even bestowed that coveted title of honor: civilization.

But over the past several thousand years a powerful thrust of consciousness has caused masses of people to turn from that harmony, to divest everything non-human of consciousness, of meaning, of self-determining value. This thrust, this risk of consciousness is so powerful that it now dominates the world with the belief that nothing has value-aware consciousness but us, and nothing has meaning unless we put it there. This last notion is very tricky. We have forced ourselves, in a peculiar way, to depend only on our own externally recognized creativity, the achievements of our surface personalities and our logical process. And in this way we have boxed ourselves into a peculiar corner which we can get out of when we realize not only that "a dream is dreaming us," but that we are the dreamers. We are the dream that is dreaming us.

To realize this is to become aware that as these dreamers we are bigger, more knowledgeable and more powerful by far than is the narrow area of awareness we recognize as "us." And so, in this sense, nothing does have meaning unless we put it there, because we are the dreamers.

This raises several lifetimes' worth of interesting questions. But meanwhile we have the habit of being exclusively identified with our everyday surface personalities, to varying degrees at home in this narrow focus, to varying degrees stuck in it. By definition, our culture has offered us few ways to explore our larger selves, the "we who are dreaming this." And it seems there is some urgency about getting out of this peculiar corner; a couple of walls seem to be closing in.

So in response to this sense of urgency, there is now an explosion of activity: new growth and awareness methods, processes, cults, churches, and growing interest in what we know and can find of traditional or ancient ways. This is like a rich and fertile garden bed, and from it we can hope to harvest the growth we need. But because we are so focused on externals, often we don't know how to choose among these methods, and often we ascribe the power of success or failure to the methods themselves, instead of to the way our own knowing flows more easily through one form than another.

It is not true that "what you see is what you get." Rather, how you interpret and interact with what you see, is what you get. And so it is only by inner knowing that we can discern how best to explore the larger self, the self who dreams. We must truly pick ourselves up by

Continued on page 59

BEYOND PASSIVE LITERAL PSYCHIC DREAMING

By Linda Magallón

I just finished reading *Dreams That Come True* by David Ryback. (Doubleday, 1988). Although touching upon other kinds of dreams, Dr. Ryback concentrates mainly on precognitive ones. Among his assumptions are (1) psychic dreams are literal rather than symbolic descriptions of future events and (2) a dream is no longer classified as "psychic" if the dreamer acts on the basis of the dream to change the proposed scenario so it won't "come true." I'm not sure which contention frustrates me the more.

As a contrast to literal dreaming, Dr. Ryback also delineates his own symbolic interpretive methodology. Ironically, I've found an adept use of similar techniques can often undress those futures that wear symbolic clothes.

My own dreamself loves storytelling and symbology. Very seldom do I dream scenarios which have a strict one-on-one correspondence with waking life. Nevertheless, it's sometimes not at all difficult to discover the connection. Take, for example, this 1/31/86 dream, "Playing Ball With the Monkeys:"

I'm inside a circular tent with a bunch of monkeys. One is swinging on a swing. I play ball with that monkey and a couple of children across a coffee table. Then I go to throw the ball to another group of three children but they don't accept it. So I keep the ball and shrug my shoulders. Too bad they don't want to play but I don't want to force them.

The next day, across the table at an International House of Pancakes, I traded dream stories with my mother and 2 female relatives. Three other relatives didn't participate in our dream sharing. One gal told a joke about taking a monkey to the zoo.

My dream had woven together upcoming events plus a not-too-complimentary opinion of my relatives. Two for the price of one.

In a more literal nightmare that occurred twelve days afterwards, I am driving south to Los Angeles during the daytime on a five-laned freeway when I start to slide, and wind up heading for the edge of the roadway.

The next night a freak storm came up. As I was returning from a dream presentation, sheets of water gusted across the highway. Now I was *not* near Los Angeles, I was north of San Francisco, driving south, but in the dark. At various junctions along the way Highway 101 does temporarily widen to five lanes. You can best believe that, remembering the dream, I slowed down to avoid sliding off the road.

Should my dream be taken off the "precognitive" rack and plastered with a "warning" label? Isn't information provided by our dreams so we may have the option to act if it's appropriate? And does action make us less psychic? Supposing, instead, psychic dreams increase in frequency and clarity in direct proportion to the action we take? I know that equation holds true for me.

One of the best ways to track whether or not dreams are precognitive is by keeping a dream journal with dreams titled and dated for easy reaccess. Precognitive dreams can be incubated, of course (see Marcia Rose Emery's "Programming the Precognitive Dream," *DNB*, 8:3). But an even lazier method for obtaining precognitive dreams is by collecting those which relate to an upcoming event of personal significance. For example, in late 1984 I began gathering all dreams which had a reference to a "conference" because I was planning to attend the June 1985 Association for the Study of Dreams Conference in Virginia. I brought the dreams along to see if there would be any correspondence to the unfolding events. In a few cases, I had a queasy sense of *déjà vu*; others were more opaque, but virtually all dreams had relevance to the conference. One dream was lucid.

Lucid dreams are another type that seems to fail the passive defini-

tion of "psychic" because of the active awareness inherent in such dreams. Yet, like every other arena of dreaming, lucid dreams can provide practical guidance and knowledge of future events. Such was my 4/27/85 dream entitled "Conference Scenes:"

I'm in a hall with many people at the dream conference. At one point I seem to recognize and warmly greet (fellow dreamworker) Kent Smith, although I don't actually see him; the other people are new to me. I lean my arm and elbow against a tall divider and observe the scene. The people standing about are dressed fairly casually. I think about how many business meetings I will have to attend and how few dresses I need to bring. Maybe I can dress in pants during the pre-conference.

A man at the far end of the hall is addressing the audience in some sort of opening welcome speech to the newly arrived... "Do you keep a record?" he asks me.

"I've kept a dream journal for the last 4, oh, maybe 3 1/2 years," I respond, waving my palm to indicate the approximation. Then I inform him, "I'm lucid," but the scene blurs and I awake.

I was surprised at how casually the people did dress at the ASD conference, unlike more formal affairs I had attended in the past. I was very glad that I had brought along some pants. At the time of the dream Kent Smith was planning to attend, but a few weeks later announced he would not. Instead he remained in San Francisco to keep track of last minute conference mail coming to the ASD post office box. When I telephoned him from Virginia for that information, I did "greet" him without seeing him. Also, since I had started my dream journal in early 1982, by conference time it would have been "3 1/2 years."

Aren't dreams wonderful?

They can be passive or active, literal or symbolic and still be great fun, creative inspiration and practical use. Why not expand our understanding and definitions of who they are and what they can do?

When I fly,
 I crash straight thru the roof.
 Then I know I'm there.
 When I'm bounding down the street,
 taking giant boomerang steps,
 50 yards or more,
 Then I know I can blast off
 under my own power.
 For the high octane joy of it.
 I never flap or fuddle.
 I run and jump off the cliff,
 just to get air-bourne deliciously.
 When I fly,
 I glide over the tops of trees
 to spy into secret backyards below.
 When I fly,
 I know time is always now
 and space stretches wherever my mind goes.
 When I fly,
 it's to fly forever.

Kent Smith



CHANGING A PRECOGNITIVE DREAM SCENARIO

By Ken Parker

While I was at the 5th Annual Rocky Mountain Seth Conference in September of 1988, the Conference Coordinator, Helen Walker, gave a talk on dreams. She proposed a group dream experiment in which we would ask ourselves for a precognitive dream. That night I did.

I woke up at 6:27 a.m. the next morning with only a dream fragment: *Inside a DC-10 which is supposed to crash. Getting point of view from those trying to stop the crash and also from the one who's causing it.*

When I wrote down the dream, I thought nothing of it. (I'm only partly awake at 6:27 a.m. anyway!) But later that day (Friday, 9/6/88) I transcribed it from my Dream Journal to the separate sheet of paper provided for the dream experiment. Then I thought, "Hmmm. United used DC-10's for their flight from Denver to Seattle. I'm flying on one Monday afternoon. How interesting."

That evening, when I told my dream to the group, I shared it as a dream that I sincerely hoped was not

a precognitive dream! I had a basic sense of the Sethian "safe universe" so I wasn't too worried.

Now the action jumps ahead to Monday afternoon, 9/12/88. I was to leave from the Denver Stapleton International Airport at 5:18 p.m. Mountain Time and arrive home in Seattle at 6:53 p.m. Pacific Time.

I turned in my rental car at 3:52 p.m. and took a shuttle bus to the airport. As we were traveling down the road, the driver told us of a United DC-10 that was stuck in a ditch without its landing gear. It seemed that the flight, from Chicago, had a tire blowout as it was landing and the force of the blowout knocked the landing gear from under the plane. Everyone got out safely, though.

The place was there in plain view (no pun intended) as we approached the airport. I immediately caught the connection between this episode and my dream and called Helen Walker to reassure her about it. But that's not the end of the story!

As I approached the check-in desk at the gate for my flight, I started getting a "butterflies in the stomach" feeling. At the same time, I saw a notice that the flight was over-booked and anyone who volunteered their seat would only be delayed for three

hours and have a chance for a free ticket anywhere United Airlines flies. I volunteered my seat and was told to sit down; they would call my name regardless of what happened. Then the "pre-boarding" process started.

After only a few people got on the plane, they stopped the boarding. We waited for almost a half-hour before the announcement. The delay had been because there was trouble with one engine and they were looking at it. I flashed on that part of the dream in which I was getting the point of view from the people trying to stop the plane crash. I immediately went into a meditative state and visualized "white light" around both the plane and all the people in that part of the terminal.

A little later, they re-started the boarding process. Still later they called my name and told me that they didn't need my seat. However, they re-seated me in First Class, a first time for me! We took off about an hour late and I did a bit more visualizing of white light off-and-on during the flight home. I picked up that if the plane were "supposed" to crash, they would have needed my seat after all. We landed safely. I arrived at my apartment at 8:08 p.m. Pacific Time and was quite happy to be home!

IDENTIFYING AND INTERPRETING THE PRECOGNITIVE DREAM

by Marcia Rose Emery, Ph.D.

Have you ever had an incredibly vivid dream in which you had an accident, witnessed a robbery, learned about a loved one's fatal illness or missed a flight? In the scenario from one of my alarming "dreams come true," I awoke with my heart beating rapidly, heavy beads of perspiration cascading down my face; even catching my breath was difficult. I looked around my bedroom for some trace of reality, something to tell me I was safely at home and not frantically running to catch a connecting flight at the airport. In my dream, I had lost my luggage and missed my flight.

Though I dismissed this dream as a mere reflection of my fear of flying, I was in for quite a surprise the following day. This nightmare became reality when I missed a connecting flight because the plane was three hours late. I had to rush to another airline, catching a flight with a minute and a half to spare. As in the dream, my luggage was lost.

After ignoring many warnings about accidents and robberies that came true, I finally began to honor my precognitive dreams as the best inside source of information I could find. Looking back at the flight, I realize that my intuitive ability was sending me a warning about the delayed flight.

Intuition is a clear knowing. How or why we know is unclear. The simple truth is that suddenly we know and have renewed confidence in making a vital decision by ourselves. Receptivity to the inner mind is necessary to open the intuitive gateway. While the outer mind responds to the physical world through the five senses, the inner mind can perceive what happens in the outer world and register the results directly on itself. The inner mind provides an extended awareness of outside events so you can know, for example, how people will respond to situations that have not yet occurred and have warnings about potentially precarious situations.

Our intuitions revealed in the precognitive dreams go forward to provide glimpses of future events. These premonitory dreams are characterized by their crystal clear quality. In fact, upon awakening it is often difficult to tell the difference between the dream and reality.

In his book, *The Edge of Tomorrow* (1982), Alan Vaughan describes the activity of the dream tiger, who is ever alert to warn us about impending danger. He also describes the procedure for programming your dream tiger to prepare you for any of these potentially menacing situations. Intuitive information can be revealed in response to this deliberate or active programming.

Unfortunately, many of our precognitive dreams are quite passive or spontaneous and unprogrammed. Called premonitions, we read about instances in journals where warnings involved death (Drown, 1987), accidents (Emery, 1984, Crowley, 1986), danger (Rhine, 1969), disaster (Walters, 1987) and even assassination plots (Vaughan, 1982).

John Crowley (1986) suggests we look at the writer of our precognitive dreams to decipher the larger purpose of the message. I ignored the angel of death preparing me for the



transition of my mother five months prior to the sudden event. After this shattering awareness I felt committed to help attune others to these powerful spontaneous precognitive dreams. This research addresses the spontaneous component in our precognitive dreams such as my "seeing" a friend having an accident or, in a more positive vein, dreaming of meeting a soul mate.

In contrast, I am not focusing on intuitive information resulting from more active processes such as programming, for example, a compelling introduction to this paper.

Precognitive dreams were studied at the dream laboratory established in 1962 at the Maimonides Medical Center in Brooklyn. Research in this area actively proceeded in 1969 with Malcolm Bessent's arrival from England. The studies showed that Bessent was able to foresee randomly created events of the next day more than 60 percent of the time. Alan Vaughan, one of the original Maimonides researchers points out that a variety of people with and without psychic ability participated in the Maimonides studies over the years. Out of 148 such attempts, 111 or 75 percent, were successful in activating their psychic ability in dreams (Vaughan, 1982).

From these results and my own observations of students in my psi and dream classes, I knew that psi dreams were more widespread than acknowledged. I enjoyed reading about Patricia Garfield's account with precognitive dreams as cited in Alan Vaughan's book, *The Edge of Tomorrow* (1982). This well known exponent of dreams became intrigued with precognitive dreams and discussed the area with Vaughan. She finally had her first major precognitive dream weeks later.

I recently heard another well known dream expert tell the

audience of a TV talk show that "psychic dreams were rare." I was also shocked to read about a woman in Northern California placed in jail after precognitive dreams led to the discovery of the crime site. Baffled officials couldn't understand how she was privy to such inside information.

My recent dream experiences coupled with the desire to teach people about fully using their intuitive abilities, led to this exploratory research. My aims were as follows:

1. Show the respondents they can have dreams that provide glimpses of future events.

2. Respondents can learn to distinguish these precognitive dreams from other nocturnal reveries.

3. Appropriate techniques can be used to unravel this symbolism.

4. Optimal time periods can be identified for precognitive dream attunement.

METHODOLOGY

My pool of ever-ready participants in any psi research comes initially from the students attending the courses I teach in parapsychology and reincarnation. Two months after my Mom passed, I was working through my grief and was amazed to see that three dreams entered in my dream diary on July 22, 23 and 27 literally mirrored the events preceding and following her sudden passing on November 28, 1987. Penetrating through the symbolic layers, I was overwhelmed to realize that such a major event had been presented to me four months before. I might add that my Mom was in excellent health, so I had no reason to suspect her sojourn on earth would be so limited.

Space prohibits me from detailing those three dreams with their interpretations at this point, but of interest is the commitment I made to help myself and others understand the machinations of the precognitive dream. I invited any of my current 66 students and their friends for a dream meeting to see if they wanted to understand their intuitive dreams. Since I am known primarily for giving workshops and teaching classes in intuitive development, I preferred to use the term intuitive, instead of precognitive.

Of the many expressing an interest, a loyal eight committed themselves to dream explorations once a week during our meetings. In subsequent weeks, this number was pared down even further to the faithful four eagerly anticipating our dream meetings. During the

month of February, participants met once a week for a two hour session to receive further clarification concerning the weekly step-by-step instructions presented in Henry Reed's *Dream Realization* workbook (1984). This helped everyone become more disciplined and attuned to dream recording and interpretation. As the facilitator, I couldn't help but notice that many precognitive dreams surfaced but got lost when any of the interpretation guidelines set forth from Henry Reed's dream journal were followed. For example, Lynn was describing an encounter with Tim Conway from the Carol Burnett show. Her explanation for using him as a central character was that she liked him and Carol Burnett's brand of comedy appealed to her. I called to her attention that the day before she attended a workshop where the only male attending was named Tim. The dream occurred before she ever entertained any idea of joining that workshop. His dream comment told her about the transformation she would be experiencing shortly. In this workshop, she actually encountered aspects of herself she had never experienced previously. This realization of having a precognitive dream opened the door to many subsequent dreams.

Many of the participants were relating dreams where I could intuitively sense the precognitive component. After each instance was verified, we realized that a different format was needed to address the precognitive dream. With the help of my faithful four, I formulated the following guidelines for the forthcoming two month exploratory dream study. Everyone received a three page hand-out detailing the *role* of the dreamer and useful *interpretation* tools.

DREAMER'S ROLE

1. Slow down outer activity as you approach bedtime. Try to avoid stimulants such as coffee, tea with caffeine or alcohol. Meditation, relaxing music or a soothing hot bath is fine.

2. Keep a notebook and pencil by your bed. Use a notebook solely for dream recording that I can eventually collect.

3. Starting on April 1, record all dreams for two months. The first month, record all memories no matter how brief or long. The second month, I will alert you to specific periods, when you might be more receptive to your dreams.

4. Program yourself before sleep by saying, "Dear Higher (or Inner) Mind,

thank you for any direction you have to offer me for any future event. Can you send me a signal for a precognitive dream so I will know that this dream represents an occurrence that can go forward in time."

5. Write the dream down immediately. If you have a mere fragment, flash or one liner, record that too. Every bit of information is important.

6. When you awake, lie still until you recall the dream. If you are having difficulty recalling, be still until you can "pull up a thread" that will help you retrieve the complete dream.

7. Before you go to sleep, date your dreambook for the following day. If the dream was very clear and lucid, note that too. Also note if you were unusually tired, drained or emotional during the 24 hour period preceding the dream. Did the dream come in the middle of the night or just before waking? Make all notations.

8. Write your dream on one page and the analysis on the following page.

9. If you are having difficulty recalling your dreams, say before falling asleep, "I will sleep soundly and awake feeling refreshed, revitalized and remembering my dreams."

Participants were asked to attend at least one of the dream meetings so I could explain how to work with interpreting symbols. These interpretive guidelines will be presented when I discuss the initial findings on interpretation. Everyone was asked to be alert to any particular symbol that would characterize the precognitive dream. Interestingly, one gal received a "cake" for precognitive dreams. She of course is validating my feeling that interpreting precognitive-intuitive dreams is simply a "piece of cake."

Since I would eventually be correlating the time for having a precognitive dream with astrological indicators in the birth chart (or horoscope), I asked everyone participating to give me their birth data (date, time and place).

People started and stopped for various reasons. I finally had 20 participants sharing their dreams and attending at least one interpretation session. All but four of the participants were female. Ages varied from 16 to 53. Occupations varied, such as one gentleman heading the international division at Amway (and becoming so intrigued with the dream process that his dream journal followed him to China and Japan), a dental hygienist, business consultant, nurse,

homemaker, personnel director, down to the youngest man who was a high school student (very interested in the dream process).

It is also of interest to note that the subjects were at different levels of dream expertise. While some had kept journals and were acknowledged dreamers, others had difficulty recalling their dreams and welcomed the challenge the research project presented.

Time precludes presenting all of the data via the major dreams and interpretive narratives for each subject. However, a summary and select dream samples for each aim follows.

1. Intuitive Dreams: Fact or Fiction?

From feedback presented during the meetings, everyone had at least one precognitive fragment. Opening the door for our friend via the Tim Conway episode, was akin to opening Pandora's Box. The quality and quantity of intuitive dreams was astounding. Lynn, the heavy precognitive dreamer found cats interspersed throughout her dream whenever events were coming to pass. I have always found cats to be highly intuitive so not surprisingly they attached themselves to this animal lover.

Lou, in contrast to Lynn, stated at the outset that he rarely recalled his dreams and only had one significant dream in his life. I was delighted to have him participate as a challenge to encourage dreams. One day he related a dream after a class meeting. He didn't think it was precognitive but after hearing the dream, the intuitive quality jumped out at me immediately. In the dream, Lou was down by a body of water, talking to a doctor. His late wife appeared talking about why her recent bout with cancer had occurred. Lou had this dream three days before I discussed Holistic healing in class and the client's responsibility in healing a disease he (or she) had created. I had no idea that Lou lost his wife to cancer. Talking to a doctor by a body of water was represented by me (Ph.D.) talking in an intuitive (body of water) class about cancer (represented by the appearance of his wife). After the analysis he agreed that the dream was precognitive in signaling the class content in advance of our meeting.

For some of those participating, attention to dream recording definitely expanded their awareness of any of the dreams they received. Making them aware of precognitive material was the next step. For example, the Amway executive was delighted to have recorded some 60 dreams in two months. Basically, his dreams were reruns of work matters or revolved around personality traits in need of resolution. He was quick to point out that none of the dreams were precognitive. However, after hearing the content of some of the other group members, he excitedly delved into his records to find at least one precognitive dream.

2. Precognitive Dreams Distinguished From Other Dreams

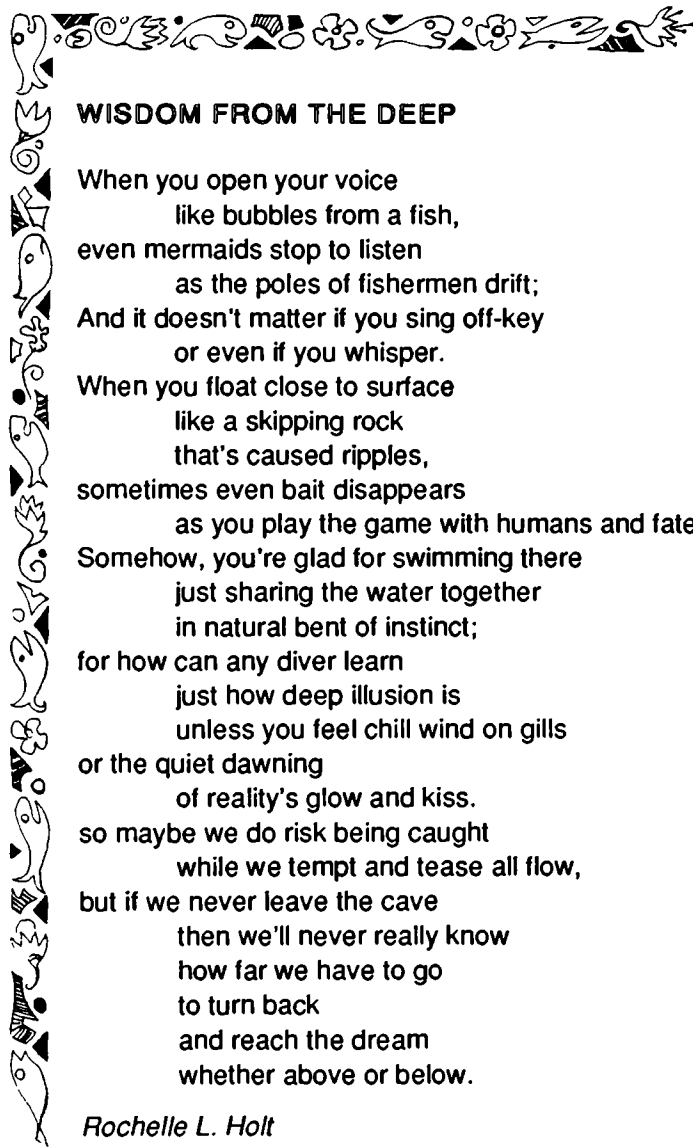
During one meeting, the members were quite articulate about the outstanding quality of their precognitive dreams. They felt that the qualities which seemed to signal the occurrence of these dreams were experiential vividness and sensual impact. Linn, for example, felt that she was not merely viewing the dream or being vaguely involved but was aware of her entire physical body with a heightened sense of reality and often an intense sense of super reality. Linn said, "My physical senses seem more fully developed and my awareness of and involvement with the dream environment is much sharper and deeper than in waking reality. I see more colors and more clearly. The light is never harsh and glaring, but soft and penetrating, enabling me to focus on many details. I can palpably feel the atmosphere on my skin and am more aware of tactile sensations."

Most felt that the precognitive dream demands to be recognized and remembered. All senses feel ignited. There is clear breathing throughout the body and a feeling of effortlessness as the dream drama unfolds.

For many years before lucid dreaming became popularized (Stephen LaBerge, 1985), I called all my precognitive dreams lucid because they were so very clear. Many of the group members felt they were participating in their precognitive dreams. It seems that the lucid dream is not necessarily precognitive but the precognitive dream is always lucid and clear. The relationship between these two types of dream still needs clarification.

3. Unraveling The Symbolism

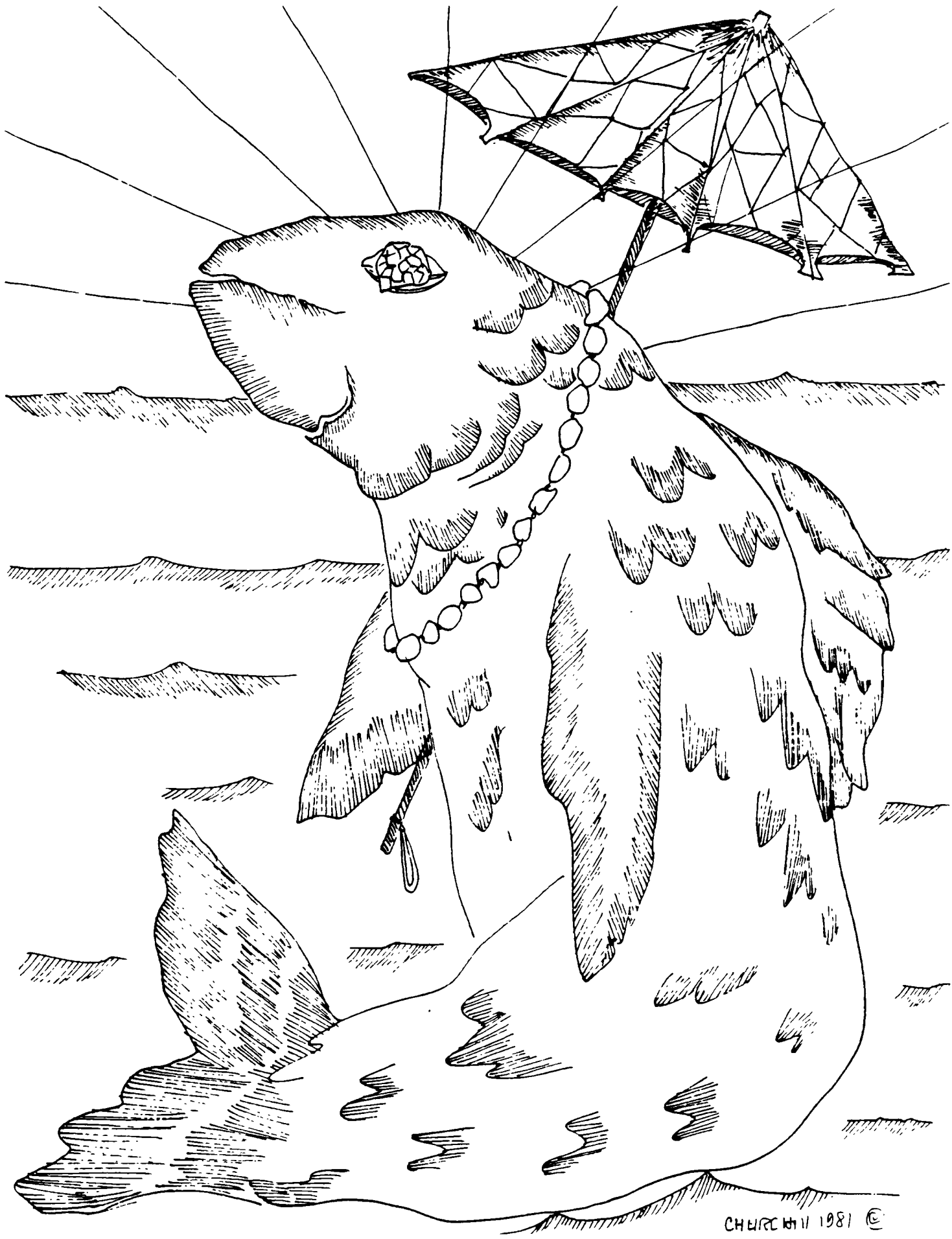
The precognitive-intuitive dream can be presented quite literally. In fact, I used to be annoyed with people who were asking me the same questions again and again. So vivid and literal were my precognitive dreams that it took a while to learn that the "deja vu" feeling reflected my dream rather than the actual conversation. Yet, we have to recognize another category of dreams that symbolically represents the underlying issue or action. Louisa Rhine quite aptly documented instances of both



WISDOM FROM THE DEEP

When you open your voice
like bubbles from a fish,
even mermaids stop to listen
as the poles of fishermen drift;
And it doesn't matter if you sing off-key
or even if you whisper.
When you float close to surface
like a skipping rock
that's caused ripples,
sometimes even bait disappears
as you play the game with humans and fate.
Somehow, you're glad for swimming there
just sharing the water together
in natural bent of instinct;
for how can any diver learn
just how deep illusion is
unless you feel chill wind on gills
or the quiet dawning
of reality's glow and kiss.
so maybe we do risk being caught
while we tempt and tease all flow,
but if we never leave the cave
then we'll never really know
how far we have to go
to turn back
and reach the dream
whether above or below.

Rochelle L. Holt



CHURCHILL 1981 ©

types of precognitive dreams in her book *ESP In Life and Lab* (1969). Some researchers, however, still adhere to criteria suggesting that a dream is precognitive when describing the future event more literally than symbolically (Walters, 1987).

Many of the students learned to penetrate the symbolism to profit from the information offered in the dreams.

Though many examples can be shared, I am drawing upon the following dreams to illustrate the interpretation process. After working with the small group during February and March, I initiated the following interpretative procedures and told everyone that any or all could be used to try to gain a deeper understanding of their precognitive-intuitive dreams.

INTERPRETATION GUIDELINES

1. Let the meaningful symbol present itself by coming forward or literally jumping off the page.

2. Close your eyes and visualize this symbol. Have a meaningful dialogue to establish some understanding of why it was given to you.

3. Watch a scenario or play unfold before your eyes with this symbol taking a predominant role.

4. Use inspirational writing to engage in a written dialogue with this symbol.

5. Use the amplification technique to make several associations to this central symbol until the real meaning presents itself. Specifically, each time an association to the central symbol is given, you go back to form another association. For example, a flaming red cape can be associated with a magic carpet, the theater, or clothing. Finally, you realize that physical sexual overtones are associated with this symbol.

Note the Right Brain Mode of interpretation by looking at the content, a picture or symbol rather than using words extensively.

Some dream fragments: *I am lying on my back on our front sidewalk with my eyes closed. Jim comes up and says something about liking my pretty mug (meaning face), 4/11.* On 4/19 I am sitting on Marcia's sundeck. Her husband Jim gives me a mug of tea with hearts and the word "lover" on it. Note in this case "pretty mug" actually referred to the teacup.

Marcia left a box of things—was going to toss it but then came back. Had to clean up some drawers, 4/16. Pam had this dream days before she found out

that I had brought loads of boxes from my Dad's house.

From Kathy on 3/26: *The butler entered the room and presented the woman with a gift. He said, "This is from your husband because he wants to see you happy." He placed in her hands a small painted porcelain Easter egg. She thought it was a lovely gift but it wasn't Easter and she was confused.* On Easter, Kathy found out that she was pregnant.

Kathy's dreams continue, 5/6: *Dreamt that Larry and I were arguing. I was being stubborn about something. He was trying to make a point, but I wouldn't listen. I knew I was overreacting but couldn't stop myself.* On 5/20 that argument took place.

Kathy again: *On my way to catch a plane at the Atlanta airport. The airport resembled a drug store. Decided to pick up some items. Suddenly, I noticed my sweater was covered with blood. I knew I had started my period. I ran to the restroom to clean up and change my clothes.* On 5/21 the dream sadly came true when in her 10th week of pregnancy Kathy started spotting and was put into the hospital for a miscarriage.

Some dreams with confusing themes were clarified when analyzed. Jane saw her boyfriend with a married woman who had a female child and realized that he was now married to his new full time job which was in an embryonic stage. His job, involving music and creativity, is of the feminine mode.

4. Precognitive Dream Attunement

This is actually the next full phase of the exploratory research. I have actually begun with several of the participants, by giving them dates I feel will be prime times for intuitive dreams. This is the time the moon passes through the fourth, eighth, ninth and twelfth houses of the horoscope as well as over the planet Neptune. Using myself as a subject, I am constantly amazed to look back at my precognitive dreams and discover intuitive dreams occurring when the moon passed through those houses (the psychic houses and the house of higher mind) or over the planet Neptune. About half the group has correlated some of their precognitive dreams with these dates and there are many points of correspondence. This, however, is just the beginning.

There are many variations to come but one must start some place. For the

month of July, I will be asking dream participants to actually be more alert than usual to the dreams occurring during the select times as just described. Perhaps paying attention to unusual dreams occurring during that time, will make them more aware of the inside information presented.

The Finale—Participants generally seemed to be hooked or committed to dream recording and interpretation. One always wonders how prevalent the precognitive dream becomes. Alan Vaughan (1982) said that he could dream about the future at least 25 percent of the time "if one tries to." One participant said 98 percent of her dreams were precognitive; another cited the 75 percent figure. I note that I go through periods when the majority of my dreams are precognitive. Whatever our success rate, we certainly want to successfully use our precognitive-intuitive dreams as a private theater for previewing forthcoming events.

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- If you are interested in further information or sharing your intuitive-precognitive experiences contact me: *Marcia Rose Emery, Ph.D.*
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FINDING MY SON by Marty Folin



Wandering in a garden, I notice a large, pretty, marble building; go in and see hundreds of caskets, neatly arranged in sections. One large sign reads "infants." The women working here are elderly, grandmother types, reminding me of hospital volunteers. I quietly work my way to the tiny caskets. A sweet woman approaches me saying, "Mrs. Folin, I'm so glad you've come. I've been expecting you." Puzzled, I ask if she knows why I am here. "Oh yes," she replies, "we always know about these mix-ups. It's our job to care for things until someone comes to straighten it out."

She says I have come about my son, Shannon. She continues, saying how sorry they will be to lose him. He is such a precious baby. All this time we have been slowly walking among the tiny caskets. They aren't all the same, being of different colors and designs. She slowly stops, places her hand softly on a small ivory colored casket with intricately carved baby roses all the way around the lid and a little carved cross in the center.

Here we are," she says. "Would you like to see him?" I fall

back a step. I am afraid. Will he look grotesque or be a skeleton, I mentally question? I am on the verge of saying no, but she doesn't give me a chance. She flings up the lid and there he is. I am so surprised. He seems very much alive and is beautiful, looking more like a fat, happy four-month-old baby rather than a dead baby. He smiles and chuckles so sweet. He seems to know that I am his mother. I've never felt such emotion. I ask if I can hold him since I will never have the opportunity again. She smiles and says yes, but also reminds me gently that I can't take him with me. I don't need reminding; I am painfully aware of that.

A lifetime of love is crammed into those cherished moments of holding my baby. Gazing into each other's eyes, we rock, we swirl and communicate our feelings to each other. We are one unit, mother and child. Then it is time for me to go. Handing the baby to the kind helper, I bravely turn to leave. She calls after me. She says, "When you return to the funeral home, tell them you demand to see the Master log. Shannon belongs in space #4, not space #5. When you look at the log you will see the error is in the dates." I gratefully thank her and leave, my aching heart in tow.

On December 3, 1971, I gave birth to a son, Shannon Nile Folin. He was two months premature and died shortly after birth. Due to hospitalization, I was unable to attend his funeral. The Sunday following my release from the hospital, I asked my husband to take me to the grave site. I was still an emotional wreck so we had not discussed any details of the funeral. I just wasn't ready to cope with that. On arriving at the cemetery I was distressed to realize my husband wasn't sure where our son was buried. He had to go to the office to get directions. They told him plot #5, so we went and put flowers there.

During the week, I went to the cemetery alone. Because I couldn't recall the plot number, I had to ask. I was told plot #4. Later my parents,

who had attended the funeral, went out and returned very distraught because flowers were being put on the wrong grave site. The following week I had several phone calls from friends and florists all questioning the baby's location. Some said 4; some said 5.

I went to the cemetery office and they showed me a book that said Shannon was in space #5. I returned home thinking it was settled. Then my sister went out and was told space #4. The confusion started all over again! Then I had the dream.

I immediately dressed and went to the funeral home office. The manager was at first a bit nasty. He was "tired of the fuss." I insisted on seeing the "Master log" and he begrudgingly accommodated me. The Master log is kept by the actual workers doing the burials. The information from that log is then transferred to other logs and records. Herein was the error.

The Master log revealed that there was another baby who was born one day earlier than Shannon but for whatever reason was not buried until the day after Shannon's burial. When recording onto the other records the girl went by birthdates, assuming the workers had made an error. She switched the baby's plot numbers. The log showed Shannon in plot #4 and the other baby in plot #5. The new records reflected the opposite.

The manager was understandably apologetic and curious as to how I knew to look at the "Master log." He asked me. I just smiled and told him he probably wouldn't believe me anyway. I finally left satisfied. When my husband came in from work that evening, I told him the dream and what had transpired. He didn't say much but was obviously bothered by something. Finally he said, "Marty... the casket. I'm the only one who saw it other than the workers. I haven't told you about it. How'd you know? You just described it perfectly." He went outside—to be alone. It was a lot to digest.

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JEREMY TAYLOR: DREAMWORK AS A SOCIAL MOVEMENT

by Jill Gregory

Jeremy Taylor was born in Newton, MA and raised in Buffalo, NY. He left home at age 15, going to the Virgin Islands where he learned scuba diving and cabinet making. For many years he was an avid motorcyclist. Jeremy enjoys writing poetry and drawing. He is a radical Unitarian Universalist minister and a community organizer with a deep faith and dedication to his ministry. Wife, Kathy, says that Jeremy is a 24 hour dream-worker. The Taylors live in San Rafael, CA with their daughter, Tristy, age 16. Jeremy is the author of Dreamwork, published by Paulist Press.

I talked with Jeremy in their home where wife Kathy joined us. I find it delightful to be in their place. It is so cozy with little nooks and crannies filled with unusual objects collected from around the world. It contains so many treasured volumes that it looks rather like a sanctuary for books.

FIVE BASIC HINTS FOR DREAM WORK

by Jeremy Taylor

1. ALL DREAMS SPEAK A UNIVERSAL LANGUAGE AND COME IN THE SERVICE OF HEALTH AND WHOLENESS.

There is no such thing as a "bad dream"—only dreams that sometimes take a dramatically negative form in order to grab our attention.

2. ONLY THE DREAMER CAN SAY WITH ANY CERTAINTY WHAT MEANINGS HIS OR HER DREAM MAY HAVE.

This certainty usually comes in the form of a wordless "aha!" of recognition. This "aha" is a function of memory, and is the only reliable touchstone of dream work.

3. THERE IS NO SUCH THING AS A DREAM WITH ONLY ONE MEANING.

All dreams and dream images are "overdetermined" and have multiple meanings and layers of significance.

4. WHENEVER YOU ARE GOING TO SAY SOMETHING TO SOMEONE ELSE ABOUT THE MEANINGS YOU SEE IN HIS/HER DREAM, IT IS BOTH WISE AND POLITE TO PREFACE YOUR REMARKS WITH WORDS TO THE EFFECT OF "WELL, IF IT WERE MY DREAM..." AND TO KEEP THIS COMMENTARY IN THE FIRST PERSON AS MUCH AS POSSIBLE.

This means that even relatively challenging and confrontive comments can be made in such a way that the dreamer may actually be able to hear and internalize them. It also can become a profound psycho-spiritual discipline—"walking a mile in your neighbor's moccasins."

5. ALL DREAM GROUP PARTICIPANTS SHOULD AGREE AT THE OUTSET TO MAINTAIN ANONYMITY IN ALL DISCUSSIONS OF DREAM WORK OUTSIDE THE GROUP, AND TO RESPECT ANY AND ALL REQUESTS FOR CONFIDENTIALITY WHEN THEY ARISE.

In the absence of any specific request for confidentiality, group members should be free to discuss their experiences openly outside the group, provided no other dreamer is identifiable in their stories. However, whenever any group member requests confidentiality, all members should agree to be bound automatically by such a request.

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Jill: When did you first start out in dreams?

Jeremy: When Kathy and I were first together, some 27 years ago, we found it helpful and interesting to share our dreams both from a personal point of view—learning about sexism—and from a literary-esthetic point of view (both of us being literature majors). About seven years later, when I came out to California to finish up my alternate service as a conscientious objector, I was part of a project, the purpose of which was overcoming racism.

There was a problem in the project with disaffection among the volunteers. The director asked me if there was anything I could do and I put together a seminar, which backfired. The volunteers supported one another's disaffection. I said, "Let's not tell any more war stories. Let's not even talk about waking life. Let's just tell our dreams, especially those involving racism."

The results were stunning! There was an extraordinary change of tone, withdrawal of projection and the beginning of people starting to deal with one another at a much deeper level of intimacy and general concern. It was a transformative experience for all involved. Others in the program laughed at what we were doing, but the director said, "Look at the results."

That was the first time I let myself have that thought. "Look at what we've accomplished here!" I said to myself, if looking around blindly in our dreams, without the faintest idea of what we are doing, can do *this* and begin to impact the deep psychological sources of racism, what else can it do? That was 20 years ago and I have not looked back. In some sense I am still no closer to an answer to that question than when I started. Every time I think I'm getting to some kind of boundary: "Well, dreamwork can do this but it can't do that," I find that, in fact, it can do that.

Jill: I've discovered the boundaries always turn out to be personal, beliefs and fears.

Jeremy: Yes, exactly. I am still a community organizer. I see this dream business as important primarily for its collective significance. It's wonderful all of the personal and individual work that happens when people do dreams, but if that is all that it was about it would be interesting and I would undoubtedly still do it myself, but it would not be the center

of my ministry.

That's the thing that separates my work from most of my colleagues who I see as stuck in the ghetto of the personal. I think that's a terrible mistake, but given the nature of our historical circumstances, it is certainly understandable.

Jill: When did you become a minister?

Jeremy: I have only been an ordained minister for nine years. In my denomination the only people who can ordain are the congregation. I taught dream classes at the Starr King Theological Seminary for 11 or 12 years prior to my ordination. The congregation in Berkeley wanted to acknowledge my ministry, legitimize it and honor it, so they ordained me. It was a "back door" way of being ordained and some of my colleagues are not real happy about that, but we get along and I'm in it for the long run.

Jill: So dreams have been one of your tools since you stumbled across it 20 years ago.

Jeremy: Yes, dreamwork is my primary tool. I've done it in churches, prisons, hospitals, residential treatment centers for adolescent schizophrenics, day care centers, and old folks' homes; you name it. Four or five years into the work I decided that if what I was coming to believe was true, that the dream was in fact universal, and cut across boundaries of age, race, sex and class, it behooved me to seek dramatically different venues for doing the work.

For example I was a HeadStart director for five years and introduced dreamwork into the HeadStart program early on. It even survived a couple of years after my departure. The transformative power of the work is what persuaded the staff. They discovered how much easier it was to teach when the kids were talking about their dreams. They decided, on the grounds of group dynamics alone that it was a good idea.

One of the most important kinds of dreamwork that needs to be done more is with the terminally ill and the aged. I'm doing more and more of that. It's very athletic and demanding work, but their dreams come in a last spurt. Their dreams tend to be poignant and meaningful and this group seems to be particularly ready to receive the gifts from their dreams.

The other kind of venue I've worked in is different cultures. I've done dream work in Canada, England and the



Mediterranean cultures. And I've worked with people from many different cultures in this country. Different cultures have different areas of openness and repression. They therefore respond to dreams and dreamwork in different ways. Dreams are a powerful transformative tool in any culture but it still depends on how the individual views the dream.

I think it would be nice sometime to have an ASD conference in Australia since both Australia and New Zealand seem to be very open and receptive to transformation through dreamwork. It would also give us a chance to honor Ann Faraday, who currently lives in Australia, as one of the mothers of the present dream movement.

Jill: Where do you see the dream

movement presently?

Jeremy: Northern California is the center of the global dream movement. It's not too surprising that the most evolved social structures are here. There's more of a tendency here for dreamworkers to be mutually supportive and operate as a community and less of a traditional competitive business relationship. I see community service and planetary concern as an essential part of being a dreamworker. Self promotion without an element of public service is venal and stupid.

Jill: Do you have any suggestions for dreamworkers in promoting their work?

Jeremy: First you have to make a concerted effort. Secondly, cultivate cultural and institutional connections. Ultimately questions of self promotion boil down to tone setting and self image. Knowing that you can do good dreamwork and help people see the meaning of their life will produce a kind of centeredness and clarity that will attract more people to you than four color posters. It is not a matter of sophistication of promotional technique. It is a question of knowing the depth and value of the work that you are doing.

You have to be ready to do dreamwork or presentations whenever the opportunity arises, whether with an individual or a group, whether you get paid or not. For 15 years I worked at other jobs, but always bringing dreamwork into whatever I did.

Kathy: People don't understand how hard Jeremy has worked but I've witnessed it from the beginning. He has 24-hours-a-day dedication, doing up to

Continued on page 60

The following dream is taken from Jeremy Taylor's *Nurturing the Creative Impulse*, Dream Tree Press, 1982. He cites one of his dreams as an example of humor and problem solving in dreams.

Some time ago I dreamed that everywhere I go in the course of my normal business I see a huge block of French cheese standing incongruously in the scene somewhere. I never see the cheese move, but wherever I go, there it is, and I have the feeling I am being "shadowed" by it. Just as I am waking up, I see it again. I ask myself, "What's that doing there?" and immediately an answer pops into my mind with embarrassing clarity.

On one level, there is a visual pun on the phrase "big cheese," a humorous reference to my mildly obsessive desires to be influential, famous and rich. I also realize with a flash of insight that it is a "French" cheese because, as with many varieties of French cheese, it is simply a matter of taste whether people think I have charm and robust character, or simply that I stink. There is a sense in which my big-cheese-ism causes me to project on others, and in that sense it is indeed a "block" to overcome and be transformed.

BODYMAPPING WITH ANN WISEMAN

by Shirlee Martin

Last summer at the Association for the Study of Dreams conference in Santa Cruz I met Ann Wiseman. Of all the presentations, I was most taken with her slides on bodymapping. This May I persuaded her to come to San Francisco and conduct an abbreviated version of a week long workshop.

By dialoguing with my body under Ann Wiseman's expert direction, I managed huge personal physical breakthroughs and some tremendous insights into the way my process has worked up until now. All of this has been confirmed by my dreams.

The first thing Ann had us do was lie down on large sheets of paper and trace one another. We taped this replica of ourselves to the wall to sit in front of and contemplate. The darn thing came alive! In the two days I exchanged information with this entity, I discovered a loving friend. Up until this point in my life, I have always viewed my body as a machine, a tool, as a nuisance that confined and restricted me rather than as a friend. Also, I was a little bit afraid of it. It connected with those feelings which I seemed to have very little control over and that energy of which I never had enough and which would evaporate at most inconvenient times. I resolved that I



would not use paint on my paper body because it had the word "pain" in it. I used construction and tissue paper instead, which Ann insisted I tear and not cut.

Ann had us work with colors in the body. We were asked what color our creativity was. I learned immediately that my creativity was brown and blue, my rage red and my growth energy green. I discovered that my inner parents and child were related to these colors. My mother was blue and my father red. Red also stood for lovingness. My inner child was an angry rebellious child located in my stomach. She was brown as was my higher self. I also had a patch of fear, which was blue, at my throat, and a patch of anger.

We were asked to meditate on the environment around our bodies. Then we were to place whatever we found, inside and around our body. We were also to find how we sabotaged ourselves so that we could not effectively achieve our goals in life. I found that the main way I sabotaged myself was by being too kind to myself. For example, instead of getting on with the exercise program I so desperately need in order to be physically fit, I excuse myself with a variety of rationalizations. It might cause pain or be unsafe. Forms of sabotage used by other members of the group were: endless debate and "not listening to my heart," getting bogged down in petty details, not taking advantage of opportunities, "putting myself down, thus undermining confidence," not seeing oneself as good enough by saying, "I don't need it or I'll get it later," taking on way too much, getting fixed or locked into situations, thus immobilizing oneself, etc.

After we had worked for awhile to try to express graphically what we perceived the current state of bodily affairs to be, we were asked to meditate and see if we could find an inner child and spirit animal guide. We were to incorporate these motifs into our design and then select another member of the group to share our work with. The minute I began meditating I got a picture in my mind of Jill Gregory. I subsequently asked her if she would be willing to share with me, which she agreed to do. When she looked at my work she observed some important aspects which I had failed to notice.

The most important thing she noticed was that my "parents" were located on my left shoulder and upper arm in the heart area. In that position they effectively blocked my forward drive energy, necessary to get the ball rolling on my desired exercise program. Secondly, the entire picture was burdened with triangles. Thirdly, practically all of my work on the body centered on the area below the neck and above the knee, leaving the uppermost and lowest areas vacant.

Ann dropped by to observe that I had left my husband out and that I had not put in my problem. Those elements turned out to be located in my stomach along with the rebellious child. Ann admonished that a rebellious child invites the very thing she wishes to avoid; she gets controlling, critical reaction because of her extreme

behavior. In my nervous stomach, I placed two snarling brown heads; one the child and the other the parenting adult at loggerheads with one another over my exercise program or lack of it.

I decided that my objective in the bodymapping work was to try to better understand my reluctance to undertake an exercise program which was something I truly wanted to incorporate into my life. I have been trying for over a year to get started. This was the end of day one.

The next morning, I asked myself, "What do I need to do to make this body right?" I set about operating on my stomach. I cut out the two heads and replaced them with a large green growth patch with a smiling face. I left room around the edges for expansion. My stomach immediately felt better and I lost the unpleasant anxious feeling which I had had for several years. Ann warned that everything was salvageable in some form. I turned the rebellious child, whose purpose it had been to protect me as best she could, into thoughts which I set as a crown on my head where she could act as a controlling factor to keep me from errors in judgment. I turned the husband/parent into writing creativity and placed him on my left hand (I'm left handed). I cut out the anger and fear in my throat and replaced it with another green smiling face which, as in the stomach, replaced a tight constricted area with a free, relaxed, loose, comfortable feeling. (I had learned that the seat of my higher self was in the neck.) I tore off all of the triangles. There had been enough relationships where I had been in a triangle or right in the crossfire. These always, in my case, appeared to be male-dominated like the Trinity. It appeared that I had allowed the males in my life to run my affairs because my own masculine side was underdeveloped. I converted all of the triangle energy by tearing it up into pieces like confetti and pasting them in an irregular shape as an aura around the body. That way it could play a supportive function to my own emerging masculine side.

The earrings represented guilt over being a poor listener. I put loving receptive female energy on top of them. I was determined to keep my feminine side intact while I added the male side of me as a complement.

I tore my parent figures off of the heart area and made a nose (intuition) out of my mother's "no's." My animal guide (higher wisdom) was placed on the "best foot forward" leg. It is difficult to see because it is a spirit; I did not want to outline it. It told me to grab opportunities by acting spontaneously and boldly, with courage, so I placed my father, red for courage and love, on the same leg.

I made myself bikini briefs out of the largest golden triangle, to strengthen my female energy. I decorated it with miniature energies from my parents. The fear turned into creativity and the rage into loving sexuality. (My

**All photographs by Jill Gregory
Lithowork by Bob Gregory**



dreams confirmed that there was a breakthrough with my sexual feelings which had been placed in the deep freeze some time ago.) They returned.

I made myself an exercise outfit of red and yellow which fit loosely over the rest of the trunk so that nothing was inhibited. On the "T" shirt I put my new motif, "Feeling Good."

I also made myself a pair of red running shoes and took the rest of the green and made myself a path of growth. My animal guide stressed the idea that nothing in the universe is "sacred," meaning that anything valued too much will surely go. In this instance that would be my comfortable cocoon which prevented exercise by protecting me from all discomfort.

My heart was upbeat and no longer constrained as I completed the final touches with satisfaction. I thanked my body for a job well done. We are now going out exercising together!

201 Wawona St., San Francisco, CA 94127

INTERVIEW WITH HENRY REED

by Linda Magallón



Linda: How did you become interested in dreams?

Henry: There were two things. One, as a psychology graduate student at UCLA in the '60s I was interested in multiple personalities, amnesia and fugue states. I was interested in how we knew who we are.

Linda: What's a "fugue state?"

Henry: It's like a multiple personality, but one shot at a time. A person becomes amnesiac of who they are, becomes someone else. Then one day they wake up and wonder what they've been doing. You might say it's like prolonged sleepwalking, except it could go on for months or years.

My advisor told me I wasn't going to run across too many multiple personalities, I wasn't going to run into amnesia very often and fugue states were rare; how was I going to make a living in this publish-or-perish world? I should find something that happened more often. Then I realized we were amnesiac for our dreams. We'd have these experiences while we slept and in the morning we were none the wiser.

The human potential movement was starting about then so it was easy to say, "Learn to remember your dreams, learn how to tap into potential." I started with how to remember dreams. Then it dawned on me that I didn't remember mine.

Linda: Oh, so you really thought there was a correlation between being a

researcher and being a dreamer?

Henry: Well, there was for me. Before I started any experiments I started to record my dreams. I worked on that for more than six months. Based on what I'd learned, I taught a course in dreams. We kept records of recall and tried experiments in recall. That was my first project.

Linda: You said there were two factors that got you interested in dreams.

Henry: I had a friend who kept telling me about these incredible dreams he was having. They were often psychic. I never saw any reference in psychology to dreams except in terms of interpretation or analysis. My friend was inspiring me to look beyond them. While he was looking for a studio, he dreamt of one. Then he drove around town to try and find the studio. He found it. That incident struck a chord, as if dreams were somehow an internal gyroscope, an internal advisor.

Linda: I know you have a close relationship with A.R.E. (the Edgar Cayce organization). Was that always your metaphysical focus?

Henry: At one time my friend had an interest in Cayce. It seemed to me that Cayce went into a fugue state in which he was wise; then he'd wake and be an ordinary guy. I took more of an interest in his process than his philosophy.

For my dissertation my advisor thought it would be good if I ran an experiment myself. The female research assistant who had been running them said something like, "I don't know why you men do these kinds of experiments. You already know what you want, what you're trying to get, so we're just going through the rote." I sat there through the experiment and kind of felt the same way.

I had received a lot of flack at the university about my ideas of full disclosure to the subjects about the hypotheses, that there should be dialogue between everybody, a cooperative venture. This was the ideal of humanistic research espoused by Sydney Gerard who wrote *The Transparent Self*.

I got pulled into the A.R.E. primarily because they were trying to figure out a way to do research that was similar to the way I had been thinking: to invite the subjects in as co-learners with the experimenter. That model didn't exist anywhere else.

Cayce had said that the ideals and purposes of the researcher had a lot more to do with what would be discovered than

the nature of the experiment. When he'd get approached to do telepathy tests, he'd respond that you wouldn't learn much about telepathy if you focused on telepathy per se, because it tended to create a certain kind of self-consciousness in the person: am I being telepathic or am I not? He said that it would be better to create situations in which people could be helpful to one another and have no other way of doing it than through telepathy; to focus on the nature of the help that would be received or given.

Linda: Is your work inspired by Native American tradition or Shamanism?

Henry: I never used the word "Shamanism." Because of the impact dreams were having on me, I followed a Shamanic pattern unknowingly. I was always interested in what today we would call "channeling;" bringing something from one realm into another, creating a complete cycle. I was really interested in some other dimension of life and dreams were the doorway.

My first recorded dream addressed the fact that I was alcoholic. It was explained to me that I was acting out my own healing by doing dream incubation work.

I felt dreams were part of a complete feedback loop, receiving inspiration from whatever source, enacting the inspiration and giving it back to the source, so that more would come. Dreams are a source and have to be fed, with some activity or by honoring them. I even did a study whereby if a person did something on the basis of a dream, they were more likely to have a dream, and have a dream that was understandable. It's like two in a conversation: if you're talking to somebody and they're deadpan, you lose interest. But if they're animated, they talk back, get excited.

I started drawing my dreams. Dream shields came out of a dream related to the Dream Helper Ceremony. For Dream Shields you take symbols from many dreams and put them together to represent the whole of you. It was as if each dream were a snapshot in a family photo album. You could look at each picture and ask, "Who is this person?" The composite would represent what you considered to be your path, your style or your identity.

Linda: What kind of dreamwork do you do?

Henry: When I work with people in counseling, dreams are never a priority

for me, it's always the person. Most of the dreamwork that I have done has been in workshop settings, educational settings. Usually there's some challenge that I'm responding to.

One of the challenges was to find the dreamwork equivalent of "you only own what you can give away." I'd have people tune in on a positive quality or dream image that seemed to represent that quality and have them work until they made sounds, improvised singing, movement and dance. They'd perform

the "song and dance" of their dream symbol as a give-away, like they were emitting energy. Then I'd have people become qualities that were weak, hurting, in some kind of need. We did a lot of plays and ceremonies of blessing one another. People would enact their positive symbols with the idea that they would bring them more to life. Looking back now, this was another way I was trying to channel energy into everyday life.

When I was first involved in writing, another challenge was, could I teach a

person how to interpret their dreams though the printed word, where I wasn't going to be there physically? I used journal writing as a method.

Most of my work has been dream informed: on the basis of a dream I'd get the idea to do this experiment or that experiment. So while I was working on developing a journal, I said to the A.R.E. people, "You may have a dream about this experiment we're doing and if you do send it in." A lot of them did and a couple of them dreamt of a journal. They also

"I open my closet and a torrent of shoes pour out upon the floor."

This dream initiated a research project on the meaning of shoes in dreams. When I placed a call for dreams of shoes in Dream Network Bulletin, 172 dreams were submitted. What type of footprints do shoes leave in dreams?

The most frequent pattern was a dreamer noting shoes having special features. Dreamers found shoes made of volcanic ash, for example, or shoes made from living, walking turtles, shoes with wings, and high-heeled tennis shoes.

The second most frequent pattern was the theme of being concerned about the appropriateness of the shoes being worn. One dreamer tried to walk through snow in high heels. Ronald Reagan sold another dreamer a pair of shoes the dreamer wasn't sure she really wanted. One dreamer complained that the shoes didn't fit appropriately, they were too tight. Another dreamer wore tennis shoes to a fancy ball.

The third most frequent theme was that of losing one's shoes. One dreamer left a party and later discovered that she had left her shoes behind. Someone took another dreamer's shoes. One dreamer was standing in line at a complaint department to describe shoes that had been lost. Another dreamer was riding on a

SHOES OF THE DREAMER by Henry Reed

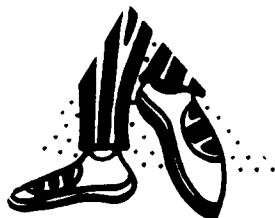
horse when his shoes fell off.

There were many other frequent patterns. Many dreams expressed the theme of an abundance of shoes, such as the dream that initiated this project. The theme of polishing or repairing shoes was also common. Many dreams involved shopping for shoes. Discovering old shoes was another favorite.

Shoe stories in dreams seem to mirror the shoe situations encountered in life. Shoes with special features seem to be a notable exception.

What do shoes mean to the dreamer? Respondants offered such explanations as understanding, role, adaptation and persona. More generally, we might suggest that shoes represent cognitive schemes, or mental abstractions, used as structures to contain and give shape to experience. They are used as an adaptive tool to help navigate through life situations. Carl Jung once remarked, "The shoe that fits one person pinches another; there is no recipe for living that suits in all cases."

Many shoe dreams reflected a



concern for individuality as well as appropriateness. In one dream, for example, the dreamer lamented that all the shoes in the store seemed mass produced and none fit her unique orientation. One dreamer offered this observation, which can be taken both literally and metaphorically: "It's hard to find a good looking pair of shoes that fit comfortably."

Given this concern for functional and appropriate shoes that match the dreamer's individuality, it is surprising that in none of the dreams was there ever mention of making one's own shoes or having custom made shoes. Here is an aspect of shoes from real life that is missing in dreams. What can explain this discrepancy? Perhaps it is because the types of understanding symbolized by shoes aren't the sort we consciously create, but come from the subconscious mind. For example, in fairy tales, it is often the brownies that make shoes for a person while that person sleeps.

One final note: Three dreamers noted that their shoe dreams came at a time of transition. Perhaps when we need to pay attention to our style of adaptation, we think of our shoes.

If you've any comments on shoe dreams, or have some of your own to contribute, please send your information to Henry Reed, the cobbler of this research endeavor, at 503 Lake Drive, Virginia Beach, VA 23451.

showed a lot of excitement about dreamwork they could do at home and they wanted to know about other people's experiences. So the beginnings of *Sundance Community Dream Journal* was feeding them back a report.

The work with shoe dreams is based on what I learned when I was publishing *Sundance*: You can get a lot of people involved helping with a project if you only keep feeding them back what

they send you. Usually the communication's just one way, but if you feed it back, you incorporate their dreams; they feel a part of it and it grows. We couldn't live in a dream community, but through the vehicle of a journal we could have a community where we could learn about how to work with dreams, the implications.

I used the idea with subscriptions. I had people put their subscription form under their pillows. It seemed like a dumb

idea. It shouldn't even be possible because we dream about things we care about. It takes a lot of effort to direct your dreams, and this was towards an abstraction. Yet people dreamt about the journal and got real excited about it.

Linda: What are your goals now?

Henry: The major goal I've always had is for people to realize how creative and full of spirit they are, if they would just flow.

VIDEO REVIEW by Noreen Wessling

Dream Interpretation Workout, by Henry Reed, Video Home Companion, James A. Baraff and Frederick Davidson, P.O. Box 1541, Virginia Beach, VA 23451. \$49.49.

Just what I've been waiting for, my own handy-dandy dream video. If you're ready to expend some good, healthy dream sweat, this is the workout for you.

As soon as I received it, I played the video completely just to get its "feel," but half-way through I was getting antsy to try it out on an actual dream. This is an experiential video. So, beginners and advanced dreamers alike, jump right in there with your favorite dream, paper and pencil, and start working out!

Even though I consider myself to be a "well-developed" dreamworker, I felt excitement building as I pulled forth a current dream to try out this innovative approach.

As an experiment, I even chose a dream that I'd already worked on, and lo and behold, further helpful insights tumbled out with *each* of the seven workouts. It made me think that dreams are an unending source of understanding if the right stimulus is presented to open the dreamer's awareness.

This *Dream Interpretation Workout* video does just that. Reed takes you by the hand, so to speak, and gently stretches your mind to see differently. Each of the seven Workouts offers a novel approach to spark your perceptions and enhance the usefulness of your dream insights.

Reed puts great emphasis on "trying out" or putting into action, what you have learned from your dreamwork. This makes sense to me, as it brings my insights "alive" in my present life and prompts me to make choices. This is how I can consciously change my life for the better.

Inspirational writing is a common thread woven throughout the seven Workouts. This is an exceptionally sound intuitive tool for enticing breakthroughs by "tricking" the often restrictive logical mind to take a back seat. To do it is as simple as breathing. Just as you trust your next breath to come naturally, you can trust your words to flow on the paper as you "play" with your dream images and words; no censoring or "thinking" about what you're going to say. Simply let it happen.

What else impresses me about Henry Reed's video?

Its well-organized into seven specific dream interpretative techniques. The information is clear and from the mouth of the "Dream Master" himself. Reed often uses his own dreams as illustrations, and this personal "peek" adds more interest and credibility for me.

The music cues after each Workout are pleasant "pacers"

for my mind to register where I am, and the melodic feminine voice which summarizes each Workout is a fine contrast to Reed's animated verbosity.

One word of warning, though; this Dream Workout is just that, a workout—sweaty mind calisthenics—and is not for those dreamers who want a quick fix of dream insight. You have to flex those dream muscles and stretch those dream limbs on a regular basis. This takes *time*. Ask yourself, "Do I truly believe that dreams are a prime source of guidance in my life?"

If your answer is "Yes," then you owe it to yourself to take the time to fully explore these seven Workouts. I've found that the richness of these techniques expands with repeated use. Not only that, you can "mix and match" them to your heart's desire.

For new dream-questers, I would suggest first familiarizing yourself slowly with each of the seven Workouts in sequence. Later, you'll be able to key into which methods, alone or in combination, speak to your dream needs the best.

A hint: set the counter on your VCR to zero, then jot down the number at the beginning of each Workout. This will give you easy access when you want to "jump around."

Workout #3 is one of my favorites. This is the Symbol Substitution Method. You actually end up re-writing your dream and the results can be astonishing—almost magical! The process has an enchanting way of making me get out of my own way, therefore allowing the "truer" messages of my dream to shine forth.

The other Workouts include exploration of your dream theme; giving your dream a title and seeing what that tells about you and your current concerns; choosing one symbol that intrigues you and then having a dialogue with it. Once you get past thinking this is rather weird, you'll be surprised how much you learn about yourself.

There are some more wonderful Workouts that guide you to express your dream from the perspective of your highest ideal, from your poetic self and from your artistic self. You don't have to be "good" at drawing or writing. Simply let it happen and have fun with it.

There is something about externalizing the most evocative aspects of my dream in visual form that speeds up my dream integration process. I "get it" more clearly and am more apt to put what I've learned into action and make appropriate changes in my life.

Commitment to dream questing is a prerequisite if you want to get the most out of this *Dream Interpretation Workout* video. Time, energy and a respect for the process are essential, yet no effort is needed in the heavy, serious sense.

Instead, allow an attitude of light-hearted exploration to emerge. See this as a fun adventure into your deepest mysteries, with Henry Reed as your ace tour guide.

MAXIMIZING WELL-BEING

by Joyce Lynn

In the fall of 1984, after a routine physical, my doctor informed me I had an abnormal (pre-cancerous) pap test result. I had just turned 40. I had almost finished writing a screenplay—my first foray into writing after giving up journalism, my chosen profession, in disillusionment. Emerging from an intensely feminist stage, I verged on finding the personal happiness that had eluded me.

I used dreams, prayer and affirmations, in which I had recently become interested, to treat myself. Follow-up tests have been normal.

Since this potentially serious event occurred as I was about to find personal and professional satisfaction, I wondered what effect our thoughts have on our physical condition and could this knowledge be used to treat, cure and prevent disease? Could we use natural methods to become and stay well?

I researched these questions for a year. Shortly after my health crisis, I had a dream which indicated my future work would be in video, so I prepared a program giving an overview of the mind-body work I had researched. The program would consist of “talking heads”—people who used natural techniques from herbs to body work, their doctors and other medical practitioners.

I had nearly finished when a voice in a dream said, “No, you’re doing this wrong.” In a series of dreams over several nights, a “revised” script—in symbolic form—was dictated. It was a beautiful synthesis of my experience and research. In a groggy voice, I put the words and verbal images on my tape recorder.

The first dream began, *B.D. (my mother's friend who is a gourmet cook) gave me the name of somebody I should call—Mitzi—she owns a cooking shop.*

I spent several months translating the dictated script, which told the story of three people who used spiritual powers to overcome long-time fears that had manifested as life-threatening illnesses. The story: We all have an inner source we can call upon to help us become well; stay well; be well. Because of each person's experiences, the events precipitating illness are unique. The best remedies are natural—love of self, love of others, faith. The way to tell this story is through three, powerful personal experiences. One story was my own. Mitzi is the divine spirit that lives within every soul and guides our well-being.

The doctors referred me to patients whose stories matched those in the dictated dream script.



Since my career background was in print journalism, I looked for a director with strong technical and television experience. Initial attempts were unsuccessful. Then in a dream a voice said, “Check every _____ in the telephone book.”

One _____ in San Francisco was a publishing company; another was an apartment house. In Marin County, where I live, the man who answered my first telephone inquiry for that listing said he was an independent director who had worked for a major San Francisco television station for 20 years! Stumbling for words, I told him I had a script I would like him to read.

Then one night I had a dream in which a Best Western motel collapsed. Was this the fall of Western medicine? I woke up feeling the potential power of this work.

Another dream spelled out the name of my productions company—Maxiwell. (I maximize well-being.)

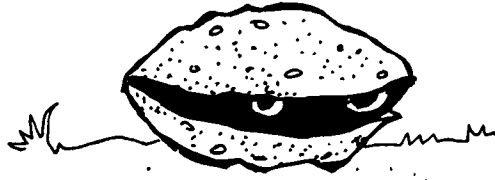
This kind of dream power makes work fun and effortless. Dreams were not only the means to my physical healing, but also the direction to my work—and how to solve specific problems associated with it.

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HIDE & SEEK IN PAUL'S HOUSE

A Sample Dream Re-entry

by Fred Olsen



Paul came to my dream re-entry group following a newspaper article two years ago. For Paul, dreams and dreamwork were like going to the movies; they were entertaining and adventurous. Any therapeutic value was an extra bonus.

Paul presented a dream of himself and his partner Karen sleeping on a bed outside the house on the front porch. An intruder appeared and wanted to break into the house. Paul didn't want to be noticed by the intruder. What was inside the house seemed threatening to Paul.

Since that time his dream work and waking re-entry work have taken us on many a fascinating adventure that makes the movies seem boring at times. Recurring themes and symbols include a massive lead block, the military, a Roman soldier ally, trains, subways, innercity slums and thugs, attempts to find his way home, former spouses and girlfriends and more.

The following dream and accompanying re-entry and replay illustrate the effectiveness of this work for discovering not only the meaning of dreams, per se, but also the underlying patterns that we play out in our lives. Furthermore, a powerful benefit of dream re-entry is to follow a dream sequence to its natural conclusion and then to replay the dream from another feeling state when the conclusion is felt to lead to a dead end.

Exploring an Old House

Karen (Paul's lover), a couple of friends from my old Army squadron, and a group of strangers are playing hide and seek in a large, old rundown house. Karen goes off to bed. I am amused by the game for a while.

Questioning the dream:

The playful response was a new development in Paul's relationship to old rundown houses. Paul would be more likely to want to fix or repair, rather than play in a "rundown old house." It was easy to see that this house was Paul's inner house, especially after the following re-entry work.

First Re-entry:

When Paul re-entered the dream, his characters were all standing around in a room in the house as if at a cocktail party. It was no longer the "silly" game of hide and seek. Everyone was waiting for Paul to take charge of the next step—to name the game. This theme, of Paul becoming the chief actor in charge of the play in his dreamscape, was a new development in his dreamwork.

Paul decided to lead a tour of the house. The dream characters divided up into groups of three and began to explore the various rooms. There was no sense of purpose other than to explore and discover what would happen. Paul's hidden agenda was to observe what the other characters did in the various rooms. He was actually spying on them without their knowledge—or so he thought. The people who were simply strangers in the original dream were now wearing black hooded cloaks, like Ninja characters, but without the ominous feeling.

As the tour began, three Ninja-like figures went into the first room where they explored the outer shape of the dark room with their hands.

In the second room, two Ninja figures and one soldier sat facing each other in a circle in the middle of the room.

In the third room, three figures were dancing a circle dance. They invited Paul to join them. He declined in favor of observing what was happening in the

other rooms.

In the fourth room was Karen, kissing another man. Paul was stunned to discover this liason and pulled back, not wanting to be discovered.

In the next room he saw his daughter reading a book and his son doing some work on the computer. They went about their own business and paid him no mind.

In the sixth room, Paul saw a bed. His parents were lying in the bed dead. He walked into the room in curiosity. On leaving he felt sadness and wonder. In our dreamwork we had processed many dreams about the loss of his parents, who had actually died during the period of our working together.

In the seventh room, he encountered a space that was empty except for his easy chair. It was like the one he has had for many years. He sat down and felt immediately ill-at-ease. The feeling was like that of the solitude of a prison, the loneliness of abandonment, not the comfortable aloneness of one's chosen place of meditation.

He decided to try to get others to join him in the room by calling out to them. Nobody would join him or acknowledge his presence, aggravating his feeling of abandonment.

In frustration he completed the tour and returned to the original party room. There he found a few guests who also would not respond to his presence.

Upon reflection, Paul realized that it was the game itself that led to these dark and lonely outcomes. By realizing that he could change the game, he chose now to call all the guests together again and start with a new game.

This time all the guests would travel together through the house. He would be a participant rather than a secretive observer. The guests gathered up the wine and food and became much more animated and alive. They went across the hall to the first room. The house was no longer run down. It was plush and elegant in its design and decor. The black Ninja figures were now transformed into wealthy, well dressed party goers. Although still in black, they were full of life and gaiety.

After playing host for a while with the guests—many were now his close friends—Paul decided to see what was happening in the rest of the house.

The second room now had a hearth and soft lights and an inviting

decor. It was a place one would easily go to for intimate conversation with a few close friends.

There was a magnificent working kitchen and a bathroom with a Roman bath, mirrors and a large picture window with fantastic views.

The next room was very much like his present bedroom. It was somewhat more modest than the rest of the now elegant house, but tastefully decorated. Here, Karen was lying on the bed waiting for his arrival with a feeling of anticipation—his lady-in-waiting.

Karen was willing to wait while Paul checked out the changes in the other rooms. This time the children's room was like it had been when his children were small. The toys he had built and his homemade furniture were there. It was a happy scene.

The next room was his parents' Brooklyn kitchen. His parents and brother were there as they had been in the happiest times of his childhood.

In the solitary room there was now a window. It was dusk as it often was when Paul sat back and enjoyed the

sunset and a good book. He was now reading *The Three Musketeers*.

Throughout the rest of the house, the members of the party were enjoying themselves and there was a great camaradery. Paul rejoined Karen for a private enticing rendezvous. At this point the dream group members pulled down the magic curtain on the re-entry.

Reflections:

1. The original dream reflected a positive shift in Paul's approach. There was now a playful response to an old and rundown house. The characters could play hide and seek. The old response would have been to feel a "knee-jerk" responsibility to clean and fix up the house rather than to play in it. This was amusing for a while, but not ultimately satisfying.

2. The first re-entry started out more seriously than the actual dream. The game was now more in line with the way Paul related to his life situation as an observer. By being the observer rather than a full participant and by "spying" on the characters, the result was his final abandonment by all the characters in his dream. This realization provoked some deep reflection on Paul's part concerning how he played this game in part of his waking life

3. The second replay resulted in a change of attitude and a more exciting and real game in which Paul risked intimate participation with his friends. The whole setting, the relationships and the feeling was now transformed. He was the joyous host, the intimate conversationalist and lover; the loving parent and the loved child of his parents.

In this example, Paul discovered a new and more healthy way of being in the world and in his own inner house. He had to experience the old way and its consequences first hand before he could choose to go the new way.

The Power of Re-entry Dreamwork:

Paul's work illustrates how dreamwork, and especially re-entry, can achieve deeper insight and resolution of inner material than simple dream interpretation or standard modes of therapy.

The power of re-entry dreamwork is that it allows us to explore the consequences of our ways of being and acting in the world as well as trying on other more creative ways of being that meet our deeper needs and wants

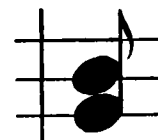
THE DREAMER MODEL

by Kent Smith

- D - Desire:** As in any cooperative relationship, the relationship with the unconscious aspects of ourself requires that we desire the relationship. One of the first pre-requisites for re-call is our desire to dream.
- R - Record:** Because dreams are often a threshold experience it is important that we develop the discipline of recording our dreams to enhance retrieval and recall.
- E - Extract:** Once we have recorded the dream we can begin to extract the meaning of the dream by identifying the dream symbols.
- A - Associate:** The symbols are linked to associative networks of meaningful content in our mind and emotions. Spontaneous associations to the dream symbols uncover the inner fabric of meaning in which the dream is woven.
- M - Match:** The content of the dream is also a mirror of our outer life experience. Often the feeling or images in the dream represent patterns in our life. Matching these patterns unlocks an important doorway between our inner and outer realities.
- E - Employ:** In order for the dream to have any real impact in our lives we must employ the learnings in our outer life through changed attitudes and actions. Then we discover the full power of the dream as it relates to our growth and movement toward our full potential.
- R - Review:** Once we have acted it is important to review the action in the context of the original and emerging dreams. Did the outer action have coherence? Was it consistent with the meaning of the dream? As a result of my outer action did the dream change positively?

THE SONG OF POWER: Something Rises In Me Singing

By Kyle Houbolt



Chanting, singing, and rhythmic speech have been used for eons, in virtually every religion and spiritual methodology, to transport us past the boundaries of our ordinary awareness. In tribal cultures this practice often takes the form of the power song, a magical song given to an individual, usually in a dream, as a tool for connecting with wisdom, calling an ally, or charging the waking self with transformative energy. "Songs are thoughts, sung out with the breath when people are moved by great forces and ordinary speech no longer suffices. . . . But it will happen that the words we need will come of themselves. When the words we want to use shoot up of themselves—we get a new song," says Orpingalik, a Netsilingmint Eskimo. The song of power encodes the experience of being aware of these great forces, so that singing it can reactivate the awareness.

To dream such a song is a deeply vital experience, and many traditions use intense incubations to engender these dreams. Techniques such as fasting, partial or total isolation, meditation upon power objects, and even self-mutilation are employed. When songs are received they are celebrated and shared, and sometimes passed on to heirs. Such a song can retain the power to transform experience for generations, until the conditions, beliefs, and environment of the group have changed sufficiently that the song no longer applies.

Can the power song be an effective tool for personal awakening in contemporary Western culture? My experience shows that it can. I am far from being an expert in cultural anthropology, yet I have an avid interest in the magical ways of tribal societies and delight in experimenting, and what I call "translating." It seems to me self-evident that the magical ways of any particular tribal culture arose out of the intimate relationships such peoples had with the consciousness of the environment around them — plants, animals, weather, the earth itself. And so to transplant their methods whole (when we are arrogant enough to think we know them that completely) is to miss the point. I ask myself "How can the principles of these ways be translated to apply to a twenti-

eth-century city-dweller? How can I develop such an intimate relationship with the piece of the earth I live on, in the context of a culture so different?" Well, the answers aren't all in yet, by any means, but this avenue of exploration is quite fruitful, and I believe it addresses one of the major challenges of our time: how can we, from the edges of rational materialism, reconnect with the source of our being?

At this time, I have four power songs, a modest number; to have 20 or 30 songs is not unusual among those who seek them. But then, I have just begun. Each of my songs has come in a different way; each has its own use and effect. I share them in celebration, and in the hope that you will be inspired to seek and use your own power songs. Feel absolutely free to use my songs if you wish, if they move you; one of them is particularly suited to this. But the experience of incubating, creating, or otherwise coming upon your own song is unique and not to be missed.

**I wake my dreaming,
I dream my waking,
I weave my knowing
through all my sleeping.
I wake in singing
all dreaming my song.**

The story of this song is kind of unusual; in a way, it is a reverse power song. I made it up. Here's how it happened: I had been working with my dreams for a while, in various ways, with good results. But I wanted to develop lucid dreaming, and was feeling stumped. I had had three lucid dreams, over a period of years, two of which were quite spectacular. But now I found myself stuck in pre-lucidity, or what is sometimes called assumed lucidity: many dreams in which I asserted myself, took action, made choices and decisions, even noticed dreamscape anomalies and recognized places I'd been before, but without that keen edge of self-awareness, that sense of "I am here doing this now," that is most available in the waking state. So I decided to do some work with Jill Gregory, dream skills educator and director of the Novato Center for Dreams.

I had heard she was an excellent lucidity teacher.

I realized after my first session with Jill that one of my blocks to lucid dreaming was the concern that being lucid would make a certain kind of dream unavailable to me. In this kind of dream, I always find myself singing! So far, I haven't been able to bring any of these songs back to wake-time, but the dream experience alone is tremendous: I will find myself with a group of people and we will begin to sing. I am always surprised in the dream that I know the song—but I do. Sometimes I even initiate the singing. The feeling of harmony these dreams produce is indescribably rich. And because they always surprise me so, I thought, "If I'm lucid, how will I know the song?" That is, if I have my waking awareness operating, and it doesn't know these songs, then I might miss out on this dream singing that is so special to me. As soon as this thought entered my awareness, I saw the flaw in the reasoning: the lucid dreaming I seek is not a matter of replacing my dream knowledge with my waking knowledge; instead it is joining the two. Thus, no threat to my special dream singing exists. When I told this to Jill, she suggested that I make up a song to incubate lucidity. Brilliant! (Why didn't I think of that?) So I did, and the first time I used it, that night I had a lucid dream.

Is this a power song? It most certainly is. No, I don't use it every night; I have a tendency to over-incubate, to push too hard. I save this song for special times. Twice it has incubated lucidity, and a third time it helped me recover my recall after a dry spell.

I've experimented with it a bit too. It doesn't work to just repeat it mentally; I have to sing it with my full voice. The tune that goes with it has a strange effect on me. I have to sing it with an attitude of complete trust, or I find myself feeling embarrassed. It has a kind of non-physical flavor to it that my waking self wants to disown—but another part of me owns this song quite comfortably. It is a power song from my waking dream—a gift to transform the experience of my dreaming self. A reverse power song.

Continued on page 55

**WE
DREAM
ANIMALS/
ANIMALS
DREAM US
By Fern LeBurkien**

I had wanted to write an article for *Dream Network Bulletin* on animals and dreams, but although I had many ideas I could not focus my direction. The deadline came and went. Then the morning of June 12th I had this dream:

I'm at Jill Gregory's with several dreamworkers. We're in a dining room, unlike her current home. Jill is saying that she doesn't understand why I haven't been able to get my article done, with what I know about animals, and it's too bad. I reply that I haven't done the article but instead did a poem. Linda Magallón is watching. She's not saying anything but has that knowing grin of hers.

I awoke and decided to try for a poem. The writing went very quickly and I was pleased I could ride the feeling tones in a way I couldn't in an article.

The next day I met with Linda and she showed me another poem I had written many years before. She was going to ask my permission to run it! I gave her this one instead:

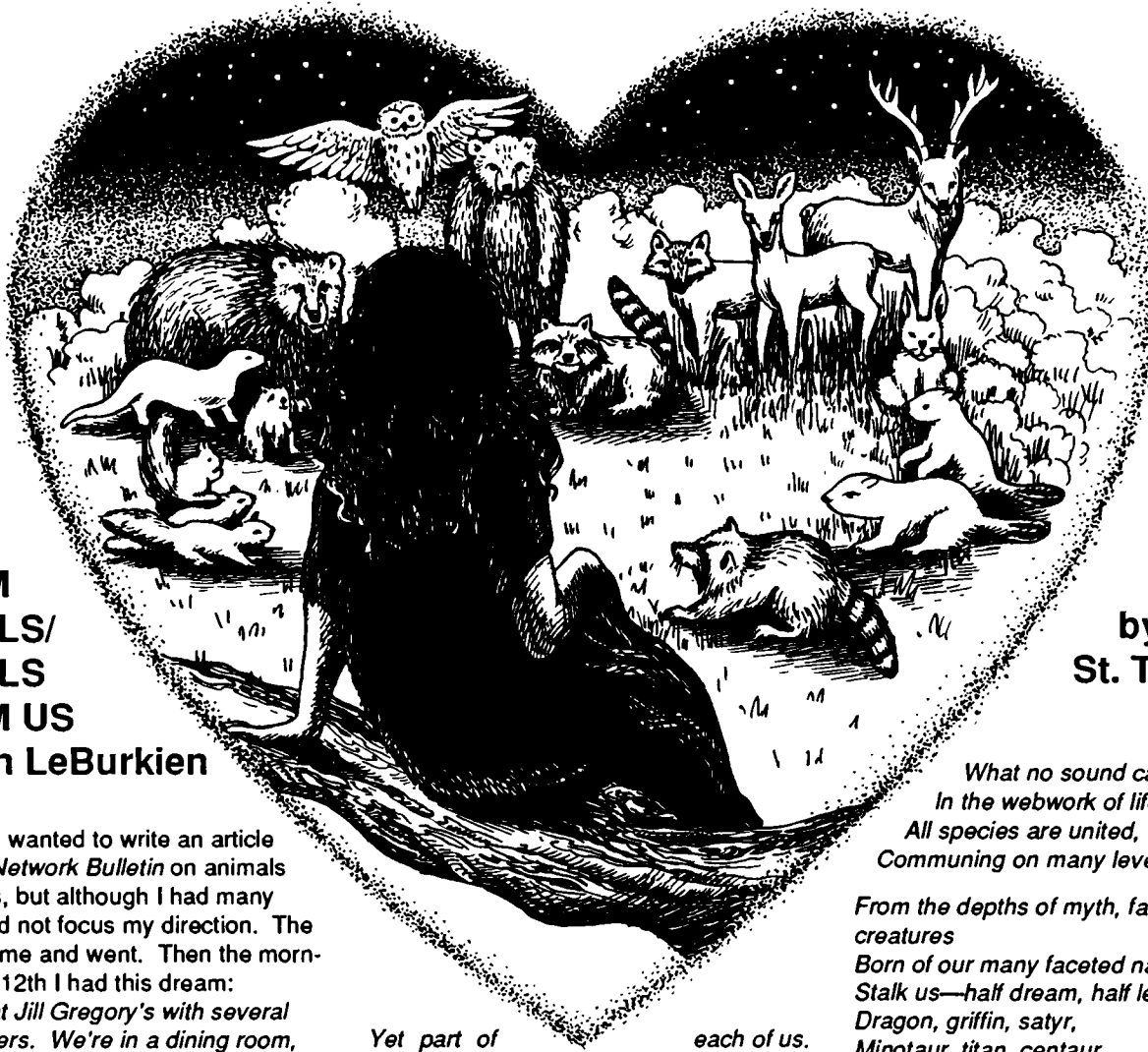
*Undulating betwixt universes,
Swirling thru sound,
Pulsing in particles,
Animals seek us, in our time,
To commune during waking and dreams,
Creatures vibrant in being*

Yet part of each of us.

*Whispering to us of the dawn
of time,
Dancing the shadow-play
Between our fear and divine desires,
Alive in perfect beauty, they
Slither, creep, hop,
Scamper, bound, lumber,
Splash, swim and fly,
Communicating as much in motion
As by their wonderful presence,
The joy of movement complete and
exquisite.*

*Passion springs in the freedom of
expression
As they
Buzz, chirp, sing,
Bleat, bellow, grunt,
Howl, hoot, honk,
Growl, trumpet, roar,*

*Awakening in us half-forgotten lives,
Refreshing us in the vigor of their cries,
Telling us in a glance*



**Drawing
by Susan
St. Thomas**

*What no sound can transport.
In the webwork of life
All species are united,
Communing on many levels.*

*From the depths of myth, fantastic
creatures
Born of our many faceted nature
Stalk us—half dream, half legend:
Dragon, griffin, satyr,
Minotaur, titan, centaur,
Goblin, ogre, sea serpent;
Or inspire us:
Unicorn, pegasus, phoenix,
Pan, thunderbird, mermaid,
Igniting in us the courage
To cast away shadows,
To creatively harness the natural
aggression
Of our instinctual natures,
To acknowledge gifts and abilities
Already ours.*

*Through the inner tapestry of
Fur, feather, tooth and claw,
Horn, tusk, antler and beak,
Tail, fin, shell and web,
We gaze into the looking glass of
Love, gentleness, courage,
Wisdom, strength, humor.
We touch the exuberant joy of
creaturehood
And welcome the pleasure of being
Amid the flowers of the meadow
Under the sun, the rain, the stars.*

A CLASS ABOUT DREAMS

TEACHING & BEING TAUGHT

by Kelly Bulkeley

This past fall I taught an introductory course on the nature, meaning, and interpretation of dreams titled "The Nature of Dreams: A Multidisciplinary Approach." It was sponsored by the University of Chicago Continuing Education Program. Eleven people took the course, meeting every Friday evening from 6:00 to 8:30 in the beautiful Fine Arts building in downtown Chicago. The people ranged in age from mid-20's to mid-80's and came from a wide variety of different occupations. Among them there was an accountant, an advertising executive, a junior high school teacher, and a rock musician. This diversity, while at first making it difficult to find a common language we all could share, later became a source of great creativity in our discussions.

I split each class meeting into two sections. In the first hour or so we talked about the readings I had selected as introductory texts to the various approaches to the study of dreams. After a 15 minute break we regrouped and spent the remaining time discussing our own dreams, using the group dreamwork techniques outlined in Jeremy Taylor's book *Dreamwork*.

After the first week's meeting, in which I described the basic structure of the class, asked people to introduce themselves, and had them describe their interests in dreams, we read for the second meeting passages from Freud's *The Interpretation of Dreams*. Many people had already read some Freud, so we had a very

lively conversation about the insights and the excesses of his psychoanalytic approach.

I had a good bit of trouble in trying to get the group dream discussion process off the ground. Many of the people were hesitant, others were somewhat skeptical, and still others were a bit afraid of the whole idea of sharing their dreams with a group of strangers. But once we finally got into it and started going around the circle, each of us describing a dream and reflecting on other people's comments, these concerns quickly faded. The people picked right up on the ways to elicit associations to dream images, on the asking of "bridging" questions connecting the dream images to waking life, and on the importance of prefacing any comment with the qualifier, "If it were my dream,..."

The next week we read some selections from Jung. After Freud, people thought Jung's writing was rather unclear and murky, and I found it very difficult explaining concepts such as the collective unconscious, the archetypes, and individuation, in a comprehensible way. In our group discussion we got onto the subject of dreams of deceased parents. A large number of people had had such dreams, which in all cases made a powerful impression on the dreamer, and everyone seemed to enjoy hearing of each other's experiences.

There was also lots of interest taken in the dream shared by Rick (1), which dated from his adolescence and was the only dream he said he had ever had. I imagine this is what every dream group leader dreads, the question of what to do when someone never remembers *any* dreams, no matter what he or she does. How do you include this person in the group sharing? How do you *not* make them feel like they're repressed, or underdeveloped, or just dull? Luckily for me, the rest of the people in the class bailed me out. Without any prompting from me they spent quite a bit of time focusing on Rick's one and only dream, asking

him to repeat it from last week and discussing it like anyone else's.

For the fourth meeting we read some materials on sleep laboratory research on dreams and dreaming. I made the mistake of asking people to read a number of fairly dense science articles (because I couldn't find a good, cheap, up-to-date summary book or article—does anyone know of one?), and that didn't go over very well. Also, I had the shakiest understanding of this material, so I had some troubles answering people's questions in the first part of the class. Still, I was surprised by how much they all liked learning about the scientific research. While no one thought that dreams are *only* physiological in nature, the people in the class pretty much all agreed that we have to take the physiological and biological factors into account if we are to achieve a full understanding of dreams.

Two wonderful things happened in the group dream discussion. First, Tom, the rock musician, brought in his acoustic guitar and played a song he had written based on his own reactions to a scene from Rick's one remembered dream. It was a peaceful, harmony-filled song, and Rick and all the rest of us enjoyed it immensely. And second, Rick remembered and shared with us a new dream—in fact, an extremely vivid and exciting dream which we happily spent most of the class exploring.

We had a special class on nightmares next, reading Ernest Hartmann's book *The Nightmare*. We also talked about Freud's and Jung's views on nightmares. People liked focusing on this subject, for everyone had had nightmares recently and was interested in learning the different approaches one can take to understanding them.

We devoted most of the second half of the class to discussing one of *my* dreams, a frightening pre-Halloween nightmare. It was a little scary for me to give up my role as the class instructor, but it was also a lot of fun. As I sat back and let them lead the

conversation, I was deeply impressed at how, in just a few weeks, they had learned to explore dreams with insight, intuition, respect, and enthusiasm; I was also amazed at how much I learned about my own dream from their questions and comments.

For the sixth week we read some works from the anthropological study of dreams, looking specifically at the debate surrounding research on the Senoi tribespeople and at how we may understand the dream ideas and practices of other cultures. I offered the idea that dreams can reveal important insights not only into individual but also *social* and *political* issues, and instead of puzzled looks I received hearty agreements. Susan, a therapist who works with autistic children, commented that one of our previous dream discussions about nightmares, violence, and American society was a much more accessible and more meaningful way of getting into such social issues than, say, reading some abstract philosophical work on violence.

In our group dream discussion this week we reached a consensus that dreams can sometimes simply be *fun*, entertaining imaginary stories that don't have to "mean" anything else. This agreement produced a tangible sense of relaxation in the class, as people realized they had been struggling too hard to find profound meanings in every dream.

The next class session focused on the religious and philosophical aspects of dreams. Here I made a big error in having people read W.D. O'Flaherty's book *Dreams, Illusion, and Other Realities*. While this is a great book, it was far too scholarly and abstruse to be of much use in our class. The people were very interested in religious questions, though, and this was particularly exciting to me since the relation between dreams and religion is the main subject of my own studies.

The "dream of the course" was shared in this session, as Pam described her vivid dream of meeting her recently deceased mother and

asking the mother a number of questions about death, God, and the afterlife—all of which the mother actually answered in the dream. Unfortunately we had only five minutes left in the class when Pam shared this fascinating and powerful dream, so we resolved to come back to it again the next week.

In the eighth and final session we looked at current research on



lucid dreaming. While many of the people didn't know that the phenomenon of achieving a degree of consciousness within a dream had a name, close to half of them had had lucid dream experiences at some time in their lives. In fact, two of them had really wild lucid dreams immediately after reading our text for that week, Stephen LaBerge's *Lucid Dreaming*.

We continued to discuss Pam's dream about her deceased mother—definitely what Jung would call a "big dream." We pondered the answers

the mother gave to Pam's questions, and I don't think anyone left that night without feeling a strong sense of awe and reverence for the wonders we experience in our dreams.

By the end of the course these 11 people had become remarkably accomplished dream interpreters. Their fears and skepticism had long since vanished, and I think we all felt that a special bond had developed between us based on the dream experiences we had shared. Indeed, some people even began to dream about the dreams of other people in the class, thus adding new levels of meaning to be explored in our discussions.

In my role as instructor I made good use of the resources provided by the *Dream Network Bulletin*, showing people different issues and referring to certain articles in the *DNB*. In particular I drew upon Jill Gregory's recent writings on lucid dreaming and upon Dick McLeester's guidelines for dream sharing.

The wide-ranging discussions we had in the class reinforced my belief that a broad, interdisciplinary approach can open up vast new horizons to our dream explorations. By studying research from psychology, sleep laboratory investigations, anthropology, and the history of religions and by working to relate all these findings together, we found that we could achieve a much richer understanding of the nature and meaning of dreams than could be gotten from any one field alone.

But at the same time, our time together also strengthened my conviction that *anyone* can come to appreciate, understand, learn from, and enjoy their dreams if they are simply supported and encouraged in their initial efforts.

I would welcome any comments or questions *DNB* readers might have about my experiences.

(1) The names used in the article are pseudonyms.

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INTERPRETING DREAMS Using the Symbols of JUNG AND ASTROLOGY

By John Crawford



I am walking along a beach where many people are seated at picnic tables. As I thread my way among them I come to a table where two men are sitting. They have committed a crime and I forgive them for what they have done. A woman is there too, but she doesn't say anything; she is withdrawn.

Now the ocean foam begins to take on knowledge of how to change the world. No one else seems to notice. The moonlight is especially interesting to me. I stand looking out over the ocean with the full Moon rising.

This dream occurred on November 4, 1987, and had a major impact on my inner and outer life. At the time I was in group therapy and my main objective there was to deal with dependency and the anger which protects my feelings in a relationship. These problems have been brought into perspective by using both Jungian symbolism and astrology to illuminate the dream.

The people at the tables represent, for me, the nurturing that could be received from the therapy group. I had a hard time feeling a part of the group. This inability to be nourished by them stems, in part, from the relationship with my father. Just when I was learning what it was to be a man, at age 12, my father died.

The two men at the table are my father and uncle and together they represent my shadow. The crime they have committed is killing the feminine within me. I am much more willing to express my feelings and sensitivity than my father and uncle were; to them this was the way of the weak and feminine. I am able

at this point in the dream to forgive or give up some of the anger which stems from the lifelong pain of covering up my true feelings to please the two of them.

The woman is my mother, but also my own femininity: passive and withdrawn. She never enters into the conversation. This very powerful anima figure shows how I had suppressed my own femininity in order to be accepted in the male world. A weak and confused mother taught me to reject my feminine even more.

The ocean foam draws me away from the people. There is knowledge in the foam, or unconscious, that can change the world. Of course, this is my world, this phony world, that I have created in order to be accepted. The interplay of the moonlight on the foam is very interesting to me. It is like the interchange of the collective (foam) and personal (Moon) unconscious. Between the two is the knowledge to change the world I live in by accepting the more feminine part of my personality and bringing about my individuation. The numinosity of this dream is with me today. The feelings that are connected with it help me to remember the important role dreams play in my life.

The dream ends with a full Moon rising out of the ocean. Through forgiveness I have been able to unlock the more passive, sensitive side of my psyche. The full Moon represents awareness—in this case, awareness of my own anima. My inner feminine was now available for use in my waking life.

After the dream I left the therapy group to seek a new thera-

pist. Since I tend to look at dreams from a Jungian point of view and this dream had to do with my wounded feminine, I felt that a female Jungian therapist would be best. This decision proved very fruitful. I am now in better touch with the feminine aspects of my personality. I am more sensitive to the feelings of others. I am also more receptive to the world in general and do not try to force my life into preconceived molds. I try to allow life to happen and enjoy it.

From one dream I was able to change part of my outer life and reach deeper into my inner life. Now I am open to a relationship, but not in need of one. I spend more time with myself and know more about my own feminine self. The withdrawal of projection from need to conscious awareness of the anima is a truly liberating experience. As my dream world expands my outer world expands with it.

The dream symbols also have astrological significance for me. The shadow figures relate to the planet Saturn which represents the father and authority figures. Saturn rules the 10th house which has to do with our social standing. It also deals with our fears in general.

Dreams in particular have to do with the planet Neptune which rules the ocean and the collective unconscious. The ocean is a symbol, on the more material plane, of the collective unconscious. In my chart Neptune is in the 11th house which has to do with groups and my relationship to those groups. In the dream I am able to connect with unconscious aspects of my personality which helps me relate to the

outside world better.

The Moon has to do with the mother and how to gain nurturing in our lives. It is also the pathway to the unconscious since the Moon also rules all of our unconscious habits. With a Full Moon rising out of the ocean the path becomes open to fuller development of the feminine side of my personality. In a man's chart, the Moon represents some of the deeper aspects of the anima. By rising out of the ocean, the anima is becoming more consciously aware (full Moon) in order to balance the personality.

One way to see what message the unconscious is trying to impart to consciousness is to locate the Moon in our astrological chart at the time of the dream. In this case the Moon was at 28 degrees Aries in my 6th house. Aries is ruled by Mars and has to do with anger. The 6th house deals with mental health and personal unconscious. The overall thrust of the dream is to put me in touch with my anger and the reasons for that anger.

To gain acceptance from my father, I had placed the feminine aspect, or anima, in the unconscious. As the Moon (anima) rises out of the unconscious (Neptune), I am able to become more conscious of myself and therefore live a fuller, happier life.

Understanding astrological cycles shows me how to handle past problems through my present situation. By using Jungian dream symbolism in conjunction with astrological symbolism, I can see the parts of the psyche being activated and how they fit in my present life situation.

Once we have taken the time to examine the symbols to see how they relate to our conscious world, our dreams have the energy to show us the path to solving our problems. We can put our past in order and make decisions that better our current lives.

John Crawford, 1124 Dean Ave.
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COYOTE'S STAR

by Marjorie Drumm Bowker

In the seventies, I stumbled upon an incident recorded in my journal which appeared to be correlative to a dream of a year and a half earlier. The dream concerned a hike on the Navaho reservation. In Navaho legend Coyote came along just as the planets and stars were being put into the sky and grabbed Venus, placing that one himself.

Already interested in biological rhythms and circadian and circannual cycles, my natural impulse was to count the exact number of days between dream and correlation. Surprisingly, this turned out to be 584, the synodic period of the planet Venus.

Researching the literature then at hand on the subject turned up nothing to indicate man's rhythms were tied into the Venus cycles. Although physiological evidence for the cyclicity of dreams was well established by sleep researchers by the fifties, the cycles involved were much, much shorter than the Venus cycle. The now well-known REM/NREM cycle, averaging 90 minutes in duration and itself superimposed on the longer 24 hour sleep/wakefulness rhythm, recurs throughout the sleep period. During the cycle, a dreaming period associated with rapid eye movements (REM) and a characteristic brain wave pattern alternates with a non-dreaming period with its associated non-rapid eye movements (NREM). It should have come as no surprise following those discoveries to learn that man is subject to yet larger periodicities of which he was still ignorant.

But what if the 584 day dream/correlation interval turned out to be an isolated incident, merely a coincidence? As it transpired, it was not. Not only were other recorded dreams found with waking correlations 584 days later, but ultimately correlations were found for dreams which jibed with the synodic periods of Jupiter (399 days), Mars (780 days) and Earth's Moon (in multiples of several synodic intervals of 29.53 days each).

I began a limited dream participant program which documented that I was not unique in experiencing such dreams. Although one certainly cannot claim universality for phenomena substantiated by only a dozen people, it can be said that most of those who participated in the program *did* have precognitive dreams with correlations of one or another of the specified duration(s).

So these were the givens: certain individuals had had precognitive dreams and subsequent waking correlations separated from those dreams by an interval equal in each case to the synodic period of either Venus, Mars, Jupiter or the Moon.

To construct a hypothesis to account for them is another matter. The one fact which consistently cries out for explanation is: Why a synodic period?

I am looking for volunteers to participate in a second Dream Participant Program conducted by mail. I will provide all materials except the dreams. Anyone wishing to volunteer, please write:

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THERE ARE NO ACCIDENTS

by Adrienne Anbinder

I believe that there are no accidents; that certain things happen at certain times for certain reasons—even dreams. This belief has served to make me a little bit stronger and a little bit more tolerant through the years. "It's *beshecht*," my mother would tell me whenever things didn't go the way I wanted them to. *Beshecht*, a yiddish expression, meant "It was meant to be for a good reason." When situations happen beyond my control and I start to feel powerless and angry, I remember that I am part of a much bigger plan and perhaps there's a reason that I've gotten answers in dreams just when I thought that there were no solutions, or locked my keys in the car, or that my dad has Parkinson's disease, or that I'm a dreamworker. Perhaps there's a lesson to be learned in all of this. Perhaps I need to stretch and grow and reach out and reach inward, rather than give up.

This belief has helped me in my move from Cincinnati to Atlanta. "I'm part of a much bigger plan," I remember thinking as I watched the packers stack the last of my Ann Faraday books neatly into their temporary brown cardboard homes. In Cincinnati, things felt safe and warm. Everything seemed to have an order to them, even my dreams. Everything seemed to make sense. My good friend Janet and I had opened "The Dream Group of Cincinnati." People were hearing about us and eagerly signing up for six-week classes that went on forever. We made a great team, Janet and I. Our combined knowledge of dreams was impressive. Our grassroots dream classes grew and so did we. "This was the way life was supposed to be," I remembered thinking to myself one day early last Spring, just one

week before I was to hear the news. Janet was moving to Michigan. The warmth I had felt was gone now and a chill moved in which threatened to never leave. What would I do? How could I continue these dream classes without my friend, my support system, my partner, my personal dream-helper?

Dreams of buildings collapsing, cars crashing, and boats sinking filled my journal pages. I "amplified," and "dialogued," and "confronted," and worked through very heavy dreams. I felt stronger, yet still uncertain. "Could I do this alone?" I asked my higher self before going to bed one night. Then I had this vivid dream:

I'm sitting at a table with several other women, all dressed in black. Suddenly the lights go out. I stare into the darkness and wonder what's happening. As time goes on, I get more and more anxious. I don't know what to do. To the left of me, I hear a person light a match. The smell of sulfur permeates the air. I panic because I imagine a spark igniting my black jacket's sleeve. Just as I feel lost in these fearful thoughts, I see a woman's face bathed in the brilliant light of the match. She is a glowing Indian woman with "knowing" eyes and a peaceful, serene face. My higher self steps in and asks me: "Is it better to be in the dark, or set on fire by the light?"

I awakened trembling, but somehow changed. I knew I had this dream for a reason. Now I had a new dream-helper, right inside of me. I had a strong sense that she had been there all along, only I hadn't ever looked before. Perhaps because things were too safe and warm, I decided that mourning (all dressed in black) for "what I had," would serve no purpose and that the Indian woman with the "knowing" eyes was quite a "match" for me. Her "knowing" eyes reminded me that I should take a chance and get back in touch with the more peaceful, serene, "knowing" side of myself. I promptly got back into meditating and found the inner strength I needed to run the



Dream Group of Cincinnati. I sensed I would do fine. After all, the "spark" was there. In fact, I had become very taken with the word "spark." After I free-associated to that word, I decided to look it up in the dictionary. The first meaning to catch my eye gave me an incredible "aha" response. SPARK—resulting from friction! For six weeks I held the dream workshops on my own. My Indian helper and I did very well. I had planned five new summer workshops which were to begin on July 6th. But they never came to pass.

In mid-June, my husband was offered two very lucrative positions—one in Minneapolis, the other in Atlanta. Both companies wanted him. But did I want to move, especially now?

It was such a good opportunity. I decided not to "sit in the dark" on this one. I checked out both places. My Indian helper and I felt a real "spark" for Atlanta. Luckily, it proved to be the better choice for everyone involved. In just two short weeks, we would be on our way. This time, however, I no longer felt the same old fears. I knew that there must be some people in Atlanta who would enjoy exploring their dreams. I realized that perhaps my feeling warm and safe in Cincinnati was in some way like being in the dark. It may have felt safe, but I couldn't see

WAS IT REALLY AN ACCIDENT?

by Alexa Singer

It was Thanksgiving night, and quite by surprise it was snowing. I was driving home on a dark, curvy road, going faster than my slightly balding front tires could handle. Thinking those mud and snows in the rear were all I needed to grip the road, I found myself gliding off the road towards a dark ravine. I hadn't seen the curve warning sign or the one indicating the many animal and vehicular mishaps that had occurred at this very site. Oops, no seat belt, no control; only prayer. My car stopped inches from the edge of the cliff. I tried going in reverse, tires spinning; no progress. Shaken up, but intact, I got out and took a good look over the edge at a steep drop. Some bit of mud and gravel had stopped my icy slide.

Within minutes, three cars appeared out of nowhere; one to calm me, one with four wheel drive and a heavy chain to pull my vehicle to safety and one to direct traffic. Another few minutes and I was carefully inching along the same road, amazed and dazed at the rapid course of events. I was incredibly grateful to be alive. I also got the message that it was time for me to wake up—to life, that is. It wasn't until I arrived home that my worried partner reminded me of my dream that same morning:

I am waiting in a line of cars outside a building where an event is about to happen. A car whizzes by in front of me and smashes into the building. It hits a fountain and water goes everywhere. I can see the people inside the building go on as if nothing has happened. We all drive away not wanting to get involved in what's happening.

Same night, second episode: *I am packing and leaving somewhere. I am on the beach trying to determine which road to take to leave. I am pushing a couch up to the next level to drive it away (like a car). A man is helping me. A car goes by and spins out in the sand near the edge of a cliff. It does not go over the edge. I am checking out where the different roads go.*

Having never dreamed of car accidents before, the dream startled me early in the day, but by night it had faded from my consciousness. It couldn't have been a clearer warning for my evening's drive; especially when I was faced with the dangerous road conditions. But, as in the dream, since the accident didn't happen to me, it was beyond my awareness. As a matter of fact I, like those who ignored the accident, chose not to get involved or pay

attention. I was more focused on getting away in both dreams and waking life.

The car hits a main pipeline, uncapping a torrent of water. The waking accident gave me permission to release some pent up emotions that I wasn't dealing with. I cried. I am presently working in a social service agency where we deal with people's inability to take care of themselves and their families in healthy ways. My colleagues do not seem affected or moved by this daily reminder of reality. I, on the other hand, continue to question the issues, search for ways to change things as well as ways to release the tension and stress I constantly feel. I had been feeling hopeless, out of control, like the dream cars. Pushing the couch to the next level may signify my need to find a deeper way to relax or a more comfortable vehicle to work in. I need to check out the alternatives to decide which road, career-wise, is best for me.

The real episode of the car accident gave me a clear sense that I was being taken care of by a greater presence. I also had a strong realization that all that was happening in my life was created for my learning. I was meant to be where I was and working in this situation for a reason. I, like my clients, was not taking good care of myself. Coincidentally, I have begun researching safety issues and injury prevention. I have started to use my seat belt consistently. Even the scientific community says there are no accidents. It was clear I needed to discover the reason for this event.

I felt like the accident was dreamed up to get my attention and bring me back into my body. My aliveness had been slipping away due to the intensity of the pressure that I had allowed to build up because of my depression over the world situation. The exploding fountain expressed the release of emotional pressure. I had literally left my body looking for a more relaxed space. The dream told me to find a healthier way to accept and deal with the pain of the world, to find my own emotional release valve and to remain present and alive to continue on my journey. My work is to create an integration and understanding that my personal healing journey and my commitment to heal the planet are one.

Alexa Singer

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what lay ahead.

I have now been living in Atlanta for six months and have just had my first Dream Group of Atlanta class. Ironically, Janet phoned me the very next day. She too was holding dream classes and doing quite well. We laughed and mused awhile and finally we had both come to the same conclusion: We had met,

and shared our dreams, and learned from one another for a reason. We did what we had set out to do in Cincinnati. We shared our dream with others. Only it was time for us to move on and share the dream elsewhere. And by ourselves.

I will never forget my friend Janet and the warm, safe life I had in Cincinnati. I owe a lot to those

experiences and to the dreams that got me here. And to my friend Janet, whose interest and love of dreams "sparked" my own dream odyssey. I know we were destined to meet and learn and grow. I think it was just *beshecht* that we move on.

The Dream Group of Atlanta
4341 Hammerstone Court
Atlanta, GA 30092

MEETING MY SOULMATE

By Jill Gregory

"CLOUD LOVERS" By Eric Snyder

Ever since I first heard of the possibility of meeting your soulmate in a dream, I have wanted that experience for myself. It has always intrigued me to notice which of my dream incubations take a long time to come through. This soulmate incubation is one of my longest, taking a full three years to manifest. It does not surprise me that such an apparently mundane subject as promoting *Dream Network Bulletin* follows such a blissful expression of my deepest Self. *DNB* is for me also an expression of my deepest Self. I am a dreamworker who is very much committed to bringing dreams to others.

Bob Gregory, my husband, and I are traveling through the countryside, maybe Canada. We come upon a wooden outbuilding like a small barn. It is a crafts business since some things are displayed outside on tables. On a whim, we stop and inquire for the owner.

A man is working inside the building, which turns out to be a workshop. He owns the property and the business, which seems to be making crafts out of crystals and wood, metal, feathers and stones. It is a small operation and a very cozy comfortable shop. I immediately feel at home here. It is just like a workshop I would like to have if I had one. We enjoy browsing and commenting on the items. When the man and I look into each other's eyes we both immediately recognize each other as soulmates. Such magic! It is impossible to describe the peace and joy that I feel with him. We flow with each other's thoughts, feelings and movements like a perfect spontaneous dance, totally empowered yet totally surrendered. I am lucid, realizing that this is my long-awaited incubation finally happening!

Bob stands in the background near a wall watching us. This man is short and stocky, wears no glasses, has the slightly rumpled clothes of a carpenter-type, a small paunch and pouchy cheeks. His hair is short, conventionally cut and black. He looks like Iver Juster (a doctor who works with biofeedback and with Fred Olsen and dreams). He offers me gifts, objects he has created. I receive them happily. We telepathically communicate our essences to each other. We understand and accept each other completely. We delight in each other.

I am curious as to whether he will give me an object that I ask for, so I verbally request something that I especially like. Telepathically I suddenly realize that it is one of his favorites and that he wouldn't have offered it voluntarily. My next realization is that I will know that his caring for me is deeper if he is willing to part with it without hesitation. Then I realize that all of the giving has been from him



to me so far and that seems imbalanced. I recognize that the reason for that and for my desire to request a gift is that I am a guest in his home, his place, and I would be the giver, including any request, if he were in my home/place.

He gives the object, sad to part with it but happier yet to give me something which I truly desire which he adores also. It is like a validation for him that I value what he values and my taste is exactly like his. The object has a couple of crystals in it.

While we are being together I am amazed by the realization that I am just as eager to be with Bob, my husband, as I was before. I say aloud to my soulmate and for Bob to hear, "I have truly made the right choice in marrying Bob, for here I am with you, my soulmate, my dearest most intimate connection possible, and I am looking forward to traveling on with Bob when we leave. I feel satisfied each moment in our exchange and I have no need or desire to live with you in the physical this time on earth. That is for Bob and I to do together." My soulmate nods in complete agreement, acceptance and understanding.

We all go to a hotel where there is a conference—something on dreams. There is a dance in the evening after dinner at a fancy restaurant. My soulmate has bought me a beautiful evening gown, floor-length like the one's in my daughter's version of Cinderella. I put it on and feel radiant and beautiful. He brings me a dozen red

roses and I feel full to overflowing with his loyalty and generosity to me and the perfection of the evening. After the dinner and the dance, I am talking with people in the outdoor courtyard of the hotel.

Three women are talking with me. I say in a surprised, almost shocked voice, "You don't subscribe to *Dream Network Bulletin*?" They look puzzled and say that they've heard of it but don't know what it was. I show them the dark green Christmas issue and the light green March/April issue. I offer them a free copy if they subscribe for one year and pay me now. They agree and pay their money—three subscriptions. They all choose the light green issue as their free sample but then I remember that Linda is not going to be publishing DNB much longer and so they should take the older issue so that they could receive two more issues before the next one which is at press now. Quickly I talk them into the older issue saying that I had forgotten but that issue has a couple of extra special articles in it and that I have writing in it that I think would be of more interest to them because of where they are at in their dream life right now. They all agree to take the Christmas issue. I feel happy because I am still able to sell subscriptions and have them get their money's worth without mentioning that in order to get their money's worth, they needed to start with the Christmas issue.

I end the night feeling wonderful. Bob and I are leaving the hotel in the morning to continue our luxurious trip. I have met, connected with and enjoyed at long last my true soul-mate, and I got to be at the dream conference and successfully promote DNB. At a very deep level, I feel satisfied.

Despite my usual planned day for Saturday, I ended up, to my extreme amazement, sleeping all day and all the next night except for an hour and a half. On Sunday, I was very productive and yet completely relaxed, efficient but detached and calm. A new experience!

PRECOGNITION—WHEN DREAMS COME TRUE

by Walt Stover

Does precognition really exist?

Do night time dreams really come true? Could these things possibly happen in my life? These were but some of the thoughts that occupied my mind in mid 1978. I had just attended my first dream lecture at Virginia Beach and had become fascinated by these possibilities. Soon I was keeping a daily dream journal and wondering when these marvelous events would occur. Little did I realize that it would be several years before precognition appeared in my dreams on a regular basis.

DREAMS OF THE WORKPLACE

My earliest precognitive dreams centered on my job activities and this trend has continued for many years. After making a career change to Atlanta, GA, I called a former work colleague in Richmond, VA to see if he would like a job. He said he would think it over and call me back. Two months went by and it appeared that he had forgotten our conversation. Then a dream gave me his answer in a loud clear message. I was standing in a railroad station. A train arrived and my friend got off with suitcase in hand. He looked around briefly and then got on another train headed in a different direction. I knew that my friend had made his decision and he never called.

In a very recent dream, my boss informed me about a \$50 raise. At that time, in September, it was too early for a raise and the amount seemed very small. So I decided that it was going to be a 5% raise. In early December, when my annual raise arrived, it was actually 4.97%, so the dream had been highly accurate.

DREAMS OF DIET AND HEALTH

In mid 1988, a deceased aunt came into a dream. She stood and gazed into my right eye for a long time. Then she announced that my eye needed an enema. Three days later my right eye began to itch.

When I saw my doctor several days later he prescribed an antibiotic rinse solution for my eye. This was the cure that my dream messenger foretold.

DREAMS OF INVESTMENTS

Investment dreams have occurred quite frequently and have been very helpful. In mid 1985, I attended an investment seminar. The primary speaker was a woman who talked about investing in individual homes through the EPIC program. I took their literature home and fell asleep reading it. In a dream, another lady came to me and told me not to get involved with that program. Her advice came true a few months later when EPIC filed for bankruptcy.

In September, 1987, another highly rewarding investment dream occurred. In this dream, I was riding on a train with my financial planner. We went into the dining car and loaded up on a lot of junk food. As the train came into the station, the conductor had everyone get off. When people started to get back on, the conductor got very angry and ordered them to leave. I called my financial planner who was in the dream and we decided it was time to get out of the stock market. This action was highly rewarded when the market crashed 508 points in one day a month later.

DREAMS WITH SPECIFIC TIMING DATES

My most vivid dream with a specific timing date occurred in mid 1986. In that dream, I was standing in St. Louis looking to the east. A huge mushroom cloud appeared as though there had been a big explosion. I looked down at a newspaper and saw that the date was 9/26/86, which was five months into the future. Several months later, with the dream removed from my conscious mind, I made my first appointment for polarity massage therapy on that exact day. The first treatment was so sensationally wonderful and joyous that I continued them for many months. This was the big explosion that the dream forecasted months in advance.

DREAMS OF FRIENDS AND RELATIVES

My largest group of precognitive dreams center around close friends and relatives. In mid 1988, I dreamed about walking with an old college friend. It was dark and we became separated on the streets of town. He kept calling to me in the dark but we could not find each other. I arrived home late that night and found my telephone recorder lit up with five calls. My friend had driven through Atlanta that very evening and called me from various stops along Interstate 75. Unable to reach me, he drove on through Atlanta in the dark leaving his messages behind.

More recently, a niece announced that she was going to marry a young man in New York when she graduated from college in about twelve months. Her schedule for the next year was extremely busy and would allow her to spend only limited time with him, and I wondered if the engagement would last. Several months later she was visiting in New York for the first time and I dreamed of her. In the dream we walked down a street together. Then she left me and went to stand beside a young man who had only one leg. Then she left him and headed in another direction. Soon we learned that she was no longer engaged.

NURTURING THE PRECOGNITIVE PROCESS

The precognitive content of my dreams has increased slowly over the past eleven years. Starting at 2-3% it has now increased to around 10%. In addition to this slow evolution, there have been three pronounced peaks of activity where precognitive dreams increase by 2-3 times for periods of several months. One of these peaks was associated with new events at work. The second occurred when a new special person entered my professional life. The third occurred during the time of a major career change. Close monitoring of dreams during such special periods appears to be highly rewarding.

Coincident with my interest in



I DREAM OF GENI
WITH THE LONG BROWN HAIR.

dreams, there began a significant change in life style. Initially this centered on the routine practice of meditation and yoga exercises. In the past few years I have continued these disciplines and also used chiropractic adjustment, polarity massage, and reflexology on a regular basis. All of these experiences have been endorsed by one or more dreams. Whenever I strayed from my meditations for more than a couple of weeks, a dream would quickly get me started again.

Dream incubations can definitely produce precognitive dream messages. In one case, I had a pinched nerve in my shoulder and was ready to see my physician. Following a dream incubation, I was shown walking to the health spa and lifting 2-4 lb weights. Several days later the doctor sent me to a physical therapy clinic where one of the treatments was doing arm lifts with 2-4 lb weights. The dream helped me accept the treatment as being correct. In a second case, I was being pres-

sured to make an investment decision. When I prayed for a dream I was shown that someone had purchased four large condo units for me. When I saw what had been done, I immediately sold two of the units. Since the dream was telling me to cut back, I only made a 50% investment. In a matter of weeks we sold out that reduced portion just in time to avoid a loss.

My precognitive dreams have not included any unusual feelings prior to dreaming. Upon awakening, however, there is typically a strong feeling of excitement following a precognitive dream. This has now become a well defined signal that a dream contains a message about the future.

DREAM APPLICATIONS

The ultimate purpose of dream work is to apply the dream to real life. This concept is clearly stated in the Edgar Cayce readings as follows:

"...as these lessons as gained from [dreams] are applied in the daily life, there comes the more consciousness of the truths as are shown in same; for in doing there comes the understanding." (900-322) Trusting the dream message enough to put it to work in actual life situations can also lead to greatly increased dream recall. This was vividly demonstrated in my life in 1985 when I trusted a series of dream messages and left the best job I ever had to make a career change with no other job offers in sight. Following this major application, my overall dream recall jumped by 130% and precognitive dreams reached one of their major peaks.

CONCLUSION

Eleven years have passed since that first dream conference in 1978. I now recall 2-3 dreams every night and my book shelf is lined with twenty dream journals containing over 3000 dreams. All of my early questions about dreams that come true have been answered in the affirmative. Now what will tonight's exciting messages about the future reveal?

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THE DREAM HOUSE

The Unfolding of a Dream

by Fred Olsen, M.Div.

A woman is driving my VW van across the Bay Bridge into San Francisco. I am riding in the front seat with her. When we arrive at the ocean, she stops the van on the beach and gets out. She says, "Let's go," and heads south along the beach. I ask, "What about the van?" She responds, "The van can't handle the winds in San Francisco."

The scene changes and a group of my colleagues is entering a house. We are carrying firewood. They ask where they should put the wood. I see a fireplace to the right and say, "Let's put it near the hearth." They agree.

This dream was a response to an incubation about whether or not to rent the residence that was to become the Dream House for the next three years. I had been working with the owner to prepare the house for rental since the eviction of the previous tenants who had run a recording business in the basement.

We had just cut up a large tree into firewood and stacked it in the back yard.

I actually had a VW van that I had driven out from New Hampshire in 1984. It symbolized the austere, practical side of my personality and supported my work as a handyman and carpenter. It was also old and inadequate for the San Francisco environment.

When I was a professional with the space program I purchased a red Dodge convertible. I sold the convertible when I moved to New Hampshire because it represented my flashier, extravagant, firey side.

In coming to California I was beginning to feel the desire to own—reclaim—a red sporty car again. The dream was saying that the winds were too strong for the VW side of my personality.

The house, in waking life, was a red house. In renting the house I would have to pass up, at least temporarily, the purchase of a new car. How would this affect my professional image? I asked my dream guides in a journal dialogue about

the prospect of putting the red car aside in favor of renting the house. The response was, "What's the difference? You're looking for a red vehicle. What better vehicle than a red house to do your dream work in?"

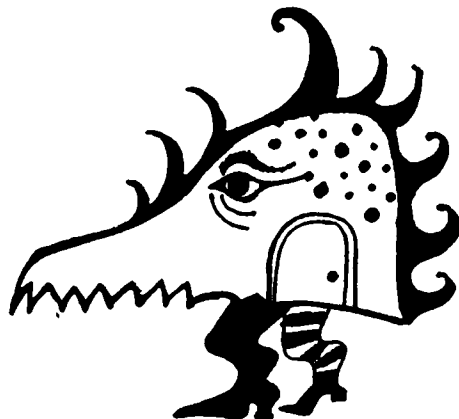
The night before I actually saw the house, to make an estimate on painting it, I said at the dream workers' meeting, "The next thing we need is a place for a dream center. I need a place to do my work, and I am willing to live in a dream center."

So when I went through the house the next morning and saw how closely it matched my image, I was blown away by the similarity to my fantasy and to the synchronicity.

At the next meeting, I reported to the group that I had found a house. There was cautious support for my going ahead but it would be on my own, if I wanted to manifest a miracle. I continued to work on the house and it worked on me. The owner kept asking if I could come up with the money.

At the next meeting I asked group members to dowse the map to see if there was a way to get further information on my dilemma. The four people who dowsed the map, layed out a triangle. At the exact center of the triangle was the exact location of the house I was working on. This was really uncanny.

Another key dream in my decision making was one that pushed me off the edge. *In the dream, I am standing on the edge of a great dam. Below the parapet, millions of gallons of water are pouring through the floodgates. The concrete at the edge of the dam is beginning to crumble beneath my feet. I am afraid. I pull back and walk back across the safety of the dam. In doing so, I encounter a series of stifling situations that feel like*



death to me. They remind me of the old patterns of my life that I am trying to change.

I wonder if going over the edge is analogous to taking a leap of faith or if it is going off the deep end. I feel that I have to go for it regardless of the cost because it is in the flow of my being.

At the end of the weeks of work to prepare the house for rental, the owner and I had come to know each other pretty well. He announced that he was ready to advertise the house for rent. He was also anxious to return to Washington state where he now lived. He asked if I still wanted to rent the house. I said that I did but was not sure how I would pull it off by myself.

He asked that I fill out a credit application. At the time I had not reestablished credit in California. I didn't fit the questions on the form. I could only give him personal references.

"Don't you have any fallback positions? If I have to fall back somewhere, I go to my father," he said. My response was that all I had was a little money in the bank, enough to cover two thirds of the deposit and first month's rent combined. I had no one going in with me and I had no full time job.

We parted that night. I fully expected to write off the whole thing, although something in me burned with a sense that this was right. We both took stock of our deeper nature that fateful night.

I decided not to take the house unless he was to first conduct a search for other prospects who might better fit his criteria. If I survived to the end of the search, as his first choice, then I would take it. I didn't want to enter the deal tied to his feelings of fear of being burned. I indeed represented his worst fears of a tenant. I was unemployed. I didn't have assets. I had no one else going in with me. I was going to run a business in the house.

He represented my worst fears. He was going to give me the chance to prove myself based on only my own drive, vision and potential.

The next morning I was on my knees, repairing a section of the living room floor, when he walked in. In a cheery tone he said that he had rented the house the night before. I felt a resigned acknowledgement, and asked

Continued on page 54



ANUBIS -IN-A-HURRY THROUGH
THE UNDERWORLD

DREAM WINS FELLOWSHIP TO CAMBRIDGE

by Adrienne Quinn

Ernest Budge was a bright, observant child who came from a modest background. During his childhood his working class father worked long hours at his trade while his mother struggled to raise the family and set aside money for their education. It was England in the mid 1800's and a time when most children were happy to receive a few years of schooling. Yet Budge's family was urging him to study hard and plan a University education. The fact that his family could not afford tuition did not seem to discourage Budge; he held to the belief that when the time came, he would find a way to go. Fired with ambition and a natural zest for learning, the boy gladly spent hours at his lessons. He was determined, during his lifetime, to become an important personage of authority—someone his family and others would respect and admire.

While still a child, Budge became fascinated with Oriental languages and discovered to his great joy that he had a

unique ability to decipher their cryptic messages. This ability, combined with his inquisitive mind, led to a decision that was to direct his lifepath and would eventually bring him the fame and renown he so desired.

Budge's determination and brilliance were not lost on his teachers. One spring day, as Budge approached the end of his basic schooling, he paid an unscheduled visit to his school's headmaster. Ushered into the dark, musty office, he confided to his superior that due to lack of funds, he was not able to continue on to the University. The headmaster, concerned over this unexpected announcement, immediately began to devise a plan.

A few days later, Budge was called back into the office and told that an interview had been arranged with him and the Prime Minister, William Gladstone. The Prime Minister, a scholar and language enthusiast himself, visited the school, interviewed the boy, and was immediately taken with his unwavering dedication to his "mission" in life. Feeling that within Budge lay a great talent, Gladstone used his influence to convince Cambridge that Budge should be allowed to continue his higher education as a charity student.

The years raced by and Budge grew into a promising scholar. He was

EGYPTIAN DREAM INTERPRETATION

If a man see himself in a dream:

Drinking wine

Shod in white sandals

With his hair becoming long

Pricking himself with a thorn

Seeing his face as that of a leopard

Smearing himself with fat

Destroying his clothes

Seeing a dwarf

Burying an old man

Tending small kids

Sitting in an orchard in the sun

Good---it means living in righteousness

Bad-----it means roaming the earth

Good---something at which his face brightens up

Bad-----it means telling lies

Good---acting as a chief

Bad-----the taking away of his people from him

Good---his release from all ills

Bad-----the taking away of half of his life

Good---it means prosperity

Bad-----the perishing of his possessions

Good---it means pleasure

(Excerpted from the Chester Beatty papyrus.)

encouraged by his teachers to enter a competition offered by Professor Archibald Henry Sayce, then acknowledged as the greatest living authority on ancient tongues. If he should win, they said, it would mean he could remain on at Cambridge and it would give him a giant step forward in his career.

He decided to enter and during the following days, maintained his school workload with hours of additional study on every possible topic that might be asked in the competition. At midnight on the night before the test, the boy was so physically and mentally exhausted that he could not even think coherently. He panicked, felt only a miracle would save him, and decided to leave his studies. He staggered to his bed and fell into it, asleep at once. He slept and dreamed.

Budge's dream:

Budge was sitting at a desk in a room that looked like a shed. He looked up as a teacher entered the room and knew immediately that he was to be tested for the competition. The teacher withdrew an envelope from his pocket. From it he took several long, thin green slips of paper which had questions written upon them, as well as some text. Budge scanned the papers and knew that he could answer the questions easily, but the text was written in an obscure language that he did not recognize. He panicked, knowing he could not decipher the text and had failed the test. Alarmed because he would not win and the prize would be lost, he awoke shaking and bathed in sweat.

Barely awake, he struggled to remember the dream, and immediately fell asleep again. The dream repeated, and again he awoke. Again he slept, dreamed the same dream and awoke. This time he glanced at the bedside clock and realized it was only 2:00 a.m. His entire series of dreams had taken less than two hours. He jumped up from the bed, threw on his robe and rushed to his desk, to take advantage of the study time remaining before the test.

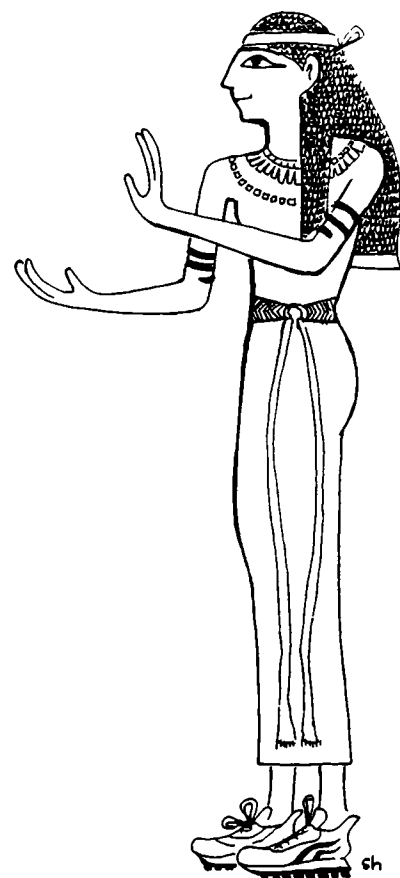
Concentrating on the symbols in his dream, Budge pondered the text and tried to remember where he had seen them before. "I remember!" he yelled and rushed from his desk to retrieve a volume in his study titled, "The Cuneiform Inscriptions of Western Asia." Elated, he

immediately turned to the information matching that contained in his dream. For the balance of the morning he studied the text until he knew it by heart.

Budge arrived at the examination room well before time, but the room was already packed with students. He was directed to another small room, which opened out into the hall, near a service area. It had a roof that sloped like a shed, a battered table, and one chair. It was the same room he had seen in his dream! He immediately recognized the teacher who entered the room as the one he had seen in his dream, and when he removed the long green slips of paper from an envelope, Budge knew he was reliving every detail he had seen the night before. Because of his dream, Budge was able to answer all the questions and decipher the text with ease.

That day was the turning point in Sir Ernest Wallis Budge's life. After winning the competition, he continued his research and eventually became a world renowned authority on ancient languages. During his lifetime he translated the Egyptian Book of the Dead, The Teachings of Amenhotep and the hieratic papyri in the British Museum.

(Excerpted from *Dreams of History That Come True*, retold by Adrienne Quinn, 1987, Dream Research, P.O. Box 1142, Tacoma, WA 98401)



I DREAMED I WAS NEFERTITI
IN MY NIKES

A Feline Fantasy

My lioness has become uncaged
from behind the bars of love
leaving behind an empty space
to taste and to smell freedom.
Gone is the terrible trainer's whip.
Gone are the fiery hoops,
and the children's smiling faces.
There will be no more 3:00 feeding time.
Slowly she enters her ancestral kingdom.
Puzzled by the animals who run from her,
she casually plays with her potential dinner.
awkward child
gentle soul
frightened beast
to be eaten by the jungle.

Linda Benincasa

THE OTHER

We've been together
for as long as
She has not written to me...
Last night I dreamed
She sent me two letters.
At first, I fondled the fragrant envelopes
as if a dream could last forever,
Then I raced to open them,
Praying not to tear the thin membrane
that separates dream from reality.
I awoke before I could read Her message,
Empty-handed in your arms.

Lorraine Grassano

Dream House continued from p. 51

who he had rented the house to.

"To you."

I was fortunate to have been on my knees, or I would have fallen. The shock was substantial. Then I realized my intentions. "No, I want you to do your search."

"I made up my mind," he said. "I didn't call any of your references. I called three of my personal friends. You are a known quantity. I know your workmanship and you should have no trouble finding repair and remodeling jobs. If you can get two other people to share the house, there is no reason you can't make it. Do you want it, or don't you?"

The full weight of the decision was now on my shoulders. I didn't have time to consult others. The window was now open for a moment. Would I step into the void or pull back behind my fears? Time stopped. I went inside for a brief eternity. I said, "Yes, with the following conditions..."

The Dream House became a reality. Though I had sworn that I would not move into San Francisco, I did. The dream workers met. Seventy-five people came to the christening party and open house. Kent Smith kicked off the first of seventy-five Friday Night Dream Talks on June 13, 1986. Richard Russell, my first house mate, appeared with a Ryder truck at the UC housing board looking for a place to live when I was down to \$15 in my bank account after the first month and the second payment of rent.

My dreams told me to paint the ceiling of the dream room, to build a freestanding closet in the dining room to make a third upstairs bedroom. Each step was an act of pure faith.

The Dream House was born.

Now, three years later, we have all grown older and hopefully wiser. We have discovered more of ourselves. The house was sold to another person with a dream for her dream house. I have moved into a year of new discoveries, challenges and reflections.

I even tried my hand at radio broadcasting by purchasing time on KEST AM radio in San Francisco. The program, "Dream Talk," provided me with an outlet to move the dream to a new medium. It has been a time of exploration and sharing, a burst of new learning and the testing of another vehicle. The *dream* needs a home in our society. That home is rightfully in the heart of each of us as we reawaken to ourselves and our inner work.

Otherwise we are all among the homeless. Without our dreaming selves at home in our inner and outer world, participating in transformation of the myths and institutions of our global village, we live a life drugged, addicted and disenfranchised, far from the core of our true nature.

Deepak Chopra, M.D., author of *Quantum Healing: Exploring the Frontiers of Mind/Body Medicine*, Bantam, 1989, says that, by following the chemical track of modern medicine,

...we have ultimately arrived at a dramatic shift in worldview. For the first time in the history of science, mind [dreaming] has a visible scaffold to stand upon. Before this, science declared that we are physical machines that have somehow learned to think. Now it dawns that we are thoughts [dreams] that have learned to create a physical machine.

The Dream House is an idea that belongs to each of us as the place in which we live the living dream. It is not a place outside ourselves but a living constellation of the form in which

we shape our lives.

Thank you all for participating with me in a living experiment of creating a home for the dream. Your friend and colleague,

Fred Olsen, M.Div.,

Founding Director

The Dream House, 414 Andover St.

San Francisco, CA 9411

Peace continued from page 9

fighting. In a state of PEACE, people will be making incredibly creative breakthroughs because they won't be wasting their energies in trying to control things to stave off the horrors of disorganization. They will be swimming in, dancing in, the random flow.

We have no idea yet what this would mean for life on this planet. Most people on Earth have never experienced true PEACE because randomness creates constant newness. This also means that whatever is happening here hasn't happened anywhere else in quite this fashion before.

ON GETTING OUT THERE—RIGHT HERE

One of the ways we're learning to tune ourselves to PURPOSEFUL RANDOM UNIVERSAL ACTIVITY is through the inspiring of flesh. Up to now many of us have believed that spirituality and physicality were opposite poles—that the only way to become truly spiritual—and thus achieve peace, in both our inner and outer worlds—was to ignore, deny, or totally abandon the physical body. Because of this, we've set a great deal of store on mastering out-of-body states. A great number of us are already exceedingly good at getting "out there" and exploring other planes of consciousness. The problem here is that there are two kinds of "out there": the space in the universe; and space in unfolding future paradigms.

Because we're still IN bodies, the most important thing for us to remember is that the answers to our questions are right here under our feet—even though we may also be "traveling" in the future paradigm at this very moment. What we're learning now is how to remain in our bodies and still have these amazing adventures by using the full spectrum of the subtlest ranges of our sensory capacities. This doesn't mean getting out there in technological devices that we construct. It means getting out there in the subtle, sophisticated technological devices that WE ARE! So, while we may use the image of being "out there" in space as a metaphor for being "out there" in our future paradigm, it is important not to confuse the two.



Astrology and Dreams
A Way Back To The Source

JOHN CRAWFORD

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ON RANDOMNESS AND DREAMS

The best tool we have for exploring randomness and experiencing it as peace is through our dreams. No matter how well dreams are structured, or how gifted we are at becoming lucid, or at incubating specific dream topics, by their very nature, dreams remain random events. Although some dreams begin by mirroring day-to-day life, there is always a fluid element of random eventfulness, of whimsy, absurdity, and bizarre juxtapositions that identifies them as dreams. No matter how organized or skilled we may be at creating efficient, workable systems in our waking lives, our dreams will always upset the apple cart. And this is because they are exquisite expressions of PURPOSEFUL RANDOM UNIVERSAL ACTIVITY.

Until now, those of us who have been doing dreamwork have been using our dreams as tools to tap into the unconscious elements of the organizational structure of our waking lives. Our dreams often give us a deeper understanding of the past, and from time to time offer us clairvoyant, precognitive glimpses of how the future will be organized.

When we attempt to find meaning in our dreams, we often rearrange the random events—sometimes even while dreaming—until they seem to fall into a logical pattern. Yet, the logic of dreams is nonlinear. Dream events are connected not by an underlying orderliness, but by affinity. For example, if a dreamer walking down a street in New York steps off the curb and finds herself in Vladivostok, the connection—the affinity—between the two places will seem perfectly reasonable to her in the dream state.

We all dream. We all experience randomness. Few of us, however, have seen our dreams as a primary tool for creating peace on an endangered planet. Some people talk about the creation of a new kind of order. But what we need is a paradigm shift that will carry us, not to a new kind of order, but to a loving state of random, global connectedness.

This is something we have always had—in our dreams. Each of us, for an average of eight hours out of every twenty-four, exists in perfect harmony and affinity with a state of randomness. But somehow we lose our ease and comfort with randomness when we wake up to an organized world of clocks, calendars, and maps. Ironically, what we're really losing is our best hope for the future.

Peace is about randomness. And our dreams are the best doorway we have for experiencing that randomness. Peace will develop naturally out of a growing acceptance of our dreams, of flowing with them, being with them, enjoying them—and allowing them to be random. Unfortunately, most of us hear the word "randomness" and equate it with ultimate disorganization. But randomness is not about disorganization. Neither is it about war, anarchy, violence, or loss of control. It is about dancing with chaos. It is about living in a state of nonlinear connectedness. The same kind of connectedness that gets us from New York to Vladivostok by stepping off a curb.

ON DREAMS, CREATIVITY, AND PEACE

Everything we love about our dreams—the delight, the whimsical pleasure, the spontaneous creativity—is exactly what peace will be like. Dreams make the impossible possible. And part of the paradigm shift in which we are all participating requires a joyful, whimsical leap into the impossible. Into PEACE.

We are about to create a new way of being in the world. Up to now we've been focused on figuring things out. This is a function of the organizing principle. However, if all our energies are going into organizing what already exists, we cannot make anything new.

What we're beginning to learn is how to create, how to act, out of a sense of play and wonder without needing to understand up front how things work, or why, or for what purpose. We won't agonize, we'll just do it because we'll know that if it doesn't work, we can easily create something else on the spot that is equally nurturing and joyful.

As long as we're primarily focused on explaining, reasoning, and controlling in order to stave off disorganization, then spontaneous creative inventiveness will suffer. But once an understanding of PURPOSEFUL RANDOM UNIVERSAL ACTIVITY begins to be accepted on a widespread basis, and our desperate focus on organization diminishes, we'll be able to direct more and more energy into spontaneous creativity.

One of the benefits of this shift is that as we become accustomed to the endless wealth of creative ingenuity available to us all, the less we'll be emotionally attached to the products of that ingenuity, and the faster we'll be able to let go of what doesn't work and create

something new that does. Random activity is not disorganization. A world that runs on free-wheeling creativity is not a world in anarchy. It is a world at peace.

In case you're beginning to envision the demise of the Age of Information and the obsolescence of all your computer skills, just keep a couple of points in mind. We're still going to need all our hard-won organizational skills and our capacity to synthesize vast quantities of information into meaningful patterns. People will still want, and will still need to create a fluid sense of organization in the midst of randomness.

We'll create it, but we'll see it as part of the process, part of the flow—not as an enduring monument to our existence. And when things need to be changed, we won't react with guilt and anger, seeing it as a sign of our failure to get it right the first time. We'll simply see it as a shift in randomness, a shift in the flow, and get excited about creating whatever comes next.

This isn't going to happen overnight. It may take hundreds of years. But we're all evolving every second. Every new bit of information changes us and reorganizes us with amazing speed at a very deep level. And although our world may not be there yet, every night in our dreams, singly and together, we're not only there—we always have been.

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Power Songs continued from page 40

**The wild wind sings
what words can't say.
Let the wild wind blow where
it will.**

This song also resulted from my work with Jill, but in this case I dreamed it. I had been exploring altered states of consciousness, using various tools and methods, and had developed a form for teaching others how to do the same kind of exploring. During a session with a client I felt great rushes of energy moving through me, to the point where my body began to shake like a branch in the wind. Fortunately my client wasn't disturbed by this, and I wasn't either, really, although it was uncomfortable. I recognized the sensation as one I had experienced before, and realized that this level of energy was connected to working with

other people. When I experiment on my own, this doesn't happen; something about combined energies raises the intensity. My concern was "How can I use this rush of energy? How can I put it to work on the issues of transformation at hand?" I realized that the shaking meant I was resisting something instead of letting it flow through me freely. I talked with Jill about this and she suggested I incubate a dream poem that would help me deal with the intensity.

Very little incubation was necessary; it was as though my dream self was waiting for me to ask this question so she could answer it. As I considered this dream answer, I realized how hard and often I struggle to put my non-verbal experiences into words. I have a great motivation to teach, and words, in our culture, are the method of choice. But this song reminds me that there are now, as there always have been, other methods for sharing awareness. Many many people who have explored their consciousness have discovered that inner experiences of great clarity and precision often can only be vaguely hinted at in words. This is especially true when we're using a language like modern English which has evolved to deal almost exclusively with material, three-dimensional reality, in a culture which barely credits the existence of inner experience.

So this song is about trust. It reminds me that I can open and release, and allow my intentionality alone to generate the shared awareness in the most appropriate way. And when I trust, the right words always come. When I trust, I don't shake with the force of the energy that pours through me; I simply let it flow. Sometimes it moves my hands in what becomes more dance than gesture.

Also of interest is the nature of the dream experience that gave me this song. It initiated a new type of dream for me, which continues to recur. In this dream the meaning of the words was presented to my direct cognition, and I watched as the words formed themselves around the original wordless thought.

Mud and bone,
Blood and stone,
Something rises in me
singing.
It comes through.
It blesses you.

This song is another that originated

in the waking dream, but in this case it was more received than invented. I have made collages for years, usually using color photographs from magazines, assembling them into dream-like vision-scapes. I had stopped making them for a while after a move, but was feeling inspired to start a new one. I was thinking about the process by which I choose images and blend them together—a very associative and intuitive visual play. Also, I was in the midst of a major reevaluation of several areas of my life, looking critically at my activities to discern what fit my new directions and what I might discard. Remaking the collage of my life, you might say.

I was also mulling over my teaching work, which continues to evolve past the concepts I had about it when I began. (Teaching is a magnificent way to learn anything; I recommend it.) Suddenly, I realized that each collage I have made incorporates within it at least one, and sometimes several, images of pain or disharmony, placed carefully in a new harmonious relationship with surrounding elements. The same urge for transformation that motivates my teaching work also motivates my collage making, which I had always thought of as pure visual play. The particular collage I was looking at contains a photo of a toxic chemical pollutant, taken through a microscope to reveal its multi-colored beauty. (One of my basic beliefs is that everything has within it some component of beauty or harmony.) As this realization dawned on me, so did the song. It opens me to my inner teacher.

But what is best about this song is that it is not just about me. Although it very specifically relates to what I do when I teach, it also speaks to that element of beauty, that note of harmony that can be found in even the most mundane or painful event. As we call this note, it rises singing, it comes through, it blesses. And this song is also about you, your special note, the singular flavor of joy you have to add to the collage of the world.

(From a friend's dream: "The Sweet Hurricane.")

A hurricane is coming. It is announced on weather broadcasts. This is a benevolent hurricane, and people are eager for it to arrive. Thousands of people gather on the shores of islands and continents to welcome this hurricane and call it to them. They sing:

Anna mu-el ho,
anna mu-el ho ya!

Many different metaphors are in currency for the paradigm shift that is called New Age, Aquarian Age; the shift from hell world to heaven world that was prophesied by the Mayans. In intellectual terms it is the breakdown of the Cartesian paradigm, the old notion that matter-body-world on one side are forever separate from spirit-mind-god on the other, an impenetrable wall in between. The idea that they are "different stuff" is crumbling around us. Much channeled material talks about waves of light pouring upon the planet. My Sethian perspective prompts me to add that if this is so, we are creating this light. And Seth does talk about our unconscious knowing breaking through the strictures of limiting beliefs imposed by the tyranny of rationalism, and the mass belief that there is no validity to inner experience. But even knowing this, I like the metaphor of light, waves of energy flooding the planet. Our inner angel selves rising in us singing, breaking through the skin of surface reality. Our dream selves gather by the thousands on the shores of our experience to welcome this expansion, to call it to us. This is a song about mass paradigm shift, about world wide transformation.

Whatever metaphor you choose, if you are a sensitive person, as I'd wager most dreamers are, you will have felt the first waves of this shift, as I have. Everyone I know has been deeply reevaluating life choices, feeling new intensities, and sometimes feeling lost in them. We are cleaning house, preparing to redream our world. I sing this song in celebration; I sing this song when I find myself stuck in an old pattern that has no use for me any longer; I sing this song to encourage transformation, to call it quickly to the shores of my experience. This is a world dream song, and I invite you to sing it too. It doesn't matter that I can't give you the tune my friend dreamed. Make up a tune in the spirit of world transformation, and I guarantee you will harmonize.

And once more I encourage you to find and sing your own songs of power. Incubate them, dream them, make them up. Without your special melodies, the world is less.

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Compiled by Jill Gregory 6/89



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SUSAN ST. THOMAS, M.A. has been an artist all her life, specializing in the intuitive arts, personal mandalas and dream art over the last 20 years. For more information about the shields, limited edition prints or other work write or call: Susan St. Thomas, 19 Winfield St., San Francisco, CA 94110 (415) 647-5245.

Clear Dreaming continued from page 11

the hypothesis first, then seeking to prove it. However, we don't have to worry about which approach should come first, as long as we hold lightly to any hypothesis we adopt. If we assume that it's true, we'll overlook any data that doesn't fit in. When we see our hypotheses simply as ideas for exploration, we are more likely to allow new and unexpected material to emerge. Even when we discover a general principle, we'll experience and describe it in our own ways, and may not recognize another's description of it. Semantic misunderstandings are common.

In the science of dreaming, many people have shared their methods of dreaming and others have verified that these methods work. In the art of dreaming, however, what works for one person may not work for another. It's important to distinguish the details of personal dreaming from a study of the principles of dream creation. A question about someone's personal dreaming might be "What do dragons mean for Mary, and how does she handle them in her dreams?" A question regarding a general creative principle might be, "Does a change in consciousness result in a change in the dreamscape?"

Inner reality is an infinitely big place, and we can't expect reports of "what inner reality is like" to be completely consistent among dreamers as far as locations, people, colors, etc. are concerned. That is, at least not until enough dreamers gain skill in lucid and mutual dreaming to create stable inner landscapes. Even so, such reports would deal with specific creations rather than the underlying principles of creation.

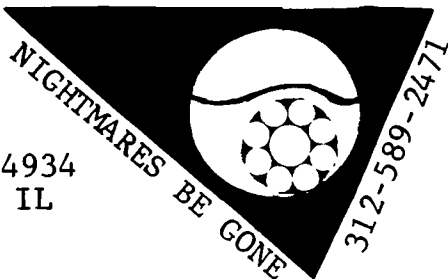
Like the physicist, the clear dreamer knows that no observations are independent of the observer's mind and that he is not apart from whatever he observes. Direct cognition can and should be examined by reason, otherwise we cannot use it consciously to add to the quality of life and increase personal and collective value-fulfillment.

In clear dreaming we get involved: we participate and emotionally experience our dreaming, then we step back to reflect and analyze, not only on our experiences, but on our basic assumptions which structured the experiences to begin with. We also learn how to detach ourselves in the dream state, to observe without judging, and to re-enter the dream while awake and re-experience it emotionally. We choose whether we will detach ourselves and observe, or get involved and participate.

We constantly question our basic assumptions and our interpretations of our observations and experiences. We question our questions. How do we come to a particular conclusion: direct experience, induction, or deduction? Do we know the difference between a fact and a theory, inference and fact, facts and generalizations? Do we ask, "Is this a basic principle or an individual truth?" We share our knowledge and we listen to each other.

(Adapted from "A Manual of Dream ArtScience" by Ravenwolf, 82 Main St. #2, Petersborough, NH 03458.)

THE DREAM HOT-LINE



PO BOX 34934
CHICAGO, IL
60634

Future Dreaming continued from p. 7

know what our blocks are, but once we know them we don't need to keep giving energy to them. It's helpful to have at least a symbol to focus on that represents the resolution or healing. We have a tendency to keep our problems "healthy" by working on them and thinking about them so much. We can incubate resolutions to problems but we can also incubate dreams of power, of beauty, of expansion.

Each of us is the star of our dreams and also the star of our life. To deny that is not to be humble; it's simply dishonest. When we think or say that someone else is more important to us than ourselves we distort ourselves and we distort our relationship with that other. This aspect of future dreaming would simply mean asking for and accepting the powerful and beautiful pictures of our true selves, allowing ourselves to expand into those images and act them out in the world. I'm convinced that there's only one real issue that each of us deals with, though we deal with it in many individualistic ways, and that is the issue of courage. Courage and perhaps self trust is the answer to every problem, the resolution to every block.

In dreaming the future, both waking and sleeping, we will decide whether we will simply try to foretell the future in order to prepare for it or whether we will consciously participate in the creation of our future, both personally and globally. In future dreaming, we will learn our personal dreaming and creating mechanism. We will explore the only important frontier, both the first and last frontier, that of the inner self. We will ride on our dreams to worlds and states of consciousness that have not yet been dreamed of. And if we're creating those "places," they are no less real than this physical place that we create. If we are truly courageous dreamers we will allow ourselves to become our "true" selves, remove the limitations, boundaries and frame-

works which now protect us from our greater selves.

Whatever powerful dreams you have, whatever dreams you have not yet dared dream, exist within you now. They do not need to be earned, struggled for or paid for by the sweat of your spiritual brow. They need to be accepted, allowed, activated. They need to be named as your own. All that's required is courage and even that can be found in a dream. There are no impossible dreams. Choose your dreams and dream them. Choose your life and live it.

MAGIC continued from page 21

metaphorical bootstraps, using the inner knowing we are aware of to teach ourselves how to access inner knowing. And dreams as we know and explore them are one of the easiest entries to this seemingly paradoxical endeavor. By bridging the gap between what we think of as dreams and what we think of as real life, we become more aware of being the dreamer of both, and begin to wonder, "what else do we dream?"

Some who have explored their inner knowing seem very interested in turning away from the physical world, leaving it behind for more evolved, more advanced planes of being. This too is part of our peculiar heritage. Of course, when we decreed the physi-

cal world devoid of self-aware value, we started wanting to get out of here, some stubborn part of us knowing there was a better condition! The universe would be an empty place indeed if there were not infinite systems of experience, and so I believe in them. And certainly some portion of them are more advanced or evolved than this one. But my overwhelming fascination is with the process of creating matter in such a way that consciousness becomes more and more aware of itself as *matter*. I want to bring the dream awake in the earth. And I hazard that it is by doing so that I can best teach myself to explore the other systems of experience we are also dreaming. For as the dreams we recall intersect and interact with our external lives, so must many of these other systems; indeed, dream exploration opens doorways into increasing varieties of experience, all mutually enriching.

As I open my physical experience to the dream, I learn and acknowledge the processes by which consciousness becomes matter. I risk using these processes and depending on them. I reach deeper into the dream to see how far inward I can trace the roots of creativity and watch it move outward into form.

Kyle Houbolt
1364 Page St. #4
San Francisco, CA 94117

YOU ARE MAGIC

On the telepathic levels of our true communication, you know that we all exist in dimensions of being beyond the ordinary. You can learn to experience these dimensions directly, without spending lots of money or a long time in formal training. This kind of growth is your birthright as a natural creature. The doorways are built in. I can teach you how to walk through the door.

Kyle Houbolt Earth Mirror Creations
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four groups a day and leads workshops almost every weekend. He gives away 10 times as much as anyone else. For the past five years he has been enormously successful, but the previous 15 were give and take.

Jeremy: One of my problems is that I love the work, so while I'm in the middle of it I do not realize how much energy it has taken. My immediate experience is of being more energized. However, when it ends I crash and realize how little I have left. It has taken 20 years for me to get a handle on how to stay balanced.

Jill: I was going to ask you what was hardest about being a dreamworker and that's probably it?

Jeremy: Well, no. For me the hardest thing about being a dreamworker is internalizing other people's pain. It's a particular problem with the style of dreamwork that I do, which is taking each person's dream and making it mine.

Kathy: When you worked at San Quentin Prison and with Satanic cultists, that was the hardest.

Jeremy: Yes, and also when I worked with AIDS patients. Part of the irony, from my point of view, is that you're not doing good work unless you're willing to be infected with their misery. The upside is that you get infected with people's creative energies, love and transformation as well.

Jill: What has brought you the greatest satisfaction in your work?

Jeremy: At the moment the most satisfying thing is to have my work affirmed through having my book, *Dreamwork*, published in German even though they never met me. And of course when I'm doing dreamwork and someone has an "Aha!" of recognition or insight, that moment is the most satisfying thing. But I suppose that the thing I am most pleased about is figuring out that the language of the dream is universal and that everyone is an expert, and finding ways to have people become conscious of that. I am most pleased at forging dreamwork, in the fire of experience, into a community organizing tool that wasn't there before.

Jill: And a lasting tool.

Jeremy: Yes.

Jill: What about dreamworkers and the issue of liability?

Jeremy: That's one reason I do

this as a ministry. What transpires in the course of pastoral counseling is not subject to the same kinds of insane liability that medical model activities are. Personally I also prefer to work with a religious constituency because of the historical precedent for seeing dreams as communing with the Divine. This tends to make people open to the transformative power of dreams. What I do is not therapy. I offer spiritual direction.

The whole religion issue is complicated, but Kirby J. Hensley has done the legal work. You can get an ordination from the Universal Life Church* (or other mail order ordinations) by just sending in a small donation. And this ordination has held up in court. My work has shown me that dreamwork is essentially spiritual work. If you believe that in your heart, then Kirby's ordination will be of use. It's a matter of shifting your perception from what looks real to what is real. That is one of the things that dreams are always asking us to do.

Jill: Is ordination the only way that a dreamworker can protect themselves from liability dangers?

Jeremy: From a legal point of view the best thing you can do is call it consultation. In California you can't call it therapy without a license. But different states have different laws. As a consultant, the liability issue has to do with fraud and you just have to be clear about what it is that you offer.

Jill: I cast myself in the role of an educator. If there's a complaint, it would be a matter of someone saying they didn't learn anything or it wasn't helpful. I teach an amazing amount of information and experiential exercises, so I feel there's a minimal risk.

Jeremy: And if you run into really troubled people, you can tell them that what they're bringing you is beyond your ability and desire to deal with. Then offer them a list of people or organizations who might be able to help them. I keep a current referral list for that purpose. You can let your fear of liability paralyze you and not do work at all and I don't think that anyone is particularly well served by that. Risks are part of life.

Jill: What does it mean to be a professional dreamworker?

Jeremy: You don't get to be a professional just because people pay you money, nor by getting licensing and academic degrees. If you're going to use the name "professional" it seems to me

you need to be engaged in some kind of social service. Being professional is a matter of the attitude you have toward your work. Are you approaching this work with a sense of spiritual purpose? Dreamwork is not just psychological, but is psycho-spiritual.

Jill: Is this why you changed the character of the Marin Dream Institute?

Jeremy: Yes. Originally it was the Marin Dream Workshop. We put on two dream festivals in cooperation with the Bay Area Professional Dreamworkers Group. Then we came up with the idea of an institute designed to provide a program in dreamwork leading to certification. We held many meetings and worked on the project for a number of months before we came to the realization that this was not the proper format and gave people the wrong idea. It gave the impression that to become a professional dreamworker you take a training program and get a piece of paper that says you are certified to do dreamwork.

We recognized that offering "festivals" was more in keeping with the true nature of dreamwork. Dream festivals offer the opportunity for more dreamworkers and more members of the public to be involved. The framework is more open and flexible and does not make distinctions between presenters in terms of credentials or experience. The atmosphere is lighter and more fun. It's more of a community event than a school. Every festival is different, a whole new gestalt of individuals and energies.

Rather than a fixed program of instruction, the festivals offer exposure to a wide variety of dreamworkers with whom one can study. If an individual wished to become a dreamworker, they would be responsible for creating their program and for determining their own readiness to work with groups or clients.

Jill: Besides festivals, what other future plans do you have?

Jeremy: I have a lot of things cooking. I'm three quarters through writing a book on archetypes entitled: *Universal Themes in Myth and Dreams*. And I have a contract for a mass market book on intellectually responsible dreamwork. I have finished a science fiction novel on planetary survival and dreams. I have a second novel in outline form with a less overt dream focus. I enjoy writing fiction although I don't have much time for it. I'm working for Matthew Fox, a radical Dominican priest, who runs

the Institute for Culture and Creation Spirituality in Oakland, CA. I offer several things there: courses on world mythology, pastoral counseling, Jungian psychology and dreamwork. I enjoy very much working with Matthew.

This summer Kathy and I are taking a group of people on a trip to some of the sacred places in Greece where we will explore Greek mythology and dreams. We will return from that trip on July 9.

Jill: You were a member of a Marin County dreamworker support group some 10 years ago called Coat of Many Colors. Because of that experience and other experiences since then, how do you see such groups relating to the dreamwork movement?

Jeremy: We heard about one another from mutual clients and decided it would be fun to get together. John Van Dam, Ken Kelzer and I were the driving force behind the formation of the group. We met weekly in the morning where we supported one another professionally and shared dreams. Some of the other members were George McLaird, Bob Trowbridge, Bill Schutt, Jeremiah Abrams, Linda Purrington and Barbara Goodrich. Others came and went through the years. We put on two workshops during the time we were together.

This group and others like it can serve to increase cooperation and facilitate cross fertilization. We found it more than fun. It was tremendously supportive and useful. The first Marin Dream Workshop festival was very close to a reunion of the original "Coat" group.

The dreamwork movement is a social movement building a society that nurtures diversity. In my view that is the only way worth going. Unless we devise ways of supporting one another the tremendous potential of this movement will be squandered. I hope that doesn't happen.

(*Universal Life Church, Inc., 601 Third Street, Modesto, CA 95351.)



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NETWORKING

ASSOCIATION FOR THE STUDY OF DREAMS. 6th Annual Conference, University of London, July 25-29, 1989. Contact ASD Membership Chair, 1505 Manzanita Ave., Chico, CA 95926.

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.

METROPOLITAN NEW YORK/NORTHERN NEW JERSEY DREAMSHARING GRASSROOTS NETWORK. Complimentary copy to area dreamsharer in exchange for 25¢ stamped self-addressed envelope. Regular subscription \$5 for 4 issues. **The New York City Self-Help Clearinghouse Inc. was burglarized and several checks with new subscriber I.D. have been lost. If you have failed to receive the first issue of your subscription, send SASE with date, amount and to whom it was made out. If check was cleared and cancelled, enclose photocopy or description of check with endorsements and bank stamps and we will make good your subscription.**

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.).

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. (508) 887-5090.

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

SANDY BRUCE. Dream interpretation, counseling, psychic and spiritual counseling, astrological charts. Syracuse, NY area. (315) 475-6361.

ROBERT LANGS, M.D., author: *Decoding Your Dreams* (Holt). Dream Group, Wednesday nights and more. Beth Israel Medical Center, NYC. (212) 420-4543.

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 Tereno, 3104 Arborwood, Lindenwold, NJ 08021. (609) 784-2757.

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

ELLYN HARTZLER CLARK, Wholistic Resource Center, 1003 Rivermont Ave.,

Illustrations on page 41
by Susan St. Thomas
from *Crystal Moonlight*,
a children's book written by
David K. Waldman
to be published by
Rebecca House 9/89.

classifieds

Lynchburg, VA 24504. Sunday Evening Dream Group. (804) 528-2816.

NANCY PARSIFAL. Dream Group, individual dream counseling and workshops. 106 Kenan Street, Chapel Hill, NC 27516. (919) 929-0946/

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.

DREAM GROUP OF ATLANTA. Classes, on-going groups and individual dreamwork. Contact: Adrienne M. Anbinder, 4341 Hammerstone Ct., Norcross, GA 30092. (404) 446-9316.

SARASOTA DREAMWORK GROUP meets second and fourth Wednesdays, 7:30-9 PM, at Unitarian-Universalist Church, 3975 Fruitville Road. Call 371-4974. Come explore your dreams within a small informal group.

JOAN H. THOMAS, PH.D. Dream work with groups and individuals. 126 Wellington Pl., Cincinnati, OH 45219. (513) 381-6611.

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

DFW DREAM GROUP, Carole and Jim Russell, 3424 Falcon Dr., Fort Worth, TX 76119. (817) 534-8257. Weekly study group, \$5/meeting. Lucid, shared, precognitive, reprogrammed dreaming. Individual work; helping children conquer nightmares.

SUSAN CHAPMAN. Individual dreamwork. Albuquerque, NM. (505) 821-5077.

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. 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.

THE DREAM HOUSE. Re-entry groups and dreamwork training, individual sessions and tutoring (phone/in person), audio tapes, networking. Fred Olsen, M.Div., Director, 414 Andover St., San Francisco, CA 94110. (415) 648-0347.

STANLEY KRIPPNER and INGRID

KEPLER-MAY. OUR MYTHIC JOURNEY. Drawing from dream interpretation and other systems. Wednesdays & Thursdays, 7:30-9:30pm, (415) 327-6776.

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

SHIRLEE A. MARTIN. Dream group in 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.

LINDA MCGEARY. Dream Appreciation Workshop. PO Box 561, Bend, OR 97709.

SARAH LILLIE, M.S., Dream groups, classes and individual dreamwork. 4311 N.W. Elmwood Dr., Corvallis, OR 97330. (503) 758-1324.

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.

PEGGY SPECHT. Dream group meets every Wednesday at 7:30 p.m. in North Toronto. No charge to attend. Call (416) 251-5164.

EVENTS AND CLASSES

EXPERIENTIAL DREAM GROUP LEADERSHIP TRAINING WORKSHOP with Dr. Montague Ullman. June 17-19 or July 7-9. \$250. 55 Orlando Ave., Ardsley, N.Y. 10502. (914) 693-0156.

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 BIBLIOGRAPHY. Over 600 entries, annotated. *The Dream: 4,000 Years of Theory and Practice.* 2 vols., \$59.95 post-paid, Nancy Parsifal, 106 Kenan Street, Chapel Hill, NC 27516.

DREAM WORK STACKS. A unique filing system for dreams and personal symbols using a Macintosh with Hypercard. For version 1.0 send \$10 to Sarah Lillie, 4311 NW Elmwood Dr., Corvallis, OR 97330.

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.

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: Getting Help from Your Dreams (Illustrated), \$9.95. **Dream Quest Workbook** (Teaches inspirational writing to channel the wisdom of your higher self through dream incubation), \$18.50. Free copy of final issue of **Sundance Commu-**

nity *Dream Journal* with each book order. 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.

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 people of all ages who have problems with dreams. \$13.45 postpaid from Ansayre Press, 284 Huron Avenue, Cambridge, MA 02138.

PROJECTS

DREAM A LITTLE DREAM, the movie. It's about *Dreaming*. Check it out.

WOMAN'S DREAMS OF SEXUAL FANTASIES sought by therapist and author for research and book. Anonymity guaranteed. James Benson, Ph.D., 1400 S. Sunkist, #199, Anaheim, CA 92806. (714) 956-0408.

GROUP DREAMWORKERS: Solo dreamworker, planning to start group, seeks information and advice on methods/techniques appropriate to group dreamwork. All help appreciated. Will also pass on information on request. Ricky Greenwald, P.O. Box 100, Kaneohe, HI 96744-0100.

THE DREAM AT THE END OF THE WORLD: dreams related to the Bomb for inclusion in a book. How do we "hold" the Bomb in the deep psyche? How do we

take this dream in which we are embedded in a new direction? Write Michael Ortiz Hill, 203 Blackburn, Santa Cruz, CA 95060-4932.

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. D.C. 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 Pociеча (Mrs.), Ul. Pawlowa 1/12, 530604 Wrocław, Poland.

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.

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.

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