

Evolving a Dream Cherishing Culture

Since 1982

Vol. 25 No. 2

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Dream Network

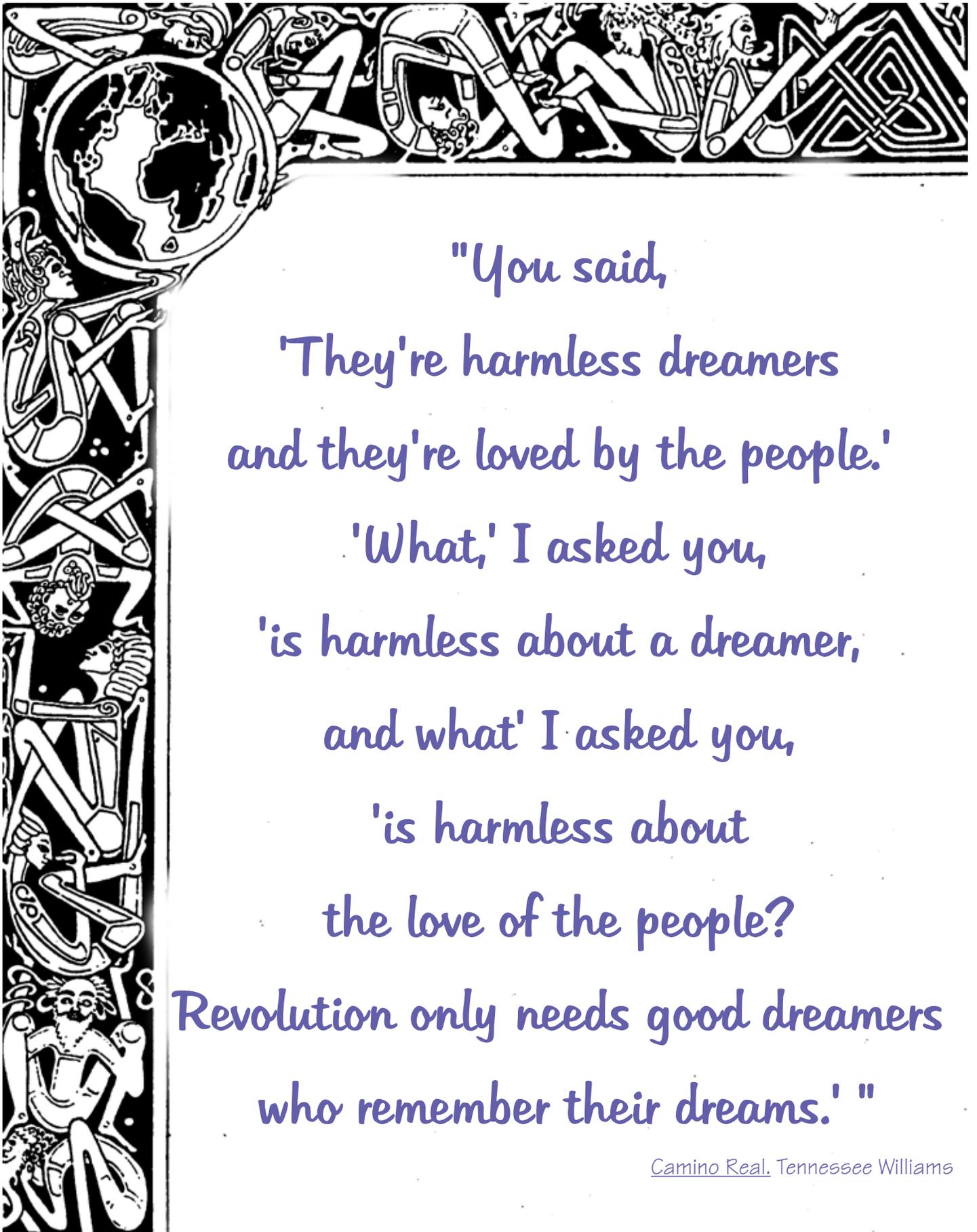


A Tribute to Monte Ullman:

Fairy Slipper Orchid~an homage to Montague Ullman William R. Stimson

A Tale of Two Telephone Poles Markku Siivola, M.D. (and more)

An Interview with Michael Conforti Jane Carr, Ph.D.



"You said,
'They're harmless dreamers
and they're loved by the people.'

'What,' I asked you,
'is harmless about a dreamer,
and what' I asked you,
'is harmless about
the love of the people?

Revolution only needs good dreamers
who remember their dreams.' "

Camino Real. Tennessee Williams



Appreciating Dreams

by MONTAGUE ULLMAN, M.D.

Your dreams are trying to tell you something!

Appreciating Dreams is a fascinating guide to exploring your unconscious.

Read **Appreciating Dreams** and get the message!

OUR DREAMS SPEAK to us in a language all of us can learn. Eloquently written by the dream specialist of our age, **Appreciating Dreams** develops a comprehensive technique for exploring dreams in small group settings. The shared trust and safety of a group structure can stimulate creativity and imagination and help the dreamer find her or his way into the dream. This approach to understanding dreams shows how natural and effective dream work with groups can be. It is always exciting to help the dreamer hear what the dream is saying in its own true voice.

"In **Appreciating Dreams**, Ullman continues to empower the dreamer, providing detailed instructions for laypeople who are motivated by a quest for mutual growth and self-understanding."

—Stanley Krippner, Ph.D., Saybrook Institute

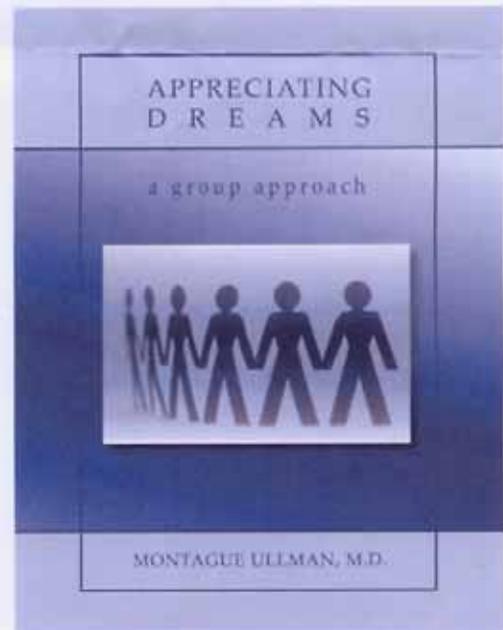
"**Appreciating Dreams** makes available to people, not just patients, a supportive, protected method for establishing a living contact with our valuable inner experiences." —Milton Kramer, M.D., University of Cincinnati

"**Appreciating Dreams** is a wonderful book. It is a complete handbook for dream group leaders and for anyone interested in working with dreams in a group." —Ernest Hartmann, M.D., Tufts University

About Montague Ullman

MONTAGUE ULLMAN, M.D. received his medical degree from New York University School of Medicine in 1938. He served as a captain in the army medical corps both here and abroad from 1942 to 1945. A graduate of the Comprehensive Course in Psychoanalysis at the New York Medical College, he became a member of the faculty there in 1950. In 1961, he left private practice to head a department of psychiatry at the Maimonides Medical Center in Brooklyn. His interest in preventive psychiatry led to the opening of the first fully operational community mental health centers in New York City in 1967. His research interest led to the establishment of a sleep laboratory devoted to the exploration of the paranormal dream.

Dr. Ullman is a Charter Fellow of the American Academy of Psychoanalysis and is currently Clinical Professor Emeritus, Department of Psychiatry at the Albert Einstein College of Medicine. Dr. Ullman has written numerous papers on the neuro-physiological, clinical, and social aspects of dreams and is the author and coauthor of several books.



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Evolving a Dream Cherishing Culture ~ Since 1982

Our purpose is to raise individual and cultural appreciation for the value of dreams by making available information that will assist and empower you in taking responsibility for your personal/physical, emotional, psychological and spiritual well-being, with the help of dreams.

Our goals are to unite and serve individuals who respect dreams, to empower dreamers in demystifying dreamwork and to assist with the integration of dreamsharing into our everyday lives and culture...in whatever ways of integrity are shown and given us. We believe that dreams are agents for change and often reveal important new insights about the life of the dreamer on many levels: personal, cultural and global.

Recalling a dream is a signal that we are ready to understand the information that has been presented. Helping you to learn to understand the meaning of your dream—by journaling, studying, sharing your dreams with others one-on-one or in groups—is our primary mission and the purpose of membership in our esoteric organization. Enacting or manifesting the dream's hint can bring healing and personal empowerment.

We seek to provide a balance and to give all cultures/nations, voices and schools of thought an opportunity to be heard. There will be times when a particular area of interest will be given greater emphasis than another because of that which is surfacing and given the limited space in the print and Online Journal. The emphasis will change over time to allow for a wide range of ideas, opinions and areas of interest to be explored and expressed. We invite you to indicate areas of interest and questions you would like to see explored on our website and in future issues.

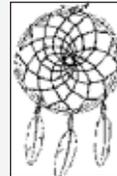
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Upcoming Focus

for AUTUMN—Volume 25 No. 3

Back to Basics:

What Techniques Do YOU Use For
Recalling, Incubating and
Understanding the Meaning
of Your Dreams?
In What Ways Do YOU Manifest?

Lifeline: 4 Weeks

after you receive
this issue.

*NOTE Regarding Submissions:

Individuals from all cultures and walks of life who desire to share are encouraged to submit dream & myth-related manuscript, poetry and artwork for consideration... even if it falls outside the scope of the current focus or theme. We also invite your dreamsharing, transformational dream experiences and insights regarding effective dreamwork and dreamplay techniques.

Given the overall synchronicity that shapes the *Dream Network*, your submission is likely to 'fit' perfectly in an upcoming issue.

Your article may also be appropriate for one of our two regular features, *The Art of Dreamsharing* (which includes a broad range of articles on Dream Education), or *The Mythic Dimension* (exploring the relationship between dreams and mythology).

And, of course, we always love to hear from you in our *Response* column! Whether you were inspired or infuriated by the latest issue, would just like to clear up an area of confusion or correct an oversight, please let us hear from you!

Editorial

Rarely have I been more excited about creating an tribute this publication. Each and every detail in assembling has been attended with a deep sense of respect, genuine warmth—no, Love—for Monte Ullman. It is a supreme privilege to be involved, alongside our many contributors, to bring you this special 'Tribute to Monte.'

From my beginnings as steward of Dream Network, Monte has been there: cheering, encouraging, urging me along. He even went so far in a recent note as to say, "You have done much more than I have in spreading the word about the gift of our dreams." Oh, my. So... not true! Nevertheless, the highest of compliments I'll ever receive.

In my 17 years of continuing education with each of you as teachers/Dream Network, I have come to see Monte as the gentleman who will be seen as the spotlight figure following Carl G. Jung who followed Freud. Monte helps individuals in Western culture step outside the therapeutic office and reclaim our God-given right to learn to understand the meaning of our dreams. In many ways, Monte's contribution will possibly be seen as more significant, valuable than Jung's within the context of bringing dream appreciation 'out into the world,' into our everyday lives. Likewise, the process he so carefully evolved over time and with astute observation-whilst-participating in working with dreams in groups has—in whole or in part—become THE accepted process adopted by dreamworkers, internationally.

THANK YOU, Monte, for the extraordinary Gift you continue to give to each of us and to the world.

Because it has been such a genuine pleasure collectively bowing to Monte—and because there are so many other extraordinary 'veterans' of this God-gifted work we call the 'Dream Movement"—we have decided to dedicate each summer issue to set the spotlight upon those who occupy the 'Dream-Hall of Fame.'

Next summer will highlight Stanley Krippner, who has tirelessly been combing the planet, encouraging, teaching others and writing, writing, writing about his insights and adventures. So, get out your pens, you many students/graduates of Saybrook Institute, co-authors of his many books and friends. Let's applaud Stan.

Among other noteworthy contributors to this issue, we are honored to introduce Michael Conforti's first appearance in an interview by Jane Carr. Dr. Conforti is the energy that founded and keeps the stimulating, 'on-the-edge' Assisi Foundation, which offers Jung-focused conferences, seminars and much more. (pg. 22)

Happily, Noreen Wessling is back sharing her unique wit and wisdom elaborating on the 'Dream Theatre' workshop she and Dawn Hill attended, magically facilitated by the 'Dream Comet,' Robert Moss. (pg. 20) Robert Gongloff provides provocative insight by contemplating the question "What IS a Dream?" Note, also, the similarity in messages imparted by Bruce Wood (pg. 32) and Marlene King. (pg. 44) Pure synchronicity!

~ ~ ~ ~ ~

With this issue, Dream Network will be moving to a new location. Because of the chaos that naturally accompanies a 'move,' we need your help more than ever. Spread the word. Give the gift of subscription to those you love. As Monte said: "My point is not that dreamwork will save the world, but that dreams can be a reminder that it needs saving." If ever we've been reminded, it is **NOW!**

Editorial Policy

We invite you to submit letters, articles, poetry, reviews and artwork focused on dreams and mythology designed to inspire and educate our readers. We accept articles from every-night dreamers and professionals, ranging from the experiential-to-the-scholarly.

Typical article length is approx. 1600-2000 words. A photo and artwork to enhance your submission is requested. Artists wishing to have their work considered for our covers, please contact the editor: Publisher@DreamNetwork.net. Electronic/email, .pdf, .tif or .jpg files are preferred for text, ads, artwork & photos. Include SASE with snailmail queries & submissions.

Dream Network reserves the right to edit all material submitted for publication; we retain first North American serial rights only. All copyright reverts to the author/artist/poet after first publication, with the proviso that *Dream Network* is referenced and contact information provided in secondary publication. We retain the right to republish materials submitted in future issues or subject-specific booklets and/or monographs.

We encourage you to list your dream-related research requests and ask that you notify us of dream-related events, services or books which would be of interest to our readers.

We are perpetually 'Exploring the Mystery,' and invite your Questions as well.

Letters, Questions & Dreams

"Basket Case" Dream Inspires Biblical Research~

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The latest issue of DNJ really grabbed me, especially with your brief autobiography, *Taking the Leap*, and your Basket Case dream. You and I have a lot of parallels. Anyway, I'm not sure if you realize this, but your "Basket Case" dream is strangely similar to a vision by the Prophet Zechariah in the Bible, which I cut & paste from an online Bible here:

Vision of the Woman in a Basket

*Then the angel who talked with me came out and said to me,
"Lift your eyes now, and see what this is that goes forth."*

So I asked, "What is it?"

And he said, "It is a basket that is going forth."

He also said, "This is their resemblance throughout the earth:

*Here is a lead disc lifted up,
and this is a woman sitting inside the basket;*

then he said, "This is Wickedness!"

And he thrust her down into the basket, and threw the lead cover over its mouth.

*Then I raised my eyes and looked,
and there were two women, coming with the wind in their wings;
for they had wings like the wings of a stork, and they lifted up the basket between earth and heaven.*

So I said to the angel who talked with me, "Where are they carrying the basket?"

*And he said to me, "To build a house for it in the land of Babylon;
when it is ready, the basket will be set there on its base."*

(Zechariah 5:5-11)

Of course you didn't want to be stuck in that basket case with her, the Bas-

ket Case Worker.

Something else really interesting about dreams & religion. A couple weeks ago I was talking about the truth of different prophets of different religions to my parents. Like Evangelicals like to do, they started pointing out the faults of those religions' prophets. Then I reminded them that the Bible talks of the great faults of almost all the Biblical prophets. If Joseph Smith had 50 wives & concubines, Solomon had 1000, for example; if Muhammad was a warrior, Moses was 5 times the warrior. It doesn't justify Joseph Smith or Muhammad or Moses or Solomon, I said, but it does show we have to look at the log in our own eye before picking at splinters in others' eyes. But that is noteworthy about the Bible; it doesn't usually whitewash its prophets but brings out both their good and bad, their perfections and their foibles.

So my Mom emailed me back & agreed. But she pointed out two exceptions: Of all the droves of prophets in the Bible, there are only two that don't have any faults recorded: Joseph & Daniel. Then I realized that Joseph & Daniel are the two **dream** prophets in the Bible! Maybe you already know this, but Joseph & Daniel are the only 2 that specialize in dreams, having prophetic dreams of their own and also the ability to interpret other peoples' dreams. Joseph ended up interpreting the dreams of Pharaoh, so Pharaoh made him 2nd in rule over all Egypt. And Daniel ended up interpreting the dreams of Nebuchadnezzar, so he made Daniel 2nd in rule over all Babylon.

When I read the Book of Mormon, I was blown away how profound it is, when all this time I had thought how ridiculous it was. I realized the B of M is about the Dream Time. And the Book of Mormon considers Mormon-

ism to be the spiritual descendant of the Joseph in the Bible! And, according to the B of M, Visions & Dreams are one and the same:

Behold, I have dreamed a dream; or, in other words, I have seen a vision.
(1 Nephi 8:2)

Joseph Smith is totally showing that all his visions of angels & golden plates were dreams. Literalists don't see this.

You can find these same clues in the Torah:

"Hear now My words:

*If there is a prophet among you,
I, the Yahweh, make Myself known to him in a **vision**;*

*I speak to him in a **dream**.*

Not so with My servant Moses;

He is faithful in all My house.

*I speak with him **face to face**,
Even plainly, and not in dark sayings;
And he sees the form of Yahweh.*

(Numbers 12:6-8)

I looked up this word vision in the Hebrew, and it is **mar'ah**, which actually means **mirror**. The Torah literally says **the prophet sees God in the mirror!** This is pure Hinduism! And the Dream is the Mirror of Our Self! And the master sage, like Moses, no longer sees God in a cryptic mirror, but face-to-face, like Jesus, realizing his one-ness with the Divine. The Book of Mormon points out this very thing in the Book of Ether, in the story of the mysterious "brother of Jared."

Then, the Christian New Testament confirms this! The Apostle Paul clearly refers to the above statement about Moses in the Torah:

*When I was a child, I spoke as a child,
I understood as a child, I thought as a child;*

but when I became a man, I put away childish things.

**For now we see in a mirror, dimly,
but then face to face.**

Now I know in part, but then I shall

know just as I also am known.
And now abide faith, hope, love, these
three; but the greatest of these is
love. (1 Corinthians 13:11-13)

Yes, our dream is our own mirror,
becoming clearer & clearer until we,
like Moses, realize Who it is we see in
the mirror: OurS/selves!

With Love, Daniel Suelo, Moab, UT

~ ~ ~ ~ ~

I Should Write a Book?

I finally found the current issue by
doing a search of my e-mailbox! The
missed e-mail surfaced with the pdf.
It's amazing that you can disseminate
material like this over the internet to
the far side of the world!

I just finished your article, the story
of your amazing odyssey. I don't know
if you realize it, but you have material
for a book there. Have you ever
thought of doing something like that?
The dream of the old woman saying
"Let's get the hell out of here" is
amazing.

I'm going on to read the rest of the
issue now.

Congratulations on a job very well
done! Sincerely,

Bill Stimson, Taichung City, Taiwan

~ ~ ~ ~ ~

Best Wishes

Due to my weakening eyesight I do
not read much at a time, which is why
I only today read your autobio-
graphical article in Dream Network.
(Taking the Leap Dream Network, Vol.
25 No.1, pg. 20- 21).

It has increased our admiration for
what you now are and do, a creativity
that affects so many lives spiritually.
We repeat our very best wishes for a
positive outcome to your present
difficulties.

MUCH love,

*Charles and Victoria de Beer,
Umtemtweni, South Africa*

Comments on the Current Issue of DNJ

It's a rainy day here in San Fran-
cisco and I really enjoyed sitting in
front of my window and reading
Dream Network.

I think that *A Call to Music* is a terrific
little piece!

The poetry is great. *Warm Chill* has
a couple of absolutely BRILLIANT lines
in it and *Medicine Dream* is very
powerful from start to finish.

Now for the "biggy": *Life and Art:
Jane Seymour Tells All*. I think it's

exciting that a celebrity and stellar
human being has contributed to
Dream Network! However, I was
surprised and disappointed that the
interview did not focus on her dream
work—in fact, there was not one
mention of dreams/OBEs, etc. I think
it would have been more appropriate
to summarize all her artistic/
humanistic accomplishments and
keep the interview on track about her
experiences with dreams/OBEs and
how these informed/inspired her life
and art.

Don't get me wrong—I thought the
interview was interesting and en-
gaging(to a point); especially all that
fascinating synchronicity mentioned
in the beginning. But I guess I thought
the interview should be more in
keeping with the *Dream Network*
theme/purpose.

In the future, I would suggest a
different approach to including
celebrity figures in the DNJ—that is,
to avoid general type interviews and
focus mainly on the interviewee as a
DREAMER rather than a famous artist,
actor, etc.

I eagerly await the next installment
of DN. Thanks for keeping me
connected!

Lorraine Grassano, San Francisco, CA

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Dreamer in Toyko Appreciates DNJ

I very much enjoy Dream Network,
especially in Volume 24 No. 2, *An
Interview with Robert Bosnak*. This
interview is so useful for me, as I've
been participating in a dream group
for three years in Tokyo. The group
was begun by Mr. Bosnak and his
colleague, Hanako Hamada 15 or
more years ago.

Through the working with dreams, I
feel *The Embodied Dream imagery* is
very suitable for Japanese dreamers
and dreamworkers. But I'm also
interested in other dreamwork meth-
ods and cross-cultural dreaming
information.

Dream Network supports Inter-
national activity of the dreamwork
community. Thank you!

Shuhei Enomoto, Toyko, Japan

Email: somefanta@netscape.net

~ ~ ~ ~ ~

Impressed by Research & Creative Writing

First of all, I would like to express
my gratitude to you and the staff of
Dream network for having considered
my writing worthy of printing. I feel
privileged to be among other valuable
contributors to this educational
journal. Your patient and persistent
efforts to nurture and develop the
journal through the years have
flourished into a very professional
presentation.

I suggest to all readers, if they enjoy
Dream Network, to ask their local
library to subscribe to the Journal.
Generally, most libraries will listen to
their customers' wishes.

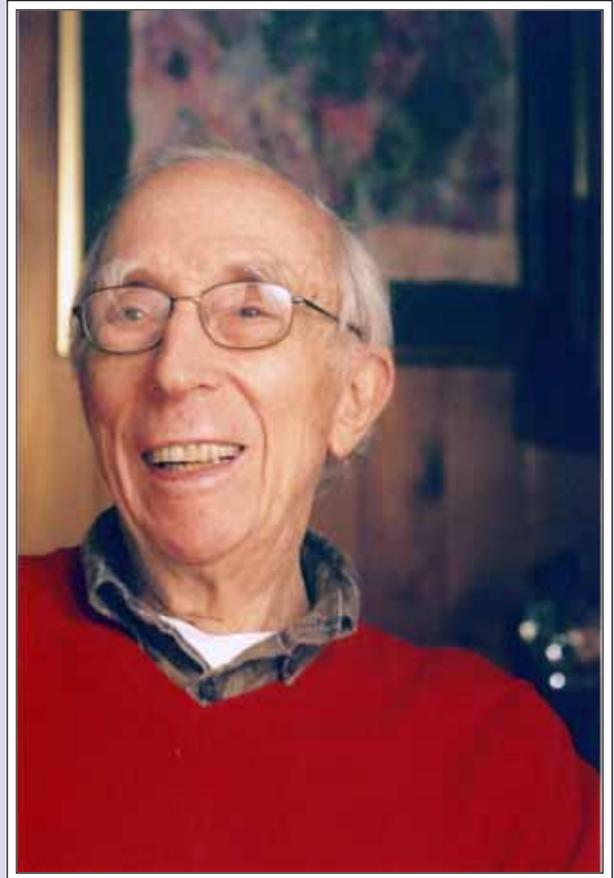
I am impressed by the research and
creative writings contributed to
Dream Network in general and I look
forward to presenting future articles
for your consideration. My sincere
best wishes for continued positive
progress during this still New Year.

Maggie Umscheid, Oak Hill, FL



Photo by Chris Hudson

Calypso bulbosa (L.) Ames, a terrestrial orchid growing in the forest near Bellingham, Washington.



A Tribute to Monte Ullman

"There is no necessary relation between the true importance of a man and that imputed to him by his time—that is, by the representatives of his own cultural canon. In the course of time, "leaders" and "geniuses" are exposed as frauds, while outsiders, outlaws and nobodies are found to have been the true vehicles of reality."

from "Art and the Creative Unconscious"
by Erich Neumann

Fairy Slipper Orchid

— a homage to Montague Ullman, M.D. —

by William R. Stimson

I GOT THIS E-MAIL FROM CHRIS HUDSON, a former editor and publisher of *Dream Network* who now lives in Bellingham, Washington:

"I found a tiny pink orchid on my walk through the forest today. About 2 inches high. Someone I met called it a Calypso."

I clicked on the digital image he sent. From across the Pacific Ocean, a delicate little wildflower from Washington State appeared on my computer screen here in Taiwan. As I studied it, my computer rang. It was Chris calling on Skype. Because I used to know about orchids a long time ago, he hoped I might help him further identify the flower. As we talked, I googled and came up with a picture of *Calypso bulbosa* on *lensjoy.com*, the website of a nature photographer. I couldn't make a positive match between the two pictures.

A few minutes after we signed off, a second e-mail arrived from Chris. He said his orchid was *Calypso bulbosa* and provided the link he'd used to make the identification. He also attached a better photo of his flower. This picture did resemble the flower I'd seen on the internet. I clicked on the site he sent. It turned out to be

"Just as anyone can tell
a prettily flowering and
living fairy slipper orchid
from a wilting and dead
one—when that which we
are connected with courses
freely through us everyone
can see the deep human
joy in our shining face and
happy, helpful manner.
Everywhere we walk,
things bloom—
wounds are healed,
lives are mended."

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the same one I'd come up with. Chris's new photo matched. The mystery was solved. Just to be sure, I clicked around various botanical sites. Sure enough, his flower was *Calypso bulbosa* (L.) Ames, the fairy slipper orchid. Very closely related to *Cypripedium*, the lady slipper orchid, *Calypso* is a genus with only one species, palearctic in distribution. The same little orchid Chris found in the

woods of Washington State is reported to extend all the way south to Arizona in the mountains of the western United States. It surprised me to find that such a widespread orchid had been put on a list of plants facing the danger of global extinction.

The problem is that orchid enthusiasts dig the little plants up from the forest and take them home to their garden, where they usually die. In fact, there is a growing illegal international trade in the orchid, even though this is a species that generally dies if dug up from the forest floor and transplanted elsewhere. The little orchid depends for its survival on a relationship it has with certain fungi in the soil of the old growth forest. Without the forest, it cannot survive. It doesn't exist as a thing alone, the orchid "plant" that we see, but like the alga and the fungus that together make up a lichen, it is an organism in partnership with another. To rip it apart from its other half and take it out of the forest is to kill it.

Here is a treasure of a species, widespread around the world in the northern latitudes. It's well adjusted to its environment. All it requires is to be left in contact with its hidden partner.

Everything else it can do on its own. It has what it needs in its underground connection that unites it to the forest all around and enables it to draw life out of thin air.

Like this little orchid, we too exist in relationship to something unseen and that something of ours also sustains us and unites us in the most amazing fashion with what's all around. We have our underground connection, our hidden partner, and can draw from that relationship what we need to survive. Unlike the orchid's partner, though, ours is not so easily named — although men down through the ages have never tired of giving it names. To this day, they fight and slaughter one another over these names.

Not only are we at a loss to name our intangible and transcendent counterpart but, if the truth be told, we have no way of even conceiving what it is. The mycelia of a fungus can be viewed under a microscope and identified down to species, but we have no instrument to view what some belief systems call God Almighty, and others The Creative Unconscious. Emerson had his Oversoul; Burke his Cosmic Consciousness. Whether it's Enlightenment, The Tao, Buddha Nature, Jehovah or Allah — if we call it Shiva or Vishnu — one thing is certain: there are almost as many concepts of what it is as there are individuals who have directly experienced it. The Buddhist notion of Emptiness is particularly apt because it acknowledges openly the truth found in the root core of every great tradition — this that we are linked to on the inside cannot be grasped by the conceptualizing mind. It pours forth of its own accord — an instant can be enough to change a life, or the course of a civilization. About it we know not how, why or what. But through it we are made to know ourselves and everything else in a truer way.

"A blossoming and living Prophet with such characteristics — developed to a supremely higher and more exquisite degree than many of us will likely see in our lifetime—gave rise to each of the great belief systems. They all started at this point of immense truth. And yet something clearly went wrong as the wisdom teachings of these great masters made their way down through the millennia to us."

Just as anyone can tell a prettily flowering and living fairy slipper plant from a wilting and dead one—when that which we are connected with courses freely through us everyone can see the deep human joy in our shining face and happy, helpful manner. Everywhere we walk, things bloom—wounds are healed, lives are mended. A blossoming and living Prophet with such characteristics — developed to a supremely higher and more exquisite degree than many of us will likely see in our lifetime — gave rise to each of the great belief systems. They all started at this point of immense truth.

And yet something clearly went wrong as the wisdom teachings of these great masters made their way down through the millennia to us. They started out being based on direct contact with the other half. Then they passed through generation after generation of individuals who twisted this into ideology. It all came out on this end as systems of belief in things that

are supernatural and can't be proven. Each tradition started out celebrating a connection that is real and that can be directly experienced but over time each came to be about a body of beliefs that can't be experienced and that isn't real.

This would be fine and well, except that we are a species like the fairy slipper in this one respect: We don't survive being transplanted into situations that do not afford authentic connection with our other half. Dogma, brainwashing and acquired belief systems don't do the trick. You can see in the West, in Islam, in China—everywhere—without the real connection, we are not just incomplete; we are inhuman.

If I could sum up in a few words what I think Montague Ullman's greatest contribution has been, it's that he provided us a way to connect with what's most real in ourselves just by using our simple everyday dreams; . His way of working with dreams differs from so many others in that it bypasses all the dogmas and belief systems—religious, professional and metaphysical—that in today's world tend to get in the way of truth perhaps more often than they lead to it. ☺

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Imagine

I am sent to read a document to the world from an office in the Vatican.

*I had just prepared a meal for a voluminous crowd
who were destitute and searching for answers to their state in life.*

*I had opened the two large ovens in front of me
and began pulling out food of all kinds.*

*Whatever the person desired to fill their hunger was produced
and given to them without ever depleting the contents of either oven.*

*I explained that God always provides for His children...
one just needs to have faith and believe in Him.*

*It is at this moment of understanding
that I am suddenly reading the document to the world.*

*The document have been locked away for two millennia in a vault
by the early fathers of the Christian movement.*

*A copy was also found in several other places around the world,
each in a locked vault of the center of a major religion.*

The documents are all written in Aramaic in the hand of Christ.

*The documents explain how we are all God's children
and our differences are to be set aside
as we enter into a new millennium of peace and love.*

*As the documents are opened and read throughout the world
a great glow of love embraces the inhabitants of the earth
and hatred is abolished.*

*The multitude of religious beliefs merged
into one foundation of sharing God's peace.*

*All weapons of destruction are destroyed
and the desire to kill is replaced by an inner desire for peace.*

I feel a great sense of inner peace, greater than I have ever felt before.

*I know that God has finally gifted humanity
with total awareness of His love for His creation.*

No single religion is raised above the others as the one true religion.

*All humanity is being told that the inner feeling
of contact with God is God's gift,*

NOT the outer pageantry of pompous church leaders

All of humanity is one with God and all will be one with God in the end of time.

I awaken from my dream hopeful of a brighter future for all of humanity.

The Tale of Two Telephone Poles

by Marrku Siivola, M.D.

IT WAS AUTUMN 1980 IN BODEN, a little town in Northern Sweden. I worked there as a psychiatrist when I heard my fellow workers talking about a psychoanalyst who was coming to lead a dream group there. They asked if I was interested, and I said "No!"

The reason for my negative reaction was that I did not want to experience again the claustrophobia I had so intensely experienced during my psychiatry training years when every oblong, elongated object symbolized a penis and every bowl-like formation a vagina according to my teachers. How could this psychoanalyst be different?

I remembered an embarrassing situation in the early days of my medical training. It was the first psychiatrist meeting I had attended. I arrived late, sat down and tried to get into the discussion. For a while I thought I had come into the wrong room, because the behavior of the older colleagues was so strange. For a moment I thought that they might be rehearsing some strange burlesque play, perhaps for some personnel party. Everybody was extremely serious, talking about mother breast in a way which made the situation so absurd that in all my inexperience, I really believed that they were joking!

Dream Appreciation

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The dream language has more in common with the language of the poet than the language of the scientist.

DREAMS AS EXTRAORDINARY HUMAN EXPERIENCES
By MONTAGUE ULLMAN, M.D.

Dreams are ordinary only in the sense that everyone has them. What makes them extraordinary are the gifts they bring to our lives if we learn how to receive them.

Let me share with you my ideas about dreams, which are not necessarily the prevailing ideas about dreams, because they are outside of the orthodox psychoanalytic tradition. Dreaming and the dream refer to two different, though closely related, events. Dreaming is an intrinsic part of the sleep cycle that recurs every 90 minutes during the night and is associated with distinct physiological changes that signify a state of arousal of the organism. The dream, in contrast to dreaming, is a remembering in an awake state

of whatever it is that we can bring back from the previous night's dreaming experience. These two modes of consciousness resort to two different languages to say different things about the same organism. To understand the dream, we must begin with an understanding of the way the two languages differ and what it is we're saying when we speak the language of the dream. Our two languages appear to have evolved as a way of speaking to each other.

Let me begin with waking language. This appears to have evolved as a way of speaking to each other about the world and the way we experience ourselves in the world. The world is broken down into manageable and agreed upon categories, which can be communicated through a structured grammar which can convey in a logical manner how our experiences are organized in space and time. Language is a way of categorizing reality so as to be able to talk about

our experiences. It's actually a deeply rooted way of making reality more discrete that it really is.

But our needs go beyond what can be transmitted in this fashion through language, we seem to need a more direct way to encounter and express the impact upon us of the world we live in.

We need a more effective language for the expression of feelings. In waking life in order to accomplish this we resort to the language of the arts, the language of music, the language of poetry. While asleep and dreaming, a pictorial figurative sensory language takes over and reflects our feeling states. The dream language has more in common with the language of the poet than the language of the scientist. Both the poet and the dreamer rely on metaphor for their expressive effect.

There are, however, at least three significant differences in the way that the poet and the dream use metaphor. The poet rears-

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Then they changed the topic where the earth represented the vagina which the hoe as penis penetrates. I still remember my embarrassment and anxiety about how I could manage to hide my bewilderment, when it began to dawn on me that these gentlemen were seriously serious! They did not pop out of their theorizing, but continued to exist as though in a theoretical bubble, closed from the life outside, seeing only their own intellectual projections on the walls of that bubble, not the world outside.

The claustrophobic experiences continued throughout my studies but, fortunately, only a couple of them were as grotesque as this first encounter with traditional psychoanalytic thinking.

During the years of my medical studies I became more and more conscious about the devastating effect of placing life into the Procrustean bed of all kinds of conceptual systems, whatever their nature.

I began to recognize that whatever the system, it always acts as a filter between the observer and the observed, diluting the artistry of life.

My fellow workers in Boden did not give up but continued persuading me to attend the dream group. At last I gave in. This decision turned out to be one of the most important turning points in my life.

During the first workshop day the strange feeling about the leader of the group, Montague "Monte" Ullman, began to grow stronger. This man did not interpret anything but, in an extremely gentle way I had never seen before, guided the group to listen to the dream. I saw for the first time how the dream opened into its full glory, beginning to speak with its own voice to the whole group.

There was something in him, some

"... between the two poles there was an electrical unifying current. Just like I had felt it the day before! The dream said that if I understand the position of the poles I have received the answer. I understood and received the answer just like the dreams said I would! The dream was his, not mine. How could I know if my view of the metaphors was right or wrong? It became irrelevant. Right and wrong belong to the realm of the rational world where dreams cannot be understood."

thing I recognized deeply inside myself, some similarity, some indefinable connection, resonance. Longing for something long ago forgotten and lost, I recognized living force inside me, a spark of energy I had always been after, something beyond all explanations and theories. I saw this man catch the uncatchable, creating the atmosphere where the dream was able to burst into flower in all its touching innocence. And how different we still were, he and I! I was young, he was old; I spoke English laboriously and he was fluent; we were from different cultures, living on opposite sides of the earth. But all these differences could not explain away the common factor. He was a stranger to me and at the same time he was not. The second dream group day dawned. Monte asked who had a dream to share. No one had. He then said he had one. It was a short sequence, and it was about me:

In his dream *I had come to his hotel room and asked two questions which he did not remember, nor his answer to the first one. The answer to the second one was this: he took me to the window of his hotel room, and pointed at two telephone poles outside. He said to me: "If you understand why those telephone poles are just there and nowhere else, you have received the answer to your questions."*

That was Monte's dream. And the turning point for me. Monte said he did not know the message of the dream. But I did. The dream immediately opened to me. The opening was not a logical process but a strong immediate emotional impact. The dream symbolized perfectly the intriguing feeling I had had about Monte during the previous day. There we were, Monte and I, like two telephone poles, irrevocably apart, without any possibility to come closer to one another. Just like I had felt it the day before! But between the two poles there was an electrical unifying current. Again, just like I had felt it the day before! The dream said that if I understand the position of the poles I have received the answer. I understood, and received the answer just like the dreams said I would! The dream was his, not mine. How could I know if my view of the metaphors was right or wrong? It became irrelevant. Right and wrong belong to the realm of the rational world where dreams cannot be understood. The flashing impact opened to me the living view about the potential of dreams. The dream illuminated my feelings much more clearly than what I alone had been able to understand. The last act of this dream was played out twenty years later. I had been busy some months building up Monte's Internet site, scanning hundreds of pages of material which

Monte kept sending me partly through fax. One night my wife said, "Now the dream has really come true," pointing to the way Monte and I communicated: we, the two telephone poles, were there again, the connective current of faxes flowing through the telephone lines between us, now across the globe! Then I felt that the dream at last had conveyed its contents at all levels.

Right or wrong? Was it a coincidence or was Monte's dream precognitive? I do not care. I can never know. I know that the dream does contain more, like all dreams; they are limitless like life itself, that everything they may contain cannot ever be grasped completely.

Either way, this incident gave me at last the key to dreams, which during the following years has helped me to maintain my faith in the incorruptible core of all human beings, irrespective of how deeply it may have been buried behind the barriers we have put up against each other in our daily struggle of existence. Dreams have been the oasis of innocence, the purity of the human soul during my journey through the desert of every day routines and the overemphasis on our separateness from each other in the competitive atmosphere of our culture. Dreams are the common realm, the connective, healing tissue for us, who have lost our way to the connectedness of the human species. ☪

Reprinted from Monte's *Dream Appreciation Newsletter*, Online 2003, with permission from Markku Siivola.

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Markku Siivola is a Finnish psychiatrist, who has been working with dreams since 1980 and has an interest in anomalous phenomena through personal experiences. He translated Monte's book *Working with Dreams* into Finnish in 1982. He developed & maintains Monte's website (<http://www.siivola.org/monte>).

Through the years he has led experiential dream groups developed by Monte & is one of the founding members of the Dream Group Forum in Finland, started in 2003.

Working with Monte Ullman at Maimonides: Reflections on a Dream Relationship

by Stanley Krippner, PhD

IN 1964 I ACCEPTED MONTAGUE ULLMAN'S invitation to direct the Dream Laboratory at the Maimonides Medical Center in Brooklyn, New York. I had met Monte at various conventions of the Parapsychological Association, and had told him about my lifelong interest in dreams and anomalous phenomena. At Maimonides, the basic research procedure developed by Monte was to fasten electrodes on to the head of a research participant, and then take her or him to a specially designed sound-proof room where the electrodes were plugged into a receptacle. In the meantime, a staff member would throw dice, add up the total, and go to a stack of envelopes, each of which contained a vividly colored art print. The envelope was given to another staff member who would take it to a distant room, and



spend much of the night attempting to "transmit" the images to the sleeping research participant. The participant knew that the task

was to incorporate these images into her or his dreams, and would be awakened and queried whenever the electroencephalograph tracings indicated that dreaming was probably taking place. In the morning, the participant would be interviewed regarding associations to her or his tape-recorded dream reports. The final step was for the participant to inspect copies of all the art prints in the "pool," ranking them in terms of their similarity to the recalled dreams. Over the course of the decade that we worked together, we amassed data indicating that some sort of anomalous "transmission" and "reception" had taken place at statistically significant levels. Together, we wrote dozens of research articles and a popular book on this investigation.

Monte held regular staff meetings with me, other team members, and the many student volunteers who joined us over the years. His creativity and enthusiasm was quite apparent during these meetings, and we all worked collaboratively to find ways to implement his ideas. As a psychoanalyst, Monte had a repertoire of so-called "telepathic" and "precognitive" dreams concerning his clients, and bringing these experiences into a laboratory setting will be known someday as a major contribution to psychological science. Monte and I traveled to Germany, Belgium, and France for various conferences, where his wit and keen observations delighted all of those who were in his company. Eventually, he revolutionized psychotherapy in Sweden with his series of dream seminars, and I was regaled with marvelous stories about Monte's visits during my own workshops in that country.

Monte was a longtime friend of David Bohm, the Nobel Prize winning quantum physicist, and often related our work to Bohm's notion of "holomovement," a subtle, underlying, interpenetrating component of the universe that he described as an "implicit order." This "implicit order" represented the dynamic expression of the interconnectedness of the universe, and this "order" could involve an inherent awareness that might be the foundation for anomalous events such as the anomalous dreams we studied in our laboratory at Maimonides. Monte has described how, in the interest of fostering connections with other people and the natural environment, dreams are often confronted with parts of their lives that are "disconnected." The honest part of a dream's confrontation contains a potential for positive change. Therefore, we felt that our studies of anomalous dreams had practical implications, not only for psychotherapists

who try to help their clients connect the torn patterns of their lives, but for everyone who seeks ways to affirm their liaisons with other people, with nature, and with whatever they consider their spiritual groundings.

Once the Maimonides laboratory ran out of funding, Monte and I continued our "dream relationship." I attended one of his celebrated leadership training weekends, and urged my students at Saybrook Graduate School to trek to Ardsley, New York, for a similar experience. The unanimous feedback was that the weekend was unforgettable, transformational, and that they would be able to use what they learned to appreciate their own dreams as well as those of their clients or friends. Monte is too modest to admit it, but -- more than anyone else -- he pioneered what has been known as the "grassroots dream movement," an interest in dreams that has spawned the International Association for the Study of Dreams, as well as "leaderless" dream groups all around the world. These groups follow the procedures outlined in Monte's weekend seminars as well as his books on the topic.

I was more fortunate than the recent participants in these seminars, because I was able to enjoy not only Monte's company but that of his beloved wife, Janet. She and I had many interests in common, including contemporary art, "al fresco" dining, and our opposition to the involvement of the United States in the civil war raging in southern Vietnam. Janet and Monte made a lively (and lovely) team, and the vibrancy of their relationship was a wonder to behold. Monte and I still collaborate together on subjects of mutual interest and, when we do, I have the sense that—in some way—Janet is still with us. ☺

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Copies of Dr. Ullman's many articles and writings are posted at <http://www.siivola.org/monte/>.

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Twelve Contributions of Montague Ullman To the Field of Dreams and Dreaming

by Deborah Hillman

IN THE 1980'S THE TERM 'DREAMWORK MOVEMENT' gained some prominence, in this country, to designate the growing social trend toward making dreams culturally important. It's now an international movement with a grassroots and academic following, as well as its own publications (including Dream Network). Montague Ullman was among the movement's earliest pioneers, and one

of the first clinicians to advocate public dream awareness. His gifts include a remarkably effective method of working with dreams, as well as profoundly original thoughts on the link between dreams and healing. In preparing to interview Monte as part of a film about his work, I wrote the following list of a dozen contributions he has made to the dream field.

- Describing the nature of dreaming consciousness and how it compares with waking.
- Envisioning dreaming as a 'metaphor in motion' and clarifying the nature of dream language.
- Helping to liberate dreams from the clinical context to which they'd been relegated, and educating both clinicians and the public on the meaning of 'de-professionalizing the dream.'
- Highlighting the important contributions, as well as limitations, of Freud and Jung.
- Calling attention to the social, as well as personal, roots of the dream, and encouraging greater awareness of the dream's 'social referents.'
- Developing a richer, more nuanced perspective on the healing potential of dreams.
- Underscoring the role of dreams in strengthening our 'species connectedness.'
- Exploring the link between dreams and various kinds of psi phenomena (including groundbreaking studies of dream telepathy, with Stanley Krippner).
- Casting a wide conceptual net to help illuminate dream life, and including the work of such innovative thinkers as Trigant Burrow and David Bohm (both of whom were concerned with matters related to human wholeness).
- Creating a carefully structured method for 'working with' and appreciating dreams, and training others in the principles and techniques of leading experiential dream groups.
- Facilitating the spread of experiential dream groups throughout Swedish society.
- Fostering an interest in dream work in a variety of disciplines and fields, and inspiring the dreamwork movement, in general, in its effort to teach dream awareness.

The film was sponsored by The Lifwynn Foundation and produced by Relay Productions. Information is available at www.lifwynnfoundation.org and at www.relayproductions.com.

Burrow was a psychiatrist and early pioneer of the American psychoanalytic movement. His interest in social pathology led to a method of group analysis, enabling direct observation of behavioral patterns that lead to conflict. By studying the symbolic self (or 'I-persona') through

group interaction, the workings of the 'social neurosis' are made more manifest.

Bohm was a quantum physicist whose approach was deeply intuitive. He wrote about the nature of reality and human consciousness. He proposed that the visible (explicate) world derives from a deeper realm of an implicate order of fluid, unbroken wholeness.

Monte reports that dream groups have spread to Finland and Denmark, as well. *ø*

A Personal Tribute to Monte Ullman

by Marlene King, M.A.

WELL OVER 25 YEARS AGO my odyssey to learn everything I could about dreams found me in the Portland State library seated at a study table piled high with books. In my naiveté, I wrote letters to all of the pivotal authors in the dream study field at that time asking for help, guidance and whatever wisdom they could offer regarding my quest for learning more about dreams. I received cordial, but not particularly helpful letters to a few of my queries, but the one that stood out was from Montague Ullman who actually invited me to his dream studies group in New York! I could not believe the sincerity and genuine offer of mentoring. He answered all of the questions I had posed and we actually exchanged letters several times more. I always felt the door was open and that he was accessible.

Unfortunately, a continent divided us and I was not in a position to pick up and head to the east coast. But his kindness and willingness to teach, share and nurture my budding dream passion never left me. With his support, he persuaded me to start my own dream groups using his and Nan Zimmerman's wonderful book, *Working With Dreams*, as a guide.

Montague Ullman is a fixture in the foundation of the dream community and deserves high praise for his hands-on and no-nonsense approach to dreamwork. Through his encouragement and expertise, the consciousness of the dream world has opened up. He is a jewel among us to whom we are all indebted.

May his work continue to evolve and be shared. ☽

AN INTERVIEW WITH DR. ULLMAN
by Cerina Croft

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

ULLMAN: Let me see if I can trace the development of an interest in dreams. I guess the notion of unconscious activity within ourselves always intrigued me; it was as if I began reading about it in college. But specifically, it was not 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 needed to have a kind of case about working with dreams. I had a sense or a feeling about the metaphorical quality of the language used, 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 radicalist, non-institutional orientation of Fromm and Harry Stack Sullivan that was just beginning to develop in the forties. I wasn't impressed by any specific theory of dreams or dream symbols. I think, in a way, that was kind of an advantage.

I learned about dream 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 industrial conflict.

In 1949, 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 psychotherapy 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.

UFF: 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 1952. I left in 1974, and it was still going.

UFF: 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 Hamilton, has set up what he calls a psychophysical laboratory near Princeton, doing experiments in parapsychology but not dream experiments.

UFF: When did you first start dream experiments?

ULLMAN: When I was still in private practice around 1950-51 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 half yield of their dreams by the morning, and so a controlled telepathic 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 going up practice and taking a half-time job where I could devote some of my time to research.

UFF: 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, so 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.

UFF: 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*...

UFF: Yes, I did.

ULLMAN: Well, then you recall that I was experimenting with an instrument called the Dermograph. 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), sometimes 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.

UFF: 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 want them that it is slightly addictive, so some of them have been 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 conduct 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 Göteborg. 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 sizable audience, and I decided not to teach dreams in the way I had taught them for twelve years at 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 twenties, 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 materialized in my work with the Swedish psychologists. I began to develop a structure and a process which was not rooted in psychoanalytic theory.

UFF: 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 hearing more about it and possibly leading groups. This process is basically oriented to self-governing the process and the authority of the dreamer in relation to his or her own dream. Professionals sometimes have a problem with the process.

UFF: 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.

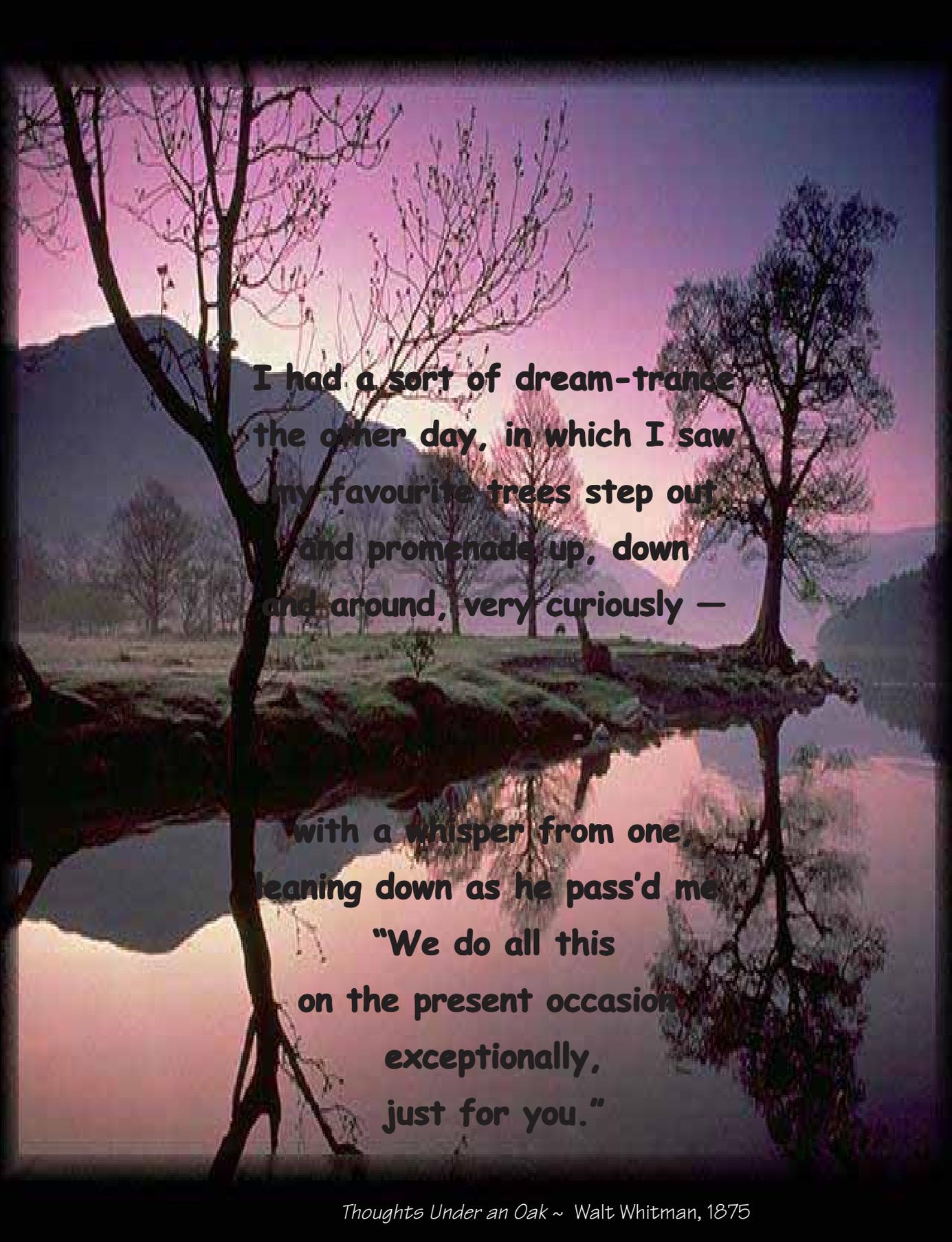
I haven't described the process, maybe I should just outline it. There are three stages. In the first stage, the group is asked if there is anyone who has had a recent dream they would like to share with the group. I emphasize recovery because, in doing dream work, it is very important to realize that 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 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

continues on page 2

Monte's First Contribution/
Appearance in Dream Network
Volume 1 Number 6: August 1982

An Interview with Dr. Ullman
by Cerina Croft



**I had a sort of dream-trance
the other day, in which I saw
my favourite trees step out
and promenade up, down
and around, very curiously —**

**with a whisper from one,
leaning down as he pass'd me
“We do all this
on the present occasion
exceptionally,
just for you.”**

Thoughts Under an Oak ~ Walt Whitman, 1875



Wild and Wonderful Experiences in a Robert Moss Dream Workshop

A collaboration by Noreen Wessling and Dawn Hill

Noreen's Experience

"Dream Theatre"

Dawn and I are good friends. We have never met in person yet we were introduced by, shall I say, an enigmatic dream energy, otherwise known as the Noseless Man.

If you think our meeting seems bizarre, other-worldly or at least, unlikely -- read on, for a shamanic-style dream weekend with Robert Moss can take on a similar tone and lead you to the most unexpectedly rewarding places. Attending a workshop with Moss is likely to leave you with stretch marks of the mind. Robert's most recent books, *Dreamgates* and *Conscious Dreaming*, are recommended for continued stretching.

On the weekend of October 3, 1998, near Cincinnati, Ohio, I attended my first dream workshop with Robert Moss. I found it quite refreshing not to be focusing on dream interpretation, helpful as that can be for me, but to experience a wider range of inner possibilities. Right off, Robert asked who would like to volunteer a dream and I found my hand shooting

up (I used to be shy!!) to share with the group my dream, *The Potato Stigmata of Afghanistan*. Probably because Moss saw its potential for drama, he asked me if I'd be willing to experience a bit of Dream Theater. You bet! I first encountered this dream 10 years ago and here it is again, insisting upon reaching new levels on this day. Here's the dream ...

The Potato Stigmata of Afghanistan

Mum tells me that she was really born in Afghanistan but could not tell me before because she had to protect her sister. Now she has no need to protect her because her sister is dead. This is all somehow connected with a medium-sized potato which Mum has kept all these years (it's just like new!), a potato which she has not told anyone about. Now Mum cuts the potato in half and after she does this, I see a deep pink substance ooze from areas of the inner potato. It reminds me of blood and stigmata. (end of dream)

I got to choose people to play everything from my mother (I chose Rob-

ert Moss), to a knife, a sister, a potato (subsequently cut in half) and pink ooze coming out of it. I mean, can you envision Robert as my mother cutting (with the knife person) into the potato? To begin with only two people played the ooze inside the potato, but after it got cut it was obvious that many more 'oozies' were needed, so everyone else became ooze. They were all lying around and oozing out all over the floor—close to twenty people. Really funny!

Next, Robert said to me, "What do you want to ask of these people?" I asked him first, "Mum, what is this Afghanistan connection with you?" I wish I'd had his answer on tape because he said some exceptionally precious things to me about the 'Afghanistan in me,' but for the life of me I can't remember a single thing, only the feelings stayed. It was like nothing I'd ever heard before. It almost made me cry as I felt I was in this timeless place connected to ancient times, entwined with something extremely rich, numinous and accessible to me now. I asked my Sister why I was never told about her in the dream. She said

she was ashamed because she was closed up in this room and had all these problems which was why she had all the problems in the first place. That's what she died of. Then she got freed up.

Then I asked The Potatoes what it felt like to be cut up. "Wonderful, great release," they all echoed.

I asked various Ooze people what that felt like. All gave variations on how wonderful it was to be finally out, moving, set free.

The pretty, poetic lady who played The Knife, told me later at break, "Tomorrow is the birthday of Saint Francis of Assisi who had a stigmata of his very own." Nice synchronistic touch! Robert assured me that potatoes are very old magical symbols, and he too is more Scottish than anything else (I was born in Edinburgh, Scotland), so there is a connection here with my Celtic roots, potatoes, and this deeply primal, ancient culture of spirituality, Afghanistan. As if to bring me out of my reverie, Robert asked, "What do you want to do right now, Noreen, with this energy?"

"I want to move. OK, let's all do a Conga line and you, MUM, will lead us with your shaman drum." Sure enough, we all go into this wild dancing, gyrating around the room. Such fun. A powerful experience for me. This ten-year old dream has never been so alive in my being. Who knows what it will bring, but I can feel it working on me.

Robert asked me how I felt. I said, "GREAT!"

Before heading home, I purchased Robert's latest book, Dreamgates. As I nudged the book towards him to sign, I was impressed how thoughtful he became as he wrote the long inscription. I was sitting on the floor watching him do this, wondering eagerly what in the world he was saying that took this much thought. Then he said, "I better read this to you since

I scrawl when I write." He added, "This is the strangest, most bizarre thing I've ever signed for anyone." Now I was truly intrigued. As he read it to me, it came out as this condensation of our experience together doing the Dream Theater with my Afghanistan dream. Oh, before I tell you the quote, I have to tell you that during one of our group sessions on the second day, Robert called on me saying, "Daughter..." and I quipped back, "Daddy!" Everyone howled with laughter and my face got red. "Oh, oh," I blurted out, "Freud is among us!" Moss jovially said it wasn't the first time his gender was in question. First he is my 'mother' then my 'father.' Anyway, here is his inscription which I now treasure.

For Noreen,

May the gates to the
Afghanistan of the heart
and the blood secrets of
the Potato People
always be open!

Your shape-shifting
Mother/Father
Love and Light,
Robert Moss

Dawn's Experience:

"Making Death My Ally"

In the same way that dream energy, mixed with a little mystery and happenstance, led to my wonderful friendship with Noreen, a bit of coincidence also brought about my introduction to Robert Moss.

Last July, I took a spur of the moment trip to southern Vermont. At the time, I'd been undergoing a spiritual awakening over the course of many months, yet I'd reached a point in my journey where I was just begging for more direction and clarity. In casual conversation during the five-hour car trip north, I remarked that I really could use the wisdom of a shaman. Who should enter my life that very evening but Robert Moss!

Robert was giving a talk on Dreamgates at an independent bookstore nearby my overnight accommodations. My spontaneous decision to sit in on his talk was indeed fortuitous. Unbeknownst to me, Robert's shamanic approach to dreams was about to provide a much-needed framework for understanding my lifetime of vivid dreaming and waking experiences. Over the course of the next hour, I began to make sense of my nighttime excursions into realms beyond, and a set of seemingly parallel life events that I'd never clearly connected before. I finally understood how, in a very practical way, the dreaming and waking realms inform each other. Left with a mixture of elation and tears, I purchased (and subsequently devoured!) Dreamgates, as well as Robert's previous book Conscious Dreaming. But it was too good to stop there! Naturally, I had to sign up for several of Robert's workshops!

Some months later, the late-November chill of upstate New York was to set the perfect scene for Robert's two-day "Making Death Your Ally" course. By now, I'd attended two of Robert's programs on shamanism and dreaming, so I knew to expect nothing less than a challenging, energizing, and profound experience – precisely the sort of rewarding and revitalizing adventure Noreen told regarding her dreamy Potato Stigmata reenactment. And even though the course that I signed up for centered on shamanic approaches to death and dying, as Robert would say, "there was nothing funereal about this program!"

The first day was something of a "warm-up," filled with both great fun, as well as intense soul-searching. We began the workshop with a ritual centering of the circle of dreamers, stating our intention and opening the flow of energy throughout the group. What followed was a full day of singing,

(Continued on page 34)

An Interview with Michael Conforti

by Jane Carr, Ph.D.

INTRODUCTION

Michael Conforti, Ph.D., a pioneer in the field of matter-psyche studies, is a Jungian Analyst, internationally known lecturer, author, and consultant. He is the Founder and Director of Assisi Conferences, which for the past seventeen years has brought together leaders from the fields of Jungian psychology, the new sciences, and the humanities to explore the relationship between psyche and matter. He is also the Founder of the Assisi Foundation, a non-profit educational center dedicated to exploring the archetypal patterns underlying contemporary cultural and social issues. Dr. Conforti's work as analyst and author focuses on the interrelationship among archetypes, the new sciences, and perennial wisdom traditions.

In addition to his clinical practice, Dr. Conforti consults with organizations, including the advertising and film industries. He is presently working with a major Hollywood studio, exploring the role of archetypes and symbolism in the cinema. He has consulted on the application of field theory to the understanding and resolution of international border disputes. He was selected by The Club of Budapest and the University of Potsdam, to be part of a 25-member interdisciplinary team to examine the role and influence of informational fields. He lectures widely in the U.S. and abroad including Italy, Venezuela, Denmark, the Caribbean, and the C.G. Jung Institute- Zurich. He was recently appointed a Senior Fellow of the James MacGregor Burns Academy of Leadership at the University of Maryland.

Dr. Conforti is the author of *Field, Form, and Fate: Patterns in Mind, Nature, and Psyche*, and the forthcoming *Threshold: The Archetype of Beginnings*. *Field, Form and Fate* has been praised by Marion Woodman: "Building on Jung's understanding of archetypal patterning in the psyche, Michael Conforti takes his reader into the evolving consciousness which opens Jung's psychology into interdisciplinary studies... Anyone interested in the relationship between psyche and matter will turn to this book." He is currently working on a new book, *Hidden Presence: Archetypes, Spells, Possession and the Complex*.

Further information on Dr. Conforti's work and the programs of the Assisi Conferences and Assisi Foundation can be found at www.assisiconferences.com

Jane Carr: I would like to begin our discussion today by having you place your work into a contextual frame.

Michael Conforti: Carl Jung has been the predominant influence on my thinking. Much of my work is rooted in his early research on the nature of the objective psyche. What I find most compelling are Jung's views on the objective psyche, particularly his findings that this dimension of psyche operates independently from human consciousness and transcends the restrictions of its boundary lines. This, for me, is the long and the short of the entire story. There exists an archetypal world that is connected to, but simultaneously transcends, the perceptions and experiences of the conscious mind. The human conscious mind is tiny compared to this transcendent level. In honoring and working with the archetypal world, one acknowledges that there are forces outside our subjective understanding that affect us. Discoveries emerging from the new sciences of complexity theory provide us with a richly detailed picture of these influences, such as electromagnetic fields, which work independently of our awareness.

The other major influence on my thinking has been the work of Yoram Kaufmann. Originally trained as a theoretical physicist in his native Israel, he subsequently immigrated to

the United States and trained as a Jungian analyst. Kaufmann's discipline and rigor in working with the objective psyche and the innate meaning of images is unique and profound, and far surpasses much of what we see in contemporary dream work. It was from Kaufmann that I understood that when one approaches a dream through establishing the object nature of its images, one is able to access the specificity of the meaning of the dream and the archetypal world to which it is connected. It is through this emphasis on the objective psyche that one is able to arrive at an understanding that supersedes the limited perceptions arrived at through a subjective rendering of the dream.



Jane Carr: Are you talking about how you approach and understand images?

Michael Conforti: Exactly. When you attempt to understand dreams through your personal frame of reference, the understanding you arrive at will be just that—your own frame of reference. There is a wonderful children's story about a little animal that embarks on a grand adventure. Whenever he meets a group of other animals and tells them of his journey, they try to convince him that there is not more to the world than their community. Well, this goes on and on, and fortunately, he is not distracted from his venturing into this greater world. Perhaps my uncle Sal said this best, when I offered him a very special and unique dinner. Like the animals comfortably housed in their own little communities, he said, "Why should I try this? I never had it before!" The computer world reinforces this same point. At any given moment, there are 100 bits of information available to be processed, yet the human mind generally takes in only 7.4 % of this larger informational field. If we extend this finding

to our subjective understanding of a dream, we see that comprehending the meaning of an image from our own feelings, perceptions, and imaginings draws from such a limited frame of reference that, in virtually every case, the inherent, archetypal significance of the image is eclipsed by our personal interpretation.

Jane Carr: Michael, I understand what you are saying, but would you clarify what you mean when you refer to an *informational field*?

Michael Conforti: OK. Let's say you are sitting in a library. There are a million books around you, but you focus on one book; then someone asks you to explain the nature of a library. You respond by talking only about the one book that grabbed your attention. In this example, your response would be extremely limited and would give your questioner a poor understanding of a library. The nature of a library is not defined by or confined to one book. The nature of a library is to contain tremendous amounts of information and to make this material accessible to a relatively

wide range of individuals. In today's technological world, information is no longer limited by the confines of space and time, but is now accessible globally. The amalgamation of all that data makes up the informational field of a library. So, while a library contains myriad bits of information, the dominant characteristic of a library, its essence and innate meaning, is greater than the sum of its parts.

Jane Carr: What does the informational field have to do with the image?

Michael Conforti: Images are expressions of archetypal entities. The domain of the archetype is conveyed to us by way of the images constellated around it. Erich Neumann used the term "

symbol cannon" to describe the highly specific clustering of images around an archetype. These archetypes then exert their influence through the emergence of archetypal fields. Much like the relationship between the magnetic field and its effects, so, too, with the archetype. The archetype is expressed in the field generated by it. I am not trying to make this discussion scientific, but borrowing from Rupert Sheldrake's analogy, informational fields are somewhat like different stations on a radio. If you want to listen to jazz, you don't tune into a classical channel. If you tune into the informational field of mid-life, adolescence, or old age, one accesses what is indigenous and quintessential to that particular stage of life. The field carries the archetypal information, which is conveyed to us by its imagery and symbolic expression. The danger arises when you attempt to understand images and archetypes from your own perspective. Unfortunately, in our culture today, feelings and personal opinions have ascended into a position of gods and goddesses. Don't misunderstand me. I would

never dismiss or minimize anyone's feelings, but one's feelings are not the same as the archetype. In fact, one's personal rendering of a dream image, while often diametrically opposed to the inherent archetypal meaning, does in fact reveal the individual's alignment to that archetype. It tells us what lens the individual uses when confronted with a specific archetypal reality and situation.

Jane Carr: Michael, about a year ago, I wrote a dream as an example for the purpose of an illustration. I know you are familiar with what I now refer to as *The Turtle Dream*. If I review the dream, would you be willing to analyze it? I believe this would give the readers a demonstration of how you would work with a dream and clarify some aspect of what we have been discussing.

Michael Conforti: It will be a great way to work with this material.

Jane Carr: In the illustration, the dreamer has just begun therapy. He presents a dream to his therapist in which he is vacationing in Palm Beach, Florida, in the middle of March. The dreamer finds himself happily sitting on a hot, sunny beach, joyfully watching hundreds of sea turtles hatch. He has only positive associations to the dream and states, "I felt wonderful watching those tiny turtles break out of their shells. The dream made me feel that I, too, could crawl out from underneath the sand and head for the freedom of the ocean. I, too, could break free from this depression I am in."

Michael Conforti: I would like to begin to explore the dream by first contrasting how different approaches impact our understanding of dreams. Most therapists working today would begin by asking for the dreamer's associations to the dream, which as you have stated were all positive. Then the therapist and the dreamer

might discuss the excitement of emergence of new life and the significance of the turtle image. Turtles have historically been considered sacred. Two thousand years ago people would examine turtles' backs to read the design patterns of the shell as a way of divining the future. The therapist and the dreamer might then conclude that the dream was about some aspect of psychic ability, about new life coming out and hatching in a receptive, warm, and sunny environment. Many therapists would say, "This is a wonderful dream. It is a dream about the emergence of new life that has connections to a wisdom- tradition because of the ancient use of reading the turtle shell patterns as a vehicle for divination.

I would approach the dream quite differently. It is here that I owe Kaufmann a tremendous debt. He taught me to look at the objective nature of the dream and its images. In order to begin to understand this dream, one would have to gather information about the nature of the specific turtles in the dream—in this instance, the turtles native to south Florida. To do this, we could consult an expert on turtles who would provide us with information about turtle habitats and, especially in the context of this dream, essential information about when and where they hatch. Without this information, our work with the dream would be purely speculative and a type of crapshoot. Believe me, there are people out there who know a lot about turtles. Through this research, I would discover that actual turtles in Palm Beach lay their eggs between the months of March and October. The eggs hatch in the evening, not during the daylight hours, and even in the best of circumstances have a survival rate of only 1 in 10,000. Turtle eggs that are hatching when they should have just been laid are in serious trouble. This is what Von Franz would

refer to as an example of *contra naturum*. Something is happening that is contrary to the natural order of life. In the dream, the *contra naturum* acts as a red flag telling me to stop and pay attention! Jung said that nature is one of the greatest teachers we have. If you want to know about psyche, look and listen to nature, not to the rumblings of your own conscious mind. This may surprise some readers, but from the dream alone, without associations, I know that in this example there is something in the dreamer's life and psyche that is attempting to emerge or that is being encouraged to emerge prematurely. Whatever it is—and I don't know what it is—I do know that it will have almost virtually no chance of survival. There may be for instance some new pursuit undertaken by the dreamer, perhaps a new project that needs to incubate and is not yet ready to be born into the world. Additionally, the fact that turtles are ectoskeletal (their skeletons are external suggests that the process this dream depicts pertains to a very early developmental stage of life. The ectoskeletal design evolved to provide a survival advantage for creatures lacking more sophisticated defenses; as opposed to our human endoskeleton, which supports our richly textured psycho- immunological system.

These observations about the dream speak to the power and depth of meaning contained within the image. However, as we see in these examples, this process demands a great deal of discipline and a willingness to approach the image in its own context. You may recall that Jung once said that, unfortunately, we spend much of our time trying to make meaning of images, but what is really needed is to allow the image to reveal its own nature and identity. Nature and psyche do not need us to define them; rather they seek for a

relationship. In an actual therapeutic setting, I would always ask for the dreamer's associations to an image. I would then look at the relationship between the individual's constructed interpretation of the dream and its innate, archetypal meaning. The individual's associations to an image reveal his or her alignment and relationship to the archetype, yet may reveal nothing about the nature of the archetype itself. This is an essential distinction to make in working with archetypal dynamics and images. The contrast between the dreamer's associations and the objective nature of the image reveals the dreamer's alignment to the archetype. If the dream and the dreamer's associations are in alignment with natural processes, for instance having the turtles hatch when they would naturally in the outer world, the dreamer will most likely have access to the generative energy and potentiality held in the particular archetype expressed in the dream. The reverse of this situation will also be found to be true. Additionally, from hearing the dream much can be determined about the analyst and the analysis.

Jane Carr: Are you saying that a dream can hold information about the dreamer's therapeutic process and the dreamer's analyst?

Michael Conforti: Yes, that is what I am saying.

Jane Carr: Can you think of a situation where one of your patient's dreams informed you about the treatment and yourself as the analyst?

Michael Conforti: Yes, I have a good example. It was a long time ago in the beginning of my practice, but I remember it clearly. The patient was a woman in her mid-seventies. She dreamed she was cross-country skiing in the middle of winter on a dazzling beautiful day, and came across a black bear and her two cubs frolicking in the snow. I asked her how she felt

about the dream. She said it was a joyous dream. She loved watching the baby bears playing in the snow, and that it brought up a feeling of deep maternal love. The dream made her feel close to nature and engaged in life, and offered her confirmation that her recent decisions to engage in a number of outside world activities were appropriate. If I had taken her subjective associations and feelings as the bedrock upon which this dream was based, I might have concluded that the dreamer was coming out of a depression and reentering life in a meaningful way. Now, if I approach the dream from the perspective of the objective psyche, we arrive at a very different meaning. The dream opens and brings us into a wintry scene. In order to understand the archetypal backdrop of this dream, we begin by looking at the symbolic meaning of winter. Since the beginning of time, humanity has used images of the seasons to describe the different stages of life. We find the sense of fecundity inherent in spring, the new growth of summer, the infamous "boys of summer," the autumn harvest, and the quiet of winter and old age. These images are beautifully captured in the seasonal myths we find in folktales and legends, in Vivaldi's operas, and the wonderful song *September*. The winter image informs us that we are dealing with the dreamer's relationship to the archetype of old age. You see, images are not random. Images are not sloppy. It's our interpretative work that tends to get sloppy. As Jung pointed out, there is a precision and beauty to images. When one begins to see the regularity with which images have been used throughout time, one realizes that images capture archetypal realities. In order to understand this dream, the natural world of the black bear had to be identified and explored, but not

(Continued on page 45)

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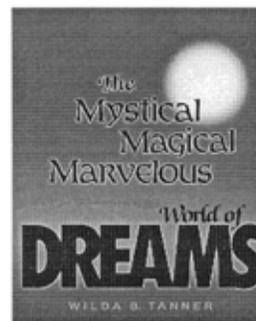
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The magic visit

(record of a dream)

The magic visit, again, after all this time
when was it last I came?
I go down hillside steps, down slowly sloping hills
to that half-remembered place, a nunnery
charged with exquisite magic.

my friend is there, who is more myself than I
the joy of recognition!
the wonder of that old, familiar intimacy
not two, but one overflowing heart.

through her eyes I looked, and she through mine
as we touched the others, her friends, her home
in laughter, and play, and delicate talk.

no time passed by, yet time did come -
after minutes, or days?
when they told me she was again
in the unreachable parts of the building
and I had to go.

the magic recedes; I am aware of dozens
of chattering picnic-people
getting ready to return;
one dreamy-eyed youngster enthuses:
'so much joy, I could fly!
you too? you've been there too?

but the crowd pushes on,
and their vehicles swallow them up
to take them home.
how is it, they all know their destination?
and I, where shall I go?

Tony Macelli

The Rainbow Seeker

In this world shared by many
Filled with unrealized dreams and wounded hearts;
Expectations that slowly trickle down the souls
Of those Lady Tranquility seems to have forgotten.
There's a trail of salty tears making its unchecked
Descent down the faces of misery.
Yet, one needs only to look within
To find the courage to continue on.
For nestled between a lifetime of tragedies
And an overabundance of pain....
There! Right there!
That little glimmer of light..
I pray that you can see it my friend.
Reach out and take hold
of the glimmer of Hope.
Through its mystical powers
Pain can be transformed into an ache;
An ache into numbness;
Numbness into acceptance;
Acceptance into strength.
The strong move forward finding the courage
To wipe their tears;
Entertaining the idea of new dreams... new expectations
Then suddenly, that little glimmer of light
Is transformed into a myriad of colors
Fabulous colors that can only be discerned
By one who is willing to seek the Rainbow.

Charlene D. Leonard

Dream Exploration: What *IS* a Dream?

by Robert Gongloff

WHenever I am getting ready for a radio interview or a talk, I try to anticipate the questions. I usually get questions like ... How can I remember my dreams? Do dreams answer questions? Do they foretell the future? What does the dream I had last night "mean?"

But on this particular talk show, I was thrown off a bit. The kind lady on the phone handed me a really simple, basic question. But it caused me to hesitate. To think a bit.

Her question: **What is a dream?**

I thought back. Had any of the so-called dream "experts" answered that question? I have noticed that most writers of dream books dive right in, assuming everyone knows what they are talking about when they discuss dreams.

The question is definitely worthy of a thoughtful answer. So here is my take on it.

My response draws on my understanding of ancient wisdom and eastern philosophy. Our personalities have three aspects: the physical, the emotional, and the mental. The brain is part of the physical aspect. When we die, the physical aspect ceases to exist, but for some time we continue to experience emotion and retain our mental capabilities.

When we dream, we are experiencing a state of consciousness similar to death. Our physical senses are shut down, but our emotional and mental aspects are running full steam. Dream researchers tell us the brain is still functioning during dream periods. The motor and emotional areas of the brain are highly active, enabling us to actually "experience" the dream. But I think the dream is less a function of the physical brain than it is of the mind, an aspect of ourselves that transcends the physical.

In the dream state we are free from the distractions of waking life. Free from our day-to-day concerns. I compare it to the Hubble telescope. Scientists knew that to fully experience the universe they had to free themselves from the bounds of earthly atmospheric distractions. In the dream state you can experience whatever happens to you without thought of prejudice, of what it will cost, of who is watching you, of what will happen if you fail. Here your mind receives objective information. Even better, in the dream state you are connected to universal consciousness. You are able to see all the universe has to offer. Your dream is what you see in your Hubble telescope.

What is a dream? A dream is objective information. A dream is what you would be thinking about if you weren't so busy working, or buying things, or paying bills, or worrying, or seeking pleasure.

As you sleep, at the end of a day of working, buying things, paying bills, worrying, seeking pleasure, whatever ... your mind processes these events and all the emotions associated with them. It considers them in relation to all that you are and all that you could be. Your mind selects a theme—an essential issue, idea, or perception—that your need brought to your consciousness at this point in your life. Your mind then attempts to present this theme in a form you can understand.

Most of us are accustomed to the narrative, storybook form. So, for most of us, the mind attempts to tell us a story. This story presents the issues you need to deal with in your waking life. These issues are normally things you know about but are avoiding or afraid to face. They may be things of which you are not yet conscious.

Of course, not everyone processes things in this narrative sense. For instance, artists may just experience visual images, with no storyline at all.

We are told that Billy Joel and Sting are given their musical inspiration in the dream state. I know a potter in Virginia who first "sees" her new projects in dreams. Artists, scientists, and other visionaries often experience ideas, perceptions, and new perspectives in their dreams.

At the point of waking from your dream, you have choices about what to do with your new-found objective information. You can ignore it and say, "It was just a dream." Or you can act on this profound message that has come to move you forward, to take you to a new level of understanding about yourself and your world, to give you new insight into your skills and abilities and what you can produce. Someone said, "We cannot discover new oceans unless we have the courage to lose sight of the shore." Dreams are asking you to be brave, to take a step forward into new adventures. They are asking you to explore the mystery.

True, they are normally filled with complicated symbolism. True, they are normally asking us to consider some degree of change in our lives. These concerns do not have to stop you in your tracks. I believe the quickest and best way to get past these hurdles is to seek out the core messages—the themes—our dreams are asking us to explore.

Consider a recent dream you have had. Ask yourself, what is the theme of this dream? Generally, did it deal with how you differentiate yourself from others, or how you express yourself, or how you interact with others, or how you capitalize on your experience? Think in terms of broad issues. For example, in the dream, did you experience need, vulnerability, success, failure, exploration, new discovery, adaptability, sharing, love, desire? Were you threatened or criticized? Did you have trouble communicating or applying your knowledge and skills? Did you feel out of control or restricted

in some way? Were you surprised to learn there was some new world to explore or some new direction your work can take?

These are all common themes in dreams. But your specific dream is not "common." It deals with you and your life. Ask yourself where in your waking life you are experiencing these issues or feelings or activities. Finally, look back at the details of the dream to see if it contains new information or clues about how to deal with waking life issues or how to develop and present new ideas or perceptions.

What is a dream? A dream is objective information from deep within you and from the universe around you. It is coming to help you grow. To find your role in the world. To be the best you can be. To be free and to be whole. Honor it by acting on the specific message it is asking you to address.

For more information on themes and how to work with them in your daily dream work, I provide general information on my website, www.heartofthedream.com, and more detailed information in my book, *Dream Exploration: A New Approach*. ☺

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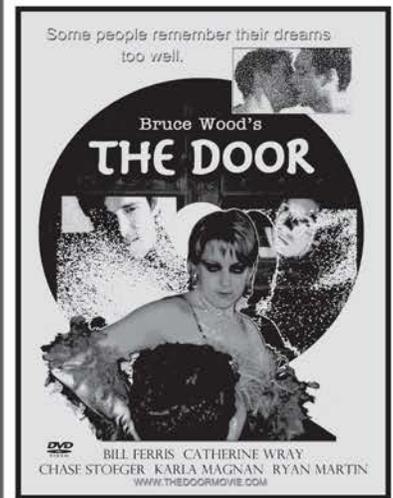
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Robert Gongloff, a resident of North Carolina, has been an active member of the International Association for the Study of Dreams for fifteen years, including six years on the board of directors. He is also a graduate of the Dream Leader Training program offered by the Haden Institute and has a Master of Arts degree from Wayne State University in guidance and counseling.

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If one of the primary functions of film/art is to make us think, then this door needs to be entered by all. -S. James Wegg
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Bruce Wood is admirably open to reveal that the lead dream sprite Ori is **based on his own dream guide** ...Such creative method is so eminently respectable and advanced that "The Door" must now lead the short-list of movies that are consciously old-soul and proud of it -Carl J. Schroeder
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with loops of pleasure, the progressive Jazz of Brian Citro and Charles Gorczynski is both **transcendental and urban**.

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Dreams & Extraterrestrial Consciousness

by Laszlo Horvath

AN EXTRATERRESTRIAL VIEW ON LIFE is turning into a new religion. One claim by the extraterrestrial believers is that dreams are a channel through which extraterrestrial beings communicate or reveal their presence. According to the findings of modern depth psychology, the extraterrestrial theologians might be on the right track.

Carl Jung, the father of depth psychology, became interested in UFOs; he collected UFO cases from 1947 until his death in 1961. He was baffled that people see something, with little empirical evidence left behind. Today we have a similar puzzle with crop circles; something manifests, but explanations do not fit scientific reality. In his book, *Flying Saucers: A Myth of Things Seen in the Sky*, Jung suspected that UFO phenomena is connected to autonomous forces residing in the timeless realm of the collective unconscious.

Jung called these forces the archetypes or gods.

To Jung, the archetypes as the gods have a subjective reality, "real as a plant or animal." The gods cannot be experienced directly, but only indirectly through symbols in dreams and active imagination. Symbols are expressions of the archetypes. An archetypal dream will appear in the dream theater as a magical happening. One can recognize these numinous dream figures by their supernatural behavior—a fire-breathing lion, or a dream in which a wolf is talking like a human. When dream images defy laws of normality, they hint at the presence of the gods. In many religious traditions, dreams are messages from the gods. In Native culture, there are two kinds of dreams: small dreams and big dreams. Small dreams are those of everyday reality concerning one's personal life, while big dreams talk to the tribe.

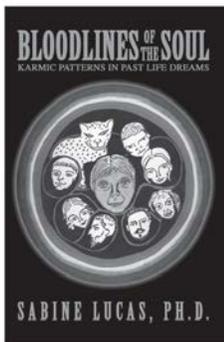
Extraterrestrial theologians value Jung's work. Jung's conviction that the gods in the psyche are real as anything gives credence to the existence of alien intelligence influencing the human psyche. From an extraterrestrial point of view, the gods of antiquity were not mythological figures, but historical beings. In other words, the gods were sentient entities who visited the earth and intermingled with humans—something historical, and not merely the fantasies and hallucinations of the ancient mind.

The aliens appear in dreams as being benevolent or malevolent. As to whether the aliens are beneficial or malicious toward humans, already divides this new religion. Certain dreams could mean an abduction—those hypnogogic dreams in which the dreamer is paralyzed, can't move, trapped at the mercy of the dream images, as in the panic-fear emotions of a typical nightmare.

What is apparent is that dreams expose another world spinning inside this one. Dreams might predict the future (precognitive), while other dreams might reveal images from another lifetime. There are dreams that point to a mother complex, while another dream infers numinosity. Dreams wear an elusive disguise before exposing their gems, for dreams are fluid in nature, free flow in a timeless realm open to all possibilities and probabilities. ♪

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Contact Harvath at laszloj@shaw.ca



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Sabine Lucas, Ph.D.

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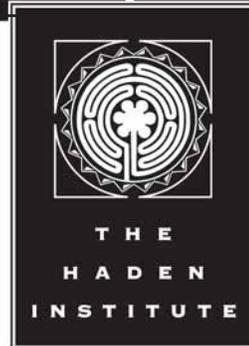
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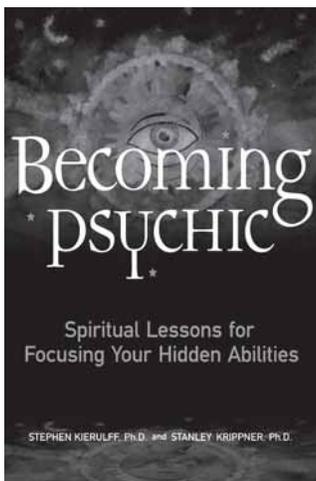
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Stanley Krippner is one of the most distinguished parapsychological researchers in the world today. He has served as president of the Parapsychological Association, the Association for Humanistic Psychology, and the Humanistic Psychology Division of the American Psychological Association. Dr. Krippner is the former director of the Dream Laboratory at Maimonides Medical Center in Brooklyn. He is currently Professor of Psychology at Saybrook Graduate School in San Francisco. Dr. Krippner has authored or coauthored over 500 books and articles, including *Dream Telepathy*, *Healing States: A Journey into the World of Spiritual Healing and Shamanism*, and *Dreams and How to Work with Them*. Most recently, Dr. Krippner co-edited *Varieties of Anomalous Experience*, published by the American Psychological Association. You can visit Dr. Krippner's website at StanleyKrippner.com



Stephen Kierulff

(pronounced "Steven Kier-off")
Photo taken by his son Benjamin.

After performing for several years as a musician with "The Left Banke," and working as a writer in New York City, Stephen Kierulff earned his Ph.D. and taught psychology courses at colleges, universities and graduate schools. He is now in the private practice of psychotherapy with offices in Santa Monica and Inglewood, California. Dr. Kierulff was surprised to find himself becoming psychic.

New Page Books, Division of Career Press: 2004 ~ ISBN #156414755X \$14.99. 256 pages.
Available through any bookstore, Amazon.com, or visit www.BecomingPsychic.us



Bruce Wood at "The Door"

Art Instruction from Beyond the Veil

by Bruce Wood

IT TOOK SIX YEARS OF ART EDUCATION before I learned the ultimate secret to solving problems and making great art. The information was no surprise, but still gave me goose-bumps and a surge of energy rising up my spine and across my scalp. The words of my professor, Chicago artist Ted Halkin, were matter-of-fact, as though he was telling us that we needed to eat to have the energy to live.

In looking back on that small gathering, I think I may have been the only artist there for whom the words were not revelatory. However, I knew we were being given a verbal tool to control and evoke what were, for most, random experiences. I'll share this sentence with you: "An artist must be able to call upon the spirits of all the artists who came before." Those words have been more than helpful over the years and have energized my life.

As a concept, this is nothing new. However, it has existed in secret, for fear of ridicule and persecution. It emerges as a side note in the biographies of artists, scientists,

inventors, and other creative types, and has often been referred to under the socially acceptable term "divine inspiration." Lately it's going under some other names, including "tapping into source energy." I think Ted was very brave to verbalize it in non-religious terms. For me, it explained everything.

Up to that fortuitous day, I had been visited by artists (and other beings) in my dreams. In my early training as a painter, one of my heroes, Monet, visited and gave a few tips on brush-handling. As my interests changed, I would dream-visit other artists, some who were still alive, and learn what I could. But those dreams were a bit like taking classes and learning the basics. Not at all what Ted was getting at.

Early visual art training involves mastery of the materials and concepts of making traditional art objects. From that point, art-making becomes a series of problem-solving exercises. Artists are pushed to go beyond the limitations of material handling (the craft of art), and produce something else: Art. That may be a difficult

concept, but it's very much akin to a mechanical engineer using all his skills to arrive at a point where "inspiration" shows the way to a new invention.

Inspiration is not the idea to create something new from what one knows. It's the intangible spark which guides one to create something unknown, something original. In my experience, I'll often start a painting with an idea, depicting a view. I'll use all my skill on it, and produce a lifeless painting. I feel it's done, but the painting needs something more to make it "Art." That's when I stop, take a breath, and consciously ask the artist spirits to come to me and help. And guess what? They do! Usually, it happens fast. It's a bit like going into a trance and getting all tingly. My brush does the work, as my subconscious adds colors and marks to the canvas. My best paintings happen in this way.

In the past few years, I've been interested in making movies. My master's degree from the School of the Art Institute of Chicago is in film. I found myself talking script ideas to anyone who would listen. Even in my dreams, I'd yak away. However, there



Ori & Kent

were no filmmakers in my dreams, or even film-buffs, just the same cast of characters who have been keeping me company for years. It was curious that some of them had never seen a movie, and were sort of fascinated by the concept.

While awake, I decided to make a movie about dreamers. I've always been a lucid dreamer, and have had the experience of remembering some dream-events as reality. It amazed me that sometimes those memories lasted for years, until I was confronted with evidence that it could not have happened. Those were extreme cases. Usually, the memories were sorted out within minutes of waking. Another thing which fascinated me was that some people insisted that they don't dream at all. I've always considered them handicapped.

When my dream-friends said they had never seen a movie, I didn't believe it. Then it was explained to me that they experienced movies second-hand, by watching them with dreamers, but the experience was different from what I was used to having. As I pressed for more answers, they did their best to distract me and change the subject.

I had never questioned them about anything, but sometimes, while awake, I would wonder who they are. Ghosts? Other dreamers? It turns out that some of them are exactly that, but the characters I was questioning one night are a different breed.

The character I see most often, Ori, has been with me for years, since I was a child. He's always been pretty much the same, looks to be in his 20's; I've gotten older, he hasn't.

Ori is a superficial fun-guy and hardly ever lets me get serious (which is my nature). I was surprised when he got excited about my film ideas. He gave me some suggestions and true-to-form, made the story be about himself! For me, this was fascinating, since I wasn't sure who or what he was. Anyway, he did get serious for a while, and revealed some things about himself and his friends. Ori is my Dream Guide.

Ori's revelations were the exact help I needed to elevate my film "The Door" above a normal story about lucid dreamers meeting a realist. Ori gave me a complex plot containing lessons for dreamers and dream guides alike.

At showings of "The Door," I'm amazed at how people open up and talk about dream experiences. I had no idea that the story would spark so much conversation! I thank Ori for all the help, and Ted Halkin for accelerating my reception of help from beyond.

Another pivotal thing emerged from making "The Door." I became interested in transcendent music. I hired some Chicago musicians, Brian Citro and Charles Gorczynski, to compose an experimental jazz score. When I watched these guys perform, I could see them go into the same trance I experienced while painting. It convinced me that they were the ones to work with.

Many musicians contacted me about composing for movies. One of them, Steve Hillman, is known for his ethereal New Age electronic music. He's in London and we've never met, but our e-mails revealed that he's always been intuitive about dreams

and is himself a mystic. He shared some new music with me, very different from his New Age work. He said he's been obsessed by these new pieces and that he felt "guided from beyond" while composing them.

That convinced me to become a music publisher. My company, Dreamfast



Steve Hillman

Cinema, will release a CD of Steve's new work in August. Steve reported that when he finished recording the master CD and sent it to me, he told his wife, "Now it's up to Bruce and the others." At that moment he saw a glowing orange ball zoom through his living room... .

It seems that many people accept help from beyond in their creative endeavors, most without realizing or admitting it. I'm sharing these stories with you, the reader, in hopes that you may benefit by consciously seeking this help when you need it, one artist-to-another. ∅

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Bruce Wood is a contemporary artist and filmmaker whose works have been shown in international art museums. Paintings can be seen at www.brucewood.net Films and music can be found at www.dreamfastcinema.com

dancing, shamanic drumming, and dream re-entry via conscious journeying, both individually and as trackers for fellow travelers. I certainly left the first session feeling refreshed and invigorated, yet little did I know the real whammy would come two weeks later in Part Two of the workshop.

I arrived at Death and Dying Part Two bearing the following dream, which came to me four days earlier, on December 1, 1998:

Dead on the Kitchen Floor

I'm reading in the library. There, my old fiction-writing professor, Fred, tells me that he has something else for me to read, that I should stick around. He invites me to join a group of others and suddenly, I'm at home, meeting at the dining room table with Fred and two other people. I am handed a stack of navy blue folders and instructed to pass them out. I'm also given a packet of photographs. Looking through the photographs, I am first intrigued and then shocked to find that one of the photos is of me, dead on the kitchen floor! Now, I feel like I'm flying right over the scene. My grandfather, who died this year, is next to me. I can't tell if he's holding onto me, watching over me, or if this is some leftover shell of himself. Now the fact of my death really kicks in. I think to myself, wait a minute, he's dead, I'm dead.... Oh my goodness, I really am dead! Naturally, I'm terrified, so I start screaming until I wake up. But when I wake up, I'm flying by the microwave, still in the kitchen. I see that it's a little after 10 PM. Then I wake up again, but this time for real and in my bed. It is morning."

(end dream)

Was this death a forewarning? A metaphor? Had the old me finally died? What about this location in the

kitchen? I needed to go back into the dream, talk to Fred and the group at the table, and definitely get a look in those folders!

I was thrilled to have such an intense dream to bring to the workshop, yet also spooked by its content. Even more so, I was downright frustrated that I'd awakened before learning more about what the dream had to tell me. But when Robert started out Part II of the workshop with a dream he'd also had that week about an old professor, the coincidence let me know I had something great in store. We went on to spend the day trying to understand the path of the soul after death through various exercises and meditations. Though startling and, at times, emotional, many of us came to understand how we can live with greater passion and courage by confronting the sort of clarity Death brings. Indeed, we can make Death our ally. Yet the real treat for me was still to come. To close off the day, Robert invited me to share "Dead on the Kitchen Floor" with the group.

We turned out the lights, and several times I retold the story of meeting my professor in the library, and ultimately being taken to a group meeting where I was shown a photograph of myself dead. After the other dreamers had an opportunity to ask me questions about the dream, Robert suggested everyone re-enter the dream on my behalf through a bit of conscious journeying. I'd done this sort of exercise one-on-one, but never before had I embarked on a conscious adventure with the luxury of nearly 30 people beside me as trackers. As you can imagine, I said, yes, yes, yes!!!

Robert instructed everyone to take a good look at me and to pick a question on which to journey. What was in the blue folders that I was asked to distribute? What was my grandfather doing there? Who were the others at

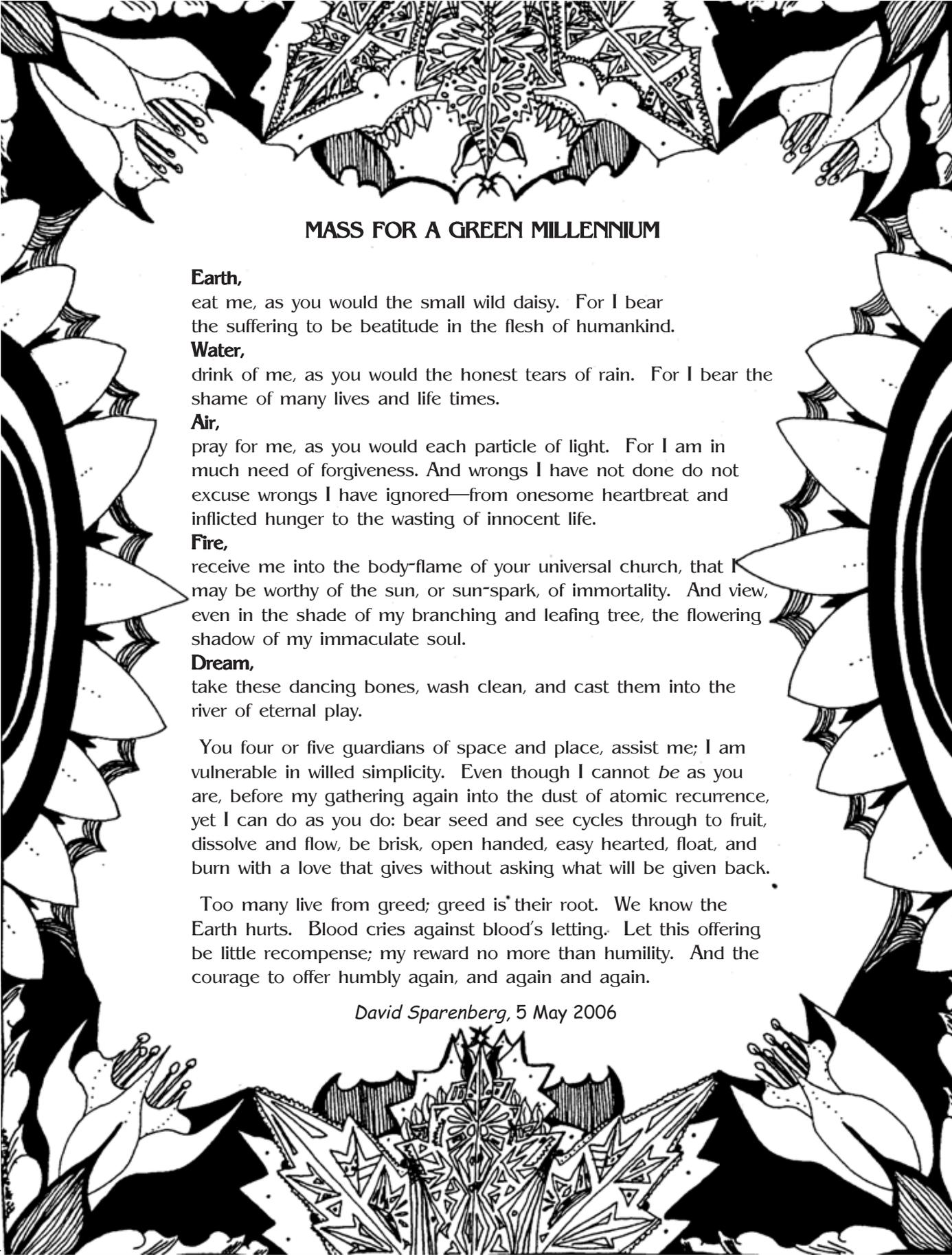
the table? What gift of wisdom was this dream bringing? Then, as Robert circled the room, beating his drum with the passion and power of a shaman, we all closed our eyes and waited to see what flow of images would come.

After ten or so minutes, when we'd all returned to present, waking reality, I reported what I had seen. As you might imagine, this entire experience was not only emotionally and spiritually rigorous, but also downright intriguing. From the sheer intensity of it all, I did have some trouble staying focused during the journeying, yet I managed to receive a few persistent images and messages. Among them was the idea that I needed to stay with my body until it was taken care of. I also learned that my grandfather's body was something of a shell (later the group agreed this was perhaps his "energy body," given his growing 5 o'clock shadow). I also kept seeing a six-pointed star, a clearly spiritual sign, which Robert confirmed seeing in his own explorations on my behalf.

Then it was the group's turn to relay their experiences back to me. There was some sense that the dream could be a warning about my physical health, as well as various psychospiritual issues related to receiving proper "nourishment." After all, I was dead in the kitchen! One woman also said she saw a very prominent family tree in one of the blue folders, which was consistent with something Robert once told me about seeing a strong family totem for me, running deep into the earth. I was also told one of the figures in my dream was my guardian angel.

Truly, reentering this dream consciously allowed me to transform my "dying" self into a living, energetic soul! A waking-life visit to the doctor two weeks later confirmed that I in

(Continued on page 36)



MASS FOR A GREEN MILLENNIUM

Earth,

eat me, as you would the small wild daisy. For I bear the suffering to be beatitude in the flesh of humankind.

Water,

drink of me, as you would the honest tears of rain. For I bear the shame of many lives and life times.

Air,

pray for me, as you would each particle of light. For I am in much need of forgiveness. And wrongs I have not done do not excuse wrongs I have ignored—from onsome heartbreat and inflicted hunger to the wasting of innocent life.

Fire,

receive me into the body-flame of your universal church, that I may be worthy of the sun, or sun-spark, of immortality. And view, even in the shade of my branching and leafing tree, the flowering shadow of my immaculate soul.

Dream,

take these dancing bones, wash clean, and cast them into the river of eternal play.

You four or five guardians of space and place, assist me; I am vulnerable in willed simplicity. Even though I cannot *be* as you are, before my gathering again into the dust of atomic recurrence, yet I can do as you do: bear seed and see cycles through to fruit, dissolve and flow, be brisk, open handed, easy hearted, float, and burn with a love that gives without asking what will be given back.

Too many live from greed; greed is their root. We know the Earth hurts. Blood cries against blood's letting. Let this offering be little recompense; my reward no more than humility. And the courage to offer humbly again, and again and again.

David Sparenberg, 5 May 2006

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Dream Theatre with Robert Moss (cont'd from pg. 34)

deed had some nutritional issues, which I subsequently remedied with ease and much success. Equally as important, the dream and my trackers had alerted me to the fact I needed to better nourish myself on other fronts as well!

And therein lies the beauty of dreamwork and Robert's hands-on, experiential approach. We can relive the dream -- wide awake. Once we get beyond the fruits of straightforward interpretation, to truly listen to our dreams and act upon their wisdom, honoring these messengers of the night consciously, we can and will make changes to improve our well being. And, as in the case of Noreen and myself, we might also make a couple of new friends along the way.

Robert wrote me in a note shortly thereafter:

"You are a wonderfully gifted dreamer, and these gifts will help you respond with grace to whatever challenges life holds for you - and to transform possible futures for the better." ♪

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Dawn Hill is an artist, writer, dream enthusiast, and ASD volunteer. She exhibits her paintings on the East Coast, has written for a variety of publications and also designs "dream boxes, inspired by her love of dreams, creativity, spirit, and symbol. Email: deh100@aol.com

Robert Moss is a lifelong dream explorer, a shamanic counselor, a best-selling novelist. He has also been a teacher, foreign correspondent, magazine editor and actor. His popular Dream Workshops incorporate shamanic techniques. Email: Moss.Robert@worldnet.att.net

Noreen Weesling is owner of 7 Arts Studio in Milford, Ohio, and is in turn owned by her 5 cats. She is a stained glass artist, dream adventurer, writer, drummer, computer art buff and teacher of Tai Chi. Email: NoreenFW@aol.com Website: <http://dreamnetwork.net/Noreen.html>



"Last night I dreamt I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter for the way was barred to me. There was a padlock and a chain upon the gate. I called in my dream to the lodge-keeper, and had no answer, and peering closer through the rusted spokes of the gate I saw that the lodge was uninhabited. No smoke came from the chimney, and the little lattice windows gaped forlorn. Then, like all dreamers, I was possessed of a sudden with supernatural powers and passed like a spirit through the barrier before me. The drive wound away in front of me, twisting and turning as it had always done, but as I advanced I was aware that a change had come upon it; it was narrow and unkempt, not the drive that we had known. At first I was puzzled and did not understand, and it was only when I bent my head to avoid the low swinging branch of a tree that I realized what had happened. Nature had come into her own again, and, little by little, in her stealthy, insidious way, had encroached upon the drive with long, tenacious fingers. The woods, always a menace even in the past, had triumphed in the end. They crowded, dark and uncontrolled, to the orders of the drive. The beeches with white, naked limbs leant close to one another, their branches intermingled in a strange embrace, making a vault above my head like the archway of a church. And there were other trees as well, trees that I did not recognize, squat oaks and tortured elms that straggled cheek by jowl with the beeches, and had thrust themselves out of the quiet earth, along with monster shrubs and plants, none of which I remembered. Surely the miles had multiplied, even as the trees had done, and this path led but to a labyrinth, some choked wilderness, and not to the house at all. I came upon it suddenly. There was Manderley secretive and silent as it had always been, the grey stone shining in the moonlight of my dream, the mullioned windows reflecting the green lawns and the terrace. Time could not wreck the perfect symmetry of those walls nor the site itself, a jewel in the hollow of a hand."

Daphne du Maurier, *Rebecca*, 1938

Visioning Peace with the People of the Pines: Fighting Colonialism at Home

by Rev. Suzanne Nadon

HAVE IT ON GOOD AUTHORITY FROM THE ELDERS AT KANEH-SATÀ:KE that long before our Creator spoke King James English, our Creator Spoke Kanienké'ha (Mohawk)! On Monday morning this week, I woke up with a hymn on my mind. I sang the words over and over all through the day. Strangely, the song was not in English or in French. Instead, I heard beautiful Mohawk sounds, wonderful words I didn't know I could recite by heart. I guess the Creator was speaking in Kanienké'ha that day to me.

The hymn goes like this:

Ni io wa ka te ren na ien.
Ni io ro ni kon ri io.
Ni io wa ka te ren na ien.
Tas tion ne. Tas tion ne ioia ne re.

It is sung to a Voices United Hymn

Lord listen to your children praying.
Lord send your Spirit in this place.
Lord listen to your children praying.
Send us love, send us power, send us grace.

Though I sang it all day and into the night, I knew not of the impending crisis at Kanehsatà :ke. Monday night protesters burned down the house of the grand chief, whose family narrowly escaped to safety. The great blaze inflamed some people's already raging anger, and a deep freeze set into the community, a fear which

paralyzed many who might have had a voice. Just after midnight there was a call from a friend from the Pentecostal church with whom I work on a Bible Translation project, a person who is also the Mohawk police commission's chairperson. She was calling the United Church into the situation to offer a clergy's peacekeeping presence. I did not receive her message until early the next morning around the same time the radio news informed me of the fire.

I spent the day with the commissioners cloistered inside the police station, brokering seemingly insignificant things like small amounts of food, telephone connections, and "leaves of absence" so the police commissioners could go home to rest for an hour or so. All day, I prayed full out, without an audible word. Every step along the way in this crisis, through hundreds of decisions, there has always been an opportunity to choose which way one will go. I tried to discern for myself the path of peace, what Jesus would have done in the same situation, daring to cross the narrow threshold through which a better world is promised. Were people hungry? Let us feed them. Are people hurting? Get them their medication. Tired? Sleep! Are people angry? Don't fan the fire, hear them out. I saw the commissioners, the people outside

and individual police officers make choices like this all through the day of the crisis.

I am clear it has not been my role to offer solutions or opinions, but to hold open a hope for the possibility of peace with the people who invited me on their path. Though the morning papers were splashed with pictures of fires and headlines like "TERROR IN KANEH-SATAKE", by and large and despite the events of the previous night, Peace was working among the people all through the day. I was never afraid, all were working together for good. True, it was not a placid peace, but the "highest degree of tension anyone could creatively bear" (Thomas Berry, "Dream of the Earth"). By midnight the day of the crisis, the press was reporting "a peaceable solution has been reached".

Many of you from the outside have asked me for an executive summary update on Kanehsatake. You can appreciate that my political views are not what I can report on. I supposed this is mainly because I haven't been able to form any opinions which, come to think of it, is probably to my advantage. I cherish the Church's neutrality and my overall ignorance in the larger issues of this community I have come to love.

I will say however that most people from the outside seem to see this as a black-white, right-wrong, bad guy-good guy duality. Whereas, as one elder put it, the reality is that there are six sides to any box, and each side is part of this mix. The many sides of this conflict include: (1) the side of the council who has quorum - represented by Jimmy Gabriel who is supported by the federal courts; (2) the side of the council represented by the Bonspilles who follow the political way of their people; (3) the Mohawk police commission - an independent apolitical group of commissioners who were mandated by consensus of all

the chiefs to run the police force, (4) the Mohawk police force, the "invading" or "invited" police force from 19 nations, (5) the group who call themselves "the people" who are also referred to as the "group outside" or "the mob"; (6) and the outside governments - the Federal and the Provincial Security ministries, and the "Indian Affairs" department none of whom agree with each other right now. Add to the mix the new provisional Mohawk police force who came from Kanawake, the Assembly of First Nations and we have a highly complicated situation, with deep historical roots, and no easy solutions. The greatest danger is to come down on only one side of the whole debate. All parties need to be heard, respected and worked with.

The media are portraying this issue as a duality between the two sides of the council, and seem to be painting everything with one broad brush. When I meet new people or old friends, they ask "who is the good guy?" as if this were a simple Hollywood script. The way I see it from inside, from talking to the elders, from speaking to close family relatives of both chiefs, and in some cases to the chiefs themselves is that nothing is as simple as "one side wants crime out, and the other side doesn't", as I've heard on national news.

True, there is a deep deep division between the leaders at Kanehsatake. I wonder if it makes sense any more to force all these people who disrespect each other to work in the same building as band chiefs under our cherished model of democratic majority vote. I wonder if it is wise to insist that the grand chief has the "right" to rule when his very presence will incite riot, put himself in danger's way, endanger his family and supporters too. I wonder how long the "violent" element can be allowed to continue to play havoc in the community, dictating their terms as if a few of

them could represent the whole community. Who is going to stop them? Not the family man who worries about his family's safety, not the elder whose voice has been ignored too long, and not social worker or teacher whose job is on the line. And their own police force has been decimated to just a few individuals.

Rather than power politics led by "rights" and "quorum" which serve only to further divide the people, it seems likely that the only tool left to try is a much older form of decision making: namely consensus by all interested parties who want to work for peace. Along with consensus decision making (albeit a slow, laborious process) there also needs to be a means by which consensed agreements can be enforced. Not all elements of this equation want peace. Some individuals feel that violence or total anarchy is the only thing that will bring the attention the people need. But both are a cry for help and a plea for intervention. Things have to change. That is unanimous. Where must the intervention and attention come from? Ay, there's the question.

Contrary to reports, things have not returned to "normal" after the advent of the Kanawake Police Force- since norms were composted, previous agreements broken, words dishonoured, and respect annihilated long ago. Intervention is required. Yet if there were outside intervention from a white police force, everyone would be up in arms. If Canada or Quebec stepped in, there would be hell to pay for it, it seems.

This is chaos. This is the coldest dark night of this community's soul. This is a precarious, dangerous situation which the elders speak of as much more explosive and already more damaging than the crisis in 1990, when the people at least were united among themselves against the world "outside". Today every family is divided, sometimes husband against

wife, mother against son, siblings each against the other. Still they hope for peace, they long for respect to take root again in their community. The people want peace but so many are afraid. Whoever speaks, because the "law" is so volatile at the moment, cannot be assured of any form of protection. So the deep freeze has everyone in its grip.

What will be "left" after all the "rights" and power positions have been clarified in court? Instead of "hateful and killfull" choices, what is left is to seed "heartful and willful" choices for peace and consensus whenever and wherever these seeds can be dropped on the frozen landscape of Kanehsatake. What is left is to trust that God is acting now to grow these seeds, though it may take time. This is not a solution that human minds or hearts can devine or accomplish. It is one that requires the intervention of our divine Creator, Niio Ronaier.

And so I continue to plead our God:
 Creator, hear your children praying in their many voices: Traditional, United, Pentecostal, Catholic, it matters not how we pray, only that we turn to you.
 Creator, send your Spirit of peace to reign actively in this place.
 Creator, hear your children's cries, laments, fears, and anger.
 Forgive us when we know not what we do.
 Practice your presence among us.
 Unite us as one.
 Teach us to respect our diversity.
 Hold us and the People of the Pines, in the palm of your hand.
 Work powerfully through us to make us channels of your peace.
 Accomplish this in us as you have in Jesus Christ, by your amazing grace.
 Etonaiawen. Amen. ☪

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Rev. Suzanne Nadon,
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DREAMS IN THE NEWS

READER'S DIGEST IS ONE OF THE WIDEST READ PERIODICALS IN THE WORLD.

Published monthly in forty-eight editions and nineteen languages, it is—according to a poll I saw sometime back—among the most trusted publications as well. So when an article on dreams makes the front cover of Reader's Digest, well that certainly qualifies for "dreams in the news."

The lead story in the February 2006 issue was called...

**"New Research:
What Your Dreams Really Mean."**

The headline rather implies that whatever dreams were thought to mean before, is now to be corrected by the "new" research. That's certainly a big promise and it naturally caught my eye as a potential topic for this column.

The cover image for this article is a golden lock in the shape of a face in side view. The golden key appears to be in an inserted but not yet turned position—thus the lock appears locked and not open. This struck me as a bit odd, as I would expect such a promised article to "unlock" the meaning of dreams. So, I took the image to mean: "Here is the key; you must unlock your dreams yourself."

As I opened the magazine I came to the last page of the article first.

The first thing I read was the last paragraph:

"Indeed, your dreams are like private movies where you are the star, director, and writer all at once. As the latest research indicates, you are also the most insightful movie critic—without the need of a couch. The best interpreter of your dreams is you."

Well, my gleanings from the padlock image on the cover seemed accurate. The "key" is to consider one's dream as a movie. You unlock the meaning of the dream by realizing that you have written the movie, you are starring in it, you are directing it, and as film critic, you will be the one in the best position to interpret the dream's meaning.

I'm not so sure about this film metaphor. Unlike film, the dreamer is an audience of one. And in the direct experience (or at least the memory) of the dream, there is precious little awareness of oneself as script writer, director, acting all the parts, and most certainly, few would be satisfied with the level of criticism one typically attains in relation to the dreams' meaning. Unless there is strong evidence of the value of this notion, I fear it rests right along side so many other notions about dreams competing for one's attention.

THE ARTICLE BEGINS,

"Our dreams may affect our lives (and vice versa) more than we ever realized, says ground-breaking new research."

Now, at least in my experience in working with dreams of my own and others for nearly forty years, this "new research" must be compelling to fulfill such a claim. It turns out that this new research showed that the colors red and black spiked in frequency in a person's dreams when he experienced emotional turmoil. This hardly seems new or ground-breaking.

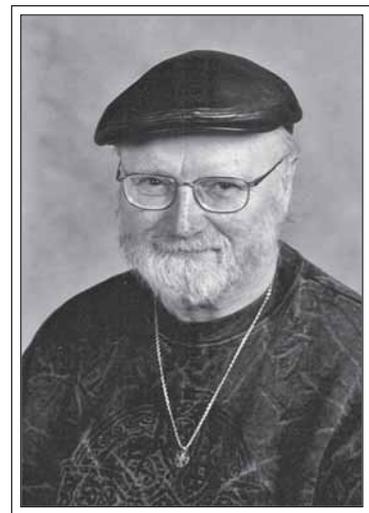
Another researcher asked people to make a list of recent dream images and recent events in their lives. The two lists were given to psychoanalysts and asked to match the two lists. They failed. From this, the researcher concludes, "There's just no evidence of universal dream symbols," and advises everyone to "throw away your dream dictionary."



February 2006 Edition

But then the article concludes from the color study, that red means "action, excitement, and desire," while blue "equals calmness, tranquility and harmony" and black connotes "fear, anxiety and intimidation." Sounds like one is trying to re-write the dream dictionary after throwing it away!

The article is replete with this kind of awkward disparity, and if a person wanted to rely on the advice in this article to train one's skills as a film critic in pursuing the best interpretation of their dreams, I think they would end up being even more frustrated with their efforts at being a film critic than the frustration that is an



inherent aspect of the dream-films themselves.

For it is that frustration of not knowing, the disparity between our sense of our reality and the carping of the dream after "something else" that is often the real gift of a dream... bringing us not something that is just a mirror of what we already know and desire, but of *something else and other*.

But a culture hooked on instant will have no truck with staying with, dwelling, taking time, plumbing depths. Addiction to surface forces even the changing of a dream to what we like better if we don't like the dream that is presented to us. After all, it's our dream and we can jolly well do what we want with it. That's what your dreams really mean: a playground for our filmic aspirations.

For me, in spite of the authority and trustworthiness of Reader's Digest, I will side with Keats' negative capability. I believe he grasped the soulful intentionality of art as well as dream in this idea: "...that is when man is capable of being in uncertainties, Mysteries, doubts without any irritable reaching after fact & reason."

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Are you aware of an current or upcoming Dream-News event? If so, please email Dr. Lockhart at ral@ralockhart.com



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Artistry

"Meeting the Inner Saboteur"

This painting depicts a dream shared with me by Dr. Joan Borysenko, (author of best seller *Minding the Body, Mending the Mind*). The art project has been added to my *Amazing Women's Dreams* body of work.

Meeting the Inner Saboteur

by Brenda Ferrimani

WHEN I INVITED JOAN TO PARTICIPATE IN MY "AMAZING WOMEN'S DREAMS" ART PROJECT, I never expected to receive from her such a beautiful shadow dream. It was very courageous of her and I am grateful, because it has given me an opportunity to work with my own psychological processes on a deeper level than ever before.

It has been my personal experience that within my psyche tremendous power is always locked up in my shadow. When I am brave enough to encounter these unconscious parts of myself I stand to grow and change the most. Like with Joan's experience, these types of dreams have been powerful agents in my personal transformation.

Joan shares her dream:

"You asked for a transformational dream and so I give you this one which came at a time in my life when something had happened with an individual with whom I worked, that was very difficult. This was the first time in my life I felt hatred for another person to the point that my waking life was totally consumed by my feelings for this man. I dreamt of him every night for months and I felt possessed by this hatred and my life poisoned. I didn't know what to do, so I went into therapy. Nothing helped. I was a teacher of forgive-

ness, yet I was unable to shift my consciousness with this man until I had this dream:

I was in New York City and I was greeted by two Buddhist Monks in orange robes. (I woke up briefly and thought to myself this must be a spiritual dream.)

I fall back to sleep and the dream continues... I am trying to cross the street. I run because the light is short and I can't make it before it turns red. I know I am dreaming and I know where I am supposed to go— A brownstone building.

Time is short so I will fly. It's over there... I fly there and I go to the top floor of the brownstone. There inside is a very dangerous young man, a gang member. I look at him and say to myself, 'He is very dangerous... He could kill me!...

On the other hand I am dreaming.' As I look at him something remarkable happens; an exchange of energy and light through our eyes and hearts. All of a sudden the exchange expands into a near death experience as I see what must be a review of his life, but I am in the position of a being of light and I am able to witness without judgment, with pure love. I see scenes from a very abusive childhood. At one point he is even pushed down the stairs by his

parents! As a being of light I feel deep compassion for this child. The room begins to fill with the most beautiful light and love.

The dream ends with me thinking to myself, 'Do I want to use my dream body to visit my mother, or shall I just sit and meditate?'—(End of Dream)

After the dream I felt changed and the hatred gone. In a couple of months I was attending a party and happened to see my former colleague. When we saw each other the same energetic exchange seemed to occur between us, from the eyes to the heart and we just smiled at each other. Also, the feeling of this dream has stayed with me through time and I continue to remember it whenever I feel challenged to forgive."

Artist Brenda Ferrimani's Comments:

There's an expression "Life imitates art" which we often use to express the interesting mirroring that occurs between art and what happens in the world. In a personal way this is Oh, so true, for I am constantly amazed at the mirroring of my dream painting's subject matter in my waking life!

Almost immediately after starting Joan's painting I experienced a surprising falling out with a friend and partner, which left me reeling in darkness for months! While hatred was not an issue for me, my anger toward my partner and myself had to be acknowledged, let go of and finally forgiven. This eerie synchronicity was the backdrop to my artistic work all the while I was painting.

Joan's dream is rich with many layers of meaning and visual images. Knowing I couldn't paint everything related to me in her dream, I had to choose. New York City is a very powerful and energetic symbol and I felt it had to have as much of a presence in the painting as the male and female characters I focused on.

Looking at the universal layer of meaning in the dream, New York City is where the whole world meets in trade, politics, art and culture. As a symbol for the collective, it embodies all that is positive and negative in human experience. I am reminded that by recognizing (with compassion) the darker traits within my own psyche, such as greed, hatred, prejudice, etc.. I am not only healing and transforming myself, but my conscious self acceptance and effort to change heals the whole world.

The dream also speaks to me on a personal level. I often dream of New York City, and as an emerging artist, it tells me about my own desire for commercial success. Artists of all types go to New York in hopes of making it big! When pondering the significance of my inner saboteur I wonder: How do I unconsciously ruin my success? What voices do I listen to that say to me that I am undeserving, that I am not good enough, or that wanting material

"I can but give an instance or so of what part is done sleeping and what part awake... and to do this I will first take... Dr. Jekyll and Mr. Hyde.

I had long been trying to write a story on this subject. For two days I went about wracking my brains for a plot of any sort, and on the second night I dreamed the scene at the window and a scene afterward split in two, in which Hyde, pursued for some crime, took the power and underwent the change in the presence of his pursuers. All the rest was made awake, and consciously.

Robert Louis Stevenson,
A Chapter on Dreams, 1892.

success is bad, do I listen to?

Also, when I sense in others competitiveness or jealousy what is my reaction? Do I hold back so that they can feel better? If I unconsciously hesitate to share my work with the world because I fear someone will not like it, my behavior becomes self-defeating. I sabotage my success and in doing so I am not the only one to lose! The world loses out too when I don't allow myself to shine. The parents who have pushed me down the stairs in my life's review are the nurturing energies present in my being that have been misapplied; they have acted against me and have pushed my growth potential down, injuring my higher development.

Painting this dream has allowed me to face my Inner Saboteur and to integrate the energy there. I have learned that when I have negative thoughts and feelings that could be harmful to me I can consciously resist, and I can send compassion to these injured parts of myself. Knowing that I am still growing and evolving like everyone else, I can forgive my imperfections, my doubts and fears. I can let go of the inner critic and instead focus my energy on my endless potential. As I learn to do the work I love and share it with the world, I can stop worrying about the acceptance of others, their acknowledgments and rewards. When money and acknowledgment come at last, I can handle it! In fact, I will welcome it, but I no longer need this outer validation. ☺

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Brenda Ferrimani is a dreamer and a painter of dreams.

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Visit her extraordinary website:
www.brendaferrimanidreamart.com

DREAM MENTOR

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AFTER ALL THE YEARS OF DOING DREAMWORK, a dream will come along that affirms there is always magic at work in the process. Especially when it is unexpected.

I teach Dream Inspired Writing and have used renowned people to illustrate how they used their dreams to boost creativity, problem-solve or find a missing piece that has eluded their attempts to complete a project. Historically, authors, scientists, inventors and artists have looked to their dreams for insight and inspiration. Voltaire is said to have composed "La Henriade" in a dream. The inventor of the sewing machine, Elias Howe, dreamed he was in a pot of boiling water and surrounded by cannibals whose spears had holes in the ends of them. His working model of the sewing machine had a hole in the middle of the needle which would tangle the thread and material, but by paying attention to the spears with the holes in the ends of them, he found the solution to his invention in his dream.

It is indisputable that dreams supplement our waking minds and offer solutions to problems that resist solutions. But why not take it a step further? The following dream demonstrates how a dream mentor can work for you:

I am at a cocktail party with people I don't know, but they are all famous/important people and are exchanging ideas in animated conversations. A man comes up to me and I recognize him. He is intense and tells me he is very busy and has only a small amount of time, but he wants to help with the writing projects I've been working on before I submit them. He even gives me page numbers where the corrections need to be made which I vow [in the dream] to recall. When he finishes, I see him drive away in a limo and I know I can call on him again to mentor me.

I awaken. This man is Steve Allen, the comedian and prolific writer and songwriter.

Unexpected, but prized, this dream event opened a whole new avenue of inspiration—and help—which I had not contemplated before! I immediately went to my computer and pulled up the page numbers I had written down upon awakening, and not only found typos (which I thought I had completely eliminated!), but an omission of a structural thread that was missing in the story. Had I sent the piece out without these corrections, it may have been viewed as unprofessional and/or hurt any chances of moving to

the next round in a competition. Thus, this new aspect of "dream mentor" that presented itself, gives me confidence that I can call on Steve Allen to assist me in the future with any aspect of my writing.

Perhaps there is a person who you would like to have contact you in your dreams? I suggest incubating that person, or ask for someone who would better assist, to come and give you support in areas where you are asking for help. Maybe you are a golfer who wants to perfect a particular nuance of your swing. Why not go to an expert like Arnold Palmer? Or, it might be just as effective to go to Tiger Woods or Jack Nicklaus, who are not deceased and invite them to instruct you in your dream. Experiment and see who you attract as your professional mentor. If you are a painter, why not create a 'dream studio' and receive instruction from Pablo Picasso or? The richness of the tapestry of your mind is bound to present startling figures and inspired images that you can translate into your waking endeavors.

Summon your dream mentor. He or she will embrace you and add to the mystery and magic of your dream and waking lives. ☺

Epel, Naomi: [Writers Dreaming](#)

If you have a dream you would like to have explored in this column, please contact Mr. King at marlene@chatlink.com

through the dreamer's or therapist's subjective experiences. Do you see the difference?

Jane Carr: Yes, I do.

Michael Conforti: Instead of using subjective projections, I freeze-framed that image and asked myself, "Where are we in the dream? Where has the dream put us?" Do you see how this is not subjective any longer? That is the *transition* that needs to be made to understand the dream. We have been given a picture—a symbolic portrayal of a 70-something woman. In considering this dream, I understood that cross-country skiing was part of the dreamer's regular activity and a meaningful part of her life. I also knew that many people of her age could cross-country ski without putting themselves at risk. Up to this point there is congruence between what is expressed in the dream and what goes on in the natural world. Now let me turn to the mother bear and her cubs. While I grew up in Brooklyn, New York, I have lived in Vermont for more than 25 years, and have learned something about bears and their habits. Because of this background information, I realized as soon as I heard the dream that bears would normally be hibernating in the winter. I then asked myself, "Under what conditions, if any, would a mother black bear and her cubs be so estranged from their natural, life-promoting behavior that they would leave the security of their den to venture outside in the cold of winter?" If one were to talk to a bear expert, he or she would tell you that if the bears were out romping around in the winter snow, most likely something was seriously wrong. Perhaps they have a virus or some type of an infection in their brains, thus disturbing their relationship to instinctive behavior. Or perhaps something or someone disturbed the den, forcing them out into the open. To take yet

another step further into the archetypal, informational field of the bears, and their representation in this dream, we also have to ask what the outer world consequences would be for bears to have left their hibernation in winter. Any environmentalist or naturalist would tell you that such an episode would surely result in death to the bear. I can imagine someone reading this interview saying, "Michael, lighten up, it's *just* an image." Understandable as that lament may be, to ignore the thread of the bear symbolism would not only lead us far afield, but could endanger the client. The fact that nature has taken thousands of years to perfect this method of winter survival demands that we, too, take nature seriously. To extend this, we can now better understand that to go against nature, to interrupt nature's innate wisdom about survival, could have fatal results. Bears would in all probability die if their hibernation *was* disrupted.

The dream explained that some period of internal incubation had been disrupted, and could result in a dire psychological and, perhaps, physical state. Hibernation is nature's way of conserving energy and is a stage of preparation for the next season. The dreamer, like the bears, should have been conserving her energy and gathering strength for whatever processes and dynamics that were to emerge next in her life. Her psyche was telling her that this was not the time to be involved in a lot of extroverted activities and/or to begin new initiatives and projects. With the help of this dream, I had to realize that as her analyst I had been encouraging her involvement in these outside activities. She had become involved in several church projects and was active in a number of political organizations. The dream told me that I was wrong with my encouragements and now had to examine why I had

supported her in these activities. Again, because the dream captures both the temporal and eternal expression of a pattern and is enacted in virtually every arena of the individual's life, it is also commenting on the analysis as well. A dream contains information about the dreamer, the therapy, and the therapist. In the bear dream we are struck by the absence of security and protection, and by a terrible expression of vulnerability. While I am not at liberty to present specific facts about the client's life, I can say that it accurately portrayed a pattern of disrupted instinctive protection, dating from early childhood when a fatality resulted from this neglect. This pattern continued into her current life, and extended into the future, when a year after the dream, the near fatality of a young family member had again occurred. As her analyst, I replicated the pattern with her by not sufficiently protecting her from yet another disruption of a period of needed hibernation.

Jane Carr: It appears that you are reading the dream as a holographic picture. In other words, the whole is in the parts and the parts are in the whole.

Michael Conforti: Yes, that is what I am doing. This is a holographic approach to imagery. I am looking at the dream as a hologram, and by looking at the parts, working to understand the whole. If I am reading an incomplete pattern, I am reading it against the background of a more familiar, highly patterned motif. Life is lived according to innate codes. You have sacred geometry, you have the Pythagorean Mean, and you have the Fibonacci codes, musical compositions, and seashell designs. Hans Meinhardt, a physicist at the Max Planck Institute for Developmental Biology in Tübingen, Germany, has simulated the growth patterns of

seashells through computer modeling, and found that these patterns correspond to the Fibonacci code. Think of simple mathematic codes and patterns, as for instance in the numerical listing 2,4,6, or musical scale of do, re, mi.... We can anticipate the next note or number in the sequence by reading out the code. The same can be said for reading the partial exposition of archetypal images. What I am doing in this approach to understanding dreams is reading an image against the backdrop of a natural sense of wholeness—where the full picture, the complete pattern is contained. One sees and knows quite a bit about the hibernation process: to withdraw, slow down, sleep, renew, awaken, and emerge into spring. That is the natural process. That's the backdrop. So if you give me a couple of notes on the hibernating scale, I am able to infer a fair amount of material from these bits and pieces of the picture.

Jane Carr: What would you say to those who would argue that underlying patterns in nature have absolutely nothing to do with dreamers or their dreams?

Michael Conforti: The dream is tied into what systems theorist Fritjof Capra calls "the web of life." The dreamer and the psyche are part of the much larger texture of life. If one cannot understand these more innate properties of life, one is going to be lost. It's not just *your* life or *my* life, it's *life*. That is what I would tell someone if I were asked that question. This is where it is essential to step out of one's personal, narrow perspective and realize we all are connected to something bigger.

Jane Carr: If I understand you correctly, the application of the approach to understanding dreams that we have been discussing would provide therapists with a self-checking

and correcting system. It additionally appears that it would protect patients against having their therapists' project their own personal material onto the understanding of their dreams.

Michael Conforti: Yes, that is what I am saying. Any time you are dealing with someone else's life, whether as a parent, an analyst, or a supervisor, the interaction is profound and carries with it profound responsibilities. As analysts, when we are asked to help someone understand and interpret his or her unconscious, we enter a very unique and meaningful world with that person. This request demands having a specialized knowledge base and an acute awareness of the ethical responsibility that go with this work. This point is highlighted in the book *Saul Lieberman: Talmudic Scholar and Classicist*, which is dedicated to the life and work of one of the most brilliant Talmudic scholars of our time, and a personal teacher and mentor to Elie Wiesel. Describing Lieberman's approach to sacred text, we learn that "...a scholar's understanding of a given (passage) depends on what he brings to it: the more he knows, the less likely he is to engage in conjectures not justified by the facts; the less likely he is to doctor (a work) that should be left alone; the less likely he is to offer a labored, intricate explanation." [is there a citation] There is a high degree of moral responsibility that comes with working with archetypal images. Working with the bears-in-winter dream, I initially missed the point of the dream. Thankfully, through working on the dream and applying the discipline of understanding that we have been discussing today, I was able to readjust my approach to the dreamer's therapy. Anyone working with dreams should always be aware of the profound implications the work carries with it. If one makes a misinterpretation and leads a person down the wrong path,

it could actually be life threatening.

Jane Carr: How would people reading this article find out more about understanding dreams through the lens of the objective psyche?

Michael Conforti: First, they would read Jung, especially his work on archetypes, the collective unconscious, and the objective psyche. They could also read my book *Field, Form, and Fate* and Yoram Kaufmann's book *The Way of the Image*. All of those would be very helpful. Of course, they could come to one of the Assisi Conferences, or if they were very serious, they could enroll in the two-year Assisi Conference program, leading to certification as an Archetypal Pattern Analyst. The Assisi Conference brings individuals together from a wide variety of disciplines to discuss the manifestation of the objective psyche from a truly interdisciplinary perspective.

Jane Carr: Thank you, Michael. It has been a pleasure meeting with you today.

Michael Conforti: You're welcome. The pleasure has been mine. I truly love this work and I am always happy to share it. ☺

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Jane Carr, Ph.D, is a psycho-therapist, educator, and writer in Upper Montclair, New Jersey. Her book, *Dreams and The Objective Psyche*, will be published later this year.

The Experience of Dreaming

by Dean McClanahan

HAVING RECORDED MORE THAN 12,500 DREAMS and a few visions during the past 37 years, I have become aware of information that I regard as important for expanding my levels of consciousness, and raising my states of awareness.

My father passed over in 1964; my first experience of meeting him in a dream occurred in 1970. He appeared to me as I last saw him at the age of 68. Over the years, and many dreams later, his appearance slowly changed; now, when we meet, he is about 28 years of age. I appear to be much older than he; I find this intriguing.

When my mother passed over in 1995, I visited her in my dream life as she was recuperating in the hospital. Later, together with my father, we visited with her in dreams. Over time, I was with her while she walked down the hallways for exercise. My father and I were with her when she walked out of the hospital. Now, I see her walking on her own without the necessity of my father or myself being with her.

Spiritualist teachings mention that many who have passed over require a period of recuperation and indoctrination into their new life. Those who were aged regain their youthfulness over a period of time. I recently awakened from a dream that showed me my studies in spiritualism

reveal a close connection between my dream and waking life.

According to the famed psychic and spiritualist A. J. Davis, era 19th century, our next life will be very similar to our present life. We take our faults and prejudices with us as well as any advancement we have made in understanding the greater reality in which we exist. This view is supported by the scientist and spiritual mystic Emanuel Swedenborg.

A great deal of information regarding the purpose and function of dreaming is given in *The Spirits' Book* by Alan Kardec. This is an excellent read if you wish to challenge your belief-concepts regarding dreams and dreaming. Orthodox Christianity, psychology and psychiatry are based upon belief-structures.

I like the definition of "belief" given by P. P. Quimby, a 19th century spiritualist healer and psychic. He said, "A belief contains no wisdom, it is a shadow of something that cannot be seen, worshipped by man who knows not what it is. This something is what the world of opinions reasons about."

I end this writing with a statement: "Nothing is real to you until you experience it; otherwise, it's just hearsay." ♪

Contact Mr. McClanahan at dmdreams@aol.com

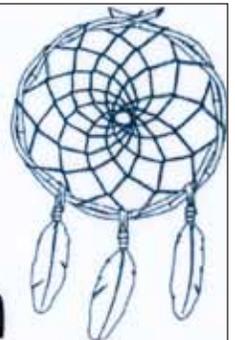
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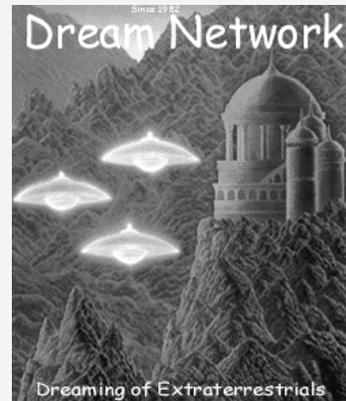
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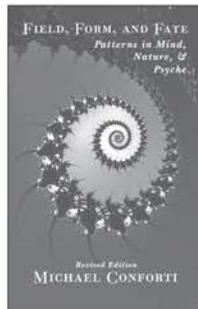
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