

PLEASURE DREAMS

By Jenny Davidow, M.A.

Jump into the air and fly - feel the cool night air caressing your skin and blowing through your hair. Explore an exotic forest of giant flowers whose colors are like none you have ever seen before. Walk with your inner guide and learn the deepest meanings of life. Or join in sensual embrace with your dream lover, culminating in ecstatic union.

In the dream world, everything is permitted: This is a special place where we have everything to gain by going past the normal assumptions and social restraints that apply in waking life. We need to give ourselves permission to seek the limits of pleasure here. Dream enemies can be killed if necessary and transformed into friends; we can be impulsive, angry, tender, creative, sexual, and mystical - and there is no risk of harming anyone.

In my dream classes, I use guided fantasy to apply the same principles of dream control developed by the Senoi tribe. By re dreaming a dream in the waking state so it is more pleasurable and self-affirming, we consciously realize the choices and potentials available. Dreamers often feel an energy rush as they transform nightmares and unsatisfying dreams into exciting adventures.

Following my methods, dreamers soon discover that the flip side of every nightmare symbol is a power symbol - one that inspires us with confidence and energy in the direction we presently need to grow. Even without dreaming lucidly, the dreamer's new awareness and self-permission have a powerful impact. Dreams progressively become more positive and pleasurable.

Often it is difficult for dreamers to choose and create a pleasurable adventure, when they habitually undervalue their own worth - and

their creative magic. Recently, one of my students dreamed she was at a party: She stands there feeling ignored and rejected. She is overcome by a terrible sensation of not belonging and despair of ever finding the right love relationship.

Parties, banquets, gifts, singing, dancing, flying, and sexual union can all symbolize celebration of one's own life - loving oneself. The key problem in my student's dream was that she did not feel she belonged - she was cut off from the pleasure and self-acceptance the party represented.

In creating her fantasy, she altered the original dream so that it was now her party in a large, beautiful house: Her friends are there eating and dancing, and they are appreciative for having a good time. This change represented a positive step, but was not enough. The essential issue remained: How can she create a feeling of belonging in her fantasy?

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LUCID DREAMS AS METACHORIC EXPERIENCES

BY Celia Green, B.Litt., M.A.

Director, Institute of Psychophysical Research Oxford, England

The Institute of Psychophysical Research was founded in 1961 to study among other things those phenomena which are currently regarded as 'paranormal', or inexplicable by contemporary science.

Over the years the institute has made a particular study of what we have called 'metachoric experiences', that is to say experiences in which the subject's environment is completely replaced by a hallucinatory one.

The first type of metachoric experience that we studied was lucid dreams, or dreams in which the subject is aware that he is dreaming. The following is an example taken from my book on the subject (**Lucid Dreams, 1968**)

*Without any preliminary ordinary dream experience, I suddenly found myself on a fairly large boat travelling at a normal speed up what appeared to be the mouth of a river, just before it issues into the sea. There was some sort of pleasant scenery on either side, with trees and greenery, and straight in front, the water stretched to infinity. The deck was smooth and clean and warmed by the sun, and I felt the warm breeze on my skin. This startled me, because I knew that in a dream one does not feel actual physical sensations with the same intensity and subtlety as in real life, and I was sufficiently mistress of my own thought and movements to pinch my arm in order to assure myself that it was only a dream. I felt the flesh under my fingers and the slight pain in my arm, and this filled me with real alarm, because I knew that I ought not to be on that boat, in the daylight. I did not see my own body, but I was sufficiently lucid to imagine it, lying inert in my own bed here in Paris. (**Lucid Dreams, p. 15**)*

Once someone has realized he is dreaming he may find he is able to influence the course or content of his dream to some extent. For example, he may find that he is able to fly by flapping his arms, or just by willing the armchair in which he is sitting to take off and carry him in whichever direction he wishes to go.

Some of our subjects have used this aspect of lucid dreaming to attempt experiments in extra-sensory perception during the dream state. Thus they may attempt to 'travel' to some distant place and attempt to give a message to someone they know there, or derive some information concerning the friend's environment which they can later check for accuracy on waking up.

Another form of control which certain subjects have tried to develop is the production of what would be regarded as psycho-kinetic phenomena if they occurred in waking life. For example, the dreamer may try to move 'physical' objects at a distance in his dream, or make objects materialize out of nothing. The following extract from a lucid dream reported



Celia Green

by one of our subjects will illustrate the kind of experiment that is possible:

*I found myself arriving at a coffee-party in a certain room where three or four other people were present ... I accepted a cup of coffee from one of the people. Next I began to wonder whether I could do any physical phenomena and I started to point at various items of crockery, e.g. a plate. They disappeared and reappeared simultaneously a yard or so away. After the first attempt or so I noticed a small spray of golden flashes coming from my finger-tip as I tried to do this. However, my success was not a hundred per cent, and finally I pointed at a bag of sugar. Instead of vanishing, a sort of hole began to be formed through it, as if made by a rough kind of invisible drill, and the sugar began to run out of the ragged paper-hole. This was not what I wanted and I went on pointing at it hoping it would still move or vanish, but all that happened was that the hole went on becoming deeper. (**Lucid Dreams, pp. 106-7**)*

An aspect of lucid dreaming of particular interest is the so-called 'false awakening', in which the subject believes he wakes from a lucid or even non-lucid dream, when in fact he is still dreaming. The following is an example of a false awakening which was reported to us by an American correspondent following the publication of my book **Lucid Dreams**.

Yesterday morning I was dreaming and knew I was dreaming because I could walk on the wall, and the door frame was crooked. Anyway, after dreaming awhile I remembered reading in your book that if one says their own name in a dream, that they will wake up. Consequently I said my first name three times and slowly started to wake up. I was a little dizzy because I stood up too fast, and had trouble walking because my 'foot was asleep'

PERSONAL MYTHS AND DREAM INTERPRETATION

A. David Feinstein and Stanley Krippner

Bring to mind how different life seemed when you were younger? Your perspective on the world, your beliefs about what you could accomplish, your sense of what was important may have all transformed as you have developed. Reflection on these changes brings into focus the aspect of mental life that has been termed **personal mythology**. This concept is useful for assisting individuals in keeping their consciousness attuned to the unending demands made upon it by a rapidly changing world and by the ongoing psychological dilemmas life presents.

Personal myths are complex internal structures that determine how we experience the world. A personal mythology is an individual's everchanging system of complimentary and conflicting personal myths, and it provides the wider context which shapes perceptions, thoughts, and ultimately actions. The models we carry in our heads influence every possibility we see and every choice we make, and these internalized models are products of our personal mythology. They are more than self-concept, more than scripts, and more than value-systems, dynamically addressing each of these fundamental questions of identity: "Who am I?" (self-concept); "Where am I going?" (scripting); and "Why?" (beliefs and values). They govern our perceptions, our cognitions, and thus our behavior.

Mythology has been seen as a venerable source of psychological guidance in the complex choices faced by human beings across cultures and throughout time. The history of this ancient concept is said to provide a record of the development of human consciousness. Mythology stands on the recognition that our notions about the world are, in fact, **not** fact, but an interplay of perceptions and culturally-influenced internal models for interpreting those perceptions. A myth is not a falsehood but a way of interpreting reality that may ultimately be judged as being functional or dysfunctional for an individual's wholesome development at a particular point in time. The logic found in mythologies throughout cultures throughout time is perhaps the closest reflection in existence of the complex workings of the human mind. Revitalizing the deep significance of this powerful, ancient concept is particularly appropriate at this point in history because it enhances the vitality of our psychological explanations while reflecting the hypothetical nature inherent in any construct of reality.

What is a personal myth? Is it a story? Is it a personal life style? Is it an attitude? It is not identical to any of these, yet it is at the core of each of them. Each is a reflection of an underlying personal myth. A personal myth is a schema, a template, a colored lens through which we see our world and our role in it, a cookie-cutter through which we stamp out our own version of reality from the undifferentiated cosmic dough.

The most appropriate scientific model for

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(common expression for pressure on nerves from lying on arms or legs wrong). I knew I was no longer dreaming because I could no longer walk on the wall and the door frame was straight. I went to the front door and found a note saying that the police would return some stolen goods that afternoon. (There had been prowlers in the neighborhood the past week.) The note was very sloppy and had poor grammar. I went into the bedroom and found the stolen items were still there, and much to my surprise, I awoke. It took another minute to straighten things out in my mind.

The philosophical implications of such experiences have been discussed by my colleague Charles McCreery in his book **Psychical Phenomena and the Physical World**.

In 1966 we launched an appeal by means of the Press and radio for a second type of metachoric experience, which appears to be closely related to lucid dreams, namely 'out-of-the-body experiences', in which the subject seems to leave his physical body and see it from outside. We collected some four hundred cases of this type, and these formed the subject matter of my second book **'Out-of-the-Body Experiences'**, which was published in 1968.

The following is an example of the type of experience that was reported to us. The writer in this case was a lady living in Oxford.

*I was working as a waitress in a local restaurant and had just finished a 12 hour stint. I was terribly fatigued and was chagrined to find I had lost the last bus ... However I started walking as in those days I lived in Jericho, a fifteen minute walk at most. I remember feeling so fatigued that I wondered if I'd make it and resolved to myself that I'd 'got to keep going'. At this time I was where the Playhouse is today. The next I registered, was of hearing the sound of my heels very hollowly and I looked down and watched myself walk round the bend of Beaumont St. into Walton St. I - the bit of me that counts - was up on a level with Worcester College chapel. I saw myself very clearly - it was a summer evening and I was wearing a sleeveless shantung dress. I remember thinking 'so that's how I look to other people'. (**Out-of-the-Body Experiences, p. 19**)*

A number of our subjects have tried 'travelling' in the escomatic (out-of-the-body) state in order to try and obtain information about distant situations in the real world. For example, one of our subjects 'willed' herself to travel some two hundred miles, to visit a theatre in her home town where she knew there was a production in which she was interested. Immediately the desire occurred I was "there", she writes, 'in the foyer of the theatre, and drifted towards the corridor which I knew led to the auditorium. To my surprise, everything appeared to be "wrong way round". The stalls corridor was on the wrong side of the foyer, and the stage the wrong end of the auditorium, as I remember it.

I drifted some feet above the heads of the audience, in an upright position (and obviously invisible) and was able quite clearly to see and hear the play which was proceeding on the stage. A significant point is that I am rather deaf and could never, in the body, have heard stage dialogue without my hearing-aid; nor could I have seen so perfectly without my glasses. Despite the absence of both these artificial aids, I found no difficulty whatever in seeing and hearing perfectly. (**Out-of-the-Body Experiences, p. 129**)

This case illustrates how the apparently realistic visual representation of a scene perceived during an out-of-the-body experience may contain unrealistic elements (in this case the positioning of the contents of the theatre with respect to each other). This naturally suggests that the experience is hallucinatory, though of course this does not preclude the possibility that items of information obtained by some hypothetical process which we may call extrasensory perception have become incorporated into the hallucinatory experience.

A relatively small number of our subjects have also attempted what one might call experiments in psycho-kinesis in the escomatic state. That is to say, they have attempted to move the objects they saw in their environment. The following is one of the few cases of this kind reported to us:

... I dreamed that I arose from bed, in my own body, but a weightless form of it. Somehow, I managed to get downstairs, but had great difficulty in keeping myself from bumping the ceiling! ... However, I was determined to prove that I had actually been downstairs when I

*'awoke', and seeing a vase of anemones on a side-board, which was higher than the table, and therefore easier to reach, I was able to stretch down my foot as I 'flew' past, and grasp a blue anemone between my toes, but as I moved away it fell on to the floor, and I could not reach it. I memorized the color of the flower, and also noticed a green light coming from a mirror on the wall, for which I could not account. I then experienced a very nasty sensation of 'snapping back' into myself, which made me feel quite ill for a moment ... I awoke at my usual time, and rushed downstairs for evidence of the episode. I saw that the green light was coming from the window, the daylight through the drawn green curtains. There are also lights on at the hospital opposite, during the night which could have had the same effect. The mirror is directly opposite the window, so would have reflected it. I have never noticed this before. As to the flower, I could find none, and also remembered that I never have anemones in the room, because they clash with the color scheme. Rather disappointed, I put it out of my mind, and walked into my landlady's room opposite, to prepare her breakfast, as she was still asleep. As I crossed the center, I trod on something soft. Looking down, I saw that it was a blue anemone! Quite a distance away was a vase of anemones, of different hue, on a high sideboard. My friend obviously did not recall dropping the flower, and her decision to leave them in the kitchen was an oversight, as it is much too hot in there ... (**Out-of-the-Body Experiences, pp. 136-7**)*

Of course psycho-kinesis is not the only possible explanation of this incident. The subject's landlady confirms the incident of the anemone, saying, 'On another occasion I found a blue anemone on the floor about which she had dreamt ...' However, it is possible that the landlady had dropped the anemone by accident, without being aware of it.

The subject asserts that she had not seen the flower on the floor before finding it there in the morning. Even if she is not mistaken about this, the possibility remains that she might have acquired the information concerning its position by extra-sensory means.

The third main type of experience which we have studied is that of perceiving an apparition, or someone or something that is 'not really there' (apparitions of objects as well as people are sometimes reported to us). The following case, taken from the book, **Apparitions** which I co-wrote with my colleague Charles McCreery, will illustrate one kind of case.

*I work in a mill, one night on returning home I had a feeling of slight tummy upset and headache. I decided to have an early night in bed. I put my husband's dinner in the gas oven on a low light to be ready about ten o'clock when he came home. I went out to the coal bunker and banked the fire up also. Then I retired to bed. I must have slept about three hours when I wakened up suddenly to see my 'dead' Grandfather stood by my bedside. He had his back to me, and was looking over his shoulder at me. I could see everything else in the room. It did not appear to be a dream. I could see plainly his snow-white hair just hanging over the top of his macintosh. I could see the wrinkles on the cloth as he stood there. Just looking at me; he looked so real I eventually stretched out my hand to touch him, and, immediately the apparition slowly sort of broke up and melted away. I was dumbfounded. Why, I asked myself, should I 'see' my Grandfather when he had been dead so long ago. My mother had died so much more recently. Thoroughly awakened now by this unexplained happening I decided to go down and take a look at the dinner in the oven. As I went downstairs and opened the door at the bottom I gasped. The house reeked of gas. I can only assume that when I went for the coal, on shutting the gack door the draft had blown the gas out. I have always thought since that somehow he came to warn me. It puzzled me so much as to why it should have been Grandfather I saw, when I had not seen him since I was a girl of fifteen. I was then forty seven. He looked so really alive, although he did not speak. I could not smell gas until I went downstairs. (**Apparitions, pp. 77-8**)*

It is perhaps not so obvious why we should be inclined to regard the whole environment as hallucinatory during an experience such as this, and not just the figure of the grandfather. However, we give in our book a number of reasons for regarding this as a possibility, together with a considerable number of cases the discussion of which sheds interesting light on the question.

Currently the Institute is planning an investigation of spontaneous physical phenomena of an apparently inexplicable kind, or what one might call real-life equivalents of the 'psychokinetic' phenomena referred to above. It is possible that our earlier studies of

various forms of metachoric experience may help to shed some light on cases of apparent PK in ordinary life.

If any reader of this newsletter has an experience of this kind which they are willing to describe in writing we should be very pleased to hear from them. The address to which to write is 118 Banbury Road, Oxford OX2 6JU, England.

The Institute is also still collecting examples of metachoric experiences of the kinds discussed above, so if any reader has had an experience or experiences which fall into any of these categories we should be pleased to receive accounts of them, including accounts of lucid dreams and false awakenings.

I might add that we are also interested in hearing from people who might like to consider moving to Oxford to work in association with us. If people are interested in joining us we usually suggest that they come and live in Oxford, supporting themselves in the first instance. Working with us in their spare time enables us to get to know them better and eventually, if they want to join us permanently, it would probably be possible for us to work out a way of supporting them. Persons of student age might like to consider taking a vacation job near us here in Oxford so that they could work with us in their spare time.

Note: The publications of the Institute of Psychophysical Research in Oxford, including those mentioned in the above article, are all available from State Mutual Book & Periodical Service Ltd., 521 Fifth Avenue, New York, N.Y. 10017, U.S.A.

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She needed to focus on her pleasure, rather than that of her friends. It was very hard for her to give herself permission to do this.

To help her, I suggested: "What gifts do your friends give you?" Half-kidding, she said, "A man. He jumps out of the cake." Fantasies are meant to be fantastic, whimsical, and mythical - so even though we were laughing, I wanted her to stay with this image.



Jenny Davidow

"How is he dressed when he jumps out?" She described everyday clothing. She was still afraid of letting her imagination go, giving herself permission to enjoy this dream. I said mischievously, "But you have the whole wardrobe at MGM at your disposal! Take something from there." Instantly her eyes lit up happily. She chose Olivier's costume for Hamlet - garments fitting for her dream prince. She and her lover went together into the garden, and later they made love.

Dreams are the language of metaphor. They provide us the opportunity to "awaken" with profound pleasure to our myriad aspects and potentials. When we make love, we are actually loving ourselves. I have had quite a variety of dream lovers - men, women, giants, animals - and with each union I have awakened more able to love and integrate my own masculine and aggressive energies, my feminine and nurturing qualities, my creative power, my instincts and sexuality.

Before her fantasy, my student had been crying and felt stuck in a self-defeating pattern. Afterwards, she looked centered and radiant. I asked her, "What gift does your dream lover give you?" She said: Acceptance. She now felt she belonged. Through her dream lover, she had experienced the pleasure of loving herself more fully.

Jenny Davidow, M.A., gives classes on "Winning in Your Dreams" in Los Angeles. For free brochure, call: (213) 397-9483.



THE JOY OF RETURN by Giorgio de Chirico. Collection of Mr. and Mrs. James W. Alsdorf, Chicago. Reproduced with permission of The Museum of Modern Art, New York.

THE DREAMS OF A MASTER

by William R. Stimson, Ph.D.

De Chirico's paintings come from dimensions of awareness that our kinds of understanding are only imperfect derivatives of. Yet the paintings speak to us, loudly, deeply. They mysteriously transport us to nuances of comprehension not readily grasped or expressed in the ways we have been schooled to be limited to. In this sense they are not unlike our own dreams. Could this be because they are our own dreams? I think so. The visions that de Chirico was able to express with such genius on canvas are not unique to him. It is our own deepest stirrings that he has brought before us. His paintings are mirrors of our own minds and souls. How much we can see in them is contingent upon how well we can know what is happening in ourselves. So they may convey quite different messages to different individuals, depending on how far along on the path to self-realization each is. Which message is real? Of course it's the one you feel the strongest that's most real for you.

In our commercial culture art is mistakenly confused with the objects produced by artists. Nothing could be farther from the truth. Art is a mode of perception. The objects or paintings themselves are only ancillary. Yet they are essential to the process just as it is essential for me to put my impressions of these paintings into writing. Anything I can say about de Chirico's paintings is only what some part of me already knows but putting it into words liberates me by bringing this awareness to areas of my mind that aren't privy to this kind of knowing and thus causing them to release their restrictive hold on my natural unfolding. Sounds like working with dreams? It is.

Let me emphasize that I know nothing of de Chirico, nothing of painting, and certainly nothing of art criticism. It's the ways we have been taught to approach the art of the masters that kill the process in us all. I am fortunately unburdened by these. The three paintings I have chosen to write about are done scant justice by the photographs reproduced here. De Chirico's paintings don't work in black and white. To miss the color is to miss the meaning. But color paintings are prohibitively expensive to reproduce accurately. These black and white pictures of his paintings still convey the sense of something, like dimly remembered dreams, but that "something" itself is gone. I urge our readers to attend this spectacular exhibit at the Museum of Modern Art in New York City. What this man is saying on canvas and what dreamwork is about are the same thing.

The Joy of Return

We live in a world of gray facades flying their black sperm flags of a false fertility, but they are no longer anything but facades. We can see through them, especially at the top. The machines has become the center of our world. We are alone, colorless, going to the somewhere that is nowhere to go. But there is a light behind the machine, there is something dawning behind the facades. There is a hope behind all of this bleakness. We can see through all this, we know there is something brighter; the dawning of a post-industrial mentality. The man's head isn't on straight. He is each of us. De Chirico entitles this painting "The Joy of Return". What is returning is the light in the sky. It's dawn. It heralds the end of the night that our kind of consciousness and civilization has been for the human soul. It announces the dawn of a new age, a new way of being.

The Seer

Creativity is the key. The maker is the made. The artist is the work of art, sitting squarely on his pedestal. It is himself that he is working on. Self-tailored, still incompletely formed: a human, yet a dummy. How deformed are we who create, how powerless of limb. Yet how beautiful, erect, noble. How dead our heads are: deaf and dumb and blind to the inner vision that is burning brightly within us like a star. Could it be that we have to let go of all that our senses have been trained to see and hear and taste, and all that our arms and hands have been trained to touch and feel? Certainly these trained systems are like so many trained monkeys seeing only what they have been taught. Relinquishing all that, we feel a different kind of sight emerging within us. We become the seer. The eye we see with is inside of us. It is the third eye, the eye of enlightened vision. This painting shows our predicament as creators. We have distanced ourselves from our blackboard of mental constructs, and even more so from the massive structure of our civilization. We are in a bare room that is no room at all but opens out into the infinite. It's only out of this emptiness that a new world can be born. Only by owning our creativity will the new human emerge within each of us.

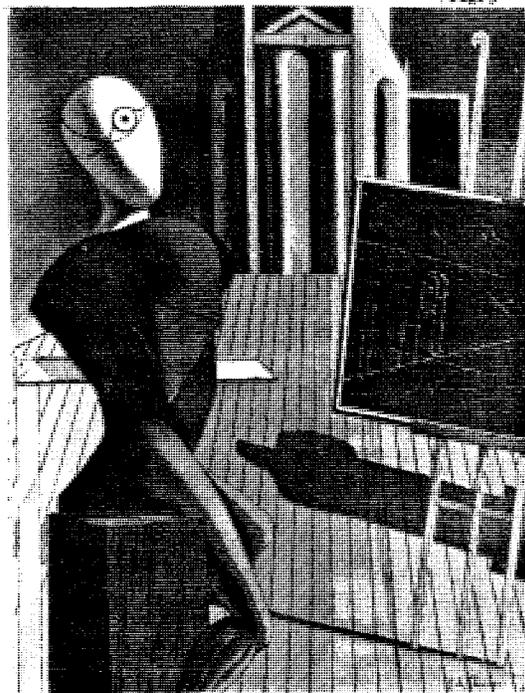
The Transformed Dream

An exploration of nuance and mood is what this painter's work is all about, the nuance of subtle metaphysical perception, the stuff of dreams brought to waking perception. The



THE TRANSFORMED DREAM by Giorgio de Chirico. Reproduced with permission of the St. Louis Art Museum.

dream we are living is our culture - the heritage of past knowledge, the remains of the great men and thinkers. This dead dream of industrialized architecture that the thinking mind has constructed all around us is transformed with the more delicate substance that comes from within us, not just from night dreams but from altered states of perception that move from them into our waking life - ephemeral things, these modalities, luscious and fresh like a banana, bountiful and ripe like a whole copious stalk of bananas, aromatic and delicious like the prickly pineapple with its teasing promise of sweetness. The past we've constructed all around us is transformed by these newly emergent modalities of perception. The dreams we have dreamt into reality all around us are dead



THE SEER by Giorgio de Chirico. Reproduced with permission of The Museum of Modern Art, New York.

substance but become transformed when we open up to the continued unfolding of this dream which places its precious bounty on the altar of the reality that we worship and is its only legitimate compliment. Our world - that empty parade of forms like the ruins of some dead civilization - becomes transformed. To dream and to become: only this will populate our world with the life that is the most precious and exotic food for our souls. Only this makes everything else beautiful and fitting. Only this brings life into what all around us is dead.

If art such as de Chirico's is invaluable it is only because it brings us closer to what is happening within us all. His genius mirrors our own. We can't all be great painters like him but we are all - yes, every one of us - great dreamers. And each of us, to do justice to this great dream emerging from within us, must struggle to find his own ways to bring it to the light of day as de Chirico did. Only in this way, and in no other, can we save a world that has grown dead and gray.

MUSEUM OF MODERN ART EXHIBITS SURREALIST WORKS BY DE CHIRICO

An exhibition of Giorgio de Chirico's metaphysical/surrealistic paintings marks the opening of the Museum of Modern Art's new West Wing at 18 West 54th Street in New York. De Chirico is recognized as a major figure in the surrealist art movement for this work done from 1911 to 1917 on display through June 29.

CONTRIBUTING DREAM WORKERS

The following professional dreamworkers have contributed \$25 to cover the cost of publishing additional issues of THE DREAM NETWORK BULLETIN for free distribution.

MARC HANDELMAN, Ph.D., a licensed psychologist and psychotherapist, works with dreams in the context of psychotherapy. His approach is insight oriented with a focus on one's experience of oneself and the world. Fees for therapy are moderate and on a sliding scale. To schedule a consultation call (212) 362-0683.

JACQUELINE H. BECKER, Ph.D., dreamer, psychotherapist, writer; specializing in the use of the dream as guide for everyday living. Individual and group work. (212) 254-8172.

IRMINA STALZER, field instructor for the A.R.E. Is teaching the "Awakening the Dreamer" course. It is an enriching and practical approach to dream theory and interpretation. In this course you will experience a series of lectures, workshop exercises, and practical journal methods that will explore the dimensions of dream theory and the art of dream interpretation. (212) 275-5296.

JIM COLLINS is a therapist in private practice in Greenwich Village working with individuals and groups in Gestalt Therapy and the Gestalt Synergy Method® which is an integration of Gestalt, Feldenkrais, and the Alexander Technique developed by Ilana Rubenfeld. For private consultation or information on groups: (212) 533-9016.

MONTAGUE ULLMAN, M.D., is a psychiatrist and psychoanalyst who founded the Dream Laboratory at the Maimonides Medical Center and is currently devoting himself to group work with dreams. His book, co-authored with Nan Zimmerman, entitled **Working With Dreams** (Dell Press) describes the experiential approach he uses. He conducts weekly dream groups both in the city and at his home in Ardsley, N.Y. (914) 693-0156.

MICHAEL CRUBER, Ph.D., is a psychotherapist educator who practices Waking Dream Therapy and utilizes processes of creative imagination to explore feelings and to activate personal and practical transformations. For private consultation call: (212) 691-2249.

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MONTAGUE ULLMAN ON DREAMS

In Dreams, Dr. Ullman says in a recent interview with Cerina Croft "...we let go of the language mode. The language mode is a dead mode always dealing with a reality of the past. When we let go of that mode we get into this imaging mode and get close to it and that's a freer mode. That's a mode that is not organized in space and time. That's a more creative mode."

Dr. Ullman, co-author of **Working With Dreams and Dream Telepathy**, gave up his private practice in psychoanalysis to work exclusively with dreams. He founded the Dream Laboratory at the Maimonides Medical Center and originated the revolutionary "Dream Appreciation" method of working with dreams which is gaining wide acceptance. In April, just before he left for Sweden, where he has been instrumental in introducing his method of working with dreams into the public school system, he granted an interview with Cerina Croft, the noted New York psychic. This interview will appear in its entirety in the next New York issue of THE DREAM NETWORK BULLETIN. In it Dr. Ullman reviews his more than thirty years involvement with dreams, the two books he wrote, and the one he is now writing. Many of his methods have evolved considerably since the publication of his last book so subscribers will find this interview of particular interest.

(212) 580-1415

THE PSYCHIC COMMUNITY

• DREAM GROUPS



CERINA CROFT

"The Dream Community" is a quarterly newsletter of THE DREAM NETWORK BULLETIN.

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Art Director - Cerina Croft

Send all correspondence to: William R. Stimson, Director, THE DREAM COMMUNITY OF NEW YORK, 333 W. 21st St., Apt. 2FW, New York, N.Y. 10011. (212) 675-1213.

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

DREAM GROUPS

The dream groups listed below are only the tip of an enormous iceberg. We need regional networkers who are willing to ferret out the dream groups meeting in their local area, state, or region of the country. The only regional networker we have now is Joan Medicott of Florida. If you are willing to serve as the focus of the dream network in your area please contact us immediately at (212) 675-1213.

CALIFORNIA

1. **The "Healing Images" Dream Group.** 2nd Friday of each month. Jenny Davidow, Los Angeles, CA. (213) 397-9483
2. **"Coat of Many Colors Dream Group.** Jeremy Taylor, 10 Pleasant Lane, San Rafael, CA 94901 (415) 454-2793.
3. **Dreamovement Therapy Group.** Tuesdays 7:30 - 10 PM. Paulette Rochelle-Levy, Los Angeles, CA. (213) 822-1718.
4. **Senol Dream Education Group.** Sundays at 6 PM Wednesdays at 7 PM. \$15 per session. Clara Stewart Flagg, 11657 Chenault St, #303, Los Angeles, CA 90049. (213) 476-8243.

FLORIDA

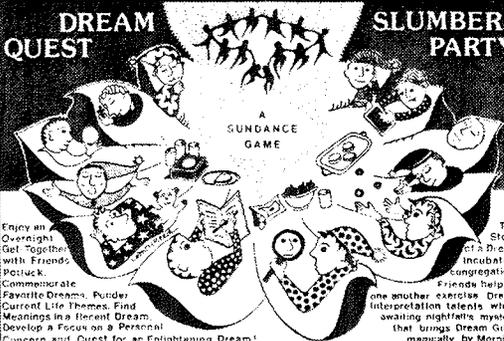
1. **Boca Raton Dream Group.** Joan Medicott, 498 N.W. 10th St., Boca Raton, FL 33432. (305) 395-5902.
2. **"The Dream Team"** A group of lucid dreamers that meet weekly. Jim Cook, Box 151, Clarcona, FL 32710. (305) 886-5239.

MASSACHUSETTS

1. **Concord Dream Community.** Ms. Annie Young-Villers, 227 Holdenwood Rd., Concord, MA 01742.
2. **Lucid Dream Group.** Edith Gilmore, 3 Walker St. Pl., Cambridge MA 02138. (617) 492-7746.
3. **The Center for Creative Dream Exploration.** Box 134, Harvard Square, Cambridge, MA 02238. (617) 661-6615 or (617) 876-2789.

NEW JERSEY

1. **Dream Appreciation Groups** in Lyndhurst, NJ and Milburn, NJ. Ms. Zsuzsa Simandy, 32 Lafayette Place, Lyndhurst, NJ 07071. (201) 438-4587.
2. **NEW JERSEY DREAM COMMUNITY AND LUCIDITY**



DREAM QUEST **SLUMBER PARTY**

A SUNDANCE GAME

Enjoy an Over-night Slumber Party with Friends Postcard. Commemorate Favorite Dreams. Ponder Current Life Themes. Find Meetings in Heretofore Dream. Develop a Focus on a Personal Concern and Quest for an Enlightening Dream!

The Story of a Dream Incubation Congregation. Friends Helping one another exercise Dream Interpretation talents while awaiting nightlets' mystery that brings Dream Gifts magically by Morning

For a copy of Henry Reed's new illustrated pamphlet, send \$1 to Henry Reed, 503 Lake Drive, Virginia Beach VA 23451.

DREAM NETWORK BULLETIN

A NEWSLETTER FOR DREAM EXPLORERS

CLASSIFIED

The purpose of this section is to allow dreamers to network on their own. Listing costs 40¢ per word. Proceeds will go towards publishing additional issues of THE DREAM NETWORK BULLETIN for free distribution. Only dream-related entries will be accepted.

We invite correspondence from anyone interested in dream telepathy or precognitive dreams. SCIENTIFIC RESEARCH CLUB (attn: Selman Gerceksever), Incirli Cad. 23 - Bakirkoy, Istanbul, Turkey.

I am interested in joining a dream group or participating in dream workshops in my area. William M. Giordano, 5406 Randieman Rd., Greensboro, N.C. 27406.

I am trying to find a publisher for a book I have written about dreams. Fred Lape, Geroge Landis Arboretum, Esperance, N.Y. 10266.

I will be coming to the U.S. from England at the end of July to gather material for a book on dream groups and invite correspondence from members or leaders of such groups. Robin Shohet, 302 Westbourne Park Rd., London W11, England, U.K.

FLORIDA DREAM NETWORK now being formed. Contact: Joan Medicott, 498 N.W. 10th St., Boca Raton, Florida 33432.

"Personal Dream, Planetary Dream", special fall issue of *Holyearth Journal*. For information write: Lila Forest, Holyearth Foundation, Box 873, Monte Rio, CA 95462.

DREAM PACKET. A montage of all the dream articles from the Brain/Mind Bulletin in the last six years. Send \$6 to Brain/Mind Bulletin, P.O. Box 42211, Los Angeles, CA 90042.

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

MAY

5/1 Exhibit of dream-related paintings by Giorgio de Chirico. MUSEUM OF MODERN ART, 18 W. 54th St., N.Y.C. Sun.-Tues., Fri.-Sat., 11-6; Thurs., 11-9. Thru June 29.

5/1 Dream Analysis Workshop with psychic IRWYN Grelf. \$15. 2475 E. 11th St., Brooklyn, NY 11235. (212) 891-3833.

5/1 Living with Your Dreams. Workshop with Larry Lewis. The Montessori School in Hightstown/East Windsor, NJ 10:30 AM - 6:30 PM. (609) 921-3523.

5/1 Dream Interpretation: Changes in Psychoanalytic Theory and Critical Practice. Seminar led by James Fosshage as a part of the Continuing Professional Education Program at the National Institute for the Psychotherapies, 330 W. 58th St., Suite 200, NYC 10019. For cost and additional information call (212) 582-1566.

5/1 Dreams and Art: A Jungian Approach. Workshop led by Ellen Seibel 10 AM - 5 PM. \$25. The Center for Creative Dream Exploration, Box 134, Harvard Square, Cambridge, MA 02238. (617) 661-6615 or (617) 876-2789.

5/1 A Week of Family Dream Incubation. An entire family will be guided by Henry Reed through a full week program of intensive family dreamwork. A fully furnished and equipped two bedroom luxury condominium on the ocean in Virginia Beach will be provided. \$700. For information: Henry Reed, 503 Lake Dr., Virginia Beach, VA 23451. (804) 422-0371.

5/2 Surrealist Group Open Meeting. Artists, writers & poets who create from their dreams. 4 PM \$2.50. 43 W. 13th St., NYC (212) 898-0056.

5/4 Edgar Cayce's Holistic Approach to Dream Interpretation. Workshop led by Irmina Scalzar at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER. 8 - 10 PM (201) 487-4405.

5/5 Imagination, Illumination and Intimacy. Waking Dream workshop led by Michael Gruber. 4 Tuesdays, (5,12,19,26), 7 - 9 PM (212) 691-2249.

5/6 Gestalt Work with Dreams. Free workshop led by Helen Kramer at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

5/7 - 5/8 Living with your Dreams. Workshop led by Dr. Lawrence D. Lewis. Fri 7 - 11 PM, Sat. 10:30 AM - 6:30 PM. \$100. (609) 921-3523.

5/8 Creative Dreaming. Workshop led by Patricia Garfield in Boca Raton, FL 9:30 AM - 5 PM. \$35. Contact Joan Medicott, 498 N.W. 10th St, Boca Raton, FL 33432. (305) 395-5902. Local families will help accommodate at bed/breakfast rates.

Birth, Death, & Rebirth Creative Expression. Imagery workshop with Dr. Garal. 10 AM - 6 PM. \$90. Suite 1132, Dorchester Building, 155 W. 68th St., NYC. (212) 799-6071.

5/10 Beginner Dream Group for Women with Dr. Jacqueline Becker. 4 Weeks. 7 - 9 PM 1 University Place, NYC 10003. (212) 254-8172.

5/11 Eight Week Dream Exploration Class with Daniel D. Berlin. 7:30 - 10 PM Thru June 29th. \$80. 46 Main St., Northampton, MASS 01060. (413) 584-5041.

5/12 Dream Awareness Workshop. Workshop led by Ruth Wolter at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER. 8 - 10 PM. (201) 487-4405.

5/13 Towards Lucidity: Experiments in the Conscious Creation of Dreams. Free workshop led by Dr. Judith Malamud at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

5/14 Serenity. An Alternative to Burnout. A weekend dream and healing workshop with Zsuzsa Simandy and Sally T. Suarez in Ocean Grove, NJ. 7 PM Fri thru 4 PM Sun. \$100 includes workshops, lodging two nights, continental breakfasts. Workshops alone \$75. One day workshop: \$40. Write: Guideposts, 113 Wilson Ave., Rutherford, NJ 07070. (201) 935-4989 or (201) 438-4587.

5/14 Haiku your dreams. Part of a weekend workshop entitled "Intentional Development". Contact Storma Swanson, 13715 S.W. Brightwood, Beaverton, Oregon 97005. (503) 646-6312.

5/15 Gestalt Dream Workshop led by Judy Glick and Richard Zeisse at The Center for Creative Dream Exploration, Box 134 Harvard Square, Cambridge, MA 02238. (617) 661-6615 or (617) 876-2789.

5/15 Getting in Touch with Joy. Workshop by Dr. Laurence Sterne, 10 AM - 6 PM. \$50. (212) 749-5059.

5/15 The Use of Archetypes and Eidetic Imagery in the Interpretation of Dreams and Resolution of Conflicts in Life. An all-day workshop with Dr. Josef E. Garal at Coproso Workshops, 155 W. 68th St., NYC. \$90. (212) 799-6071.

5/15 Dreams & Self-Expansion. Gestalt dream workshop with Ruth Wolfert. 10 AM - 10 PM. \$75. Gestalt Groups, 161 E. 91st St., NYC 10028. (212) 834-7576.

5/18 Winning in your Dreams. Free Lecture by Jenny Davidov in Los Angeles, CA. (213) 397-9483.

5/19 Gestalt Dream Workshop with Richard Shrobe. 7:30 PM. \$8. Intergral Health Services, 227 W. 13th St., 4th Fl. (212) 929-2261 or (212) 777-3557.

5/19 Introduction to Lucid Dream Study Groups. Workshop with Shally Shute at THE NEW JERSEY DREAM COMMUNITY & LUCIDITY CENTER. 8 - 10 PM. (201) 487-4405.

5/20 Befriending the Inner Storyteller. A free dream workshop led by Jenelyn Block at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

5/22 Dream Exploration Weekend Workshop with Daniel C. Berlin. 11 AM - 6 PM, the 22nd and 23rd. \$45. 46 Main St., Northampton, MASS. (413) 584-5041.

5/22 The Dreamer and the Dreamed Workshop led by Pat and Larry Sargent, 10 AM - 4 PM. \$35. Watertown, MA. (617) 926-0780.

5/25 Visualization Dream Workshop with Cerina Croft at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

5/25 Winning in Your Dreams. A Five week workshop with Jenny Davidov in Los Angeles, CA. 5 Tuesdays. \$60. (213) 397-9483.

4/28 - 5/26 Success and the Soul. Experiential seminar led by Pat Sargent, Ed.D., 5 meetings, 8 - 10 PM. \$85. Watertown, MA. (617) 926-0780.

5/27 Resourcing Your Mind to Learn to be Lucid. Workshop by Valerie Meluskey at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER. 8 - 10 PM. (201) 487-4405.

5/29 Birth, Death & Rebirth Creative Expression. Imagery workshop with Dr. Josef Garal. 10 AM - 6 PM. \$90. Suite 1132, 155 W. 68th St., NYC. (212) 799-6071.

5/29 Birth, Death & Rebirth Creative Expression. Imagery workshop with Dr. Josef Garal. 10 AM - 6 PM. \$90. Suite 1132, 155 W. 68th St., NYC. (212) 799-6071.

JUNE

5/3 - 6/28 Dream Path. Class led by Pat and Larry Sargent, 8 meetings, 8 - 10 PM. \$20 per class. Watertown, MA. (617) 926-0780.

6/2 - 6/30 The Broken Male. Class led by Larry Sargent, Ed.D., 5 meetings, 8 - 10 PM. \$85. Watertown, MA. (617) 926-0780.

6/2 Hypnotic Work with Dreams. A free workshop by Teodor Cordova at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

6/4 Dreams, Visions and the Bible. Weekend workshop with Michael Daddio. \$125. (\$175 including retreat. Retreat space limited) Dream Dynamics Institute, Box 512, Huntington, NY 11743. (516) 673-3173.

6/5 Opening. Surrealist Art Show. Free. Tompkins Square Library, 10 St. & Ave. B, Manhattan. In Basement. (212) 898-0056.

6/5 Gestalt Dream Workshop led by Judy Glick and Richard Zeisse at The Center for Creative Dream Exploration, Box 134 Harvard Square, Cambridge, MA 02238. (617) 661-6615 or (617) 876-2789.

6/12 Connecting Family through Dreaming. Workshop led by Pat and Larry Sargent and Deborah Madansky, 1 - 4 PM. \$5/adult, \$2/child (min. age of 4). Watertown, MA (617) 926-0780.

6/13 Dreams Come True. A special workshop with Dr. Jacqueline Becker. 3 - 5 PM. \$15. (212) 254-8172.

6/16 Dream Dynamics A 4 1/2 day intensive weekend retreat with Michael Daddio. \$333. Dream Dynamics Institute, Box 512, Huntington, NY 11743. (516) 673-3173.

6/17 Rebirthing and Voice Workshop with Yvonne Maum. Free. THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

6/22 Creative Workshop Exploring Lucid Dreaming and ESP in Dreams led by Ruth Ann Forbes at the NEW JERSEY DREAM COMMUNITY AND LUCIDITY CENTER. 8 - 10 PM. (201) 487-4405. (Bring the previous 4 day's dreams)

6/22 Working with Your Dreams. 6 week course with Dr. Montague Ullman at the Wainwright House, 260 Stuyvesant Ave., Rye, NY 10580. (914) 967-6080.

6/24 Healing and Dreams. A free workshop led by reiki healer, John Perkins at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

6/25 Interior Journeys. A weekend dream and visualization workshop with Barbara Shor at the Murrey Grove Conference Center in Lanoka Harbor, NJ (609) 693-5558.

6/26 Creating Harmonious Relationships. Visualization workshop with Dr. Laurence Sterne. 10 AM - 6 PM. \$50. (212) 749-5059.

6/26 The Dreamer and the Dreamed. Workshop led by Pat and Larry Sargent, 10 AM - 4 PM. \$35. Watertown, MA. (617) 926-0780.

6/27 Guided Imagery and Music Training Seminar in Asilomar, CA. June 27 - July 2. Led by Marilyn Clark and Linda Keiser. For information write: ICM Training Seminars, 7027 Bellona Ave., Baltimore, Maryland 21212. Attn: Asilomar.

6/29 Techniques of Visualization. A free workshop led by Lynn Sennett at THE DREAM COMMUNITY OF NEW YORK. (212) 675-1213.

JULY

7/3 Leadership Training in Group Dreamwork. Three day workshop with Dr. Montague Ullman at his home in Ardsley, New York. \$225. Limited to 12. Preference is given to individuals experienced in dream appreciation. (914) 693-0156.

7/5 Dream Exploration. Course in Jung's theory of dream interpretation given by Daniel Berlin at the Omega Institute, Box 571, Lebanon Springs, NY 12114. (518) 794-8850.

7/5 Visualization and Healing. Workshop with Robin Casarjian at the Omega Institute, Box 571, Lebanon Springs, NY 12114. (518) 794-8850.

7/11 How to Get Guidance from Your Dreams. A weeklong dream program at the A.R.E. in Virginia Beach with Mark Thurston, Charles Thomas Cayce, Herbert Bruce Puryear, Jeff Sherwood, Stanley Krilppner, Scott Sparrow and Harman Bro. For information write: A.R.E. 67th Street and Atlantic Ave., P.O. Box 595, Virginia Beach, VA 23451.

7/19 Trance States and Healing. A course in trance, dreams and healing with Alberto Villioio at the Omega Institute, Box 571, Lebanon Springs, NY 12114. (518) 794-8850.

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AUGUST

8/20 Creative Problem Solving through Dreams. Weekend workshop with Gayle Delaney, author of *Living Your Dreams* at the Westerbake Ranch, Sonoma, CA. Thru Aug. 22nd. \$150 including room and board. (415) 668-7444.

8/21 A Weekend Around Myth: Uniting Dark and Light in the Personality. Seminar with Robert Bly and Giolo Timpanelli at the Omega Institute, Box 571, Lebanon Springs, NY 12114. (518) 794-8850.

8/28 Lucid Dreaming. A special all-day workshop with Dr. Stephen LaBerge at THE DREAM COMMUNITY OF NEW YORK. 10 AM - 5 PM. \$50. Limited to 20 people. (212) 675-1213.

8/29 Jungian-Senoi Dreamwork Intensive. Weeklong workshop with Dr. Strepnon Kaplan Williams Ph.D., author of *The Jungian-Senoi Dreamwork Manual*. Write: 1525J Shattuck Ave., Berkeley, CA 94709. (415) 848-0311.

8/29 Jungian-Senoi Dreamwork Intensive. Weeklong workshop with Dr. Strepnon Kaplan Williams Ph.D., author of *The Jungian-Senoi Dreamwork Manual*. Write: 1525J Shattuck Ave., Berkeley, CA 94709. (415) 848-0311.

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ROAD, Lebanon, NJ 08833. (201) 652-2331.

4. Lucid and Creative Dream Group. Mon. 8 - 10 PM. Dr. Valerie Meluskey, The Old Great Road, Princeton, NJ 08540. (609) 921-3572.

5. Dream Appreciation Groups. Day or evenings. Ruth Wolter. (201) 652-2757.

6. Gestalt and Biofeedback Dream Group (for professional therapists). Weds. 8:30 - 10 PM. Dr. Jack Aylward, Plainfield Consultation Center, 831 Madison Ave., Plainfield, NJ 07060. (201) 757-4921.

NEW YORK CITY

MANHATTAN

1. Dream Appreciation Groups led by Dr. Montague Ullman, the originator of the Dream Appreciation methods. Weds. 6 - 7:30 PM at 196 E. 75th St., Apt. 3C, NYC; Thurs. 8:15 - 9:45 PM at the Institute for Contemporary Psychoanalysis, 1 W. 91st St., NYC Contact Dr. Ullman in advance at (914) 693-0156.

2. Dream Telepathy Group. Dr. Montague Ullman. (914) 693-0156.

3. Psychodrama Dream Group led by Carol Huckaby. Mon. 7 - 8:30 PM. Meets twice a month. \$15. 130 W. 67th St., Apt. 18H. Contact Rose Kammerman (212) 580-4647.

4. Dream Appreciation Group in Murray Hill section, Manhattan. Contact Ms. Zsuzsa Simandy (201) 438-4587.

5. THE DREAM COMMUNITY OF NEW YORK. Free weekly dream workshops for professional, creative, or advanced amateur dreamworkers, 333 W. 21st St., Apt. 2FW, NYC 10011. (212) 675-1213.

6. The Surrealist Group (for artists or performers who create from their dreams). Barry S. Masel. 43-19 57th St., Woodside, NY 11377. (Meets in Manhattan). (212) 476-1516.

7. Bioenergetic Dream Group. Wed. 8:30 - 10:30 PM \$15. Dr. Elaine Wladman, 709 Park Ave., Suite 1F, NYC 10021. (212) 472-9118.

8. Edgar Cayce Dream Group. Mon. 7 - 9 PM. Leon van Leewen, 435 E. 57th St., Apt. 12D, NYC. (212) 888-0552.

9. Edgar Cayce Dream Group. First Sunday of every month, 4 - 8 PM. (Always call beforehand) Ken Klein, 2 Charlton St., Apt. 5J, NYC (212) 255-9135.

10. Dream Group for Women with Eating Disorders. Lynn Schneider, 447 W. 43rd St., Apt. 3A, NYC 10036. (212) 586-8816.

11. Ongoing Support Groups for Visualizations and Affirmations. Dr. Laurence Sterne. 2nd Wed. of each month, 6 - 7:30 PM. \$20. (212) 749-5059.

BROOKLYN

1. Dream Group for Women. Lorraine Kendrick, c/o Pressman, 168 Dean St., Brooklyn, NY 11217. (212) 643-0659.

2. The Brooklyn Dream Group. Frank Stefano, 39 Remsen St., Brooklyn, Heights, NYC 11201. (212) 858-6223.

QUEENS

1. Psychotherapy Dream Group. Dr. Roger Feldman, 99-31 64th Ave., Apt. A-8, Regal Park, NY 11374. (212) 275-9648.

NEW YORK STATE

1. "Dream Support Systems". Tues. 7:30 PM. Free. Co-sponsored by the Dream Dynamics Institute at the Life Service Center, 14 Central Street, Huntington, NY 11743. (516) 673-3173.

NORTH CAROLINA

1. Dream Group (being formed). Donna Musarra, 306 Daniel Cr., Hendersonville, N.C. 28739. (704) 693-0438.

PENNSYLVANIA

1. Dream Group for Women. Ruth Dreamdigger, 4600 Springfield Ave., Phila., PA 19143. (215) 222-0167.

VIRGINIA

1. Ongoing Dream Group led by Henry Reed. Mon 7:30 - 10 PM. \$7. 503 Lake Dr., Virginia Beach, VA 23451. (804) 486-7223.

2. Dream Groups for Adults and Dream Groups for Children. Eilyn Hartzler Cowels, 838 Rivermont Ave., Lynchburg, VA 24504. (804) 528-2816.

USING REDREAMS TO HEAL

by John E. Perkins, III

There is always a strong bonding between the elements of a dream and the emotional or productive waking life of the dreamer. It is not necessary for the dreamer or anyone else he or she chooses to share the dream with to know the full significance of the pieces of the dream before a more healed and healing dream can be invented to nudge the dreamer towards growth. A healing redream deliberately uses the parts of a dream in a manner not envisioned in the original dream.

In the discussion of a possible healing redream to follow I'll be using 'healing' in the sense of setting something right, or amending it in a productive way. I'll call the original dream recaller the 'dreamer' and other people who help with the dream, 'sharers'. By redreaming I mean the waking state experience of re-entering the dream lucidly to make or allow some change to happen. A lucid dream is a dream in which you are aware that you are dreaming.

Let's construct a healing redream. Chuck attended one of Fritz Perls' workshops and reported this nightmare (*Gestalt Therapy Verbatim*, Batam Books, P. 178):

"Okay, here we come. I'm driving down the hill in my car, on my way to work and my little boy runs in front of the car and I hit him. And this is pretty frightening. This has happened two or three times." From Perls' dreamwork with Chuck

and this dream we learn that Chuck's standard redream from the boy's point of view is: "Okay. Here comes daddy's car down the road, and I love daddy, and I want to run out and say hello to daddy, and all of a sudden the car is hitting me. Why?"

Chuck, role playing the boy, says he believes his daddy hates him. All he wants to do is spend time with his father.

Perls successfully guides Chuck into making the breakthrough insight that HE COUNTS TOO.

Let's say we just elicited this same information from Chuck. From this we can compose an effective

healing redream. We can start by gently reminding Chuck that redreaming a dream is a chance to add lucidity to it. Indeed, waking lucid redreaming may improve both symbolic and 'real world' problem solving abilities, as pointed out by Judy Malamud in her Ph.D. thesis on lucid dreaming. Chuck likes the idea and we all close our eyes to redream the dream.

Here is our chance to make deliberate choices about the type of healing redream appropriate for Chuck. Privately, we each can decide: i) At what point to make the dream lucid? ii) How Chuck's new belief will alter his behavior in the dream? iii) What new details can we add? iv) Will we break any 'normal world' laws in the redream v) Et cetera.

After we arouse ourselves from our redreaming, I offer to share mine first: I'm driving my car to work. I'm feeling grumpy because I overslept. I'm coming down the driveway and my boy runs out in front of the car. I slam down the brake pedal and yell to the car, STOP! The car just floats right over the boy without touching him. Right then I knew I was dreaming.

I ran out to see if he was all right. He looked up all smiles and said, "Hi, Daddy." Then he asked, "How do clouds just float in the air like that?" He pointed to a cotton puff cloud in a pale blue sky. I hadn't realized till then what a beautiful day it was. I said, "Give me a minute to go in and call my company. I'm going to tell them that I COUNT TOO and get the day off. We can go to the beach and I could tell you all about the clouds and the waves. Would you like that?" He nodded. We had one of the best times we've ever had."

Chuck takes a minute to absorb all of this before sharing his redream. After he has finished we turn to you expectantly to listen as you share your redream...

John Perkins is a charter member of the Dream Community of New York. On June 24th he'll be conducting a workshop on healing and dreams there. To register for this free workshop call (212) 675-1213. For information on private healing dream sessions with him: 634 Washington St., 2B, New York, N.Y. 10014. (212) 242-3871

LETTERS TO THE EDITOR

To the editor:

Your initiative in setting up a world-wide dream network is exciting, and I totally subscribe, as I completely agree with the ideas you express in your article "Dreams as a Subversive Activity". For a long time, I have shared this idea of the subversive use of dreams, which is at the origin of my own commitment to the study of dreams.

I am the founder of CENTRE ONIROIS in Paris. To the best of my knowledge, there is no other dream center in France, lying within the scope of the New Age paradigm at least. Our center collaborates with the G.E.R.P. (Parapsychology Study and Research Group), which has an office at 74 rue des Saint-Peres, 75007 Paris, and where meetings are held on Wednesday afternoons and evenings. Within this association, I launched a Dream Antenna (psi dreams, premonitory, telepathic & lucid dreams) and, normally, conduct dream workshops.

I am just finishing the translation of Patricia Garfield's book "Creative Dreaming" ("La Creativite Onirique") which will be published soon by La Table Ronde. After this, I'll tackle the translation of another essential book, Anne Faraday's "Dream Game".

Roger Ripert
CENTRE ONIROIS
B.P. 30, 93450 Ile St. Denis
France

To the editor:

I received a complimentary copy of THE DREAM NETWORK BULLETIN which contained your article, "Dreams as a Subversive Activity". I must say, with elation, that what I read has lifted me to new heights. To understand better my euphoria, I would like to give you a brief background to myself and my path of life for the last few years.

I am presently living and working in Liberia, West Africa with the Voice of America as a Power Plant Engineer. Since my arrival here I have been down a very long road through my mind in the search for myself and the human race. The problem I have encountered is I have been practically alone on my journey. I have been dying to talk to others who could share with me the visions that I have seen within, while awake. When you mentioned in your article that you have tasted little tidbits of something great, I knew exactly where you were coming from. And the article got even better when you said, "Armed with our dreams we can turn society upside down by turning our lives around." William, your glimpse is not just a glimpse, but a vision that is permeating through many of the people's minds that are searching, frantically, for what we are. It is everywhere, and you are right to assume that as a group we become stronger. But even so, we are capable of discovering what we are all by ourselves. It is extremely difficult, as I have approached the edge of a very deep hole on a few occasions, but it is there.

Hal Seeley
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understanding personal myths comes from the field of cognitive psychology which provides the concept of the cognitive structure. Cognitive structures are internalized schemata for understanding or for performing activities. Personal myths are those cognitive structures that serve the functions of explaining, guiding, and sacralizing for an individual in a manner that is analogous to the way cultural myths serve those functions for a society. Personal mythology provides a context which, while operating largely outside our conscious awareness, produces the unfolding drama or our mental lives.

See if you can identify the conflicting personal myths that are dominating the inner life of the woman described in the following scenerio. Betty is a 34-year-old mother of two small children. Her days are filled with the chores of being good mother, housewife, and citizen. Her friends view her clan as a model family. While Betty appears happy, inner turmoil has been developing. It seemed to start with a dream: There is a bird in a nest, resting content, feeding its beautiful babies, when a strong wind comes up and, after great struggle, blows the bird away into a terrifying unknown. Very upset by this dream, Betty starts having trouble sleeping. She becomes irritable. She beings to feel constantly troubled, and she finds that her temper is growing shorter and shorter with her children and her husband. The harder she tries to keep things smooth, the more depressed she gets, until she has almost no energy. She describes these concerns to her physician who suggests she make a better adjustment to the demands of her role and gives her antidepressant medication. The drugs do give her more energy and in a subsequent visit he suggests she get out of the house and become more active in the community. She is elected President of the PTA and joins two committees in her church. At times she feels a chronic pain in the back of her neck. She

notices that this pain decreases when she yells at her kids, but then she feels guilty and has stomach discomfort. She starts having fantasies about going on archeological digs and begins to read avidly about travel. These fantasies trouble her and she takes on greater responsibilities with the PTA and her church until she has virtually no time for herself. Her temper grows shorter, she starts having a recurrent dream about suffocating, and she begins to wonder if she is having a nervous breakdown.

As you can see, Betty's conflicting mythologies found expression in her dreams, fantasies, thought content, emotional reactions, behaviours, and even somatic changes. We can see in Betty's case how, when a prevailing myth becomes dysfunctional or otherwise outdated, the psyche may generate a new myth, and each may compete for dominance of the individual's perceptions, thoughts, and behaviors. Betty's ordeal was aggravated substantially by her suppression of the emerging myth from her conscious awareness. Had she attended to the first dream with a valid guiding perspective on the development of her inner life - or to any of a host of other signals - she could have worked with the conflict in a much more direct, effective, and less disruptive manner.

Understanding the nature of personal mythology is a way of gaining such a perspective on the development of your inner life. Because personal myths are a class of cognitive structure, they function according to lawful patterns of development which have been scientifically described and can be deliberately influenced by the individual. As we mature, dysfunctional myths become increasingly detrimental, and prevailing myths which at one time provided beneficial guidance may also become outdated for our optimum development. At these times, the psyche does generate a counter-mythology based on life experiences

that contradict the old myth, the ongoing processing of input from the wider culture, and transcendent experiences that may be revealed in dreams, inspirations, or peak moments. The emerging myth organizes perceptions and thoughts in a different way than the prevailing myth, and a conflict may be set into motion deep within the psyche. The more we are able to maintain an awareness of the dynamics of this conflict, the more we are able to maintain a harmony with the natural process by which our consciousness evolves. Skills in working with our own dreams, imagery, mental conflicts, and behavioral contradictions provide us with an opportunity for a productive resolution of the competing mythologies, finally anchoring into our lifestyles a new myth that integrates the most functional aspects of the prevailing myth with the most beneficial from the counter-myth.

These skills can be systematized and taught to the public based on current knowledge from the field of cognitive psychology placed within a broader mythological perspective. It is at the points of change or dysfunction that it is most useful to focus on the underlying mythology and related conflicts that may be in progress. From each individual a mythology can be mined that is rich in symbolic content as the myths of cultures - indeed the myths of cultures originate in the interplay of the psyches of that culture's members and its history - and by understanding the dynamics of their own personal myths individuals are able to take an increasingly participatory role in shaping their own destinies. Because of the inextricable relationship between personal and cultural mythology, such understanding also provides citizens with skills for examining, relating to, and influencing the ongoing development of the myths of their culture.

REFERENCE: Feinstein, A.D. Personal Mythology as a Paradigm for a Holistic Public Psychology. *American Journal of Orthopsychiatry* 49(2), Apr. 1979

TIPS FROM A DREAMER

by John T. Kellnhauser

Subscribers are invited to submit articles for this column which will appear in each New York issue of THE DREAM NETWORK BULLETIN.

All my dreams (which I remember...) are lucid, full-sensed, fully volitional (or, as fully volitional as my waking life...). Like most people, I don't remember most of my dreams fully - but I don't remember what I had for lunch each day last week either.

I'm not aware of a dream being unreal - it's not. It's quite real. It's just THIS real, not THAT real. Some outlines in a dream may be vague but as I type this I am not aware of the room that much. I know the light next to the bed is on, that the cat was last in this area of the room, that a thump just occurred from the ceiling. But these are "vague". When people say dream contents are vague, I seem to gather they do not mean it in this way. I can look for where the cat is and observe his exact position, tail straight or curled, etc. I'm just not doing so. I semi-see the radio, but am not paying attention to it - but, just now, I turn my head and look directly at it: it's placed just so, the station-selector is in a certain position. So with dreams - outlines, background, etc. may be visually and aurally vague - but so, again, are things "awake" and to me it seems the two vaguenesses are the same type. I don't know what people mean when they say dreams are vague. Rather than intellectually analyzing what people write about dreams, I find that the semantics are often more trouble than the information is worth. I don't want dreams to be vague like they say. I hope I don't "learn" how to make them so.

I'm creative. I make my own rings, do collages, make some of my own clothes, invent new quasi-gourmet food dishes, etc. To the extent

my dreams are creative and lucid it's because I am that way in everything I do. Do "Play with your food," "Make pretty designs when you pour cream into your coffee" seem like instructions on how to dream lucidly? Maybe I do these things in my waking life because I still lucid dream. Maybe my waking creative activities affect dreams more than my dreams affect being "awake". I don't know. Most kids play with food, get dressed up in costumes, turn pots into drums, etc. Indeed, if you live your life turning pots into drums, maybe your dreams MUST be lucid! You know the drum is also (not "really" - but also) a pot and you don't confuse the two. I tend to think it is how we approach life awake, our Weltanschauung, our states-of-mind AWAKE that spill over into dreams. Maybe everyone can dream lucidly and some people (most?) lose the ability along with their creativity, playfulness, etc. when "becoming adult".

I find if I "monkey" too much with a lucid dream it starts to fall apart. Controlling content and being "puppet-master" too much makes it impossible for me to maintain the dream's solidity - like a poem draft that is too scribbled up with insertions and cross-outs. I do not like controlling a drug state or a dream or a trance. It "ruins" it.

Much dream work - damn Freud - seems overly concerned with sex. I get the idea some people want lucid dreams so they can make themselves have more sexy dreams. I find this is counter-productive. Sex in a dream with someone one has sex with regularly, O.K. But I've found the very few times I've tried controlling a person in a dream so they have sex with me or emotionally love me when I'm not sure they do awake, I get the feeling in the dream that it's a kind of rape. The feeling is very unpleasant and, unless I stop, my emotional reaction to it in the dream disrupts the dream. I've had dreams in which I f--- someone whom I kiss-n-hug awake and with

whom I might have sex with awake but haven't or with a stranger I don't know awake. But to use a lucid dream to f--- someone who doesn't want to f--- me - that strikes me as being not precisely unhealthy, not precisely "immoral" - but unworkable; or, if it should work, wrong; maybe not wrong morally but wrong dream-wise - like using an H-bomb to kill a fly. One is falsifying the dream in such cases. My approach is to take lucid dreams as valid (albeit of a type of reality where winter can become summer because one wants it to, but then winter always wants to become summer because it always does ... one simply "hurries it along"). But if you just steal sex, force it, then the dream is a fantasy, not another reality. Black magic calls up a demon and forces him to do one's bidding. Shamanics tend to say instead: become an animal, make friends with a spirit, wrestle and win the aid of a power. I feel this difference carries over into how one does dreams.

To me dreaming is an adjunct to other work. I am a zoologist and a poet. I meditate and go into poem-trances. As a zoologist I work with venomous snakes. Reason cannot do this well, one must develop an instinct. The human hand is always faster than a cobra's strike if you react by reflex and do not think what you're doing. Developing this ability obviously concerns me since I've never been bitten and want to keep it that way. Getting "better" poems in a poetic trance concerns me. While I intuit a link between these activities and lucid dreaming, I've never worked out a precise way that dreaming affects them. I'm not precisely interested in just developing lucid dreaming per se though I take it as an indication of over-all progress when I have more-lucid dreams.

John T. Kellnhauser 805-85 Wellesly E., Toronto, ON. M4Y 1H8, Canada

RADIO PROGRAM

Every Wednesday Gayle Delaney appears on KVI radio in Seattle (570 AM on the dial). The name of the program is "Dream Talk".

LOGO CONTEST

Got any ideas for a logo for us? Send them in. The winner will get acknowledgement as well as a free subscription to THE DREAM NETWORK BULLETIN for himself and four of his friends.

A NEW DOCTORAL PROGRAM

Beginning in Fall 1982, Saybrook Institute Graduate School in San Francisco will offer a doctoral program in Consciousness Studies - one of the few offered in the U.S. Courses of study will focus on descriptive, experimental, and theoretical approaches to consciousness research. Topics include theory and research in hypnosis, dreams, creativity, paranormal phenomena, and altered states of consciousness.

This degree program is approved by the state of California, and the Institute is a Candidate for Accreditation by the Western Association of Schools and Colleges. For further information: Linda Conti, Saybrook Institute, 1772 Vallejo Street, San Francisco, CA 94123. (415) 441-5034.

PSYCHIC DREAMS

by Strepthon Kaplan Williams

Dream Example: February 21, 1981— "Someone, a Polish or foreign person, tries to assassinate Reagan but misses."

Comments: This dreamer from one of my dream groups had this dream over a month before the attempt on President Reagan's life. At first glance this may not seem like such an extraordinary dream since many people are likely to dream of assassination attempts on any President. But two unique things about this dream may take it out of the ordinary. One, the dream describes an attempt only, the same as did happen in outer life. Except, of course, the actual event involved President Reagan getting wounded but surviving. And, two, the dreamer, herself, lived for six years in the small community of Evergreen, Colorado, the same town in which the presumed assassin's family lived. She knew of the family but did not know them personally. It is quite possible that she has been in the same room or store with the man.

We might question whether or not this dreamer is making up a story after the fact to gain notoriety. Do so-called psychic people in fact distort and misrepresent their experiences in order to gain a reputation as being all-powerful in the ability to see into the future? Probably a number of "psychic types" do color reality with a rich but fanciful imagination. But what if some psychic dream experiences are real? What then?

With the above dream example I think we are being faced with a genuine experience of tuning into some other reality through the dream state. I have personally authenticated the words and date of entry in this person's dream journal and find her of high integrity.

We may still doubt the truth of some dream reports, but researchers have validated many

similar psychic dream experiences. And what do we make of the historical report that President Lincoln dreamed of seeing his body lying in state in the White House, dead of an assassin's bullet?

From a Jungian psychological point of view we can say that often extraordinary events in the personal and collective life of a people are somehow dreamed about or made available to psychically in-tune people. Perhaps, at some level, nothing really escapes the human imagination and somehow, somewhere everything is known. Such a possibility creates awe and shivers down one's spine.

We may be, all of us, interconnected by what Jung calls the **collective unconscious**, the realm and web of archetypes, or primal energies, which we all experience. Such great archetypes as Death-Rebirth, Journey, Masculine and Feminine, the Hero and Adversary, and the central archetype of the Self. Thus when we look into the collective unconscious through the window of the dream, its chief product, we may see not only our personal selves but other's inner and outer lives as well.

LIVING CONSCIOUSLY THE PSYCHIC DREAM

If we assume that people can and do have psychic or precognitive dreams, what can we do with such dreams?

And how can we know when we are really foretelling the future in a dream or merely using public events as dream imagery for reflecting only personal dynamics and feelings?

"If I dream of an earthquake, is it about to happen? If I dream of my car crashing due to bad brakes, should I not drive my car for a few days, or even check to see if the brakes need fixing?"

These are common questions people have asked me many times as I lecture at various places.

Sometimes such a "psychic dreamer" may be afraid of his or her dreams because they might come true, or so he or she thinks.

"If I really do have the ability to dream the future before it happens, do I really want such knowledge?"

My response has always been that it is better to live consciously than to avoid any part of reality. This means that if I choose to live consciously I must become willing to deal with whatever reality brings my way, tragedy or great joy. If it is sometimes given to me to precognitively dream the future, how can I use this fact to live a clearer, more meaningful life?

Having psychic dreams challenges a person to become self-reflective so they can know the difference in themselves as to what they project, or put out onto the environment and other people, and what they genuinely perceive psychically.

THE JUNGIAN-SENOI INSTITUTE, directed by Strepthon Kaplan Williams, author of the Jungian-Senoi Dreamwork Manual (\$14.95), offers a professional training program in Jungian-Senoi dreamwork and psychology. Its methodology emphasizes the deliberate alteration of dream states, the resolution in dreams of problems encountered in waking consciousness, dream 'rehearsal' for activity while awake and the application of dreams to creative individual and community projects. Its dream groups are for the general public as well as for interested professionals. An intensive, "Building the Dream Community," is scheduled for Aug. 29 - Sept. 3. Write 1525J Shattuck Ave., Berkeley, CA 94709. (415) 848-0311.

CONVERSATION WITH PLAYWRIGHT

JAMES LAPINE

by Margaret Salha

The April issue of THE DREAM NETWORK BULLETIN contained a review of the January New York Shakespeare Festival production of *Twelve Dreams*. Written and directed by James Lapine, this play was derived from a case study of a dreams series foreshadowing a young dreamer's early demise which was depicted in Jung's *Man and His Symbols*. *Twelve Dreams* is currently being filmed for cable television.

Salha: First of all, we really liked the play very much. The meshing of dreams and waking life was exquisite.

Lapine: I was pleased with it.

Stimson: What brought you to write this play about dreams?

Lapine: I remembered the dreams from *Man and His Symbols* by Jung. They never went away.

Stimson: They hit you?

Lapine: They didn't hit me so much when I read them as just the resonance from them. I used to be an artist. Before I got into the theater, I worked as a photographer and designer and did my own art work. I read that book in reference to art and thought the images were beautiful. I did it almost three years ago in a workshop and it was mostly just the dreams. There was only a bit of a play around them.

Stimson: Because the dreams are visual.

Lapine: It didn't succeed the first time. In fact, people would say to me, "Actors won't do it; you can't put dreams on the stage." I forgot about it and did some other work and then came back and worked on it over the summer.

Stimson: I've never seen a play with such a fullness of life in it, an orchestration of so many different age groups and themes: the little girl Emma, the neurotic woman who had missed life, the two lovers, the psychiatrists. They must all relate on a deeper level, the branches of a tree meet the trunk.

Salha: With the psychiatrist father at the core.

Stimson: He supports all this life around him, but has no life in him.

Lapine: I thought of it as being from the little girl's point of view, though. She's the hub of the wheel.

Stimson: You know, the love scene was a little girl's view of love. She touched me. What a strong evocation of a little girl.

Lapine: She had a soulful quality about her. I thought she was much better when she got sick. That's a terrible thing to say, but she was better as an actress when she was sick. Very haunting.

Stimson: As a young child, her mind hadn't moved to the cognitive mode yet, hadn't relinquished the lower modes. She is even more susceptible than we are to that knowledge we have without knowing we know. You connect with people in society in a lot of ways, but it's always false. When you connect with dreams, it's real. Dreams are the genitals of the psyche: they make a contact that starts one growing. Like your play. Someone sees it. He goes away and something happens to him. His emotions comes out; he's touched. A new synthesis is effected in him. You work with images in your mind when you write a play. A spontaneous thing happens that puts together all the sense you know.

Lapine: A lot of it wasn't even written. It just developed visually during rehearsals.

Salha: Are you aware of your dreams? Do you think about them?

Lapine: Yes.

Shute: Do you write them down?

Lapine: I've never been able to, but I always wake up in the course of the night and immediately analyze the dream and then go back to sleep.

Salha: Integrating them into your conscious.

Shute: You may be ready to go on to another level or find another message from them.

Lapine: There are some that you really remember whether you write them down or not. They'll stay with you for weeks and weeks.

Stimson: Although, if you wrote the dream down in the middle of the night and then again in the morning, you would find two amazingly different dreams.

Lapine: Yes, I should write them down. I don't have the discipline. I also think I'm nervous about what they might reveal.

Salha: You don't want to face certain things about yourself.

Shute: And writing them down tends to make them more real.

Stimson: the purpose of writing them down is to focus your attention on what's ephemeral, and what's ephemeral in you is what wrote the play, the thing that springs up and is gone.

Lapine: For that I take notes. When I write a play, I carry around a pad.

Stimson: So you probably don't need to work with dreams. Your subconscious comes to light in writing plays.

Shute: One thing I wondered about was that Emma seemed to dream in the middle of the day - was that intended to be a nap?

Lapine: I dream when I'm awake.

Stimson: Are you a lucid dreamer?

Lapine: What's a lucid dream?

Shute: Have you ever had the experience of being in a dream and realizing that you're dreaming?

Lapine: Yes, I have.

Stimson: You know, Robert Louis Stevenson wrote all his books from his dreams.

Salha: Dr. Jekyll and Mr. Hyde.

Stimson: And he hit intuitively upon Jung's idea of the shadow or the dark double ("Doppelgänger"). And your play did, too. Did you research it?

Lapine: Yes. Actually, I hired a psychologist who worked with me on the play and did all the research. He went to the Jung center, but there was only one other mention of this historical episode. It gave no information about it as to when or where it occurred.

Salha: So you had very little to go on. You seemed to know a lot about Jung, though. You incorporated some other tenets of his psychology, such as the neurotic woman who regresses to reveal repressed events in her life.



TWELFTH DREAM. Once upon a time, swarms of gnats covered up the sun, the moon and all of the stars in the sky except one. That one star fell from the sky and landed on a pretty little dreamer.

drawing by Julie Dickie

Lapine: The Jung Society got very involved in it. I was surprised. I thought they would be offended at it. I think a lot of people were disturbed when the eminent psychiatrist (suggesting Jung) took Emma up to her bedroom and removed the birds from her body.

Salha: But that's what happens in dreams. Everyday characters are transposed in fantastic or surreal ways.

Stimson: I was shocked when he goosed the cousin. Was that in his character to be like that? Or was that just thrown in as a point of interest?

Lapine: Well, that was part of his character, but I wouldn't say it was part of Jung's. He wasn't Jung.

Stimson: To me that symbolized that he wasn't adherent to the current social norms.

Lapine: Social norms? He was horny. No, I just wanted to make him very human. Also, the scene needed a little goosing. And I had to start establishing people's relationships so that just set those two people right off. You knew they weren't going to get along, were opposites. It's a very complex play.

Salha: Have you read *The White Hotel*?

Lapine: Yes. I was really taken with it. Especially because I had written my play before it came out. I recently saw D. M. Thomas on an interview and he was talking about being a poet and not a novelist. He defined the differences as writing from image and not from structure.

Stimson: Yes, your play was very visual.

Shute: Dreams are visual, too. If you're naturally an artist, you express them creatively.

Stimson: And it's a creative play because each group that puts it on must create it in a way.

Salha: And that's why it's difficult to capture it in words or structure. Words are just signs; the images are symbols.

Lapine: Also because characters were saying one thing and communicating something else. They weren't tied into the words.

Stimson: Like the neurotic woman. She would say one thing and you would see the look on her face.

Lapine: What questions did you have when you left the theater? What didn't you understand?

Stimson: I didn't have any questions, just a lot of feelings all stirred up. It gave me a different feeling about life, about old age, about what I had missed as a child, not being a child at a certain time.

Lapine: Well, you did very well. That's what I wanted. You know, many people are much too intellectual about it to allow themselves to be emotionally involved.

Stimson: Dreams are emotional and this play was emotional. It was a vehicle to activate emotions and the audience walked away somehow more alive.

Lapine: What was the audience like when you were there? Did you get any sense of them?

Stimson: Diverse, I would say. They were culturephiles looking for something different and interesting and some of them were really struck by what happened.

Lapine: That's why I felt bad about it closing because it was starting to get interesting audiences. The right audience was coming. And the Shakespeare Theater is excellent for good productions. But all the actors had made commitments and I liked them so much, I didn't want to put other people into it.

Salha: Do you foresee another production of *Twelve Dreams*?

Lapine: It's going to be taped for cable television.

James Lapine, a former drama professor at Yale University, received an Obie for directing Gertrude Stein's Photograph and the Oppenheimer/Newsday Award as the most promising new playwright of the season for Table Settings. He directed March of the Falsettos which was named best musical of the season.

Mr. Lapine also plans to direct Susan Rice's off-Broadway play Was It Good for You and a French play Doormat.

If you are interested in obtaining the rights to produce Twelve Dreams or if you would like a pre-publication copy, please contact: Mr. George Lane, WILLIAM MORRIS AGENCY, INC., 1350 Avenue of the Americas, New York, N.Y. 10019 (212) 586-5100.

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