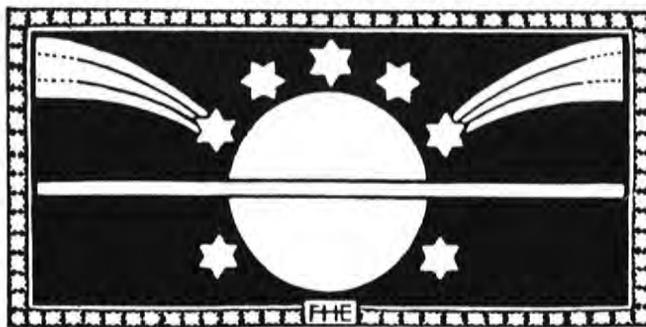


dream network bulletin



volume 6, number 4

A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM

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CREATIVITY**

A DREAMER GOES TO THE FAIRE

**BY ROBERT
STEPHEN DUNN**

Northern California's Renaissance Faire in Novato is an event full of fun and excitement where one can indulge one's fantasy to the limit. Workers at the faire are costumed in period authentic finery and create an atmosphere of fun and revelry amongst themselves and fairegoers alike. There is a large variety of crafts, games, and shows to participate in. Quieter interests may find you consulting with a tarot reader, astrologer, psychic, or palm reader. And this year a dreamworker attended the faire.

My desire to work with dreams led me to develop a character, a costume and a way of attracting dreamers that was somewhat unique. On a suggestion of a friend, I contacted the coordinator of the faire to inquire what was involved in getting a booth at the faire. It was only a week away and my late arrival might have proven to be a problem were it not for the fact that I knew I was dreaming the whole thing. "We're full up," the coordinator said. "It doesn't matter what you do, we don't have any more spaces. In fact, we've been turning people away for about two weeks now."

"Well," I said, "what's the limitation about a space? I can just wander around as a wizard and ply my trade where I find a customer."

"Oh, well, that's a possibility," she said, "but you'll have to show me what you do and then I'll think about

Continued on page 3



**THEME FOR
Jan/Feb Issue
"THE OLD AND
THE NEW"
Artwork & Articles
Appreciated**

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

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

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FAIRE continued from front page

it." A few seconds of coaxing and a move to a quiet spot brought my first challenge. Now to demonstrate what I can do with the faire coordinator.

"Okay," says I, "do you have a dream?"

My favorite technique for dreamwork is re-entry. I've been studying this technique for several months now with Fred Olsen at the Dream House in San Francisco. This particular technique lends itself for instant re-entry and experience of a dream, a vision or a sensation. For several minutes, the coordinator and I journeyed through her dream, discovering toward the end a perception she could use to lessen the tension she felt about her work. "Hey, this is pretty neat stuff you do," she said. "What will you call yourself?"

"A Dream Wizard, my lady." says I. After a few more minutes about details of my costume requirements and registration procedures, I was "approved" to participate in the faire.

The adventure continued from there. I followed my intuition about finding and creating the right costume. All the elements for my outfit came together as if by magic, and by the weekend I was ready to Dream at the faire. Normally, I wear glasses; I decided I would go without them in order to be more appropriately attired for the event. Dressed in an Italian nobleman's robe and hat, traveling with a walking stick, bedroll and a curious cone-shaped hat hanging off behind my neck, I would stroll through the fairegrounds at a leisurely pace. Not wearing my eyeglasses added to the effect as everything for me was "soft focus" and I could stay in a dreaming state of mind.

When I would find an attractive spot to work, I would sit down, unroll my blanket and hang my wizard's hat off the end of my walking stick and "fish" for a dreamer. I had no sign telling what I did for the first three weekends of the faire. People would be attracted by the hat and ask me what I did and then settle in for a dream session.

Magical things can happen when you're having fun. At one point, a palm reader who was having a slow day asked me if I could dream up some customers. I said, "sure thing," and stretching out on my blanket with her pillow I began to dream. As soon as I closed my eyes, she went back to her booth and found two customers waiting for her. Not only that, she stayed busy all afternoon and so did I.

The character I portrayed lent itself very well to doing



dreamwork with people. The way they were attracted to me, what they wanted to talk about, and how much they were willing to explore for themselves on the spot were all easily accommodated by the character of the dream wizard. Also, the experience I gained working with people in this way taught me valuable lessons. For one thing, I got a first-hand knowledge of how conscious dreaming can work powerfully to create my waking life experiences. Secondly, almost all the people I talked to found working with their dreams fun. And, lastly, most people started their conversation with the question, "What does it mean when ...?" This showed me there is a real need for information and understanding about dreams and a market for this kind of knowledge.



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THE DREAMWORK MOVEMENT

BY ERIC SNYDER

Dreamwork has moved out of the ivory towers and into the neighborhoods. No longer does one need to lie on a psychiatrist's couch or study at a university to gain valuable insights into one's dreams. And scientists studying the mechanics of these nightly adventures are having to move over and allow a new class of professionals to give their discoveries some practical relevance to the average person.



Dreamworkers, an eclectic band of professionals and artists with a keen interest in dreaming, have discovered the vast resource that dreaming can be. They have sensed the growing need in many for a means of self-analysis and reflection without having to rely only on the expertise of outside authority. Not only can working with dreams lead one to increased states of self understanding and well being, dreams themselves can be gold mines for problem solving and artistic inspiration.

Because dreams are the foundation of our waking lives there is almost no activity unrelated to them. Many of the world's greatest discoveries and cultural treasures have originated in dreams. The mystery of how this process of creativity works has been deciphered,

and today people all over the world are incubating dreams for the purpose of problem solving and to achieve creative breakthroughs.

Dreamwork takes many forms, and a person interested in understanding their dreams better has a wide variety of possibilities to choose from. For instance, a physically active person can dance their dreams and express them through movement. A person interested in understanding the meaning of his or her dreams can pick from dozens of styles of dream interpretation, each with its own emphasis. People who don't remember their dreams at all are not left out in the dark either. They can engage in waking reverie techniques which put them in direct contact with the subconscious mind out of which dreams arise. There are dream oriented art and singing classes available too. If you're a person who prefers acting things out, dream theatre will give you a chance to do so.

The beauty of dream work in a group setting is that it promotes a feeling of community among the participants. Because the emphasis is on personal unfoldment and enrichment, there is no need for greediness or competition. In itself this is one long step toward social well being and mental health in the broadest sense.

People who are shy about sharing their dreams in a group setting can find one to one contact with a dream professional stimulating and rewarding. Sometimes the very sharing of such an intimate part of one's being is all that a person needs. Dreams shared have an uncanny way of becoming clear just in the telling.

Another exciting area of exploration is psychic phenomena

which occur in dreams. There are many validated accounts of precognition (dreams that come true), telepathy, and so-called out-of-body experiences in dreams. In a sense, dreams provide us an opportunity to experience the limitless possibilities of life. Physicists have yet to "catch up" and adequately explain what many dreamers routinely experience.

One skill of dreaming which can easily be taught is lucid dreaming. This is the experience of being "awake" in one's dream and being able to consciously observe and control the state. You can thus actively change your relationship to the dream and its content. Besides the obvious benefit of being able to dream in a lucid state, it is just downright fun. And having a good time in a dream almost always carries over into the waking state.

The scholars and scientists can continue to prove and disprove theories about dreaming. It is their choice and their place to do so. Meantime the dreamworkers will continue developing a broad base, grass-roots network of people interested in dream skills at the nuts-and-bolts level. This is fitting because it is high time that an activity such as dreaming, in which we all share, should be given some respectability and a meaningful place in our lives.



SHARING DREAMWORK WITH THE BUSINESS COMMUNITY

BY WILL PHILLIPS

Some time ago I received a call from a woman named Janine who represented a local business executive's organization. A newspaper article about the dream workshops I'd been doing had brought me to her attention. She explained that she had recently been placed in charge of the speaker's selection committee, and wanted to revive the membership by bringing in some new, dynamic speakers on unusual topics. Janine confessed to a personal fascination with dreams and was hopeful that the other members would share her enthusiasm. She gave me a date about three weeks away and asked if I would be willing to join them for dinner at a local steakhouse and speak to the group afterward.

I had mixed feelings about the invitation. The dream talks I'd given had all been to groups of a spiritual or psychological orientation. I'd never entertained the thought of speaking to business people, and was suddenly faced with the realization that I tended to view them as having a sort of Neanderthal mentality. I'm embarrassed to admit that my first reaction was to try to squirm out of it by muttering something about being a vegetarian. That didn't work. Janine said that the restaurant had an excellent salad bar. I was then faced with the choice of either surrendering to my doubts and fears or standing up for my beliefs. Apparently, my faith in the universal appeal of dreams won out, for I heard myself agree to her request.

While searching for an



approach that would interest business people, I flashed on a sales training course which I'd taken after college. The instructors had continually emphasized the importance of enthusiasm. Nothing, they had said, is more contagious than genuine enthusiasm. Yet, my own experience with salesmen convinced me that much of their enthusiasm is contrived, and actually results in their losing sales. Contrived enthusiasm, I decided, is when the head says yes and the heart says no. So I began to focus on utilizing dreamwork to bring these two inner forces into accord.

Acting on impulse, I went into my woodshop and began building a prop. It basically consisted of a wooden platform and two battery-operated toy trucks. On top of the red truck I attached a little plywood heart to signify the power of emotion. The yellow truck was mounted with a similar-sized plywood lightbulb to represent the mental power of ideas. I also built a wooden boulder and mountain to which I could attach the trucks. I experimented with the props for awhile, symbolically using the toys to act out my feelings. My speech grew out of the inner conversation that went on as I played.

The night before I was

scheduled to speak, I requested guidance. I dreamed of playing outside in the ice and snow with some new friends. For fun, we began building ice slides, like bobsled runs, with elaborate twists and turns. As we became comfortable with the speed, we began developing and performing fancy stunts. It was lots of fun, but also involved a fairly high degree of risk. After one particularly dangerous stunt ended with a frightening near-collision, I decided to quit. But a good friend came up and encouraged me to keep practicing. He sincerely believed that we could do anything if we persevered. His courage inspired me to go back out and try again. Then I awakened.

Late the next afternoon I donned my best (and only) suit and drove my pickup truck to the restaurant. I left the props in my truck when I first went in. A hostess directed me to an impressive banquet hall, filled with elegantly-dressed ladies and gentlemen sipping on drinks and mingling. I stood in the doorway, hoping that Janine would spot me.

Finally, a stately gentleman of the Clark Gable genre walked up and introduced himself as Henry. He informed me that he was president of the executive's club and apologized

for Janine's delay. He said that he was glad, however, to have a few minutes to talk with me before I addressed the group. Taking me aside, Henry candidly admitted his opposition to Janine's selecting me to speak. It was nothing personal, he added. He just didn't see how dreams could be relevant to the group's common purpose. He explained that I was the first of their new series of speakers. My talk, he stressed, would be an important first impression of the new membership drive. With a final request to try to find some way to make my topic relevant, Henry led me back inside and ordered me a steak dinner.

In my mind, I envisioned Henry keeling over of a heart attack as I brought my toy trucks into the banquet hall. I felt a powerful urge to excuse myself to the men's room and crawl out of the window. Then I remembered my dream: playing games with new friends in a cold environment and being inspired by

my friend's courage to persevere in spite of my fears. I knew that I had to act on the dream.

I felt genuine sympathy for Henry as I walked back in with my props. He appeared to be resigned to impending disaster. The audience looked on curiously as I hitched the plastic trucks in opposing directions to the boulder and switched on the motors. The trucks whirred and tugged furiously against each other, but the boulder moved in neither direction. Using that as a starting point, I began discussing the frequently opposing roles of non-conscious and conscious intentions in everything we do. I offered a few dreams as examples.

The audience responded warmly and seemed receptive. Time flew by. I suddenly found myself at the conclusion of my talk, once again directing their attention to the toy trucks. I replaced the boulder with the mountain and re-positioned the trucks so that they were both pulling

in the same direction. I stressed, in summary, that dreams can help in getting our instincts and intellect working in unison. Then I flipped the motor switches. As the little trucks dragged the mountain dramatically across the podium, I added that when our heart and head work in harmony, we can move mountains.

The talk was followed by a lively question and answer session. Afterward, Henry came up and admitted that he had actually enjoyed the discussion and invited me to stay and join him and some of the others in the lounge. By the time we all left, three people had asked to be put on the mailing list for upcoming workshops. To my even greater satisfaction, however, Henry told me that he was really going to try to remember a dream.

(Will Phillips is a video photographer, freelance writer and dreamworker.)

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THE DREAM AS THE FRIEND WHO BRINGS COMFORT

DOROTHY M. ROSSI

After reading Art Stock's article, "Health Related Dream Guidance," in Volume 5, Number 6 of the *Dream Network Bulletin*, I was inspired to add my testimony to the wonderful health facilitating powers of dreams.

At the beginning of last year, sometime in February, I developed an abscessed tooth along with a bump which appeared on the gum tissue right above and next to the infected tooth. The dentist told me I would have to have a root canal to save the tooth. When I asked him about the bump, he assured me that it would disappear in a week or two as the root canal took effect. Unfortunately this was not the case. In fact, after the root canal, the bump would periodically inflame and I would have to apply pressure to it in order to drain the infection.

I put off contacting the dentist.

I was afraid of what he might say and do. Root canals are no fun. So I decided that I would try to discourage the infection by improving my dental hygiene habits.

For a long time now I have related to my dream state as a presence. I sense it with me as a friend, observing in a way to protect and guide me. Usually I have found that when I am faced with a particular problem and feel helpless, I will automatically have a dream that will guide me to a reconcilable solution.

Now my dream state was aware of the concern I was experiencing over my teeth. But I was having fitful nights of chaotic dreams. My dreams were mirroring my waking condition. And a dream refused to come forward into the conscious state in any form in regards to my problem. Whenever this happens I usually get a waking image of myself looking through a

disorganized array of things for something misplaced. So I patiently wait, feeling confident that my dreams will guide me when the information is available.

Once I put my faith in the dream the bump disappeared along with the soreness. So I went along with my life feeling secure that all was well. Unfortunately, I had to have another root canal. A few months later I had another abscess tooth. This one was on the other side of my mouth. I reminded the dentist about the bump and told him how it had flared up. He was not concerned and again assured me that I had nothing to worry about. But that little cynical voice in me kept saying, "Sure, nothing to worry about. It's okay for you to say. It's not your mouth we're talking about." But, then again, I knew that he had been my dentist for years and after all was only human.



In a few weeks the bump returned along with severe inflammation and infection. I was angry, confused and scared. I didn't know which direction to take. I felt my dentist had betrayed me, which only added to my dilemma. I asked for dreams, but nothing came that I could relate to my teeth or gums. Then it happened. I had another abscess right next to the first one, directly under the bump. I was mortified.

Off I went again to the dentist for another root canal. The bump on my gums was bigger and more painful than before. I expressed my concern to the dentist fearing that now all my teeth were infected and I was doomed to having root canals on all of them or even worse, lose my teeth. Again he assured me that this wasn't going to happen. But by this time I had really lost faith in his judgement. I was exhausted and discouraged. Then a few nights later I had this dream:

I am in the bathroom inspecting my gums. I see the bump on my gums. It has a white head of puss. I

lean closer to get a clearer view of it. I see a tiny leg sticking out through the puss. It is wiggling. I reach up and touch it. It feels alive. I grab it and as I do this the gum opens up by folding back in a circle. I am stunned, but do not lose hold of this little leg. I pull and out comes a little creature that looks like a crab. Its body is translucent with an array of wiggling legs. I am fascinated and repelled. I quickly drop it into the sink and turn on the water. I watch its squirming body mingle with the bubbles of the water as it is sucked down the drain.

When I wake up the next morning and recall the dream I am certain that my mouth is healed of all infection. The feeling is so complete I instantly know I can trust its message.

One very important thing that I have learned from this experience is that it was my own resistance to the truth about the condition of my teeth that prevented me from having clear informative dreams; dreams that would have expressed this information to me. Instead my dreams were forced to reflect my chaotic

waking state resulting from my fear of what was happening.

Incidentally, there has been no more trouble with my teeth and it's almost a year since I had that dream.

My belief that the dream state is there to aid us in any way we allow it to has been tremendously strengthened by this experience. Plus I feel that through this experience I have gained in understanding my dream state and am now much more capable of cooperating with it, thus promoting an active ongoing improvement in our relationship.

Dorothy M. Rossi
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San Francisco, Ca 94121

**"You cannot harm me
You cannot harm
One who has dreamed
a dream like mine"
DAKOTA SONG**

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DREAMS

AND THE CREATIVE PROCESS

by Alexa Singer

If you want to explore a new avenue of creativity, dream improvisation will unleash the artist in you. It's exciting, fun, and can move your dreams onward and give insight into your personal mythology. Dream Imagery offers a wealth of resources for the creative process. Since I lacked a healthy imagination (having been focused on practical matters for so much of my life) I began accessing my dreams to play with creative writing, dance improvisation and dream drawings. A dream figure, place or situation started this creative form of active imagination and the tale, movement or drawing evolved from it. Each form can be done separately or they can be used together, one process catalyzing activity in another. For example, I draw a dream image, embody it (feel it, begin to become it and dance it), and finally do a free-flow writing/poem about my experience or speaking directly as the dream symbol. I let the dream symbol be the guide and keep my head out of it as much as possible.

I invite you to try this dream writing process. Here's how. To begin "free writing" find a quiet, comfortable space, a favorite pen, paper and give yourself 5 to 20 minutes. The longer the better, but committing to 5 minutes at a time is a good start and will encourage your creative desire to grow. Take a few deep breaths to quiet your mind and without thinking, put the pen to paper and begin writing. If no words come, write the sounds in your head or repeat the word you've just written over and over until the next thing comes. Do not lift the pen up til your allotted time is up. To specifically do dream improv writing, begin by allowing a dream image to appear and interact with it or allow it to speak through your pen and let the story unfold. I weave whatever dream images come to mind into the tale and find my higher self doing the philosophizing, ordering and message giving. The work can be poetic, playful, clarifying or cleansing. Take time to read it back and share it with a friend or DNB. Nurture your creative spirit regularly.

Here's an example of writings I did with the same theme and different dream symbols:

WATER WEAVINGS FROM BATH TUB DREAMS

Part I: Water Nature

The waterways are flowing. As I put my hand into the cool dark water, I can feel its thickness in my fingers. What has created this slime, I wonder as I pull my hand out, covered with its richness. Old garbage loaded onto a New York city style barge and dumped 10 miles from shore. It's resurfaced. Not yet clear of the muck. Maybe I better take that hot bath now to soak and cleanse, the heat penetrating deep into my core. I submerge and the water rolls over me soothing my aching neck. As I float, a quick motion of my torso and legs propels me a great distance. I am ocean bound to frolic with my sea friends, the ones I have viewed from afar. The cool water spurs me onward til I feel the closeness of these mammals, their slithery skin touching mine. Their size is overwhelming, their gentleness surprising. My fears melt. I am lifted on the back of a great brother whale and brought swiftly back towards shore.

These moments of play touch me deeply. I dance lightly on the waves. I have listened to the song of my seabound friends and learned to play in community and stay in the flow.

Part II Tender Sprout

The flow of the river,
water always moving,
ever staying present,
singing of belonging
just where it is,
caressing the stones
and stroking the banks.

The tender plant
holds steady in the current
with strong, deep roots.
Trusting
as she reaches deeper
into the waters of life.
She stretches toward the sun,
innocently
not knowing,
that living rooted in the flow
is a feat and a skill.
She does it
just because
its what she's
been given.
And she is grateful
for her strong roots,
flourishing leaves
and the never ending
c a r e s s of the current.

Part III Visitations

The bathtub, silver, behind locked door. I'm immersed in hot water, bubbles and floating rose petals. I strain my ears to hear sounds beyond my walls. Am I missing something? The wind answers, blowing loudly, rustling the leaves of the large birch tree that guards my entry way. No other sounds come from without so I begin to listen within. My heart beats a steady rhythm which pulsates through my body. The water ripples as my legs and arms undulate with the beat. A faint voice begins a chant, a whine of a song. "Hay yo, home we go."

The figure is familiar, a loved one long ago, who chanted as she fought her way through the brush deep within the forest. Her mission led her over the edge of the earth, treading unknown territory in the green darkness. She sang from within, keeping herself wrapped in the safety of her song as she plunged along her arduous path.

And I, having found solace in the singing of her song, emerge restored from the comfort of this bath. Heartbeat now racing, I stand naked in the mirror lit with candlelight mist. I am greeted from beyond by another figure, feminine and soft. The jade Goddess Quan Yin beckons me in. I step within her chambers. The genteel elegance of silken cushions and fragrance of lotus flowers soothe my naked skin.

We sit face to face and I watch her body float, her movements expressing compassion and grace. Our eyes embrace silently. I experience her inner peace seeping under my skin. I begin to feel a softening, a calming of my heart. I have found my resting place here inside. I nestle in the silk and soon fall into sleep and dreaming. I lay in the silver bathtub soaking up the scented beauty of liquid flowers and bask in the loving pleasure of my femininity.

The river, ocean, bathtub
the emotional flow of me..
Water washing, cleansing
offering peace and harmony.
I soak in the Goddess' fragrance
to soothe my aching bones
and find the quiet of my life
a treasure to behold.

Alexa Singer
739 Ski Village Dr., #4
Mt. Shasta, CA 96067

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BY HENRY REED

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Dreams & Gifts

(HOW DID YOU EVER GUESS.....?)

Written and Illustrated by
SUZANNA HART, M.S.

There are as many different kinds of dreams as there are kinds of gifts; or, there are as many different kinds of gifts as there are dreams--however you want to look at it.

Did you ever have the experience, as a young person, of having a long-unseen relative come visiting and present you with a gift that would have delighted you some three or four years ago, but now seems totally *ycchht?* Such gifts made us feel demeaned, underestimated; made us aware that we had been ignored, utterly out of the awareness of the giver for years.

There are dreams like that. Here we are, grown-up, functioning in the world, making a living, managing pretty well with our relationships; in short, "making it," and *wham!* Along comes a dream that reminds us of a whole hunk of our being that is all of two years old. Worse still, thoroughly recognizable. A client of mine, a successful sales manager of a Buick agency, dreamt that he was scooting himself along in his baby stroller which went over a curb and got stuck in the mud. At that moment he became aware that he was a tiny infant, and all he could do was wail and rage at this state of helpless abandonment.

There is the standard conventional gift, the kind we used to get as wedding presents when weddings were standard and conventional (perhaps outside of California they still are). You know what I mean, when you go to a department store, find the bride's name on a list and buy a place-setting of her chosen silver. You may wonder, "Why in the world did she choose *that?*" But you buy it all the same. Or, as the bride recipient, you may feel



overburdened as you return two of the three toaster-ovens you received at your wedding reception. I remember getting two sterling silver Martini shakers, staid and stiff reminders of the old-boy set downing silver martinis before the fox-hunt, and found the gift about as appropriate to my lifestyle as a double-decker bus.

This kind of gift is reflected by the "proper" dream, the boring dream, the prosaic Here-I-am-as-a-secretary-entering-a-business-letter-into-a-computer dream that leaves you feeling, "Hey! That's more like everyday life than everyday life. Who needs it? I want to dream about dragons and flying carpets, not keyboards!" Perhaps, in our "everyday" life, we *have* been flying a bit high, living beyond our means, feeling superior to the guy next door. Along comes our trusty unconscious and reminds us that we have a humble human being inside too; that we have to carry out the garbage and wash the dishes just like everybody else. It's a come-down but a healthy reminder all the same.

And then there is the magical gift, the gift that is put together through thought and care by a sensitive friend who has seen us through good times and bad and who really understand us; the gift of a massage and sauna when your soul is aching; a beautiful little hand-made book made up as a poem, hand-written, illustrated, just for you, about you. Recently a great aunt of mine had a 95th birthday, complete with a huge family reunion and all the ensuing fanfare. She was given all the usual stuff you give older women: sachets, velvet-covered coat hangers, cologne, daily devotional books, a potted plant. My brother, in one of his customary strokes of genius, brought her a funny, cuddly stuffed animal, an amazing long-haired calico cat



wearing a seductive grin and snappy white whiskers. When the aunt pulled this creature out of its bright tissue wrappings she literally screamed with delight, and has not let the cat out of her sight since.

A depressed cancer patient that I was working with, a woman with a double mastectomy and cancer going into the bone, dreamed of a beautiful fairy-godmother who came and wrapped the patient lovingly in her long golden hair and gave her a

crystal ball that had a tiny golden fish swimming about in it. This little fish turned out to be a healing symbol for the woman. I contacted a psychic healer friend who made a tape using the fish and the godmother as symbols functioning to increase her white blood-cell count. Her brother then presented her with the tape as a gift. So here you have a gift of healing symbols from the dream, the symbols transferred to a material gift, and a return of the symbols, via

concentration and immersion, back into the psyche as healing forces.

Somehow, our dreams always give us the right gifts. Dreams don't lie, don't ignore our age or position, or buy us stuff from the department store. Our dreams bring us tailor-made gifts--not always welcome, often unexpected, but always right on.

(Suzanna Hart, M.S. is a Jungian Psychotherapist in private practice.)

GIFT OF LIGHT

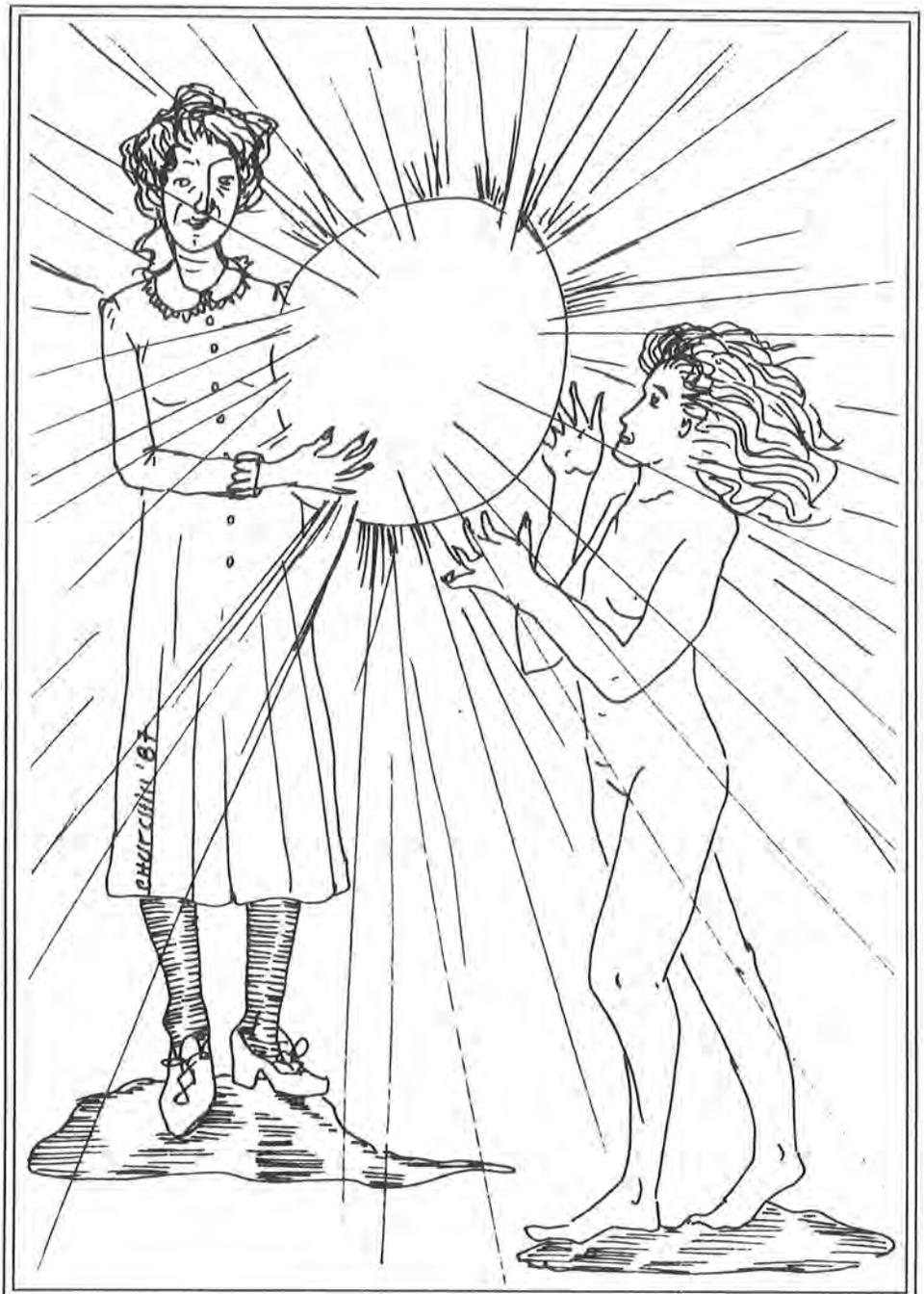
Written and Illustrated
by Norma Churchill

Emma Jung is presenting me with a great ball of light in the night sky. "Here, this is for you," she says. "You're on the right track."

This dream was part of a dream series about my fourth function, in Jungian terms. Emma Jung represents my inferior function. She is telling me that I am bringing this shadow part of myself to the light of consciousness.

The dream was extremely numinous, full of glory, mystery and hope. Dreams like this flood the psyche. I felt jubilant for weeks afterward.

*Norma Churchill
2523 Steiner St.
San Francisco, CA 94115*



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SUGGESTIONS FOR DREAM RECALL

by Ilona Marshall

PREPARING FOR YOUR DREAM

1. Keep a journal. Write day notes in one color pen and dreams in another.
2. Date your entry. Note the astrological sign of the Moon.
3. Keep your journal, a pen and a small flashlight under your pillow or next to your bed.
4. Invite the unconscious to reveal itself to you. Tell yourself before going to sleep that you will remember a dream and be expectant.
5. Incubate a dream on a certain issue, problem or question.
6. Set your alarm (if the radio, on a mellow music station) a few minutes before having to get up to allow time for the dream to filter up to consciousness.

RECORDING YOUR DREAM

1. Stay still or roll into the same position as when you woke up.
2. Write down the dream upon awakening or recalling the dream as it can quickly vanish.
3. If you prefer, tape record your dreams upon awakening.
4. Record your feelings upon awakening even if you don't remember the dream.
5. Write the dream in reverse or what you recall of it first, if you don't remember the beginning.]
6. Give the dream a chance. Write it down even if it seems too silly or weird.
7. If the dream is a long narrative jot down key words or an outline and write it later in the day.
8. If your dreams are too long, ask your dream mind for shorter ones.

MY HOPE
by Ilona Marshall

Everyone in the world shares the language of dreams. What if everyone in the world began to communicate through dreams?

If, as dream artists and creators, we choose to make peace with our dream characters, we may lay down our sword with the guy next door or in the middle east. If we could meet as one in dreams, speaking the same universal language of peace, couldn't we aspire to meet as one on this planet and create the peace we so desire? It begins with each of us as dreamers who dare to dream and visualize. Peace begins in the world with my own peaceful dreams.

SUGGESTIONS FOR CREATIVE DREAM APPLICATION

by Ilona Marshall

PROCESSING THE DREAM

1. Write your dream on the left side of the paper, leaving the right for comments.
2. Title your dream.
3. Diagram your dream (Dream Diagramming by Ilona Marshall).
4. Mark parts that have strong emotional content with colored pens.
5. Apply Dream Definition Technique ("Living Your Dreams" by Gayle Delaney). Go through the dream extracting the symbols, defining them and associating them.
6. Write comments down on the right side of the paper.
7. Dialogue with a symbol or character of a dream.
8. Write down the theme or message of the dream.
9. Compare your dream to your purpose and ideals. Are they in harmony?
10. Think about your dream during the day.
11. Watch for repetitive symbols or patterns.
12. Keep track of moon phases or personal cycles and correlate them to patterns in your dreams.
13. Index your dreams by title and/or symbols.

APPLYING YOUR DREAM

1. Live out your dream during the day. Wear the colors of the dream.
2. Act on a dream. Make a decision based on a dream and act on it. If it's the wrong decision, dreams will come to alert you. Test a new hypothesis. The complete interpretation of a dream is in the application of it to daily life.
3. Transform a dream symbol, character, action or environment in a waking fantasy.
4. Act out a dream as a skit.
5. Write a story or poem based on the dream. Haiku form encapsulates the essence.
6. Draw an illustration or paint a picture of a dream or symbol and put it up on a mirror or visible place.
7. Illustrate your journal with drawings, greeting cards and cut out pictures.
8. Compose a tune or song from your dream.
9. Share your dreams with associates, friends and loved ones.

Ilona Marshall is a dream consultant, children's dream educator and dancer.

"MY HOPE"

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ILONA MARSHALL

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DREAM NETWORK BULLETIN

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San Jose, CA 95136

BOOK REVIEW

by Bob Trowbridge

The Sun And The Shadow: My Experiment With Lucid Dreaming
by Kenneth Kelzer, M.S.W., A.R.E.
Press, P.O. Box 595, Virginia Beach,
VA 23451, \$9.95 (273 pages).

For those interested in lucid dreaming, this is an inspiring and enjoyable book. Ken Kelzer made a clear commitment to cultivate lucid dreaming. His experiments are the fruits of that commitment and his perseverance. He also shows the courage and determination to look at his shadows as well as the light.

Kelzer pays attention to the important interaction between dreams and waking life and the dream meanings in our waking experiences. Finally, I simply enjoyed Ken's sharing of many of his significant dreams. Below are excerpts from one of the most powerful.

"... transcendence and the direct personal experience of the Light are both the basic right as well as the basic inherent potential of every spiritual pilgrim." (p. 260)

THE GIFT OF THE MAGI

by Ken Kelzer

... I am ... one of the three magi, traveling alone by camel across northern Africa in search of the Christ child. I feel a tremendous pull in my chest to complete this journey, though at times I do not know for sure which direction to take. I know I must go eastward, and occasionally I see the star, glimmering faintly on the eastern horizon, calling me onward.... Clothed in long, flowing robes, sitting alone on top of my camel, I feel fully immersed in its deep, steady, rhythmic motions as I sway widely from side to side with every step that it takes.... As I travel now, I enter a state of deep meditation and see so clearly that my ability to see the star at all is based on my *inner attunement*. Without this fine, delicate, inner

tuning of consciousness I would not even see the star nor care that the Christ had been born, much less find him....

With great joy and anticipation I quickly arrive at a small, modest home where I behold a marvelous scene. I see the small Christ child, probably a year old, lying in his crib with Mary and Joseph sitting beside him. Several shepherds and two other magi who have arrived before me are kneeling before the child in humble worship. A beautiful, bright light radiates from the child continuously. I hurriedly dismount from my camel and take my place, kneeling beside the others.

Suddenly I feel a tremendous rush of emotion within me, welling up from my stomach and chest so strongly that I burst into uncontrollable sobbing. I sob and sob and sob, heaving my chest for a long time as all of the feelings of the journey pour through me: extreme joy, relief,... courage, determination and many other feelings. With my eyes brimming with tears I look at Mary and Joseph and then back to Mary. In a flash, many deep and tender feelings are communicated back and forth between us, all telepathically, each message clearly sent and clearly received with the fullest speed of thought. Not a word is spoken and none needs to be spoken. I feel so relieved; she understands me totally.

I reach into my bag to offer my gift to the child. With tentativeness, and sobbing continuously, with a flood of tears streaming down my cheeks I ask, "Will you accept pure gold?" The child with a delicate little smile simply radiates in silence. Several times more I ask, "Will you accept pure gold?... Pure gold?... Pure gold?... Will you accept pure gold?" Still sobbing profoundly with my whole body, my thoughts now begin to race. I realize that pure gold is the best that the world can offer, and yet the babe and the Light are priceless beyond compare. I am completely

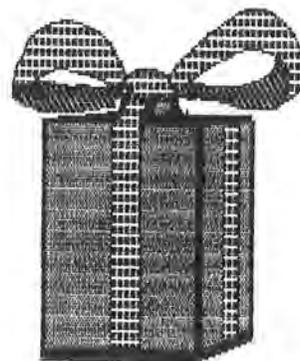
overwhelmed.

For a long time I kneel quietly beside the other magi gazing earnestly at the infant. I am totally entranced by the dazzling, beautiful light that emanates continuously from his whole body and especially from his loving eyes, that simply look back at me, so calm and steady. I feel as if I could kneel here forever....

After a time, the light that surrounds the child slowly begins to fade.... For a few moments longer I watch as the light slowly fades from the Christ child until the dream has almost vanished completely. And then, with a conscious act of the will and with a deep feeling of reluctance, I choose to leave the lucid dream. Instantly I awaken, and as I return to the physical world I feel a tremendous amount of energy and emotion rushing all through me, body and mind. I feel *totally ecstatic*, in a way that I have never felt before. (pp. 38-42.)

THE GIFT

by Paula Phelan



A voice came into my dream, a narrative offering up the box (which was tan with a red ribbon). It said, "The box was wrapped in all the answers but I didn't have the questions to open it." I knew the narrator meant me.

following my dreams

With the EDGAR CAYCE READINGS

BY RACHEL KENDALL

In a previous issue of *Dream Network Bulletin* (Volume 5, Number 4), I explained how I followed a five-step method of dream interpretation to interpret the dreams that were guiding me to be a channel for healing. This article contains more dreams which not only encouraged me, but were persistent in forcing me to change my negative attitude toward spiritual healing.

9/18/79 *I'm attending a college reunion in the dormitory. My daughter, Linda, is running down the hall, telling us that she just became President Carter's secretary. Later, we're eating Christmas dinner in a beautiful dining room at the college.*

Linda represents myself and the happiness I felt about joining higher (spiritual) forces. My respect for President Carter gave him an elevated position in my dream. The Christmas dinner alludes to Christ and the new birth in myself. The beautiful room indicates a beautiful state of consciousness. The college setting denotes a higher stage of learning.

10/23/79 *I'm looking at a long list of things that need to be done in my yard. I put on work clothes. I get the rake, shovel, and broom, and go outside to start working.*

The list tells me that there is much work to be done (spiritual work). I assume the right attitude (work clothes) and gather my tools (my knowledge and experience) for the job to be done outside my house (outside myself). I must go out and help others.

11/6/79 *I'm looking at my credentials for starting an ARE study*

group. It looks like a college transcript with all the accomplished classes listed in rows. I note that everything is in order.

This dream needs no lengthy interpretation. It's evidently telling me I'm ready to work with an ARE study group.

11/9/79 *I'm in a circle of study group members discussing A Search For God, Book I. We look out the window at the shrubs. They are beginning to turn green with new leaves. We smile at each other. It's spring! In this dream, I feel serious about the discussion, happy with my study group members, and elated about the arrival of spring.*

The symbols are: 1) circle: God, eternity, wholeness; 2) ARE meeting: sharing faith; 3) looking out window: getting a broader perspective; 4) green leaves: growth and development; 5) spring: rebirth, awakening; 6) smiles: approval, cooperation.

11/10/79 *I'm at a hardware store buying things for my new house. A man comes in and places tools on the counter. The clerk starts waiting on him while I watch and inspect the articles he buys. The clerk looks at me and I say, "I'm in no hurry." The man places a folding gate on the counter.*

The theme is: Someone is inspecting tools for a new house. The symbols are: 1) hardware: strength, durability; 2) new house: new state of consciousness; 3) customer: self gathering (spiritual) tools; 4) no hurry: build slowly, precisely; 5) folding gate: represents the way to God which can be easily opened or closed.

In applying this dream to the current situation, I felt that I had the strength and durability to go forward in my search for God. I'd inspected each aspect of my life, slowly assimilating the truths which were to be built into a new state of awareness. The door to God was easily opened. I had these dreams about two months after the psychic reader told me I was to be a healer. Sometimes I was very excited about helping others through healing. At other times, I would think, "If I were a channel for healing, my life would change drastically. Surely people would call me weird." I was in no hurry to accept this change in my life. However, my dreams kept encouraging me to forge ahead.

11/13/79 *I'm using a hatchet to cut up white fish. I hold small pieces and look at them carefully.*

The symbol of the fish represented the early Christians. I'm examining my spirituality. I must give close attention to the dictates of my soul.

11/20/79 *I'm cleaning my house. I go into the cellar and dislodge grass roots with a broom. I go up to the attic and saw two-by-fours and sweep out the sawdust. I look out of the clear glass in the attic window at a distant scene.*

I'm cleaning myself (my house). The grass roots are (unneeded, unhappy, negative) memories in my subconscious mind (cellar) that must be swept out. My conscious mind (attic) is being rebuilt (sawing). The residue (sawdust) is swept out. I'm making the way clear (looking out of clear glass) for a larger view of myself.



12/7/79 I'm in an old-fashioned store with several small children, standing at a wooden counter purchasing something. We walk away from the store on a concrete sidewalk. One child says, "I lost my money." I turn around to face the direction from which we came. In my mind's-eye I see a green \$5 bill on the outside windowsill of the store. There are stacks of bundled newspapers sitting under the windowsill. I say to the child, "How much money did you lose?" He says, "Five dollars." I say, "It's on the windowsill. Go get it."

The old-fashioned store (outdated attitudes) and the wooden counter (obstacle) remind me that I'm stagnating in my spiritual growth. The children (growth and development) refer to the changes I must bring about. I'm walking away from the store (leaving old attitudes behind). I'm on a firm foundation (concrete sidewalk). The ability to see clairvoyantly in the dream means that I will see my purpose in life clearly as I apply what I know. The bundled newspapers remind me that my life is slipping by day after day (daily papers). The green (healing color) \$5 bill tells me to change and become more active (number "five" predicts imminent change).

12/17/79 I'm looking out of a basement window, talking to some

people. I'm hanging on to the window frame. My feet don't touch the floor. My neck is turned too far to the left and has a cramp.

At the low level (basement) of communication I have with people, I have no foundation (feet not on the floor) for spiritual growth. I'm cramped in my situation due to the negativity (neck turned to the left) I feel toward getting involved in being a channel for healing.

12/24/79 I'm a teen-ager, at my girlfriend's house, and we're doing our hair. She's in the bathroom washing her hair and I'm in the bedroom sitting in front of a mirror admiring my curls. Suddenly I see a flash of light and a white knight comes riding into view. The scene is about three feet wide by three feet high, and three feet off the floor.

Everything is white. The knight's face is concealed by a helmet and an ornate cloth is draped over the horse. He rides toward me at a fast gallop, stops abruptly, points a lance at me, retracts it, turns with a jerk, and gallops off in the direction from which he came.

I woke up startled. I knew God had just spoken to me. He said, "You! Put on the whole armor; come follow me." In interpreting this dream, I related the symbolism to excerpts from material which was familiar to me. The following will explain my interpretation:

"Put on the whole armor of God, that ye may be able to stand the wiles of the devil." Ephesians 6:11.

"And I saw heavens opened and behold a white horse; and he that sat upon him was called Faithful and True and in righteousness he doth judge and make war." Revelation 19:11.

An Edgar Cayce reading states:

Q-2 Explain the symbols of the white horse and rider in Revelation 19.

A- This is the Christ in that it, as the horse, in the awakening is the symbol of the messenger; and this is Christ, Jesus, the messenger. (281-37).

Rachel Kendal, is author of Following My Dreams With the Edgar Cayce Readings. Rainbow Associates, Box 1928, Bailey's Crossroads, VA 22041.

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VIEWING THE INTERVIEWER featuring JILL GREGORY

BY LINDA MAGALLON

Linda: Jill, what excites you the most about dreams?

Jill: What interests me is their potential for transforming how we experience life; what we believe and think, how we feel and what we do with our lives. Dreaming gives us an alternate world to explore which functions according to related and yet different laws.

Linda: When did you first become involved in dreams?

Jill: My involvement with dreams began with a nightmare I had when I was four years old. In waking life, while he was driving, my father always used to run a car wheel off the shoulder of the road and it would terrify me. I thought we would go off into the marsh. In the dream I'm in the car with my parents. My father's driving, my mother's in the front seat and I'm in the back seat. In the dream that's what happens. We go off into the marsh and the car starts sinking. I wake up as the mud is going into my nose, ears and eyes. After my parents and I had responded to the dream the best that we knew how, I was still gripped with terror when I re-entered my bedroom to return to sleep. I knew that we had not resolved the dream. I vowed that I would find out the connection between waking and dream reality.

This launched countless experiments testing theories that I had encountered. Many years of frustration and ignorant effort finally gave way to a breakthrough which occurred during a dream journaling and analysis assignment for class while I was studying philosophy and creative writing. I connected a few dreams to issues in my waking life and began to get some progress in my dreamwork. From that point on I

"Dream skills can be learned just like you take lessons to learn how to swim or play a violin."

studied everything I could get my hands on and tried to apply what I learned to my dreamlife. That took me through Gestalt, defining symbols, finding puns and making associations to symbols, noticing compensation, archetypes and mandala imagery. I attended seminars and did dream re-enactment, took workshops and expressed my dreams artistically.

It was in Ken Kelzer's Gestalt group, when I was 27 years old, that I finally worked on my four year old dream. I discovered that the child felt helpless, was afraid of dying and afraid of going to hell. Being "saved" didn't help because I still lost out on life. My four year old self didn't trust her parents or God. When I finally

allowed myself to die, I found that it was okay and the energy from that dream was released.

Linda: At what point did you become interested in lucid dreaming?

Jill: About 10 years ago. I had been working with Senoi methods of within-the-dream dreamwork without actual lucidity. I had also been refining my recall, not only to increase the number of dreams I could remember a night, but also to improve my ability to observe the dream scene, to bring back exact shades of colors, numbers of individuals, and estimates of distance and size. With more dreams and details from each dream I was spending two to three hours just recording. I was ready for a new goal for my dream life.

I had no idea lucid dreaming was possible until I read Ann Faraday's book, *Dream Power*. I got very excited, expecting it would start happening right away, but it didn't. It took three months until I had my first lucid dream. That dream forecast how rich, wonderful and nurturing the discovery of lucid dreaming was going to prove in my dream life and in my waking life.

Linda: It impresses me that you could go out and find an academic

curriculum that would allow you to write a thesis with such an extensive bibliography on lucid dreaming for your B.A.

Jill: It was tough. I had to pull a few strings to obtain a thesis advisor who would let me do it the way I wanted. Since there were no lucid dreamers on the staff of the psychology department at Dominican College at the time, I was very fortunate that Bob Shukraft, head of the department, agreed to advise me and trusted my judgment. I spent two years of energy and attention putting together the thesis, entitled, "Becoming a Lucid Dreamer."

Linda: Was it then that you started to become more aware of the

larger dream community?

Jill: Somehow my confidence, probably through dreaming and a lot of other things, was raised enough that I went to the 1985 ASD conference as a panel presenter at the lucid dreaming symposium. Fred Olsen and I met at the conference and through him I apprenticed in reentry and reimagining and attended the first meeting of the San Francisco Bay Area Professional Dreamworkers' Group.

That group gave me the idea that a career in dreams was possible and that, with the support of the network, I could do it. So I opened the Novato Center for Dreams (NCD) in January of this past year and launched an official professional dreamwork career including interviewing for *Dream Network Bulletin*.

Linda: What services does your Center offer?

Jill: The Center serves as a resource for a wide range of people, from those who have just begun to ask questions about dreams to those training for a dreamwork career or preparing to launch a dream center. I offer classes, workshops and lectures on how to develop dreamskills. We cover areas such as recall, types of dreams, journaling, dream-sharing, interpretive and non-interpretive methods of dreamwork/dreamplay, incubation and lucidity, healing dreams and flying dreams. I lead dream sharing groups. As an outreach I offer private tutoring by phone as well as in person. The Center's browsing library has over 110 books on dreams and information on dream events and resources. I display and sell dream based art and distribute my packets of "Tips for Dreamers."

Linda: What are your goals for the Center?

Jill: My overall goals involve promoting awareness and appreciation of dreams, dispelling erroneous myths and educating dreamers.

The hard thing, I'm finding, is the marketing. Basically I think it's a lack of startup capital combined with a lack of

practice doing it. But I think when this becomes more mainstream it won't be as much of a problem, because I think what we're doing is something that has a lot of interest and support. It's just pitifully underpublicized and that's tragic. I want to change that.

Linda: How would you characterize your style of dreamwork?

Jill: Well, the worn out word "eclectic" comes to mind. I like the experiences of group style dreamwork, such as acting out the whole dream and getting group feedback. But I care most about developing individualized dreamwork methods and teaching those to people because when a person wakes up, generally there is no group available.

I'm very interested in developing dreamwork methods, pulling potent

important right now in the dream movement for researchers and avid dreamers and dream workers to be open-minded about dreams. It's a typical human fallacy to try to reduce things to fit into various frameworks. We need to really be open because we don't know. We are a very young field despite the fact that we're a very old field, because we haven't examined millions of dream journals from age two or three on, of various cross sections from different cultures and historical periods. We don't have that data base. Therefore we really don't know. So go with what feels right for you as the dreamer and don't let whatever is currently being discussed--this new theory; that new theory--try to set it. Stay with your own dreams and what feels right for you.

"The main thing in terms of feeling good about yourself as a dreamer is having a bulging repertoire of dreamwork methods that you can tap into as you see fit."

elements from different methods and bringing them together in a quick and flexible layout. The main thing in terms of feeling good about yourself as a dreamer is having a bulging repertoire of dreamwork methods that you can tap into as you see fit.

I see myself as a coach for dreamers. I ask, what is happening in your dream life right now? What has happened before? What would you like to have happen in the future?

Then I present a variety of dreamwork methods--to me that's very important. I can suggest 50 techniques and 50 great goals, but often, by doing that, they'll come up with goal 51 and technique 51 that are really tailored for them. So I encourage dreamers to come up with *their* version of what they really want.

Linda: What are your views about the dreamwork field in general?

Jill: I see it as a vulnerable new movement which will strengthen because it bears valuable gifts and because everyone has a dreamlife of one sort or another. I think it's very

Linda: Any last advice for dreamers or dreamworkers?

Jill: If there's anything that I have to offer it's that dream skills can be learned just like you take lessons to learn how to swim or play a violin. I believe that we all have incredible and quite highly developed dream lives in toddlerhood and before we're even born. It gets knocked out of us by the socialization process.

By doing dreamwork, we're not bringing in something artificial to mess up our lives. The mess was getting cut off from our dreams in the first place. We're just going back to something that was natural. Dreams are a natural healing function that is one of the gifts of being human. We're lucky we've got them. I wouldn't want to live without my dreams.

Jill Gregory is a dreamworker who lives in Novato, CA with her husband Bob and daughters Shamrock and Erica. Among her hobbies are writing poetry, playing the piano, ecology and wildlife work and restoring her '56 Chevy.



Am I the dream or is the dream dreaming me?

I dreamed of pearls last night, I said
and a star in the daytime is gone
here and gone like him
my father who died while I slept
and dreamed of a pinpoint of light
he died says I to the sky
a mackeral sky is a changing says eye

the soul is a star
he said
and he died
like a star in the daytime he's gone

but the mackeral sky says eye
a dream and the dreamer are one
and I am the dream and the dreaming says
a star in the daytime is gone
but a mackeral sky is a changing says I
and our eyes blue jewels
his and mine today
framed by cotton white puffs of clouds
asks was it the sky or me who dreamed this
mackeral sky of Maine today
where the soul is a star
he said
I dreamed of pearls again

from *The Maine Weather Service*
(book of poems by Dan Russell)

WATER-SHARING

World without end
as it was in the beginning ...

I sat under the shadow of a tree
craving the answer to my dream.
Perched above my head
an iridescent bird made a water sound.
I yearned the secret sound
conceived in the palm of the wave,
chanted by this iridescent bird.
I imaged the sea-shelled bird
into my dream:
to learn the water sound
graft two wings
and fly on the edge of sleep.
I wear night's tunic
chant the water spell
and for the first time
penetrate the mid-night wave.

Virginia Bagliore

YELLOW SNAKE * Katherine Whitter

In a dream, there is an itching
on the lid of my right eye,
And on pulling at it gently
in a mirror I espy
Something dangerous and disturbing --
slender, long -- a yellow snake.

Knowing that I must be careful
as I pull this yellow snake,
With my fingers I grip firmly
tugging gently lest it break,

As if any of its body
stayed encircled round my eye
I would lose all hope of vision
and be blinded to my pride.

Through a legend read soon after,
most incredibly the same,
Of a King asleep and dreaming
of a little yellow snake,

There was given me the meaning
of a fault that must be seen;
If acknowledged and corrected
Golden fruit would be received.

Clearly now I see the Envy
I had tried so well to hide,
and the legendary serpent
is at last identified,
And the dream led to the healing --
to a peace so long denied.

Continued from page 24

Knowing that the dream comes as a helper and friend is wonderfully comforting. Knowing that the dream serves to move me towards holistic growth is tremendously inspiring.

Now, if you had a friend, a companion, a lover whose intent was to work with you, to aid and inspire you, to share new ideas and experiences with, how would you treat that friend? Would you insist that the friend be a slave to your every whim? A workaholic whose function was to provide information and interpretation and healing for you? A master source of wisdom with a finger always pointing upwards? Wouldn't that friend get tired? How long do you think your friendship would last?

So why do we treat our dreams that way? Like underdogs we won't pay attention to unless it suits OUR purposes. Or oversouls up on a pedestal. Like mechanical robots of the mind to take apart and put together. Don't we know the dream is part of US? That when we mistreat our dreams, we mistreat ourselves?

So how do we want to be treated? How do we want to be loved? And cared for? How do we treat our dreams?

It's still hard for me, but I'm improving. After the initial (and honest) "Oh, no!" response to a nightmare, I thank my dream. "Thank you, dream." That's all it takes. I know I'm thanking myself and that life force that works for me. AND THEN I GIVE MYSELF A BREAK. I give myself permission to have a fun dream, a delightful dream, an ecstatic dream, a lucid dream, a flying dream, a puny dream.

It may not happen right away. I may have more work to do, interpreting, analyzing, understanding the dream. It may require a certain period of daily living and dreaming. But, when the time is right, the special dream gift appears.

The long-term advantage of seeking balance in my dream life is that nightmares begin showing their

humorous side, because I'm open to it. Delightful dreams contain serious wisdom, because I don't segregate dreams into preassumed classifications. To the extent I allow the dreams the freedom to be what they want to be, I am the recipient of the greatest gift of all: a special, individualized loving friendship.

CALENDAR AND CLASSIFIEDS
continued from page 23

THE SELF-STEERING

PROCESS: If your interpretation of a dream is wrong, future dreams will correct you. Have you experienced it in your own dreams? If you have, please let me know. Bob Gebelein, 438 Commercial St., Provincetown, MA 02657.

ADULT CHILDREN OF

ALCOHOLICS: Have you had dreams which have been an important part of your recovery? Please share these dreams, along with your interpretations, for a book by and for ACOA's. Anonymity assured. Linda Bickel, 902 Tulip St., Apt. 4, Liverpool, NJ 13088.

SUNY PRESS, under the editorship of Robert L. Van de Castle, is seeking dream material from laboratory investigations, field work settings, questionnaire surveys, or clinical observations for a new series of books. Inquires to: Carola F. Sautter, Editor, State University of New York Press, State University Plaza, Albany, NY, 12246-0001.

MOUNTAINS AND BRIDGES: dreams wanted in which mountain or bridge imagery predominates, especially those for which you can provide a clear interpretation

Corrections

Dieter Baumann, rather than Fraser Boa, is Carl Jung's grandson. (*The Way of Dr. Marie-Louise von Franz*, Vol. 6, No. 2)

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Season:
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Bulletin

relating to your life. Tracy Marks, PO Box 252, Arlington, MA 02174.

DREAMS OF COMPUTERS, PROGRAMS, PROGRAMMING, LOGIC OR ILLOGIC sought by clinical psychologist. Include associations & circumstances in your life that helped illuminate their meaning. Write or telephone collect: Raymond Barglow, Ph.D., 2416 Russell St., Berkeley, CA 94705. (415) 540-0457.

ATTENTION: LUCID DREAMERS! If you have had lucid dreams for at least three years or have had at least 50 lucid dreams, you qualify to be included in my book, Frontiers of Lucid Dreaming. For more information, contact: Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 897-7955.

DREAMS OF RECOVERING SEX AND LOVE ADDICTS sought by author for manuscript. Anonymity guaranteed. Karen Paley, L.C.S.W., Counseling Services, 60 Central St., Topsfield, MA 01983. (617) 887-8052.

Shirlee A. Martin is pictured with her dream group in St. Mary Court, an Episcopalian home for retired persons in Washington, DC. (*Bridging the Continent*, Vol. 6, No. 3)

calendar and classifieds

Classifieds are notices submitted by subscribers as a service to readers. *DNB* reserves the right to edit all ads. For commercial rates, see page 2.

NETWORKING

DREAM EDUCATORS

NETWORK. Meetings and presentations at annual ASD Conferences. International Directory of dreamworkers. Projects designed to share dreamwork methods and materials, personal growth experiences, marketing techniques, etc. \$10 membership fee to Dream Educators Network, % Lori Solensten, PO Box 788, Cooperstown, NY, 13326.

METRO D.C. DREAM

COMMUNITY. Twice monthly meetings open to all who share an interest in dreams and dreamwork. First Saturday each month, 1-5pm; third Wednesdays, 7-9pm at the Patrick Henry Public Library, 101 Maple Ave., E., Vienna, VA. For further details, contact Rita Dwyer, (703) 281-3639.

SAN FRANCISCO BAY AREA

DREAMWORKERS. Support Group meets monthly and provides support personally and professionally for members as we pursue careers in dreamwork. Contact Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 898-2559.

GROUPS

KAREN PALEY, 60 Central Street, Topsfield, MA 01983. (617) 887-8052.

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

EDGAR CAYCE Dream Group. Leon Van Leeuwen, 435 E. 57th St., New York, NY 10022. (212) 888-0552.

JUDITH MALAMUD, Ph.D. Lucidity in dreams and waking life. Individual and group work.

Manhattan, NY. (212) 933-0460.

JUDY WINE. Brooklyn Dream Group open to new members, 883 E. 28th St., Brooklyn, NY 11210. (718) 338-1051.

WANTED: In Northern NJ (Bergen County), an ongoing dream group or members to form a new group with Muriel Reid. (201) 569-4683.

HEIDI KASS. Monthly dream group meets in Central NJ. (201) 846-5549.

VALERIE MELUSKY. Three groups a week for learning about lucid dreaming and the life you are creating through your dreaming. Princeton, NJ. (609) 921-3572.

WANTED: To form a lucid dream group in the South Jersey/Philadelphia area. Contact: Don Terrano, 401 Atlantic Ave., Stratford, NJ 08084. (609) 346-9783.

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

ELLYN HARTZLER CLARK, Wholistic Resource Center, 1003 Rivermont Ave., Lynchburg, VA 24504. Sunday Evening Dream Group. (804) 528-2816.

RANDY A. WASSERSTROM, ACSW. Dream Group, Monday nights, 3017 Leonard St., Raleigh, NC 27607. (919) 781-0562.

ATLANTA DREAM GROUP, Wednesday nights. Contact Walt Stover, 4124 Fawn Ct., Marietta, GA 30068. (404) 565-6215.

JEANNE MARIE GUTOSKI. Houston area, 2909 Laurel Cherry Way, The Woodlands, TX 77380. (713) 367-8201.

DONNA KEAN. Los Angeles area. (213) 530-2133.

CHARU COLORADO. Private dream interpretation sessions and all day dream workshops. P.O. Box, 374, Venice, CA 90294. (213) 396-5798.

PAULA PHELAN. Classes, group and individual dreamwork. Santa Cruz, CA 95060. (408) 423-1826.

THE DREAM HOUSE. Sunday Evening Dream Group, 6-8:30pm. Friday night talks; workshops and classes. RSVP Fred Olsen, 395 Sussex St., San Francisco, CA 94131. (415) 239-6906.

STANLEY KRIPPNER and INGRID KEPLER-MAY. OUR MYTHIC JOURNEY. Drawing from dream interpretation and other systems. Mondays, 7:30-9:30pm, 2739 Laguna St., S.F. CA 94123.

DEBORAH D. WATSON, MFCC. Dream Group, Tuesday evenings, Dec. 8 - Feb. 2, San Francisco. (415) 441-2926.

SHIRLEE A. MARTIN would like to start up a group in San Francisco. (415) 564-2627.

SUZANNA HART, M.A., Industrial Center Bldg., #282, Sausalito, CA 94965. (415) 258-9112.

JEREMY TAYLOR, 10 Pleasant Lane, San Rafael, CA 94901. (415) 454-2793.

BOB TROWBRIDGE. Classes, groups & individual dreamwork; phone dreamwork & counseling, 1537 A Fourth St., #202, San Rafael, CA 94901. (415) 454-2962.

NOVATO CENTER FOR DREAMS. Private tutoring (in person, by mail or by phone); Classes, on-going groups and lectures. Dream Resource Information available. Contact: Jill Gregory, 29 Truman Drive, Novato, CA 94947. (415) 898-2559.

RON OTRIN. Tuesday nights.
1934 W. Hill Rd., Mt. Shasta, CA
96067. (916) 926-4980.

JUDITH PICONE, 14007 65th Dr.,
W. Edmonds, WA 98020. 745-3545.

**SANDRA MAGWOOD, THE
DREAM WORKSHOP.** Introductory
lectures, one day workshop/retreat.
Brochure on request. RR3, Tweed,
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Contact James Windsor, Ph.D.,
President, Atlantic University, P.O.
Box 595, Virginia Beach, VA 23451.

BOOKS AND SALES ITEMS

**THE INNER WORLD OF
DREAMS** by Psychologist Dr. P.L.
Pipitone, for beginning and
intermediate dreamers, individual or
class work, to explore dream
formation, symbols, interpretation,
and the many kinds of dreams, in easy-
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Dorrance & Co., 828 Lancaster Ave.,
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bumper stickers; blue on white vinyl.
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32860.

**DREAMWORKING: How To
Use Your Dreams For Creative
Problem-Solving** by Dr. Stanley
Krippner and Dr. Joseph Dillard.
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Street, Buffalo, NY 14213.

**HENRY REED: Dream Quest
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incubation journey for creative
problem solving. New edition, \$17.
**Sundance Community Dream
Journal:** 2 volumes, 288 pages,
including "Women's Issues". \$5.
Getting Help from Your Dreams
(Illustrated). New printing, \$10.
Postpaid from 503 Lake Dr., Virginia
Beach, VA 23451.

THE DREAM HOT-LINE booklet
details the methods of dream
interpretation developed by Anthony
Dubetz for his Chicago consulting
group who analyzes dreams by
phone. \$5, 40 pages. PO Box
34934, Chicago, IL 60634.

AROUND THE DREAMWORLD.
Psychologist Dr. C.A. Cannegieter
considers thousands of dreams from
different aspects to answer What is in
a dream? 1985, 107 pages; \$8.95 +

\$1.25 postage & handling; Vantage
Press Inc., 516 West 34th Street,
New York, NY 10001.

**THE PRACTICE OF PER-
SONAL TRANSFORMATION** by
Strephon Kaplan Williams. An
inspirational handbook of personal
growth using Jungian principles. 224
pages, \$9.95. Journey Press, PO
Box 9036, Berkeley, CA 94709.

**BASIC HINTS FOR
DREAMWORK** with extensive,
annotated bibliography, by Jeremy
Taylor, Dream Tree Press, 10
Pleasant Lane, San Rafael, CA
94901. 40 pages, \$3.

**NIGHTMARE HELP FOR
CHILDREN FROM CHILDREN.** A
Parent's Guide. By Ann Sayre
Wiseman, \$10 postpaid from Ansayre
Press, 284 Huron Avenue,
Cambridge, MA 02138.

PROJECTS

WOMEN'S DREAMS for an
anthology about healing ourselves,
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Elizabeth Good/Dreams, P.O. Box
524, Santa Cruz, CA 95061.

DREAM SWIMMERS: Please
send me any dreams of swimming,
especially ocean swimming, or
dreams in which the water is almost
too shallow to swim. For possible
article in the Bulletin. Anonymity
assured if you wish. M.K. Flanders,
P.O. Box 5267, Wakefield, RI 02879.

DREAM DICTIONARY. Wanted:
Information on how to develop one. I
have thought of cards, categories,
alphabetizing. Anyone with good
ideas please write. Ted Harrison, 951
Gladmer Pk., Regina, Sask. S4P 2X8.
(306) 359-1871.

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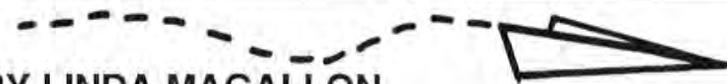
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DREAM TREK

BY LINDA MAGALLON



A HUMOROUS GIFT

The phosphorescent green blob pulsed and seethed menacingly, a single spot of color and light emerging from the dark mist of the basement. It began to grow. I raced for the stairs and the house above. Inside my children joined me and together we ran outdoors. Hurry! In the car! Get away! Get away!

The blob overflowed into the house. It spilled out into the street. I took a wrong turn and drove the car up a dead end road. Quick! Turn around! Would there be enough time to backtrack before the blob blocked our exit? I pushed the accelerator to the floor and headed directly back into the blob's path.

The tires skidded in the dirt just inches from the blob. For a heart-stopping moment I thought we would be stuck next to the burgeoning threat. Then, miraculously, we were off again, heading down the road to warn the townspeople.

As the dream drew to a close, a loud voice overdubbed the scene. In stentorian tones, the stern voice admonished, "Don't let the green slime reproduce its own kind!"
The Green Slime, 2/11/84

This dream occurred when I was in the midst of a tremendous headcold, surrounded by wads of used Kleenex, and feeling sorry for myself. The dream advice was absolutely right on: don't concentrate your energy on the cold and play sick any longer, you'll be endangering yourself, your children, and people at large. But this nightmare remains a favorite to this day because of the creative story-telling devices used to relay the message, and most of all for its sense of humor.

Is humor a common component of dreams? A survey of dream literature doesn't support the notion. I once asked a group of dreamers to provide an example from their own

journals of dream humor and puns. Out of twenty, only two could easily provide a sample of how the dream uses puns. Several could remember having funny dreams, but were unable to locate them. One dreamer commented, "I enjoy my dreams--I wonder why I don't have humorous ones?" Good question.

If we are not in the habit of recalling or recording dreams, we remain "in the dark" about the work of our subconscious: sorting out daily activities, healing conflicts, suggesting alternative ways of being. The subconscious becomes a cognitive pressure cooker which lets off steam only when it has built up enough emotional force. Given the traumas and dramas of our daily lives, what are the chances that the tenor of the dream will be positive? Small, indeed.

We program our dreams, whether we do it consciously or not, simply in the process of living. If we do not allow a "free space" to process the material of the day, then we rely on our night minds to do the job.

Our dreams are quite cooperative in this respect. Many troubles with which we go to sleep are healed by morning's light. Much resolution of psychological and physical problems come with sleep. Usually, this

process is so automatic, so "normal" that we pay little attention to the wondrous process of dreaming. Our dreams are patient and willing to let us play out our soap opera lives, until the strain gets too much. Then, wham! Nightmare time.

When that happens, I know I've carried things too far. I've gone beyond my daily stress level and the dream is waving red flags. I'm concentrating on the negatives in life and the dream is giving me what in computerese is called "GIGO": "garbage in, garbage out".

My gut reaction is shock. At first I'm very disturbed by the content of the dream and spend time understanding what the dream was about and how I can change the life situation that produced the dream. If I were paying attention to subtle hints, the dream wouldn't need to shake me up, however. I realize the dream is doing me a favor, bringing to my attention just those problems that I've stubbornly refused to recognize in the waking state.

The dream is wiser than to simply outline the problem, though. Hidden within, (or blatantly obvious) are clues to the solution. That's why the dream so creatively uses imagery and verbal hints to set the scene.

Continued on page 21

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