

Dream Craft

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Suzanne Keyes, Editor

THE GUILD OF ASAPH: Creativity and Community Dreaming

Suzanne Keyes

The Guild of Asaph, an organization born in an experiment in creativity and spirituality, is sponsoring a year-long experiment in communal dreaming, the "1984-85 Full Moon Community Mt. Rushmore Medicine Wheel Dream Quest." The title expresses the elements of the old and the new, for from the beginning each creative, sharing experience or "experiment" has prepared the ground for the next.

Robert Krajenke, editor of the Guild newsletter "Awakening Arts," has ties to two organizations in Virginia Beach based on the readings of well-known psychics. He is currently the Director of The Fellowship Center which is an outgrowth of the work of Paul Solomon. Robert has lectured for the Association for Research and Enlightenment (A.R.E.) and written several books about Edgar Cayce whose readings form the heart of the A.R.E. He designed a devotional art experiment for the A.R.E., using the Edgar Cayce readings and the Bible, which later led to the formation of the Guild of Asaph. One premise of the experiment was that we are formed in the image and likeness of God, the Creative Force as described in the Edgar Cayce readings. Robert theorized that we can't know our true selves unless, we are living and expressing that image: as loving, creative spirits.

The original A.R.E. members who had participated included professional artists, experienced amateurs, dancers, weavers, writers--and some who claimed to have never done a creative thing in their lives. A newsletter, now called "Awakening Arts," was the first outgrowth of the experiment. It seemed there was a sense of community from the beginning and I perceived a strong, positive interaction between members through the newsletter. The effect on many of them appeared to be a release from creative blocks which kept them from expressing their interest in art at all and a reawakening of creativity in all aspects of their lives.

Projects involving prayer, meditation and creative activity helped maintain that sense of community in a Guild that was growing rapidly and whose members lived far from each other. Working with a dream community seemed a natural vehicle of communication to Robert. Their first community dream experiment was a Vision Quest for America on July 4, 1981. One dream by Carol Bailey illustrates beautifully

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Sharon Whitehill, Ph.D.

A DIALOGUE WITH DREAM VOICES

Sharon Whitehill, Ph.D.

Having recently expanded my journal to include a record of my dreams, and using Christina Baldwin's suggested method for dream interpretation (ONE TO ONE: SELF-UNDERSTANDING THROUGH JOURNAL WRITING) with the most puzzling or provocative of them, I've begun to question the reliability of the conventional and superficial dream analysis I've used until now. One dream in particular has yielded a totally unexpected message with astonishing clarity. This essay grows out of my desire to share that dream and its wisdom with other dreamers.

We must begin with the dream itself:

"I am with a female companion, both of us dressed in lovely long flower-print dresses, walking on a blacktop path in the woods. On both sides of the path are deep ravines. We step off to explore, lose our balance and tumble into a ravine. Once we have fallen we can't seem to regain our feet. We look up to see that we have rolled under some kind of a footbridge, and that on it is a crowd of people staring down at us and jabbering in a foreign tongue, possibly Italian. From their gestures it is clear that they wonder who we

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Dream Voices (Continued)

are. Though they are not hostile, they take us prisoner and lock us in the bedroom of an elegant mansion.

I realize that my companion is my lesbian friend Mary. She sits on the bed and examines her nylon-stockinged thigh through a slit in the long, tight silk dress, saying to me, "You should always wear clothes like this." I am surprised, because Mary is very athletic in real life and seldom wears anything but blue jeans. I notice that her face is covered with scabs.

Once every day Mary and I are taken from the beautiful bedroom which is our prison to swim in an ornate circular indoor pool. Often a young woman in her early twenties, the pretty daughter of the owner of the mansion, swims with us. The three of us begin to plan our escape one day, when a convoy of black limosines drives slowly by outside. Through the window we see this entourage consists of politicians and ambassadors dressed in black suits. They are arriving to visit the owner of the mansion.

I turn away from the window to find that Mary has transformed into a black-haired and handsome young man floating in a small barge in the middle of the pool. The barge is covered with transparent plastic, like an oxygen tent, and the young man is sleeping as he drifts. The owner's daughter seems amused and delighted at this, pointing at the young man with a tinkling laugh. I smile along with her, soaping myself as I stand waist-deep in the warm blue water. I am startled to find my own body young, slim and small breasted, and disappointed in the soap I'm using because it has no perfume.

In the next scene I have made my escape--not with Mary or the handsome young man, but with the beautiful daughter of the lord of the manor. We enter a shabby hotel room. Somehow I have become a male, and I am feeling both protective and amorous. She in turn seems smaller, slimmer and more shy than previously. She feels petite and childlike in my arms. As I embrace her she whispers, "Oh, no," in a small voice; then, "I've just started my period," she explains. Gallantly I reply that this makes no difference, and we lie down on the bed and make love.

During our lovemaking we have a mutual mental image of a single androgynous sex organ--either a small penis or a large clitoris. As we engage in oral sex I am thinking, "This is taking a long time, but that's the way women are. I must be patient, must not get discouraged." And when my partner finally has a climax I feel it too, as if we are one and the same person. Active and passive roles have blurred along with male and female anatomy. I notice a little blood on the sheet, but since the sheet is plastic it doesn't seem to matter.

In the final scene my lover is dressed in clean but faded jeans. I notice her small, rounded rump and the stiffness of her walk. She stands on a landing by some stairs, and someone tells her there is a message for her. This seems to take her mind off the fact that she's been walking awkwardly.

"Why am I dreaming this dream now?" I asked myself. "My dream is full of women," I wrote after a moment's thought, "and full of female imagery--silk dresses, nylon stockings, warm water as in a womb, and fairytale motifs like princesses and castles." Many symbols seemed obvious: the silk dresses as the restrictions of traditional femininity; the

circular pool as the perfect containment of the womb; the oxygen-tent barge as a image of suspension and unconsciousness perhaps associated with my recent surgery (a real-life event that probably gave rise to the dream-blood on the sheets, too). I realized that it was also a dream of transformations: transformations of form, size, gender, and physical anatomy; transformations in myself and in others.

Baldwin suggests looking for elements from recent activities; I spotted several. Mary's tight nylon-encased leg reminded me of my own resistance to wearing pantyhose. Falling down in the woods surely came from my attempts to cross-country ski for the first time the previous weekend and from the repeated tumbles I had taken. That same weekend one of my friends had joked about the superiority of Italian to French, and I had myself been singing Italian opera lyrics in highly melodramatic fashion. Furthermore, I had seen Mary at a concert recently, had noticed another woman (also named Mary) whose face was covered with chickenpox scabs, had hugged a close friend good night and noticed how petite she felt, and had just started my period--all of which found their analogues in my dream. And, reading the book ENDLESS LOVE, I had been impressed by the scene where David makes love to Jade all night long despite the fact that she is menstruating.

Was the dream suggesting that I ought to turn away from men, and toward women, for emotional and physical gratification? This seemed the easiest interpretation, but perhaps it was too obvious. I still did not feel I knew what the dream was trying to tell me. Then I considered another suggestion by Baldwin: proceed through the dream symbol by symbol asking each one to explain itself. "I do this in Gestalt form," Baldwin explains, "using what is called the 'empty chair' technique. 'I' sit in one chair or on a pillow, and 'place' each symbol on an opposite chair or pillow. After asking the symbol my question, I switch pillows and assume the place and consciousness of the symbol and answer from the symbol's point of view."

Having some familiarity with Gestalt techniques, I knew that the method often yields surprising and accurate insights. But I decided that instead of physically switching pillows or chairs, I would stick with my journal. I would write out a Progoff dialogue (Ira Progoff, AT A JOURNAL WORKSHOP) in script form, letting the words flow spontaneously and uncensored. As a first step I compiled a list of the symbols I felt it important to dialogue with: my female companion in the woods, the silk dresses, the footpath, the ravine, and so forth. My finished list contained 31 items.

Then, taking several deep breaths with my eyes closed, I began to write, rapidly and continuously; I did not allow myself to make corrections or to reread until I was finished.

Words, sentences and paragraphs flowed onto the page without conscious effort, almost as if they had bypassed my brain and were indeed coming from the symbols themselves:

Although I cannot include all of the "dream voices" here (due to space restrictions) I will illustrate with a few as an example of the Progoff style:

ME: Female Companion, who are you and what are you doing in my dream?

FEMALE COMPANION: I am those resources within you that will always be there, that you can

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Dream Voices (Continued)

always rely on. I accompany you wherever you go.

RAVINE: I am excitement and risk. I am that dangerous but real gulf in you, full of brambles and snares. I exist. Use me, but keep moving.

FOREIGNERS: We are the foreign selves who people your unconscious. We are strangers to you, but we are not hostile. Learn our tongue; make friends with us. We will teach you much. We will help you laugh at yourself in some of your ridiculous predicaments.

OXYGEN-TENT BARGE: I am that which is incomprehensible in the male. I move and sustain him, yet he is contained in me; he doesn't need you. I take him away, out of reach. I enable him to sleep alone. He is visible to you, but unattainable. I am Independence.

YOUNG WOMAN IN THE POOL: I am the image of the ideal. I know that sleeping young men, however beautiful, are merely amusing. I do not need them or their beauty or their attention because I am beautiful and happy in myself.

UNSCENTED SOAP: I am that which cleanses you of illusion. I am plain truth; I am honesty. Though I may disappoint you at first, you will learn how delicious I feel. Notice my initials: US!

SMALL-BREADED TORSO: I am your potential. I am all that you are beginning to be, newborn from the water like Venus. Though I feel strange to you at first, I will become familiar.

FOREIGN AMBASSADORS: We have come to speak to the owner of this house. He is Rationality. We do not know (nor does he) that the other inhabitants plan escapes, live lives beyond his awareness. We in our black suits and self-importance are very narrow. We speak our own language, and only to each other.

ANDROGYNOUS SEX ORGAN: I am union and communion. I am the two-in-one, the paradox, the Yin and Yang. I am the wholeness at the center of life. I unite male and female, outside and inside. I am a vision.

MUTUAL DOUBLE ORGASM: I am pleasure that is found only through effort and honest doubt. I am joy shared. I am mutuality.

MESSAGE: I am the guiding voice of your dream. Hear what I have to say.

SELF TRANSFORMED TO A MAN: I am Power. I am confidence and determination to succeed. At the same time I am your capacity for tenderness and nurturing, imaged in the childlike young woman. When the two of us--your Power and your Potential--come together, there is no stopping us. We will give birth to a new, transformed You.

I was finished. I laid down my pen, astonished and awed. It had been time-consuming, to be sure, but I felt unburdened, purged, and in a strange way exonerated. Gone was my earlier confusion. If my feelings about men and about my place in a patriarchal system were still muddled, that came not from the dream but from waking reality. At least now I could see how all the pieces fit together.

What I had thought was a dream about wishing to be a lesbian had not so much repudiated that wish as revealed itself to be a great deal more. In both dream and dialogue, references to foreign languages and to voices and tongues--the instruments of speech--abounded. This was a dream about the need for communication. It was my own personal version/vision of Adrienne Rich's "dream of a common language." It was a dream about self-image and self-fulfillment, a dream about the possibilities for continuing growth.

Using, as dreams do, a collage of visual images from everyday life, my dream had thus brought me a message of hope and encouragement. Trust yourself, it had told me. Trust your own process. You are sometimes sustained, sometimes constrained by cultural stereotypes; but at the same time you possess a dark and fertile inner depth both dangerous and revitalizing. Become aware of this depth; move with it and through it. The marriage of psychic Power and Potential within the deep place will engender multiple new and evolving selves.

Sharon Whitehill earned her Ph.D., not in psychology or counseling, but in English literature. As a novelist, she is interested in the way dreams affect the creative process, and she would like to hear other writer's experiences with their dreams. Self-trained in dreamwork, Sharon believes that dream interpretation and literary interpretation have much in common, since symbols, themes, and images are as much the stuff of dreams as of poetry, fiction and drama. She teaches literature and writing at Grand Valley State College, and divides her time between Grand Haven, Michigan and England.

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the spirit of the dream-in. She wrote,

"I was with a group of people, numbering not less than six and not more than twelve. We were Indians on horseback in the desert Southwest. We were gathered, ready to ride out. Our horses had beautiful coats, lustrous and shiny, of an auburn color. The dream caught a moment of action, a moment held in time. The horses were highly spirited, eager to be given rein to ride out in a burst of speed and power. We were holding these very spirited horses in check, momentarily, waiting for the last person to catch up so that we could all ride out together as a group, as one."

Carol found her "American" dream quest as "the many make the one (E Pluribus Unum)."

Mt. Rushmore was chosen intuitively by Robert as the "meeting place" for the 1982 Full Moon Dream Conference. Robert defined the object of the experiment as an opportunity to see what kind of creative experience dreamers could have by focusing on a specific location, time and date for the purpose of sharing, teaching and interacting with each other at another level of consciousness--the dream state. Almost half of the people who responded dreamed of groups of people, many dreamed of traveling, there were often indications of a need for balance and cleansing, and there were the Mt. Rushmore dreams. One spontaneous dream that seemed most symbolic of the purpose of the conference was dreamed by a man who was not consciously part of the project. His wife was the participant who had prepared and experienced the anxiety about the dream-in. She found she couldn't sleep well the night of the dream-in because her husband was tossing and turning in his sleep. She could not remember any dreams, but her husband had a wonderful experience!

In researching Mt. Rushmore as part of his preparation for the 1982 Full Moon Conference, Robert discovered it was a sacred site to many Native Americans. It was chosen again as the site for the next dream quest, the 1983 Mt. Rushmore Full Moon Community Dream Experiment which was dedicated to healing the separation and imbalance between the Native American and white culture. In order to get into the "spirit" of the experiment, eight elements adapted from the vision quest ritual of the American Indian were added to the preparations. Carol's dream of Indians in the Southwest was used as a one of the point's of reflection for participants.

In the July/August 1983 issue of "Awakening Arts" Henry Reed, Ph.D. theorized that there is a "process at work within the collective unconscious concerning the transformation of psychic energy on our planet" which is expressed by "New Age" groups as networking. According to Dr. Reed, this process we are learning to live in so many areas of our lives is the "the paradox of our simultaneous unity and individuality." He stated that the Full Moon Dream Conference was an example of consciously participating in this process--to find our own form of transformation and meaning in the company of like seekers--and asked that we use group energy, "not to make us more alike, but to give us the courage to be more ourselves."

The inspiration for the 1984-85 Medicine Wheel Dream Experiment is a vision of the great Sioux medicine man and prophet, Black Elk. In his vision Black Elk was taken up to the highest peak of the Mt. Harney range (now

the Mt. Rushmore National Monument). His vision:

"I was seeing in a sacred manner the shape of all things as they must live. I saw that the sacred hoop of my people was one of many hoops that made one circle, wide as daylight and as starlight, and in the center grew one mighty flowering tree to shelter all the children of one mother and one father, and I saw that it was holy."

The preparations for the current dream quest incorporate dream incubation techniques and Native American myth and symbolism. Dreamers are also encouraged to create and discover the techniques which help them find their own "medicine." Some of the Native American techniques suggested and described are the medicine wheel mandala, creating individual sacred songs or chants, a circle meditation, circle dance or movements to connect the body with the creative spiritual center, dream shields and a creative visualization experiment involving the symbolism of the medicine wheel.



The experiment involves four full moon dream quests, two of which have already taken place. They were scheduled for the first full moon of each new season: January 18, April 15, October 9, 1984 and January 6, 1985. All things in nature tend to be round, the Native American observed. The year, with its four seasons, is also a "medicine wheel." Each season has its own cycle or "wheel" and may fulfill a different purpose for the participant and will be valuable in itself. Because it is designed as a wheel, any interested person can join the dream quest at any time in the cycle. The dream wheel will continue in 1985 although Robert is not sure whether it will continue as a "Medicine Wheel" or explore other themes.

If you find yourself drawn to this dream quest or the spirit of creativity in the Guild and are interested in the "Awakening Arts" newsletter write: Bob Krajenke, Editor, P.O. Box 3071, Virginia Beach, Va 23454. Both the

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Asaph (Continued)

newsletter and the dream projects are supported by donations and based on the belief that balance occurs when we give a proper exchange for what we receive. A suggested donation for the dream project might be \$10 to \$15 (the workbook for the January dream quest alone was 46 pages). Don't let a lack of funds hold you back, the experience is offered freely for we each become the "medicine" of the Medicine Wheel helping to restore harmony and order in the greater community as we find wholeness and balance in our lives.

A little about myself: I have a B.S. in Psychology and an MSW (Masters in Social Work). I have always written for pleasure and about four years ago discovered I could make a living at it too! I worked as a technical writer and editor then decided to free lance. I have worked with my dreams for about ten years. Two years ago I took a class on dreams, consciousness and reality taught by Jean Campbell of Poseidia Institute and later participated in a group dreaming project there (Dreams to the Tenth). Jean's interest in dreams led to my getting to know and join with the other editors of the DREAM NETWORK BULLETIN; DREAM CRAFT is now published independently.

Poseidia Institute, a parapsychology research organization located in Virginia Beach, will be sponsoring a group dreaming project involving dream researchers. Called Dreams to the Tenth Power, the experiment will consist of two teams of ten "players." The purpose of the project is to gain more information about the dream state by exploring it in a playful way.

The teams will consist of participants in the United States, France, England and Canada and, to accommodate the time it takes for information to go through the mail, the group dreaming will take place once a month. The first goal, on April 21, will be to get acquainted in the dream state. Two of the seven team goals include building a dream platform (as Seth suggests) and exploring dream lucidity. If there are non-lucid dreamers in the group, they could team up with lucid dreamers who could "go get them, and see if they could be 'awakened.'"



**tall
strong
it grew
dreaming
of faraway places
now
warming a hearth
platform for many uses
shelter to others
the
stump
stands
sentinel
for the dream tree**

DREAMLINE

"Dreamline" is for you. It is a place where you can communicate your ideas, experiences and questions about anything connected with dreams. I feel that this should be a forum for dreams too. If you have a dream or even part of one that you would like to share with others then send it in! In researching the article about the Guild of Anaph, one statement from the 1983 Full Moon Project issue stood out for me. It is this: "One of the values of a Dream Community is that in sharing our dreams we may discover new dreams which contain inspiring images and reconciling symbols to help us meet and understand the challenges of a New Age." We have been drawn together, perhaps for many different reasons, but one of them is definitely communication. Our dreams are a part of that process.

You would need to have any letters and dreams to me by May 30 for the Summer issue. Please indicate that I have your permission to print part or all of your letter. I look forward to hearing from you!

A View of Oneness in Dreaming

I have had the wonderful experience of what I call "Dreaming on Cue" or "Latest Read Material." My first experience that I recognized, was dreaming of the "Dream Maker," after reading the book by that title. That was in 1976; my dream life has been important to me, consciously since then. I have since then given talks on dreams, held classes, and participated as guide and dreamer in numerous dream workshops and groups.

Our dreams can be one of the most easily reached means of entering into the realm (reality) of altered states of consciousness. Actually we exist in all possible states, but limit ourselves to the so called "real" state of existence by mutual agreement or consensus as to what is real. This agreement or consensus is held together by our internal dialogue. For example, we constantly think about ourselves. We learn to do this; it's part of the agreement. Unfortunately, since we are so focused on ourselves, we believe we are separate from others. At the very least this makes for a lonely world and that doesn't feel good. Imagine (and that's the key) that not your world, but our world, is totally interrelated. I can only see and respond to you because you and I are one; not one thing or object, but rather one, like in wholeness. All that we can witness, act on or react to is our "self" or all that there is that makes us.

If we are the totality of our experiences then you are a part of me because I acknowledge your existence. If I do not acknowledge your existence then you live in me as one of endless potential experiences. You are potentially a part of me, I just haven't met you yet, or the other way around.

It sounds terribly complicated, yet when we find in our less apparent consciousness

(subconscious), the knowledge that you and I and all we witness, are One, that knowledge feels good. The knowing that the totality does not exist without including all of us, creates a kind of "all of us" fellowship. The next time we wake up feeling good or together, I'll guarantee our dreams brought us closer to our total selves, and in doing so, we feel better, less separated, and more joyful.

Best Regards,
Mitchell Boss
P.O. Box 1076
Pilot Mountain, NC

Needs Dreamwork Career Advice

Phyllis Howing writes that she has been interested in dreams for years and is now considering whether to pursue that interest in a career. She would like to continue to the Masters level in her education and would appreciate any advice on courses to take and opportunities in the field. Phyllis now lives in Maryland and has thought about dream therapy, writing or teaching.

Dream Symbols

Our SETH-Dream Group meets regularly Monday evenings from 6:30 to 8:30. We are studying Jane Roberts' PSYCHIC POLITICS. We've all discovered through time how we have cycles of remembering and not remembering our dreams so we don't panic when we have no recall for a week. We've all come to recognize and expect precognitive and telepathic dreams. Even the most experienced have discovered it's sometimes easier for another to be objective about one's own dreams; so often one is too blinded by the emotions involved to admit the symbolism dispassionately.

I'd like to share an experience with symbols: since I've been guilty of this, I know how often we resist acknowledging symbolism in dreams, because it seems too obvious, too simple or indeed, even at times just too trite and shopworn. It offends our intellectual sensibilities that we would use anything so crude as a gun for a phallic symbol! But the dreaming Psyche isn't quite such a nit-picker. Here's an example from my dream book:

"Henry (my husband at the time) shoots a silver bullet out of a gun in order to get a 'used one.' Unfortunately he loses it in the ground and is hunting for it. This takes place at the corner of King and Queen streets. Two women sitting nearby are observing this.

"Poor Henry," says one, "he'll have to do it all over again!"

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CLASSIFIED ADS

Classified Ads are payable by donation or exchange for services (for example, an ad in your newsletter for an ad in DREAM CRAFT). I've noticed that the cost of ads varies wildly and can be a real hindrance in getting the word out about newsletters or new products. All ads must be related to dreams in some way. All money "donated" for a classified ad will also be used to buy a gift subscription for a library or someone who cannot afford it now.

DREAM GUIDANCE: Al Bouchard gives Dream Guidance by Correspondence. This Dream Guidance gives suggested meanings and ways to look at your dreams to discover your own meanings. For Dream Guidance write out in detail your dream and send it along with \$8 to Al Bouchard, 231 Norfolk Street #1, Cambridge, MA 02139.

REALITY CHANGE is a newsletter produced by the Austin Seth Center. They sponsor dream classes, workshops and a dream network. REALITY CHANGE has an on-going dream project of creating the Inner City (see Susan M Watkins, CONVERSATIONS WITH SETH, II, Chap. 10). Subscription is \$12 for 6 issues a year, for a sample issue write Maude Cardwell, Editor, Austin Seth Center, P.O. Box 8380, Austin, TX 78712-8380.

JOURNEYS is a new newsletter for spiritual and psychological growth written by Strephon Kaplan Williams. Strephon is a Jungian therapist/analyst, author of the JUNGIAN-SENOI DREAMWORK MANUAL, and founder of the Jungian-Senoi Institute. Topics for upcoming issues include Healing with Dreamwork, Creative Choice-Making, and Transforming Anger. Subscriptions are \$36/year for 12 copies fully refundable after first issue. For more information write Strephon at The Jungian-Senoi Institute, 1525J Shattuck Avenue, Berkeley, CA 94709.

CONSUMING PASSIONS is a newsletter for women with eating problems such as anorexia, bulimia, and compulsive eating as well as for women who want to better accept themselves. The editor is interested in articles on dreams and their part in the resolution or exploration of these problems. Query requested, sample issue \$2.00. Subscription for six bimonthly issues is \$10.95. CONSUMING PASSIONS, 150 E. 35th Street, Suite G3, New York, NY 10016.

THE GOSPEL AS A DREAM, The Gospel of St. John is examined as if it were a dream and a mystery school text by psychic, Paul Solomon. Paul uses the characters and incidents to symbolize steps in your personal growth and your relationship with the Source of Life. \$8.00 for cassette payable to Carmel Voice and Vision, 9500 John Sezier Road, Newmarket, VA 22844. (703)740-8942.

Sunday Evening Dream Group with Ellyn Hartzler Cowels. Come join those who are already enjoying the benefits of sharing their dreams in an atmosphere of loving, caring and supportive dreamers. Learn to discover the most honest, readily occurring aspect of the self: dreams; and then begin to identify feelings, images and metaphors in a non-threatening process. \$15/month, newcomers

first class free. 7:30 PM. Ellyn is also the editor of WHOLEPERSON COMMUNICATIONS, a newsletter about dreams, healing, self-reliance and more. \$8/8 issues per year. For information or sample copy (include stamp) write Ellyn at P.O. Box 32, Lynchburg, VA 24505.

An Instructional Video Film on Working with Dreams: I Must be Dreaming. 1 hour VHS cassette. Partial contents: watch a dream group while Montague Ullman explains his group method, learn from a child psychologist how to deal with children's nightmares, Scott Sparrow tells about his lucid dreams, the work of Dr. Robert Van de Castle in his dream laboratory and more. Cost \$40. For more information write: Robert Van de Castle, 670 E. Rio Rd., Charlottesville, VA 22901.

Dreamline (Continued)



Self-portrait
by
Peggy Specht

"Never mind," replies the other, "he'll manage."

There you have it; a precognitive dream I had a couple of months before my husband's son from his previous marriage telephoned me out of the blue and said he was trying to find his real father. I replied he had the wrong number, as in all the 14 years of our marriage, never once had my husband said a word about this boy! The boy, named Gordon, shows up on our doorstep, 6'4" tall, in jeans, wearing a beard and looking like a gypsy.

Well, my son who had just turned 13 informed me that the night before he dreamt he had a baby brother who became an instant adult. "Great!" I said, "If you had a precognitive dream, maybe I did too." Looking back through my dream books I found dreams from up to six months before, all hinting at this visit, loaded with detail. The most interesting is one in which I'm asked by my husband to prepare a banquet of chicken; a gypsy arrives and is helping us to slice the meat. Where he does so, a buddha face appears surrounded by glittery points. This dream was a reference to the meal we had at a restaurant the day Gordon came. Yes, chicken. Just as Gordon was leaving I noticed a tiny buddha figure pinned to the strap of his shoulder bag; there were glittery bits around it.

The two women in the previous dream were, I assume, myself and Henry's former wife (whom I've never met) arranging for me to produce Henry's second son, after she deprives him of the first! There is a strong suggestion in this dream of how everything gets arranged 'outside of time.'

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Toronto, Ontario
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Dreamwork Calendar listings are free. They should include dreamwork in some way and may be for any date. Notices should be sent to me by May 30 for the Summer issue, August 30 for the Fall issue.

April 15. Nashville, TN. "Dreams, Psychic Ability and Higher Guidance." Workshop by Charles Thomas Cayce at 1st Church Unity, 1612 Woodmont Blvd., Nashville. Cost \$25 adults, \$15 student and Senior Citizens. Contact Pat Gailey, 217 Walcott Drive, Nashville, TN 37214 to register.

May 5. New York City. "Unlocking the Mystery in Your Dreams." Workshop by Charles Thomas Cayce at Christ Church United Methodist, 520 Park Avenue at 60th Street. Cost varies. Register by mail with A.R.E., P.O. Box 595, Virginia Beach, VA 23451. Call Irmina Staltzer days at (212)275-5296 or Cyndi Altomare (212)744-1520 evenings for more details.

May 15. New York City. "Dreambody" workshop led by Michael Gruber, Ph.D. (Sponsored by NY Dream Community) At 7:25 PM; 40 E. 89th St. #7B. Call Michael, (212) 289-0082, to reserve a space.

May 18-20. Near Austin, TX. 1984 Seth World Conference. Talks and workshops on multidimensional personalities, dreams, love, Seth's exercises.... Swimming, canoeing, and more in a 125-acre wooded setting. For more information contact: Maude Cardwell, Ph.D., Austin Seth Center, P.O. Box 8380, Austin, TX 78712-8380; (512)479-8909.

May 22. Brooklyn, NY. Dream Psychodrama, led by Rose Kammerman. Brooklyn Dream Community, 381 Atlantic Avenue, Brooklyn. Call Tom Cowan, Director, for details. (212) 858-2237.

June 18-24. Sea Ranch, Mendocino Coast in CA. Summer Training Intensive using Jungian-Senoi methods, artwork, journal writing, meditation and more. \$550 includes room and board as well as Sea Ranch facilities. Write Strephon Kaplan Williams, Jungian-Senoi Institute, 1525J Shattuck Ave., Berkeley, CA 94709. (415)540-5500.

July 7-8. Virginia Beach, VA. "Dreams as Revelations: New Insights from the Cayce Readings." Mini-Conference by J. Everett Irion. A.R.E., P.O. Box 595, Virginia Beach, VA 23451. (804)428-3588.

July 22-27. Virginia Beach, VA. "Dreams, Inner Guidance and Life Decisions: An Advanced Intensive." Conference by Association for Research and Enlightenment with Stanley Krippner, Henry Reed, Eileen Lawlor and others. Cost varies by category. Contact A.R.E., P.O. Box 595, Virginia Beach, VA 23451. (804)428-3588.

July 27-August 3. Skidmore College, Saratoga Springs, NY. "The Writer and Her Dreams." Workshop by Lisa Line as part of the International Women's Writing Guild Conference and Retreat. Write: -IWWG, Box 810, Gracie Station, New York, NY 10028 or call (212)RE7-7536 for details.

DREAM CRAFT is published quarterly: spring, summer, fall and winter. A year's subscription for four issues is \$6 and you may choose a back issue as a bonus. Please indicate which issue you would like: September 1983, a special "dreaming together" issue or December 1983, a focus on dream research. Make checks payable to "Dream Craft," and send to : Suzanne Keyes, Editor, DREAM CRAFT, P.O. Box 61960, Virginia Beach, VA 23462.

In exchange for articles or poems I offer authors advertising space or subscription and extra copies of their article in DREAM CRAFT. I'm interested in hearing about every aspect of dreamwork. Publication would be subject to space and applicability of the article; I do reserve the right to edit work, but would like authors to look over any suggested changes. Articles should be to me by May 25 for the Summer issue, August 15 for the Fall issue. Each one of you has a unique perspective on dreamwork, it's one area we're all experts. I look forward to hearing from you.

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