

AN INTERVIEW WITH DR. ULLMAN

by Cerina Croft

DREAM
NETWORK
BULLETIN

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CROFT: Dr. Ullman, how did you become interested in dreams?

ULLMAN: Let me see if I can trace the development of my interest in dreams. I guess the notion of unconscious happenings within ourselves always intrigued me; it was an area I began reading about in college. But specifically, in relation to dreams, I don't think I was very much aware of them or their importance until I became involved in psychiatry and more specifically in psychoanalytic training and then, in 1946, in psychoanalytic practice. I seemed to have a kind of ease about working with dreams. I had a sense or a feeling about the metaphorical quality of the imagery and, as I look back now, I wasn't trying to frame my thinking about dreams into any kind of rigid theoretical perspective. I grew up not in the Freudian psychoanalytic tradition but in the culturalist, the non-instinctual orientation of Fromm and Harry Stack Sullivan that was just beginning to develop in the forties. I wasn't hampered by any specific theory of dreams or dream symbols. I think, in a way, that was kind of an advantage.

I learned about dreams working with the dreams of patients who shared their dreams with me. In 1947, I presented my first paper about dreams; it dealt with a very special interest of mine — the occurrence of telepathic events in dreams. In 1947, before the Society of Medical Psychoanalysts, I had the nerve or the stupidity to present a paper on telepathic dreams occurring in an analytic context to an audience of psychoanalytic colleagues; I don't think it went over very well.

My involvement with dreams opened up a real creative flow; I thought a lot about dreams, I theorized about them, I began to write about them and develop my own ideas. Later, I discovered that they were very much in tune with the ideas of Jung; I felt that dreams were communications. They were not distorted, disguised, camouflaged or lower forms of mental activity but represented a kind of creative display of where we were emotionally and could be read with profit and help if seen in that way, rather than as dealing with problematic issues rooted in instinctual conflict.

In 1960, I gave up private practice, I gave up psychoanalytic teaching (I was on the faculty of the psychoanalytic course at the New York Medical College), and I had the opportunity to work full time to develop a community-oriented psychiatry program at the Maimonides Medical Center in Brooklyn. I also had the opportunity to develop a dream laboratory there because I was interested in pursuing the question of dream telepathy.

CROFT: Did you have to raise funds?

ULLMAN: I had to raise every cent that we used for the laboratory. I became, in a sense, a professional fund raiser for that laboratory. There were many times we came down to the wire and were saying goodbye to the lab staff, not knowing whether we'd be funded, but, somehow or other, we kept it going. The lab was really organized in 1962. I left in 1974, and it was still going.

CROFT: What is that status of the lab today?

ULLMAN: It moved out of Maimonides several years ago, and now someone who was with me there, Charles Honorton, has set up what he calls a psychophysical laboratory near Princeton, doing experiments in parapsychology but not dream experiments.

CROFT: When did you first start dream experiments?

ULLMAN: When I was still in private practice around 1958-59 or so, I was intrigued with the possibility of using these new discoveries about sleep and dreams to monitor a sleeping subject's dreams. You could get a full yield of their dreams by the morning, and so a controlled telepathy experiment was possible to see if the target you selected got into the dreams. I would stay up about one night every two weeks while I was in private practice; it was about all I could tolerate. I did an exploratory study and was quite excited about the results. As a matter of fact, it was really my excitement about the possibilities of that approach that was one of the decisive factors of my giving up practice and taking a full-time job where I could devote some of my time to research.

CROFT: Did you encounter resistance to establishing the telepathic dream?

ULLMAN: The resistance I encountered was not at the hospital. The work we were doing was pretty well accepted, but I didn't really make any headway with the sleep researchers who were interested in more orthodox sleep research. They felt that this was too far out, but now, in general, I think that, as far as psychiatric audiences are concerned, I don't encounter the belligerent skepticism I did three or four decades ago. I think many more people are willing, in one way or another, to become involved with it.

CROFT: Had you experienced telepathy in your dreams?

ULLMAN: I had a few good experiences in the pilot study when I was the subject and, as a matter of fact, I played around with the idea of dream telepathy much earlier. I don't know whether you read the book *Dream Telepathy*...

CROFT: Yes, I did.

ULLMAN: Well, then you recall that I was experimenting with an instrument called the Dormiphone. Laura Dale at the American Society for Psychological Research and I were sharing dreams every week. That went on for about three years (1952-55), sometime before I got involved with the formal work at Maimonides. The Maimonides experiments turned out quite successfully, and we published many papers. Stan Krippner joined the lab and became the director of the program.

feeling that we get from a symphony or a painting. They set up a felt response in us. I've been training people in this work both here and in Sweden.

CROFT: How long does it take for someone to learn this process?

ULLMAN: In my private groups, people contract for four sessions, and they can continue for another four and so on. I warn them that it is slightly addictive, so some of them have hung in now for four years. But I think that, after, four successive sessions, especially if you have the opportunity to present a dream, you begin to get a feeling of the power of the process, the safety of the process and the comfort of the process. It takes a little while, and it's not as easy as it looks; there are a lot of problems that we run into. Twice a year, I've had leadership training programs for people who've had the experience and who



MONTAGUE ULLMAN

I left Maimonides in 1974 when I had an opportunity to teach in Sweden and help get a psychoanalytically-oriented program going for psychologists in Goteborg. There were only two instructors training about twenty Swedish psychologists in psychoanalytically-oriented psychotherapy. I was the one who was going to teach them dreams. Well, I took advantage of the fact that I had a captive audience, and I decided not to teach dreams in the way I had taught them for twelve years on a psychoanalytic faculty, which I felt was rather limited as the dreamer — the patient — was not there. It seemed like a dead way of handling a dream, so I decided to experiment with the idea of having the students work with their own dreams. Actually, I had toyed with the idea in the early seventies, before I went to Sweden, and began to give experiential dream workshops in various growth centers and adult education programs. I had begun to realize that what I was doing with dreams was not all that mysterious. It was not a skill that I couldn't share with anybody who was interested in dreams. They didn't have to be analysts to do serious dream work. That was really the idea in my head behind this, and that really matured in my work with the Swedish psychologists. I began to develop a structure and a process which was not rooted in psychoanalytic theory.

CROFT: Have you given this process a name?

ULLMAN: Yes, "Dream Appreciation." I don't like the term *interpretation* — that sounds as if you have some theoretical framework, and you're fitting someone else's dream into your theoretical framework. I think dreams are more related to aesthetic responses. They are creative images, and they connect us with the same kind of

are interested in learning more about it and possibly leading groups. This process is basically oriented to safeguarding the privacy and the authority of the dreamer in relation to his or her own dream. Professionals sometimes have a problem with the process.

CROFT: Is this process more difficult to teach to professionals?

ULLMAN: The most difficult groups I've had have been with highly-trained people, yes. Professionals tend to be more comfortable with the self-disclosure of other people than with their own, and this process is basically an exercise in self-disclosure. The dreamer discloses himself when he shares a dream, and the group members disclose themselves when they share their projections.

I haven't described the process; maybe I should just outline it. There are three stages. In the first stage, the group is asked if there is anyone who has had a recent dream they would like to share with the group. I emphasize recency because, in doing dream work, it is very important to realize that the dream really starts with a current issue, a current tension, a current concern. If you have a recent dream, you have a better chance of identifying that current life situation than for a dream in the distant past. I don't ask the group, "Did anyone have a dream last night?" because you can have a dream and not wish to share it. That's your right. It is a totally non-intrusive process. You volunteer to share a dream or you don't, and that's your decision.

Assuming we get a dream, then, in the second phase, the group is told that we are going to play a game with the

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FINDING A DREAMSTONE

by Patricia Garfield, Ph.D.

I had been searching for a "dreamstone" for many months. This is the name I gave to a talisman made from a stone pierced by a natural hole. Such stones were much valued by ancient Britons who hung them as charms over the beds of sleepers to protect them from bad dreams. I had read about the superstitious custom and thought that a dreamstone would make an interesting exhibit for the dream workshops and lectures that I give.

I soon discovered that it was not easy to find a stone pierced by a natural hole. I had almost abandoned the attempt when by chance one day my husband and I visited the charming old English-style Pelican Inn in Marin County, California. There, hanging by a red ribbon at the head of an antique four poster bed, swung a perfect dreamstone.

My faith in the existence of such stones renewed, I looked whenever I was outside in natural settings, especially on beaches, thinking that a water-washed stone might be more likely to be pierced. So it was by habit that I sought among the stones at Pebble Beach in Carmel-by-the-Sea when my husband and I went there recently for a weekend holiday.

Actually, my interest in the whole topic of dreams had been waning. I had already published two books on the subject¹, written articles and contributed chapters about it, done professional papers, and recorded my own dreams for more than 30 years. Most recently, I had devoted a year to assorted small projects, several unrelated to dreams, and worked on a book about women. I felt unfocused and uncertain about the direction I wanted to pursue. It was in this state of mind that the following events took place:

Diary Entry

Saturday, May 16, 1981

Carmel-by-the-Sea, California

Facts of the Day:

Pleasant day. Much discussion of my career. Three areas to develop if I go back to dreams: 1) personal dream work; 2) professional dream contacts; 3) writing about dreams. My general theme: application of dreams to improve the quality of life.

After our dinner discussion, as I snuggled into bed, I still felt uncertain about making a full commitment to dreams. I said to myself, "O.K., if I am meant to focus my work on dreams again, I will find my dreamstone." With that comforting thought, I drifted off to sleep.

Dreams:

(Incredibly long and lucid dream. I felt extraordinarily perceptive during the whole sequence.)

I am standing in a hallway when I suddenly feel the upsurging of a vibrating current in my body. I rise with it, hearing whirring in my ears. I swim-fly through the air down the long hallway. As I go, I say to myself, "I'm dreaming now and this is a lucid dream."

I try to think of the many things I've wanted to do when I was conscious in a dream and am overwhelmed with the number of possibilities. One that I can recall now is my wish to dance in a mandala. (This was actually a lucid dream goal of a long time ago—which suggests that memory in lucid dreams is "state-specific.") I seem to forget other recent goals, such as changing my breathing rate or spinning in order to continue the dream.²

As I fly, I notice a new sensation: the lower portions of both arms, from elbow, or just below it, to the wrist, feel thick—as though encased in a cylinder of white wool. I am excited and happy. I feel myself in a most peculiar state—extraordinarily perceptive. I see things and know things that seem entirely new. (These, unfortunately, faded as I moved away from Zal's bottom to reach for the paper and pen. I had a sense of breaking a connection, as though the touching of our spines was important.)

One of the things I do remember is standing in a room and talking to Zal, telling him of the wondrous things I have just experienced. It seems that he can see the objects in the waking world while I can see the same objects in the dream world. For instance, he says, "What time does that clock say?" I see a large grandfather's clock made of dark wood with figures in Roman numerals made of black wrought iron. I peer at it and say something like, "10 of 5," adding, "I'm not really sure it is actually there, or what it is I may be seeing, but that is how it appears to me in the dream." He questions me in a similar manner on various items. Putting together what I see in the dream with what he sees in the waking world, matching the dream image with the actual object, is fascinating to us.

Toward the end of the dream, a woman is speaking to me of J., saying, "He's my second guide in the Penth." J., who is there, turns to me and says, "I know she uses that term. But I can find it in no literature that I know of." We

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dreamer's dream. The dreamer is going to sit aside, listen and not actively participate, and we are going to make the dream our own. We're going to do two things with it as we make it our own. We're going to try to look at these images metaphorically, as visual metaphors, as comparisons, so that we ask ourselves, if we had created these images, what might these images symbolically be saying about our lives. These are our projections. We talk to each other, not to the dreamer. The dreamer is free to listen, to accept or to reject whatever he or she wishes. The dreamer is in a situation of total safety. What we are trying to do is to place our collective imagination at the disposal of the dreamer. We give him or her a wide range of possibilities in the hope that some of those possibilities will hit on a gut level and start something moving in relation to the dream. It's just a game and random process; there's no guarantee we will come up with terribly significant things, though it often happens that we do. Then the game is over, and we give the dream back to the dreamer. After all, it's his dream, not ours. That was just a game. When we give the dream back to the dreamer, we tell the dreamer, "You can now respond in any way you wish to the impact of what came out of the group work, your own ideas, associations and connections. You can organize it any way you like, and you can go to whatever level of self-disclosure you feel comfortable with. You will not be interrupted and, when you're finished, you let us know."

Now, dreamers' responses will vary, depending upon their experience with the process, how much they got from the group and how sophisticated they really are about dream work, and so on. But often more work has to be done. In other words, they usually are not completely in touch with the dream at that stage, although sometimes they are. Sometimes, something hits, and it opens the whole thing up for them. But assuming they're not, when they finish, the group gets into a dialogue with the dreamer in which the group can ask any question of the dreamer, providing: one, that it is an open-ended question, that is they're not demanding a specific response but asking it to help the dreamer focus on some area that they haven't mentioned; and secondly, that the question is obviously related to the dream. It's not the kind of question that is related to some theoretical starting point in their mind that isn't obvious to the dreamer. It must be obviously related to the dream or obviously related to what the dreamer has shared. The dreamer is completely free to answer or deal with the question in any way they like, to not answer it, to think about it and so on. And that dialogue continues in the hope that we will bring the dreamer closer to the context that started the dream and also bring or help the dreamer build bridges between every image in the dream and their life situation—that's our goal. That's what we try to do with the dialogue.

CROFT: Have you written a book about this process?

ULLMAN: Yes, it's called *Working With Dreams*. There's a new paperback edition which has just come out by Dell, and I'm planning another book which is going to be devoted to a more detailed presentation of the process and the problems of leading a group. I wrote *Working With Dreams* with a non-professional, and she has developed remarkable skills. I would trust Nan Zimmerman with anybody's dream.

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CROFT: When we talk about dreams, we talk about metaphors and images and symbols. What is the factor that makes dreams so creative?

ULLMAN: Well, that's a very good question, and I don't think we really know the answer. Jung, of course, talks about dreams coming from a larger self. My feeling about dreams is that they are a kind of self-healing mechanism and that, when you're talking about emotional self-healing, you are really talking about a kind of creative approach to your problems—in other words, the ability to see them in a different way; that's what our dream does. Our dream takes a different view of the problem in our waking life because our dream puts them into the perspective of our entire life history. We're not able to do this when we are immediately confronted with the tension or concern, but our dream brings a longitudinal and historical perspective and enables us to see the situation in a more global, more realistic, a more truthful, a more honest light, a more comprehensive light than we're able to see when we're awake.

CROFT: Sleeping and relaxation seem related to the creative process...

ULLMAN: I think that relaxation is only a facilitating mechanism for a kind of disengagement with the world and that disengagement with the world really seems to liberate creative forces within us. We let go of the language mode we use in the waking state. That language mode is a dead mode. It ties us into categories and thought processes that are always dealing with a reality which is past, that's over with. Somehow or other, when we let go of that mode, we get into this imaging mode, get close to it, and that's a freer mode, a more immediate mode that's not organized in space and time, and it's a more creative mode. And relaxation helps us get into that mode.



Michael J.

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CROFT: You're known in the dream community around the world. Where are you going with your dream work now? What are you shooting for?

ULLMAN: I'm not shooting for anything. I just enjoy dream work. I'm hoping to train people; I'm hoping to help get more groups started in a responsible way. I am just fascinated by dreams, and I never get tired of working with them. It's a learning experience for me in several ways. In the first place, I share my own dreams in my groups, and then that becomes a helpful way of growing for me, but, more important, the more dreams I have, the more I learn how to help people with the process.

CROFT: Are there any other dream methods that complement your method?

ULLMAN: No, I think every other one that I know of—take the Gestalt approach, for example, which I think is a very effective approach, but it's a therapeutic approach, you see, and, in a sense, I don't even call that dream work because it's really using a dream to get a therapeutic effect. Whereas, in my approach, we don't manipulate the dream. We don't dissect out each element; we respond to the metaphorical qualities of the dream, and the dream becomes the only therapist in the situation. In the Gestalt approach, you really have a therapist and a patient.

CROFT: So, in effect, you're really teaching people how to heal themselves through their dreams.

ULLMAN: How to use their dreams as self-healing mechanisms. Exactly.

HEALING DREAMS: CREATIVITY & POWER

By Elyn Hartzler Cowels

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Dreams are fascinating tools for beingness. They not readily manifest, they can be fun, frightening, some, perplexing, creative, daring . . . and, healing. The ability of a dream to heal psychologically and spiritually is well known. Physiologically healing dreams are not as frequent and have not been adequately researched. After 30 years of work with my own dreams, and with recent completion of Master's studies of healing dreams, I am convinced more extensive study is required in this exciting field.

Nearly all research into the phenomenology of healing dreams has been from the standpoint of psychological or spiritual aspects. Until the middle 1970's, my only glimpses of physiologically healing dreams were from Carl Jung's writings, and they are scant. Greek mythology and the Old Testament are good sources of this feature of dreams, but I was more curious than seriously searching for proof until personal experience changed my attitude.

In 1974, an infant grandson was scheduled for major surgery, and I had intentionally prepared myself - psychologically and spiritually - for that time. However, two days before surgery, I was totally disabled with a bronchial infection. Concentration on my desire for health, I was meditating on light, which symbolizes, for me, healing and wholeness. I fell asleep and dreamed:

I saw a sudden spot of light and watched it as it came closer and closer to me, growing in intensity and size. It grew until it covered me, felt hot in the center of my chest, made my eyes burn with its brightness, and I knew I was being healed.

I woke, exhausted and weak, but knowing I'd be better soon; and I was. My healing was complete and swift. It was an awesome experience; one which challenged my conscious thoughts, and led me to deeper understanding of the power of healing dreams.

For the next couple of years, I often wondered about the 'mechanics' of that dream, but because I knew so few instances of similar dreams, there were only a few minor attempts to create a similar happening until, again in deep need, it occurred.

In the spring of 1976 I was on a sabbatical and decided to work with terminal patients for a few weeks. My first assignment was scheduled four days after a minor whiplash injury had set off re-active pain and weakness throughout my arthritic system. The particular patient I was to work with was in his last stages of bone cancer and needed to be lifted from bed to wheelchair and from wheelchair into automobile. He needed strength from me and I had painfully little to give.

In prayer and meditation, I asked for a healing dream; a whole, strong body able to adequately care for a swiftly dying man. I was lying on my back, with a pillow under my knees, and went from a prayerful, meditative state into a sleep state, and dreamed:

I was on the ceiling, looking down on my sleeping body! Perspicacity was awe-full! The image jolted me so greatly I immediately saw myself back on the bed, same position sleeping soundly, but I felt I was writhing, allowing a dark, stringy-looking substance to leave my body through the base of my neck. As I watched, seemingly above myself, still feeling I was within my body, the dark stuff was being pulled or twisted from every nerve and vein in one continuous string. As my body cleared, a white light formed across my back, slightly lower than my waist. In moving my head and neck a bit I realized the 'cleaning' had only happened below the base of my neck leaving my neck and jaw scarcely moveable. Acknowledging to myself that that area needed cleaning also, I saw the dark stuff slide out of the cranial area, en masse, moving my head as it left. That last movement within me woke me.

I realized a healing had taken place! I looked at the ceiling I had just 'been on.' A truck went by, its lights reflected on a different reality of the ceiling. I was thinking, "Don't move too fast; remember this dream well." With gentle movements I tested by body and was totally amazed at the complete relief. The pain was gone. I turned my head to look at the clock; I'd been asleep about one hour. I got up carefully, tried movements not possible during the previous few days, and still had no pain. My awe was so great I called a friend to share my joy. I truly hadn't expected what I received!

In trying to understand what had happened I reasoned that the whiplash had rearranged the full length of my spine causing pinched nerves and pain. The dream writhing had 'adjusted' it. The light I had sought, meditatively before sleep, had arranged itself at a critical point, across my spine, indicating a need for



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further healing. As a symbol, the dark mass which left my body, giving me a feeling of 'cleaning' of the pinched nerves, was an image of the dis-ease (or dis-aligned spine and nerves which cause pain), leaving it. There was a sort of lucidity within the dream in the fact that, in the dream state, I saw myself sleeping; when dream consciousness was shocked by that knowledge, the dream continued in a split state of awareness: I was at once in my body, feeling; and, above my body, watching. Sparrow says that the term "lucid dreaming" does not imply "that a person is physically escaping the confines of the body, (but instead) this orientation focuses upon the fact that self-reflecting consciousness is functioning without the apparent mediation of the body." (1976)

At that time, however, I did not understand the basis for the physiological affects of my dream. I had experienced it as a healing, lucid dream which had been successfully incubated; I had wanted to be well and strong. My psychic energy had been heightened by meditation; my motives were not completely selfish; I had experienced one healing dream previously, and believed it could happen again; and somehow a healing dream was made manifest.

It had seemed to me if one could, after achieving a completely relaxed state, visualize how a bodily function should act or react in healing or how regeneration might progress, the healing dream might be incubated more successfully. It appeared to be a logical conclusion, and my only criterion then.

According to Jung, "the dream is a fragment of involuntary psychic activity, just conscious enough to be reproducible in the waking state. The dream does, in fact, concern itself with both health and sickness and sincere, by virtue of its source in the unconscious, it draws upon a wealth of subliminal perceptions, it can sometimes produce things that are very well worth knowing. In this field (health-related), however, the necessary preliminary studies, such as careful records of case histories and the like, are still lacking." (1959)

Jung does share one personal account in *Memories, Dreams, Reflections* (1961), and notes another, non-personal, account of a psychiatrist's daughter who dreamed a series of prodromic (warning) dreams indicating her subsequent illness and death (1968).

These few references to physiologically healing dreams were all I was aware of when my own first experiences with them occurred. Later, when I began searching for more material, I found reference to a few other instances. Sanford (1977) had published material about the spiritually and physiologically healing dreams of an African shamaness, and the *Sundance Community Dream Journal* (Fall, 1976) included personal accounts of healing within dreaming. Research on prodromic dreams had been reported in Russia (Kasatkin), and in this country by Cheek, M.D. Garfield published *Creative Dreaming* (1974), Sparrow wrote *Lucid Dreaming* (1976), and both related their studies at some point with meditation, incubation and/or lucid dreams. Davison (1977) wrote dramatically of her healing of cancer, where dreams were used both prodromically and in spontaneous healing. In parallel studies, important work on mind/body responses such as Pellitier (1978), Oyle (1979), Pribram (1978), Simonton, Simonton and Creighton (1978), and Cousins (1979), were available,

emphasizing tremendous possibilities for healing the body with the mind.

As if to provide first-hand data, I experienced several healing and prodromic dreams during the last six months of my Master's studies. A chronic sinus infection provided the best example. Visualization techniques and seeing the sinuses cleared and then healed with pulsing light, provided only temporary relief. I studied the section on "The Sinuses of the Dura Mater" in *Gray's Anatomy* (1977), and read: "sinuses of the dura mater are venous channels, analogous to the veins . . ." Without understanding what I read, my mind connected the sinuses to the veins! I don't remember why I didn't get clarity from the text - I only remember that understanding wasn't clear, and I put *Gray's Anatomy* out of mind; or so I thought.

In desperation I tried another form of visualization; draining the infected mucus from my body, using my big toes and my fingers as drainage points, 'watching' it traveling out, out, out . . . and then 'saw' healing light following the course.

What happened was more like hypnagogic event than a dream, and I awakened with a shudder. One large toe itched fiercely as I drifted asleep. The next morning my body felt as if it was crawling with ants, and there were several red, seeping welts on my legs and one arm.

Two doctors and a dose of antibiotics later, the welts started to heal. The dermatologist said it was "rare," but occasionally infected sinuses caused skin eruptions; the internist wasn't so sure; and I knew I was getting better! However, the intense pain remained in my cheek and, to complete the process, I incubated a healing dream:

I saw a clear, sharp image of the right side of my head and neck, similar to the illustration on the jacket of Gray's Anatomy, with my head slightly lifted and leaning to the left. On the upper jaw was a dark, vivid red line, drawn from the base of my right ear to my lip, in a straight line. Below my lower jaw, almost parallel to the jugular vein and slightly in front of it, was a string of grape or almond-shaped 'things.'

I woke and searched *Gray's Anatomy*, again. There was no corresponding illustrations in the sinus section but, in thumbing through the book, I found the string of things; they were the lymphatic glands in the neck! And, trusting, though not understanding, the validity of the "red line," I called my dentist. He saw me immediately, and on proof of x-rays, initiated a root canal process!

The dream was beneficial in two ways. First, I was made aware of a specific problem in the upper jaw which I intuitively knew was not related to the infected sinus. Secondly, an image of the lymph glands in the neck validated, for me, that the visualization process had been successful, albeit, "rare."

Understanding how a healing dream manifests or what precipitates its event is far from complete. A recent article in "Omni" (March, 1982), describes the potential of lucid dreams and the work of LaBerge, Sparrow, Malamud and others. Possibilities for healing within a lucid dream state seem much more realistic today than they did when I experienced my first lucid, healing dream.

Apart from research, one important, personal objective remains upper-most: a teachable process. Students in my classes are experiencing a high rate of success with visualization, pre-sleep meditation, and incubated, healing dreams, with prodromic and diagnostic dreams most predominant. A few dreamers report lucid happenings, achieving some degree of control within the dream process. By trial and error, I am developing a simple, teachable procedure. Before retiring:

1. Reiterate your belief in the power of the dream to heal.
2. Approach the sleep state with an attitude of "wellness" and what I call "active waiting."
3. Focus on the health problem, if known.
4. Visualize a well area, if possible.
5. Make a succinct, clear statement of intent; naming the area to be healed, if known.
6. Write that statement in your journal and place it beside your bed.

Just before sleep, but after getting into bed, go over the first five steps again. Often, my final, pre-sleep image/thought is that of pulsing light, "washing" my entire body.

Montague Ullman, M.D., who has been influential in my work, wrote in *Working with Dreams* (1980), "the experience of dreaming is linked to healing by virtue of the honesty that shapes the images, the range of relevance of the information they contain, and the opportunity they afford for a growth-enhancing encounter with other aspects of ourselves. The healing power of the dream, then is related to the information it contains and the manner in which it is expressed."

To that end, the criterion for incubating healing

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A NEWSLETTER FOR DREAM EXPLORERS

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Editorial

GRASSROOTS

All of our articles aside, the purpose of the *Dream Network Bulletin* is not so much exchange of information as establishment of interconnection. Nothing you read in this bulletin can come to much good unless it is actualized in an interpersonal setting in your own local area. It's not what you know that matters; it's what you are. These modalities are experiential. They are grounded in social and physical interactions. What we are all becoming, we can't become alone. The network will not work unless enough of you take the initiative in setting up some sort of ongoing interaction among the community of dreamers and dreamworkers in your own local area. There are as many different possibilities as there are combinations of personalities. The only thing is to start. The rest will take care of itself. If you need help, contact your nearest local dream networker:

CALIFORNIA: Debbie A. Foster, 999 Sonoma #20, Santa Rosa, CA 95404.
COLORADO: Janet S. Smith, 972 S. Valjejo, Denver, CO 80223.
FLORIDA: Joan Medlicott, 498 N.W. 10th St., Boca Raton, FL 33432. (305) 395-5902.
KANSAS: Steve Carter, 1634 Jump, Wichita, KS 67216. (316) 529-3184.
MASSACHUSETTS: Larry Sargent, 23 Hardy Ave., Watertown, MA 92172.
NEW YORK: Syracuse area: Dale & Nancy Gallagher, 703 Salt Springs Road, Syracuse, N.Y. 13224; Long Island: Shirley Wiedmer, 570 Leonard Ave., Uniondale, N.Y. 11553. (516) 486-5811.
WASHINGTON: Chris Matthews, 1602 East Garfield, Suite B, Seattle, WA 98112.

—W.R.S.

DREAMS THAT STAND ON THEIR OWN

by Peggy Specht

Some dreams are so obviously complete in and of themselves that they invite no further work in the way of analysis or artistic amplification. These are dreams that stand on their own. Subscribers are invited to submit such dreams for this column which will appear in each New York issue of the DREAM NETWORK BULLETIN.

My dream;

"I'm walking up King Street. I see my son Andrew's friend Paul approaching in the distance. I'm looking forward to talking with him but, when he comes abreast, he seems not to recognize me and, no matter what I say, insists that I'm a stranger and goes on his way."

The same night, Andrew dreamed:

"I'm waiting for Paul. He's supposed to meet me but is late. When he finally arrives, he apologizes for keeping me waiting. 'It was some crazy woman up the street — she kept insisting she knew me and wouldn't let go of me!' Unfortunately, Paul had no recall that night."

Peggy Specht, 2339 Lake Shore Blvd. W., Apt. 302, Toronto, Ont. M8V 1B7, Canada.

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 DREAM NETWORK BULLETIN for free distribution. Only dream-related entries will be accepted.

A global dreamworkers conference is being planned for 1984. Contact Strehon Kaplan Williams, 1525J Shattuck Ave., Berkeley, CA 94709. (415) 848-0311.

JANE ROBERTS/SETH BOOK READERS AND DREAMERS. For a free sample copy of "Coordinate Point International," the Seth users "talk" magazine write: The Dream Team, Box 151, Clarcona, FL 32710.

Members of the Korean Parapsychological Society would appreciate being sent printed materials concerning parapsychology and dreams. B. H. Kim, secretary. KOREAN PARAPSYCHOLOGICAL SOCIETY. c/o Cosmos UFO Society. K.P.O. Box 610, Seoul, Korea.

I would like to join a dream group in the Bahamas. Christopher Adams, J.H. Major Junior High, Kemp's Bay, Andros Island, Bahamas.

I am researching dreams with overt sexual content, anything from nudity to rape. Anyone interested in helping should send in their written out dream if it has overt sexual content; along with basic personal information such as age, sex, occupation, general life situation and life problems. For privacy they can give themselves a code number or name. Subjects will receive an analysis of their dream and a "Response to Dream Analysis" form for further communication. Janice Baylis, Ph.D. Box 5084, 9191 Regatta Drive, Huntington Beach, CA 92646.

DREAMS UNLIMITED. For free brochure write: Elizabeth Lowe, P.O. Box 247, Middleton, WI 53562. (608) 238-6575.

INNERLIFE is a new age newsletter which contains articles on dreams. Published by Ero Talvila, 214 Glengarry Ave., Toronto, Ontario M5M 1E4, Canada. Ten issues a year, \$6.

Subscribe to Canada's only Dream Magazine, DREAM-WEAVER, with articles exploring dreams as related to film, children, research, photography, fiction, interpretation, humour and more. Only \$6/year for 4 issues. Send cheque to: 6 Charles St. E., Toronto, Ontario, Canada M4Y 1T2.

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.

PERSONAL DREAM, PLANETARY DREAM: Special fall issue of HOLYEARTH JOURNAL. Send \$10 for a year's subscription: Lila Forest, Holyearth Foundation, Box 873, Monte Rio, CA 95462.

"Dream Community" is a quarterly newsletter of the monthly DREAM NETWORK BULLETIN.

Editor
William R. Stimson, Ph.D.

Art Director
Cerina Croft

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

DREAM PSYCHODRAMA GROUP
Thursday Nights

\$5.00
Rose Kammerman, M.S.W.
(212) 580-4647

THANK YOU, PENGGRAPHICS

The banner calligraphy was sent to us by Terry Englehart of PENGGRAPHICS, Calligraphy and Graphic Design, 374 17th St., Oakland, Ca. 94612. (415) 834-6165.

Dream Awareness Training and Psychotherapy Judith Malamud, Ph.D.

I offer guidance to individuals, couples and groups interested in working with dreams to foster self-awareness, intimacy or creativity. Possible topics: increasing dream recall, dream journal techniques, sharing dreams to enhance relationships; dream-incubation for problem-solving and creative projects.

I also practice psychotherapy with an existential/humanistic orientation. Licensed psychologist, W. 80s, \$30/session. (212) 933-0460.



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DO YOU DRAW YOUR DREAMS?

If so, send us black ink drawings for use in illustrating our newsletter. Besides providing a visual relief to our pages, there is certainly value in sharing with each other the images directly from our unconscious. Please include a brief caption with each illustration.

The Dream Community

The following centers or individuals have generously given us the money or assistance we have needed to stay in print. These are the people who are making the dream network work. Please send us a \$25 contribution and join their ranks.

Henry Reed, Ph.D., editor of *Sundance: The Community Dream Journal*, is an experimental psychologist who has researched and developed rituals of dream realization. A therapeutic initiate of the Asklepian mystery of dream incubation, Dr. Reed serves as a professional counselor to individuals and working groups. He will be conducting an overnight Dream Quest Slumber Party in the New York area this fall as a benefit for the Dream Network Bulletin. For information: 333 W. 21st St., Apt. 2FW, N.Y., N.Y. 10011. To arrange for a similar Dream Slumber Party in your area or for a copy of his picture booklet, "Dream Quest Slumber Party," send \$1 to 503 Lake Drive, Virginia Beach, VA 23451. (804) 422-0371.

DREAM ARTS is an educational, training, and research group which is devoted to the study and expansion of dream, visionary, and mythic consciousness. Our work is grounded in a respect for the deep power which dreams bring to the guiding, healing, and spiritual development of individuals and communities. We teach classes and training groups in the structure and consciousness of dream and myth, and have brought dreamwork to schools, churches, architectural design, and visual and performing artists. Our current research includes shamanic and tribal perspectives on dream, vision, and spirit; evolving methodologies which are organic with dream and visionary experiences; and recovering and manifesting images of the feminine soul. Directors: **Larry Sargent, Ed.D.** and **Pat Sargent, Ed.D.** Educational Co-ordinator: **Henry Olds, Ed.D.** 23 Hardy Ave., Watertown, MA 02172. (617) 926-0780.

Kay C. Greene, A.B.D., is a psychotherapist, counselor and teacher in the areas of dreams, imagery, healing and meditation who also specializes in working with nightmares and fears. Private consultations and group workshops presenting the Dreamscapes® creative approach are available by appointment. Public lectures and workshops can be arranged. (212) 628-8658.

Ingeborg Casey, Ph.D., is a licensed psychologist who likes to work with dreams in psychotherapy. She's trained in Gestalt Therapy and basically uses a Gestalt/Jungian approach. For information on private therapy, workshops, or mini-courses, write: Counseling Associates, 2712 Marshall Ct., Madison, Wis. 53705. (608) 231-3191.

Helen Kramer trained as a Gestalt Therapist with Dr. Fritz Perls and Dr. Marilyn Rosannes-Berrett. She specializes in working with dreams, either in the context of individual therapy or in workshops and seminars. For information, write: Gestalt Association of New York, 17 W. 60th St., N.Y., N.Y. 10023. (212) 974-1930.

The Wholistic Resource Center provides tools for personal and transpersonal development. On-going classes, workshops, intensives and individual sessions in dreams, mind/body health, guided imagery, visualization, TA, psychokinesis and spiritual transformation. WRC also publishes **Wholperson Communications**, a wholistic newsletter. Send LSASE for trial copy. Write for schedules to: Elynn Rantzler Cowels, Director, Wholistic Resource Center, 838 Rivermont, Lynchburg, VA 24504.

Judy R. Malamud, Ph.D., a licensed psychologist, psychotherapist and dream workshop leader specializing in the use of "lucid" awareness in dreams and waking imagination to explore paths to satisfaction. (212) 933-0460.

Valerie Meluskey, a certified movement therapist and dream workshop leader specializing in body/movement work with dreams and the development of lucidity in dreams. For information on workshops, classes, and private consultation, write: The Old Great Road, Princeton, NJ 08540. (609) 921-3572.

Jenelyn Block, M.A., has taught Career Life Planning at Rutgers University for a decade, using methods such as "twilight dreaming" as an access to inner goals and values. For information on her course, "Learning From Your Dreams," which utilizes a non-analytical, non-therapy oriented approach, write: INTERWEAVE, 31 Woodland Ave., Summit, NJ 07901. (201) 763-8312.

Elizabeth Caspari is a trained certified Art Therapist. She works with small interacting experiential groups and individual clients in private practice. She helps them to develop and express their own inner imagery. By becoming more aware of this imagery and by concretizing it, they release hidden creative energies which they can then channel into new and more constructive feelings and attitudes toward themselves and others. For brochure, write: 30 Lincoln Plaza, Suite 30N, N.Y., NY 10023. (212) 245-7280.

MORE DREAM GROUPS

We will continue publishing new dream groups that come to our attention as subscribers supply us with this information.

1. Janet S. Smith. 972 S. Vallejo St., Denver Co. 80223.
2. Maurice Gounert. 1519 N.W. 8th St., Boca Raton, Fla. 33432
3. Peter R. Myran. 6045 N. Pulaski Rd., Chicago, IL 60646. (312) 463-2219.
4. Fran Hershkowitz. 214 E. 88th St., N.Y., N.Y. (212) 534-3089.
5. Nancy K. Jungerman. 241 B Street, Davis, CA 95616. 753-3771.
6. Meredith Moon. 3309 Keha Drive, Kihei, Hawaii 96753. (808) 879-4895.
7. Katherine Tetlow. 5 Hindmans Rd., East Dulwich, London, SE22, England. 01-693-9951.
8. Peggy Specht. 2339 Lake Shore Blvd. W., Apt 302, Toronto, Ont. Canada M8V 1B7. (416) 251-5164.
9. Janice Baylis. 9191 Regatta Dr., Huntington Beach, CA. 92646. (714) 962-8945.
10. Elizabeth Lowe. 2160 Allen Boulevard, Middleton, WI 53562. (608) 238-6575.
11. Karen Stugie. P.O. Box 36, Deadwood, OR 97430.
12. Betsy Granada. 78 Union School Road, Elkton, MD 21921.
13. Elsie Trimble. 712 S. Broadview, Wichita, KS 67218. (316) 682-1455.

DREAM NETWORK BULLETIN

CALENDAR OF DREAM & IMAGERY EVENTS

In the future, we plan to have local calendars for different sections of the country and world. If you would like to volunteer to do the calendar for your area, please contact us.

AUGUST

3, 5, 7 Dreamwork Classes at Psi Circle in Seattle. (206) 447-9396.

13-15 Michael Harner, author of "Way of the Shaman," in a weekend workshop of basic techniques. Box 14145, Seattle, WA 98114. (206) 329-5445.

18-21 Dreambodywork Seminar with Dr. Arnold Mindeli, Jungian analyst from Zurich and author of the forthcoming book, "The Dreambody." Workshop themes: dreams and the body, active imagination, life myths. \$300. Also evening lecture, Tues., Aug. 17, by Dr. Mindeli, Eugene, Oregon. Contact Mary Esther Bramble. (503)344-4114.

20-22 Creative Problem Solving Through Dreams. Weekend workshop with Gayle Delaney at the Westerbake Ranch, Sonoma, CA. \$150, incl. room and board. (415) 668-7444.

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

22-27 Music, Imagery and Healing with Linda Keiser at The Center of the Light, P.O. Box 540, Great Barrington, MA 01230. (413) 229-2396.

22-28 Senoi Dream Community in rural Quebec. Adventures with Senoi Dreamwork process and holistic massage. \$30/day (includes food). Contact Karen Davis, (212) 595-9107, or Jo Thomas, (203) 323-0833.

23 Understanding Dreams. A one-day class with Carmen Best. 3 p.m. at the SAE Center, Wichita, KS.

27 APA Symposium on Lucid Dreaming: Waking Consciousness Occurring During the Dream featuring presentations by: LaBerge, Stephen, "The Psychophysiology of Lucid Dreaming"; Dane, Joe, "An Empirical Evaluation of Three Techniques for Lucid Dream Induction"; Gackenbach, Jayne L., "Dream Lucidity: A Consideration of Individual Differences and Dream Content"; Malamud, Judy, "Training for 'Lucid' Awareness in Fantasy, Dreams, and Waking Life"; Van de Castle, Robert, Discussant, Capital Hilton, Washington, D.C., 1:250 p.m. in Senate Room. For info., write Jayne

CALENDAR

Gackenbach, Univ. of Northern Iowa, Dept. of Psychology, Cedar Falls, Iowa 50614.

28 Creative Dreaming: How to Get More Out of Your Dreams. Workshop with Patricia Garfield. 9 a.m. - 5:30 p.m. Room 11A, Administrative Complex, Univ. of California, San Diego. \$80. Bring a bag lunch.

28 Lucid Dreaming. An all-day workshop with Dr. Stephen LaBerge. 10 a.m. - 5 p.m. \$50. The Dream Community of New York, 333 W. 21st St., Apt. 2FW, N.Y., N.Y. 10011. (212) 675-1213. Limited accommodations can be found for out-of-towners.

29 Jungian-Senoi Dreamwork Intensive. Weeklong workshop with Strehpon Kaplan Williams. Write: 1525J Shattuck Ave., Berkeley, CA 94709. (415) 848-0311.

SEPTEMBER

5 Awakening the Dreamer. A weeklong dream course with Mark Thurston in Va. Beach. For info., write: ARE, P.O. Box 595, Va. Beach, VA 23451.

7 Silva Method of Dream Control. Workshop with Eileen O'Connor at NEW JERSEY DREAM COMMUNITY. 7:30 p.m. (201) 692-8117.

8 Dream Dynamics — A Path of Transformation. Lecture by Michael Daddio. Friends Meeting House, 120 Heath Street, Hampstead NW3, England. 7:30-9:30 p.m. Cost: £2.50.

9 A Trinity of Hope — Dreams, Meditation and Prayer. Lecture by Michael Daddio. Friends Meeting House, Euston Road, London NW1, England. 7:30-9:30 p.m. Cost £2.50.

10 Introduction to Dreamwork — The Human Quest for Self Development and Social Harmony. Workshop with Michael Daddio. Friends of the Western Buddhist Order, Roman Road, Bethnal Green, London E2, England. 7-10 p.m. Fri.; 10 a.m.-6 p.m. Sat. Cost £28.

15 Dreams and Visions — The Language of the Gods. Lecture by Michael Daddio. The Unitarian Church, 112 Palace Garden Terr., Notting Hill Gate, W8, England. 7:30-9:30 p.m. Cost £2.50

16 Haiku. Workshop with Alan Gettis, Ph.D., at NEW JERSEY DREAM COMMUNITY. 7:20 p.m. (201) 692-8117.

16 Dreams, Imagination and Creativity — Working with Children. Lecture with Michael Daddio. The Christian

Community, 51, Queen Caroline Street, Hammersmith W6, England. 7:30-9:30 p.m. Cost £2.50.

23 Befriending the Inner Storyteller. Workshop with Jenelyn Block. New Jersey Dream Community. 7:30 p.m. (201) 692-8117.

29 Prosperity — The Dream That You Can Visualize Fulfilled. Laurence Sterne, Ph.D. 6:30-9:30 p.m. \$25. N.Y.C. (212) 749-5059.

OCTOBER

1 Henry Reed's Art. A month-long exhibit of the artwork Henry Reed has produced from his dreams. In Virginia Beach, VA. For details, call (804) 422-0371.

1-3 Lucid Dreaming and Your Dream Life. Weekend workshop with Joe Dane. 2331 Highland Ave., Charlottesville, VA 22903. (804) 295-8567.

4 A Journey of Self-Discovery Using Art in Exploring the Realms of Dreams and Imagination. Workshop with Elizabeth Caspari. Four Mon. eves., 7-9 p.m. \$60. (212) 245-7280.

5 Interpreting Your Own Dreams. Workshop led by psychologist Sam menahem at the N.J. Dream Community. 7:30 p.m. (201) 692-8117.

6 A Journey of Self-Discovery Using Art in Exploring the Realms of Dreams and Imagination. Workshop with Elizabeth Caspari. Four Wed. afternoons, 2-4 p.m. \$60. (212) 245-7280.

6 What Dreams Are Made Of. Gestalt Dream Workshop with Richard Shrobe. Integral Health Services, 227 W. 13th St., N.Y., N.Y. (212) 929-2261.

13-17 Dream Dynamics Workshop Retreat with Michael Daddio. The Commonwork Centre, Bore Place, Bough Beech, Edenbridge, Kent, TN8 7AR, England. 7:30 p.m. Wed-6 p.m. Sun. Cost £130, incl. room and board.

19 Senoi Dream Process. Workshop led by Karen Davis at New Jersey Dream Community. 7:30 p.m. (201) 692-8117.

21-24 The Power of Imagination: Uses of Imagery in the Healing Arts. Chicago, Ill. For brochure, write: LAHB, P.O. Box 7226, Stanford, CA 94305 or call (415) 851-8411.

27 Prosperity — The Dream That You Can Visualize Fulfilled. Laurence Sterne, Ph.D. 6:30-9:30 p.m. \$25. N.Y. (212) 749-5059.

HEALING DREAMS

continued from page 3

dreams includes "healthy" information: positive attitudes; belief; desire for wholeness; a clear statement of intuition; and pre-sleep meditation.

The time is right for dreamers to expect the heretofore unexpected. Wholistic concepts require a freeing-up—a turning point in old mind-sets. We are meant to be whole creatures in body/mind/spirit. And, dreams are potentially powerful in achieving a "miracle" of wholeness.

More research is required to determine how to allow manifestation of these miracles of wholeness. Nevertheless, dreamers can be certain of one thing: healing dreams do happen!

DREAMSTONE

continued from page 2

discuss this as we sit outside on a patio. I feel the current of energy wane, the circuit breaks, as I wake.

I wake up and write this dream and go back to sleep. There are three dream periods for me this night. In the first, the dream described above, the main theme seems to be one of going back to a former goal with a new excitement. I appear to sense a new communication between the dream world and waking world that is worthwhile and important to express. The psychic part of myself is guiding me. All this suggests a confirmation of my tentative decision to return to working professionally on dreams.

The theme of the second dream period relates to having left some valuable things I need for a trip behind; I discover this in time and recover them—probably symbolizing the same theme, recovering the valuable dream work.

The third dream period deals with Zal helping me to perform an experiment as he had by forcing me to attend to making a career decision.

Sunday, May 17, 1981
San Francisco, California
Facts of the Day:

The next day, I woke early again in our hotel in Carmel. I was extremely impressed by my lucid dream after the dinner discussion of returning to dream work. Exercised and meditated. Then Zal and I went together to the beach again. While he ran, I looked diligently for a dreamstone, as before. There seemed to be nothing of the sort on Pebble Beach. There were many ovals; there were oblongs; there were lovely rounds, but nothing with a hole pierced through by nature. As I walked along the waves thinking of my dream, I spotted a stone with an unusual shape for the area—a triangle, almost like an arrowhead. I picked it up, brushed off the sand, and added it to the small collection in my jacket pocket. With the next step, I saw another stone of the same rare triangular shape. Incredibly, as I stared, I saw that this triangular stone was pierced with a natural hole! After nine months of searching, I had found my dreamstone! I gathered it almost reverently and washed the two stones in the sea. I had asked for a sign: "If I am meant to go back to work on dreams, send me a dreamstone." And there it was. How strange. My heart was full of thanks for the concrete nature of the answer. And wonder...

The dreams of the following weeks were especially rich and full of wondrous archetypal imagery, initiations and teaching, giving me a sense of return to the right path.

Letters, Letters, Letters

To the editor:

I find that what I value most in *Dream Network Bulletin* are the most personal and specific statements from other dreamers—what they dream and how they react and work with their dreams, rather than a lot of theories, vague statements, or rules of interpretation.

Looking forward to the next issue...

Debbie A. Foster
999 Sonoma Ave., #20
Santa Rosa, CA 95404

To the editor:

I want to inform you of the work my synagogue is doing in dreams. Without going into much detail, let me simply say that we teach that the Torah, the Hebrew Bible, is to be approached as a dream text. Each one of us has dreamed the Torah and must encounter it as an expression of our inner self.

Small weekly meetings focusing around the weekly Torah reading involve the members in dreamwork, using not only the printed Torah but their own night ventures as well.

Rabbi Rami Shapiro
HUMANISTIC JUDAISM
8075 S.W. 107th Avenue #112
Miami, FL 33173
(305) 279-4907

To the editor:

Don't know why my ideas are important or useful to you on your article, but I've never minded saying what I think. I think de Chirico does magic with forms and colors; I think you do magic with words. Every person does magic in creating meanings to de Chirico's forms and colors and in creating meanings to your words. You, in effect, have re-created de Chirico in your own image. I have recreated your words into meanings of my own image. And I like it. A painting can be treated as a dream. It may be de Chirico's painting, but it sets off the dream process in you, and you become the creator of greatness. Everything you wrote is exactly right for you; what I read is exactly right for me, though I may not have read what you wrote, and you may not have seen the paintings de Chirico put on canvas. Why do you create a world to save "that has grown dead and gray"? I haven't seen one of those things around anywhere.

My world is light and joyful and loving. Don't we make our worlds in our own images, too? Perhaps that is the greatest artwork any of us ever do—the creations of Worlds!!!

Jim Cook
COORDINATE POINT INTERNATIONAL
P.O. Box 151
Clarcona, FL 32710

To the editor:

I am a university professor working in a student counselling service. My wife and I have conducted dream groups for both students and the public since the fall of 1977. I am currently writing an article on our method and experience so far. We feel quite isolated from the mainstream of what is happening in this area, so will look forward to being part of the network. We have had little stimulation in this way since Reed's *Sundance Community Dream Journal* gave up.

Best wishes in your endeavour.

Gordon L. Toombs, Ph.D.
523 Niagara Street
Winnipeg, Manitoba R3N 0V7 Canada

To the editor:

Dreams, dreaming and the state of existence of the dream have interested me for the last 20 years. I am very glad to see the social concern and awareness that you are bringing to the public through your network.

Of particular interest to me at this time is the "cultural dream." Who is it and where are they... the persons who dream for our culture? Frequently, we look to the primitive cultures for these psychic roots with the dream. But in our civilized culture, who are our seers of "visions of the night"? Where are our prophets like Daniel, who not only interpreted dreams for others but as well dreamed dreams for others?

Once we get beyond the personal and narcissistic ruminations of the individualistic dream, we are faced with the dimension of society and cultures. Your efforts of the *Dream Network Bulletin* appear to be facing this challenge. This is a formidable task. Best wishes!

I am interested in collaborating with persons who are investigating the dream from a cultural and archetypal perspective. Your network will be a valuable resource.

Jonathan P. Vierville
1923 West French Place
San Antonio, TX 78201
(512) 735-1571

To the editor:

Pat and I have appreciated receiving the *Dream Network Bulletin* and want to thank you for the important work you're doing in gathering and connecting dreamers and visionaries. We have been doing dreamwork in the Cambridge area for several years and have felt the need to connect with a larger network of dreamworkers/appreciators.

We have learned through Jeremy Taylor that there is movement afoot to organize a global conference of dreamworkers within the next couple of years. We would like to bring that about. If you have more information and/or ideas about that, please let us know. We will keep you informed of anything that comes to us. Jung seems right in his belief that the only chance we have for planetary survival is if enough people take responsibility for their dreams.

Depending on our travels, we may be organizing a local dream conference/festival for Cambridge this coming year. If so, we will be in touch so that we can mobilize dreamworkers who would like to participate in such a gathering.

Again, thanks for your work and vision.

Larry Sargent, Ed.D.
DREAM ARTS
23 Hardy Avenue
Watertown, MA 02172



SFERA ADONIS

To the editor:

I'm 27 years old. I finished medical school two years ago in the Roumanian town of T--, because I'm a Roumanian, although I live in Yugoslavia. Now I'm a general practitioner in a village in Yugoslavia, 50 km. from the Roumanian border. As a general practitioner, I come in contact with a lot of people I see their problems, and I am really struck by the increasing number of psychic disorders. I found out that this is not a local problem; it is widespread. I met with it in Roumania, too, where I did my studies.

In work with my patients, I frequently ask about dreams. I reached the conclusion that dreams are the mirror of people's psyche. Every wrong conscious attitude is "punished," is compensated in dreams. If people do not understand them, and this happens almost all the time, they enter a kind of vicious cycle. The wrong conscious attitude is enhanced, this triggers an even bigger unconscious response (manifested in dreams), and the psyche loses equilibrium. Then we deal only with half-psyche people. I recognize them at once. They claim fear, sorrow, uneasiness, nervousness; they are hypochondriac, they take big doses of valium, and they are haunted by "dark thoughts." They rarely want to discuss their dreams and, when I try to explain to them, they neglect this explanation because they believe only in medicines. This is not their fault but that of the wholeout rationalistic approach toward nature. This epoch is changing now. If we could put ourselves in an archimedean point in future time, we could see that the irrationalistic time has come. This change manifests itself like a storm in the unconscious of people. Their dreams show these things. Something is boiling just beneath our conscious psyche. This change that has already begun is nothing else than nature's compensating process. Without it, mankind would probably destroy itself.

I follow a dream journal of myself for almost six years. I reached a point where I felt, and feel sometimes, that I'm at peace with myself. I feel the harmony. This is not the case all the time, it may be impossible to live all the time with this feeling, it would burn you, but I have moments when I almost talk to this harmony, when I feel it. It is a kind of bliss that cannot be explained. Sometimes, I feel that it is better not to talk about it. I feel that it is not my harmony; it cannot be possessed. It comes and goes independently of myself. At the beginning, I tried to "capture" it, to make it mine, but it disappeared for a longer period of time. Then I understood that it is a kind of blessing. One must be pure and fair to himself in order to feel it.

Maybe your *Dream Network Bulletin* is an occasion for these thoughts of mine to be discussed in a wider circle.

Sfera Adonis
Boris Kidrica 4
26.310 Alibunar
Yugoslavia

Editor: Are there one or two of us in the "free world" not so embroiled in our narrow self-interest that we could respond to this exceptional man by sending him a gift copy of our favorite dream book? He lives in a place where all the literature we take for granted is simply unavailable.

¹*Creative Dreaming* (Simon & Schuster, 1975; Ballantine, 1976); *Pathway to Ecstasy: The Way of the Dream Mandala* (Holt, Rinehart & Winston, 1979).

²These are activities in lucid dreams that Stephen LaBerge of Stanford University had suggested to me profoundly affect his lucid dreams.

WHAT POETS HAVE TO TELL DREAMERS

by William R. Stinson, Ph.D.

Clouds

It is the role of the dream to wake us up to nuances and other dimensions of perception. What we can dream, we can become. The purpose of working with dreams is to bring those kinds of perceptions into our waking lives where they can confront the intellectualized, thinking-based fiction that we might otherwise settle for as our personal reality. There is something impossible about confronting the dream on any terms other than its own. And when we confront it on its own terms, our lives can't help but be transformed by its dimensions and transfused with clarity and poetry.

untitled poem

Could it be that much of psychology has it backward and that the objects of our waking joys are, as often as not, only symbolic of what we really need, not the real thing? Could it be that, in our dreams, the real thing can burst through this waking symbolism and appear for what it really is? In our dreams, we are so close to the heat of what we really feel that we can sleep no more in the slumber of sublimations and substitutions that we settle for in waking life. Our real needs are felt for what they are.

SHAMANIC No. 3

(First Guard: Snow Leopard)

Is the poet writing about consciousness states or about landscapes? Or is there a modality of cognition where the two are the same and where what is seen is realized as a metaphor for what is unseen, felt? Dreamstates, powerful yet furtive like snow leopards, leave their imprints upon the snow of our waking minds, but only their imprints. Working with dreams, we can hope for more than the occasional tracks that that other creature in us leaves across our lives, we can come face to face with him, we can become something that is at once him and ourselves. We are that purring bundle of warmth and life that inhabits the frozen landscape of our waking lives and, at the same time, we are that frozen landscape also. Somehow, it is very natural for things to be like this. This is the consolation that the snow leopard teaches us and, cold and desolate as our lives become, we can always know that something alive and warm thrives in us, purring "I Exist."

Dream of the Factory

Why is it that we are not, most of us, fully conscious in dreams without awakening? Why is it that perhaps 95% of the population are not lucid dreamers? Could it be because, if we were, we would interfere with the dream too much? Could it be that what we would weave for ourselves with mental interpretations is gunny sack cloth when compared to the Persian carpet that some other agency within us, or working through us, is destined to arrive at? What is being woven in dreams is not just our own lives but the destiny of the human race. What is being fabricated in our dreams is something larger and more intricately beautiful than any of us could ever possibly be aware that we are a part of. Our lives are so much more impoverished than our possibilities. But the dream keeps moving, generation by generation, to the surface. It knows its own time, and it knows its time will come. It is the living bud. Our theories and ideas are the dry scales that fall from it.

"Clouds" was taken from *Selected Poems 1951-1974* by Charles Tomlinson, © Charles Tomlinson 1978. Reprinted by permission of Oxford University Press. David Dunn, the author of "untitled poem" has been published in various places. He keeps track of his dreams and teaches poetry workshops. For information: 669 E. 5th St., Apt. 28, Brooklyn, N.Y. 11218. 212) 438-7908. John T. Kellnhauser, author of the Snow Leopard poem, is a poet and zoologist. He wrote the "Tips from a Dreamer" column in the last issue. Alan Steinberg's poem "Dream of the Factory" was taken with permission from *UROBOROS*, a literary review published by Allegany Mountain Press, 111 North Tenth Street, Olean, N.Y. 14760.

Clouds

By Charles Tomlinson

How should the dreamer, on those slow
Solidities, fix his wandering adagio,
Seizing, bone-frail, blown
Through the diaphanous air of their patrols,
Shadows of fanfares, grails of melting snow?
How can he hope to hold that white
Opacity as it endures, advances,
At a dream's length? Its strength
Confounds him with detail, his glance falls
From ridge to ridge down the soft canyon walls.
And, fleeces as it may seem, its tones
And touch are not the fleece of dream,
But light and body, spaced accumulation
The mind can take its purchase on:
Cloudshapes are destinies, and they
Charging the atmosphere of a common day,
Make it the place of confrontation where
The dreamer wakes to the categorical call
And clear cerulean trumpet of the air.



SHAMANIC No. 3

(First Guard: Snow Leopard)

by John T. Kellnhauser

Across the mountainpeak Ellesmeres
where spring never arrives,
the glacial years' collision of continents
have carved ice cliffs
none but the most magnificently furred
can travel without falling.
Quick rosettes - silver hoar
grey between boulder shadows,
the sun ignites the snow -
pailight bursts in
to crowd the eyes from their sockets.
Some men go blind, looking.
At night there is ever
only shadow swirling,
pale whites, unfocused penumbance
amid black and black grey.
Certain things live
to be only almost seen,
to purr "I Exist"
and leave a single clawprint's
question mark
on the snowcrags of the mind.



untitled poem

by David Dunn

the white necks of the swans
catch the pulse of the moonlight
thru the branches

a woman who can not sleep
in this heat
walks along the edge of a bay
or lake.

the swans drift in circles,
the woman lays in the damp grass,
she dreams of a man
that her touch
turns into a swan.



Dream of the Factory

by Alan Steinberg

The long hair of your dreams
is tangled in the machinery
of your life.
Somewhere there is a switch
that will turn off the whole assembly,
but a metal fist holds you.
Look now, from the corners of your
startled eyes - the spindles of thread
are spinning on their shafts, pulling
and twining the flax of your mind,
the memories spun out in little snatches
of color, the emptiness
in long stretches of white or gray. Already
you have lost the knowledge of words
lost even the reflex of screaming.
Now your legs would not support you,
nor would your hands remember
the direction of your face.

Only when the shuttles of the great loom
lurch into action
are you released to consciousness
upon the bed - the metallic grating
still vibrating through your bones.
You stare at the ceiling in the dark
sweating
What are they weaving there, in the big room?
For a moment you think of silk gowns,
of Persian carpets and flame-yellow shawls.

But no, no - somewhere sack cloth
is being jerked from bolts
and stitched,
and the brush of floating lint
reminds you of life
but only for a moment.

DREAM

NETWORK

BULLETIN

August 1982

Dear Dreamer,

Thankyou for your interest in the DREAM NETWORK BULLEPIN, the monthly newsletter on dreams and the only all-purpose dream publication in existence. Whatever the nature of your interest in dreams, the bulletin exists to provide you with the latest information in that area as well as to serve as a forum for your own ideas, insights or experiences with dreams.

More importantly, however, it functions to keep you informed of the dreamwork going on in your local area. Those who pay attention to their dreams often go for years without discovering that there are many other similarly interested individuals in their own neighborhood. Across the country and around the world dreamers have begun to gather together into groups where a new and exciting kind of work is going on. The potential this group dreamwork offers for personal and societal transformation is truly astounding. Besides, it's fun!

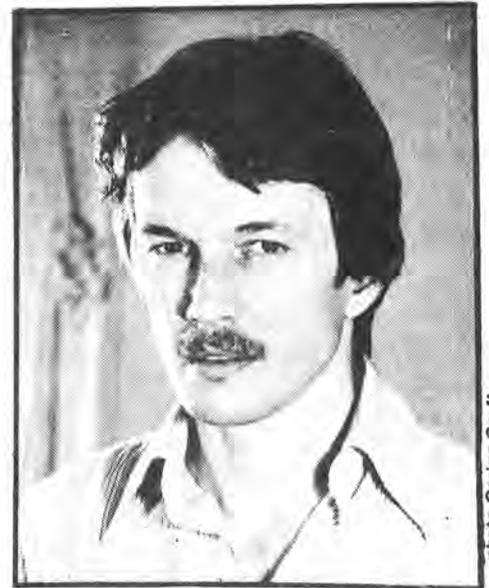
It is perhaps not surprising that in our culture 13 is thought of as an unlucky number. In other traditions it is seen as a sign of transformation. Twelve completes the cycle. Thirteen is the beginning of something new. The \$13 you pay for a year's subscription to the DREAM NETWORK BULLETIN does more than pay for the newsletters you receive every month. It buys you a beginning of something new and a worldwide network of others like yourself.

It's true that times are bad but it's also true that a new consciousness is bubbling to the surface at precisely this point in history. It's rising slowly but surely in the isolated dreams of many individuals around the world who, except for their involvement with the Dream Network, would seem to have little in common. These scientists and psychologists, these writers and car mechanics, these housewives and business executives are your type of people. Come out of the closet. Join the Network. Together we are dreaming up a different way of being human, a more human way of being. We know that the time has come for our dreams to come true but we need you. We can't do it alone.

Sincerely yours,

Bill Stimson

William R. Stimson, Ph.D.



William R. Stimson

photo Carina Croft

"What lies behind us and what lies before us are small matters compared to what lies within us." Emerson

THE CIRCADIAN CYCLE-NIGHT DREAMING AND DAY DREAMING

by Morton Leeds

page 8

There would seem to be a 90-minute cycle that spans both day and night, that produces a dream experience at night, and its daytime correlate, a day-dreaming period, as well. The night dreaming experience is well-documented, and we know this as REM dreaming. The daytime correlate is not so well-known, and in fact is gradually falling under our scrutiny, coming to be better understood.

The 90-minute cycle has some interesting aspects worthy of study for those wishing to utilize dream process in contributing to mental health and stability. In particular, it may help to shorten the game of going back and completing a dream the following night. When done correctly, this process can take place in the daytime, not long after the original dream.

First, however, we should examine the process a bit more closely, in order to understand what is happening. Figure 1 illustrates the concept in visual rather than in verbal form. On the left hand side, we see the range of Hertz vibrations, from 0 to 26, the normal range of the human brain in the course of a single day. There are four basic brain states, with different Hertz waves characterizing each. The first is delta, with 3 1/4 Hertz as the nodal point, for non-REM deep sleep. The second is theta, at 6 1/2 Hertz, roughly double the delta range, marking REM-sleep states. The third is alpha, at 13 Hertz, again double the prior state, which crosses the line from unconsciousness to consciousness, passing through preconscious functioning, the half-awake state that is important for our discussion. Alpha is a peaceful waking state, with, however, the eyes normally closed. Finally, there is beta, double the alpha state, at 26 Hertz, with the person fully awake, and eyes open.

It should be noted that during sleep we remain largely in the delta state, but every 90 minutes (this varies from 60-120 minutes, with the norm about 90) or so, we move upward toward preconscious functioning, into the theta state of REM-dreaming. The length of time we stay in that dreaming state gradually increases during the night, from 9 minutes at first, to perhaps 23 minutes toward the end. At that point, we continue the last dream state moving upward first into a preconscious state, then into consciousness and alpha (13 Hertz or so.) This is the state in which we waken, stretching, feeling good (if the rest was satisfactory), sometimes remembering the dream upon which we have wakened.

The 90-minute cycle, however, continues through the daytime. It is not as marked or distinctive as the night dreaming cycle. Rather, it is quieter, characterized by yawning, or oral activity, such as reaching for a cigarette, some gum, or a coke or cup of coffee. Typically, we may experience a wish-fulfilling daydream . . . of power, accomplishment, sexual achievement, personal satisfaction . . . generally, with high ego payoff.

In order to use this period well and creatively, tying it into dream analysis and dream completion to healthier satisfaction, we first have to understand the process of 90-minute cycles. We should note the time we go to bed and fall asleep. Generally, the first dream takes place about an hour after falling asleep. The 90-minute dream cycle is keyed to that time, and repeats throughout the night on that rhythm, tied like a template to the time of the first dream.

If we come to note the approximate time of our dreams, we can gradually come to note the daytime drops of attention and energy that mark the daydreaming periods as well. Thus if we go to bed at 12:15 a.m., and the first dream occurs at about 1:15 a.m., the cycle continues through the night (2:45 a.m., 4:15 a.m., 5:45 a.m.) and if we waken at 6:15 to 6:30 a.m., the first daydream should take place at about 7:15 a.m. or thereabouts. This can be an excellent opportunity, if we have been noting, recording and analyzing our dreams, to use the 7:15 a.m. low (a brief sliding down toward preconscious functioning) to help complete the dream, utilizing suggestion to see a more satisfactory conclusion to the dream.

If the first daydream period was either unavailable, busy, missed or forgotten, then the 90 minutes roll by rather regularly, and any of them (9:15 a.m., 11:45 a.m., and so forth) can be used for the same purpose. Then, before going to sleep, the assorted dream completions can be woven together into a pre-dream story that can be repeated, until sleep comes on. At that point, the next night's dreams assemble these threads into a continuation of the fantasy narrative.

All we are suggesting here is the presence of a natural, daytime correlate that lends itself to dream analysis and creativity and enrolls additional dream skills in the further development of the whole person.

Morton Leeds, PhD

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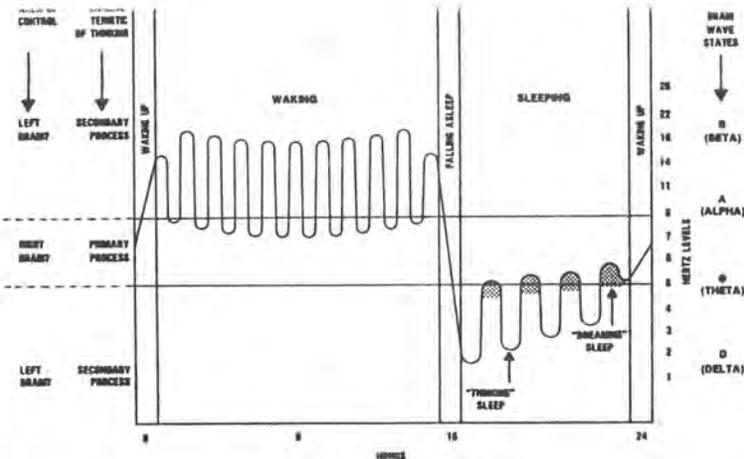


Fig. 1. Intradaily Rhythms

(Fig. 29, P. 187, *The Paranormal and the Normal: A Historical, Philosophical and Theoretical Perspective*. Morton Leeds and Gardner Murphy, Scarecrow Press, Metuchen, N.J., 1980).

THE KIN OF ATA ARE WAITING FOR YOU

A personal reflection by Noel McInnis
Managing Editor, *Brain/Mind Bulletin*

The following excerpt from *The Kin of Ata Are Waiting for You* (by Dorothy Bryant, \$4.95 softcover from Random House, 201 East 50th St., NYC 10022), reflects the book's philosophy of dreamwork:

"What if a dream is followed and leads to trouble or hurt?"

"Why, then we see we misunderstood the message of the dream. Common sense! Reason."

"You admit that common sense and reason are useful."

"Indispensible! But they follow the dream."

"In the world, we put them first."

Sbgai laughed and looked at me closely. "And in the world you are able to tell the difference between a prophet and the ravings of a damaged brain?"

When I remained silent he asked me for a definition of "insane." It seemed an ingenuous question, and it was only after I had struggled and sweated and been sent spinning around and around by his demands for clarification that I caught the smile of his face and stopped. He gave a great guffaw and hugged me. It was impossible to be angry. I laughed and said, "Your name is not Sbgai, it's Socrates." I told him a little about Socrates.

"And what happened to him?" asked Sbgai.

"He was executed for corrupting the young."

Sbgai nodded without sadness or regret, but with simple confirmation of the expected. "Probably he was one of us, chosen after the winter fast and sent out."

The kin of Ata are the ultimate dream network. Isolated from the rest of the world, their culture (like the legendary Senoi) is founded on dreamwork. *Every*

dream is enacted in daily life, until both waking and dreaming experiences reflect an unbroken integrity. Those who achieve such congruence are "chosen" to carry their dreamwork into the world.

The novel's unnamed protagonist discovered the kin of Ata by accident. His life, a mirror of his chronic nightmares, moves him to murder. Fleeing the scene of the crime, he unaccountably finds sanctuary among an unknown — and seemingly unknowable — people whose agrarian life is incredibly simple, yet incredibly whole. When he kills once again, the kin do not blame, punish, or exclude him. The only response they know is to lament the deceased.

He learns their ways, becomes the chronicler and archivist of their dreams, learns to love and be loved, embodies the integrity of ultimate dreamwork, and finally returns to face the consequences of the murder from which he fled.

My own encounter with the kin of Ata was also accidental. I, too, was seeking to escape. Weary of a day's research, study and writing, I sought to suspe my larger awareness by indulging in a smaller one. T was a total misjudgment of the book I chose for that purpose.

I returned from my 'escape' to Ata with the recognition that I may be some kind of dreamworker without knowing it. Perhaps I do with my waking images what some dreamworkers do with sleeping ones.

I am determined to awaken from my daytime judgments and identifications. My sleeping images sometimes assist me in this awakening, but during the daytime my judgments and identifications can be employed on behalf of their own dissolution. Unlike my dreams, these daytime images are readily available and immediately operable. And they are just as subject to transformation via lucid waking as are my sleeping images to lucid dreaming.

DREAM NETWORK BULLETIN

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