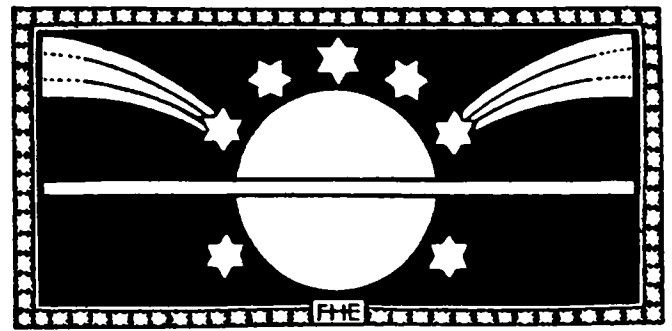
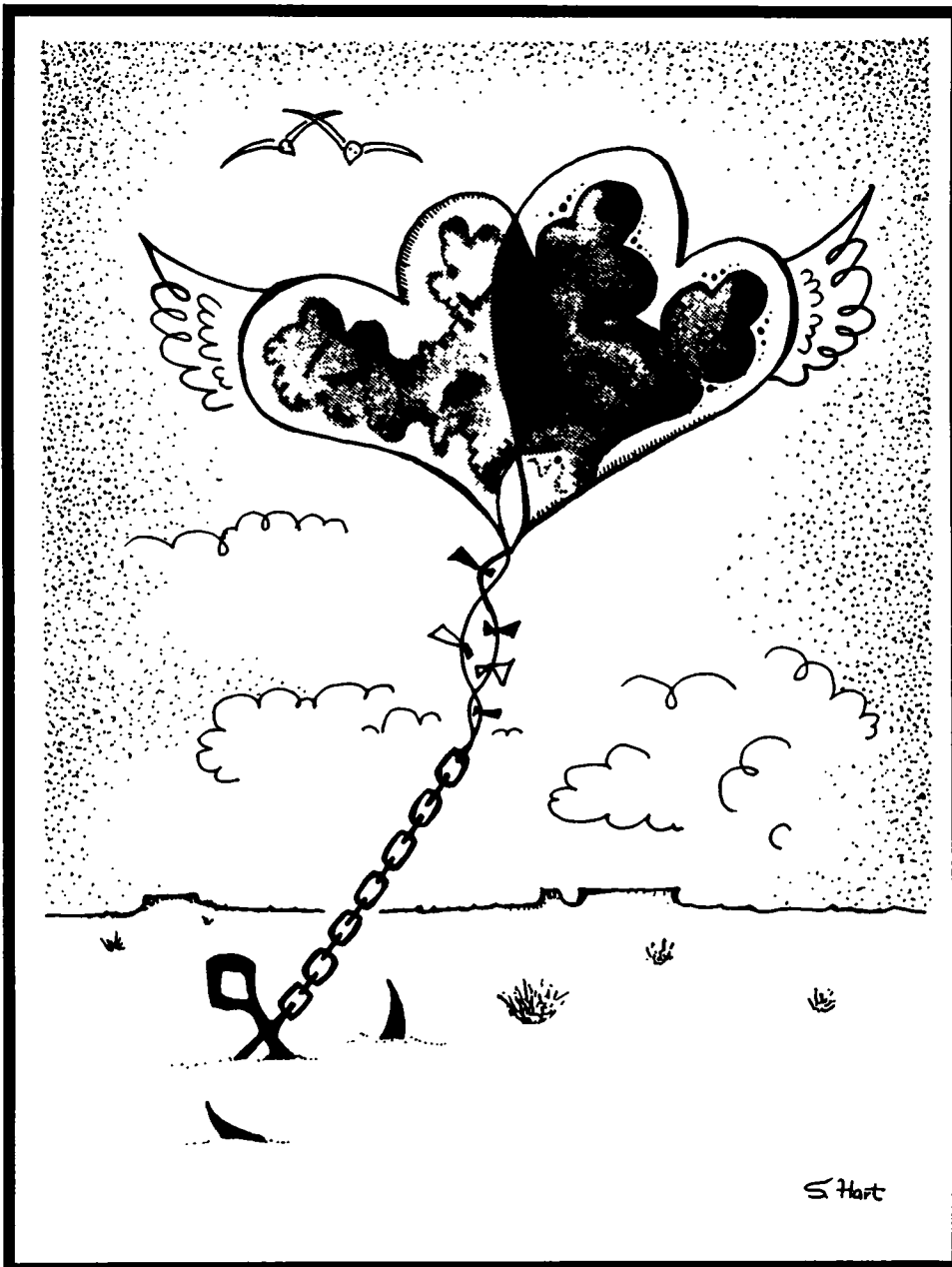


dream network bulletin



volume 7, number 1

A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM



safe sex and the erotic dream

by Dick McLeester

Where could one find a safer place than dreams to express socially unacceptable desires, to boldly try out new actions that the timid waking mind would never consider? What does it matter if those actions turn out to be mistakes or breakthroughs (or both)? In dreams, one would hope, there might still be one place where *all* sex is safe sex.

Continued on page 4

In this Issue:

Scott Sparrow on Dreams as Initiations

Shared Dreaming

The Dream Writing Process

**THEME FOR
Mar/Apr Issue**

**NEW & OLD
BIRTH & YOUTH**

**Artwork & Articles
Appreciated**

DREAM NETWORK BULLETIN publishes six issues per year and has an international readership. The primary focus is on dreams and experiential dreamwork. 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 dreamwork.

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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The Wildman Smiles <i>by Yeshua</i>	5
Dreams As Initiations: An Interview With Scott Sparrow <i>by Bob Trowbridge</i>	6
Contrasting Two Dreamwork Models/ Questions Based on Two Dreamwork Models <i>by Scott Sparrow</i>	8
Working With Dreams <i>by Pir Vilayat Inayat Kham</i>	10
Shared Dreaming <i>by Barbara Shor</i>	14
Hemisync and Dreaming <i>by Dan Russell</i>	17
Dream Writing: Weaving the Process <i>by Cathleen Cox Weber</i>	18
The Demon Is Drawing the Life Out of Me <i>by Anthony Dubetz</i>	21

Features

News and Notices	3
Reference Library <i>Henry Reed</i>	11
Artwork and Poetry <i>The Golden Fountain: The Rich Tradition of Dream Poetry</i> <i>by Kent Smith, Poetry Editor</i>	
<i>Poetry by Norma Churchill, Fred Olsen and Anthony Shafton</i>	12
Classifieds	22
New Dreamtime * Naming Ourselves <i>Dick McLeester</i>	24

ADVERTISING INFORMATION

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Panel ad fees--1/3 page: \$25.00; 2/3 page: \$50.00; full page: \$75.00; 1/2 page: \$40.00; Business cards (2X3 1/2"): \$5.00. Panel ads should be camera ready.

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Summer Dreamwork Intensive

From June 20-26, 1988, the Jungian-Senoi Institute offers the Summer Dreamwork Intensive high atop the historical Mayacama mountains at the Rainbow Ranch, five miles from Callistoga. In this perfect setting for meditative work, we will also enjoy the Ranch's recreational facilities which include a swimming pool, hot tub and a spring-fed lake to fish and swim.

The retreat will combine personal dreamwork, dream art and professional training under the leadership of Strephon Kaplan-Williams and other staff. Strephon Kaplan-Williams is the author of the internationally known *Jungian-Senoi Dreamwork Manual*.

A \$580.00 registration fee covers room and board.

For more information, please contact the **JUNGIAN-SENOI INSTITUTE**, 1525 J Shattuck Ave., Berkeley, CA 94709. (415) 540-5500.

Paid Ad

KIN OF ATA EVENT PLANNED

A large community celebration inspired by the novel *The Kin of Ata Are Waiting for You*, by Dorothy Bryant is being planned for late Spring (May?) '88 in Massachusetts. Dreams of community members will be the source of stories, rituals, dance and music around the fires for our Dream Dance of Ata.

Dreamsharing groups are now forming (in Franklin & Hampshire counties of Western MA primarily) and tickets will be sold to the actual event. We expect 50 or more people to work on preparations and several hundred to attend. We are currently exploring grant funding and the possibility of the event being filmed.

If you have ever participated in anything similar, we'd love to hear your experience. For more information on participating or attending the event, send a SASE to *Dick McLeester, New Dreamtime, P.O. Box 331, Amherst, MA 01004*.

NEW ENGLAND DREAMWORKERS MEET

On December 8th an initial meeting was held to explore the possibility of networking in the New England region. Most of the 8 who attended were based in the Greater Boston/Cambridge area and the sense was to concentrate on that area for now, while gathering a mailing list for greater New England. The primary interest was a place to get support and nourishment from others doing similar work, the sharing of dreamwork techniques, perhaps a place for group leaders to share our dreams, referrals and conducting a dream festival to reach out to a wider public.

The next meeting will be held in the Cambridge area, February 7th, 1-3 p.m. Each person who attends is asked to bring a short biographical paragraph and statement about what they would like to do for/with such a network. For more details, call Dana at (617) 661-6615 or Dick at (413) 774-3982. Or write *New Dreamtime*.

ATTENTION SUBSCRIBERS!

This issue of *Dream Network Bulletin* has been renumbered **Volume 7, Number 1** to begin the 1988 calendar year cycle. There will be no Volume 6, Number 5 or Volume 6, Number 6. Your subscription expiration date has been forwarded by two issues to reflect the change in numbering.

There are two additional innovations. We are beginning the use of colored paper for the cover sheet. Our cover price has also been reduced from \$4.00 to \$3.00. Both of these changes are designed to make *DNB* more appealing for individual purchase through bookstores, dream centers and conferences. Mailing subscription rates remain the same. *Dream Network Bulletin* continues its tradition of providing quality articles of a variety of ideas and approaches to dreams and dreamwork.

SPECIAL TO SUBSCRIBERS:

DNB BACK ISSUES AVAILABLE \$2.00 each (USA only)

Vol. 6/No. 1: Interview With Ann Sayre Wiseman; "The Dream Self As Stand-Up Comedienne" by Mary Newman; "Dream Tarot: The Tiger Comes" by Strephon Kaplan Williams; "Dream Consulting" by Kent Smith.

Vol. 6/No. 2: "Healing the Mind/Body Through Dreaming And Biofeedback" by Iver A. Juster & Fred C. Olsen; "Lucid Dreams Plus Hypnotherapy: Why Settle For Less?" by Randi Farkas; Special Section on Flying Dreams.

Vol. 6/No. 3: The Spirit of the Dream, Dream Hot Line, Dream Educator's Network; "The Sacred Dream Place" by Marta Talavera; "Latin American Liberation Dreams" by Raymond Barglow.

Safe Sex and the Erotic Dream

Continued from page 1

Well, fear not, I do not come to tell you that a rare African mosquito has been found invading people's dreams and infecting them with the AIDS virus. However, I did have a dream recently that got me thinking about the complexities, mysteries and paradoxes which may visit our dreams in the age of AIDS. Let me share it with you.

We are rolling around on the floor, this blond woman and I. I don't know her very well, but this is fun. As we play, it gets more sexual. I wonder just how far the sexual play can go, so I get more sexually aggressive and she is very responsive and willing. It seems clear that we are now about to "do it," when I get this strong feeling that I should produce some condoms or at least initiate a discussion of safe sex.

Oh, what a hassle. This moment just feels so good, so spontaneous and non-verbal. I just say the heck with all that. We keep making love, I have an orgasm, and it feels great. But now I'm sure I made a big mistake. This is not like me. I hardly know this woman and I'm certain I've contracted AIDS now. I used to be so certain I couldn't have AIDS, but no more. It was enjoyable at the time, but I feel sick now, like I need to leave and be alone.

The woman turns to me. She looks more familiar now. Oh, this is an ex-lover. She says she really enjoyed our lovemaking, particularly that she was able to take her own time. I assure her that the next time we meet, we can do so again, and I will spend whatever time she likes.

This brief dream had a powerful impact on me when I awoke. I suppose I could have simply tried to shake the whole thing off. It's just a dream, right? I might breathe a sigh of relief that this happened in a dream and not in "real life" where the consequences could be dire indeed. But no, instead I take this kind of dream quite seriously.

In waking life I feel I am quite prepared to practice safe sex whenever the occasion arises. I have had several good in-depth discussions of the issue in my Men's Group and one with the regional Dance Community. I see the issues that AIDS brings up as tough ones for us all, but important to push ahead and educate ourselves about, both individually and as a part of our various communities. This dream challenges my waking stance, suggesting that my resolve could slip in certain situations, that I may still have more work to do on this. Dreams seem to be particularly good at pointing to that edge where each of us can grow and do better.

Let me return to that dream for a moment. What is really going on here? Who is this woman that I am with? I'm not sure, she seems vague at first and I am intent on one thing: following that sexual charge. Oh, I know enough to be sensitive, caring, to check out whether she is on a similar wave length. But since I'm getting green lights from her, it's full speed ahead. And anything else just seems to be a bothersome distraction.

I think all men get heavy conditioning around sex in this way. We are taught to see it so narrowly, and to single-mindedly push for that one goal. Go for the "Big O." Don't waste too much time on "foreplay." Let's do it! I for one am very critical of that message and feel it can rob people of both loving process and also a great deal of erotic pleasure. I try to challenge it in the world and create a broader range of possibilities in my personal life. When I see those silly bumper stickers ("Dreamers Do It In Their Sleep!"), even though I may chuckle at a well-turned phrase, I am angered at the assumption behind it. Do what?

Although I may be critical of this view and feel I have worked to successfully change it in many ways, the early training is powerful and can easily pop up again. The entire notion of "safe sex" runs directly against this single-minded

orientation. The awareness of what I needed to do at a certain point in this dream and the failure to act on that awareness is a painful disparity to me. Yet this dream offers an opportunity to learn about that disparity. The conflict in the dream is too much for me, so I blow it off and go for the Big O. Then what happens?

I notice two things. First, I flog myself for awhile. My inner bully is merciless. "You jerk! Now you've really messed up. You probably have AIDS now. And it serves you right, too! You'd better go off alone so you won't be as likely to mess up again, and where I can beat on you without interruption." This authoritarian top dog pops up at times, and I am getting better at recognizing him. I find that I love to tell him to back off and quiet down, that I don't have to put up with his bullying, and I like the company of friends even when I may have made a mistake.

Something else happens here that was hard to identify as I recorded the dream, but the feeling comes forth as I focus on it now. I am feeling some animosity toward the blond woman, which I'll try to give voice to. "Why did you just let that happen without saying something? Don't you know that it is pretty dangerous these days? Who are you, anyway? You're probably this loose with lots of guys--a real promiscuous hussy. You probably don't even care. Yeah, I'm sure that you're the kind that would give me AIDS." I keep these feelings to myself, but they are there. I want to get away from this woman who has seduced me.

Behind the fear of AIDS is the fear of the "other," of someone different than me. The tendency is to separate off entire groups of people and blame it all on them. It is the gay culture, or the IV drug users or those who are sexually promiscuous that are to blame. Or maybe it is the "opposite sex," whatever that means. We frequently project our shadow (any parts of ourselves we dislike) onto others who seem different, and scapegoat them, just as I have done

with the woman in this dream. This dynamic is at the root of prejudice against others and robs us of the chance of self-knowledge and growth as whole persons.

The dream is not over. The last part is a surprise, a gift. I have several good reasons to leave, but am still here. The woman turns to me. She is not so much the stranger she seemed. In fact, she is very familiar, even more familiar than the ex-lover whom I haven't seen for so long. Perhaps she is the woman in me, the woman part of myself, that can look me in the eye, cutting through my self-hate and blame of others. In the most loving way possible she tells me that I am wonderful and I can do better. In the dream I reassure her, but here in the waking state I just want her to hold me and say that again. As she holds me, telling me once more just how wonderful I am and that I know I can do better, I cry and cry and thank her and cry some more. This is the healing place, the breakthrough, at once a relief and an energy boost.

The power of this dream catches me by surprise--it just comes flowing out once I am able to open up to the love I have for myself. I now know that I can follow up on the dream by making changes and doing better, but this is easy, not the effort to stop making mistakes so that I will be loved. I know that I am completely loved always, as a whole person, mistakes and all. Here it is, midnight, and I have been sitting at my computer crying up a storm. The important work is done; the rest will wait until tomorrow.

Am I the only one whose erotic dreams have been so altered by concerns about safe sex? Or have others noticed this kind of change as well? I suppose that it is perfectly possible that erotic dreams will continue right along as they have for centuries, flying in the face of popular convention, and now, also running against safe health practices. Of course, there is a certain freedom to do so, but I must point out that the old habits are only getting more ingrained.

THE WILDMAN SMILES

by Yeshua

In the early morning hours of the day that I read Linda Magallon's Dream Trek article on "A Humorous Gift," I recorded this dream:

I am holed up in a cabin. I had been told that a wildman lives in the swamp but I was unafraid. Then in the evening I hear him. After locking all the doors and windows I draw the curtains closed. I am getting my loaded pistols ready when suddenly I hear something and look around. The wildman is leaning in the window behind me. As I turn around he smiles mischievously at me and begins backing out the window. I want to ask him how he got in through that locked window. But my fear keeps me from speaking and he backs out as if we were playing a game and he has won this round of the play. I go and lock the window behind him and wait.

Now besides the self evident part of this dream there is also a second level message in this dream for me. There is a group of men these days who do not find support in the patriarchal

values of their fathers, who cannot totally be content with manifesting their feminine sides and who have gathered around the concept that there is a wildman inside them that needs releasing. The evening before this dream I attended a public lecture on the phallus image for males in our society. (Silver pistols are my dream image from my male sexuality.) The wildman model was presented only briefly, but it definitely registered in my consciousness.

On previous encounters with men espousing this concept, or attempting to find their wildman, I could sense in myself some discomfort. Something was telling me, that at least for me, this was not the approach. What this dream confirms is that, although I portray myself as fearing my own deeper emotional power, the wildman model is only a round in a game being played by these males. I await further rounds to come.

I would welcome comments or communication from men who are thinking about male post patriarchal identity models or symbols.

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I can imagine erotic dreams as a safe place to really try out safe sex, to practice as it were. See if you can spot the tough situations or personal rationalizations that might derail your resolve, and how you might overcome them. Of course, I would like to maintain the pleasure, spontaneity, magic and plain old fun of the traditional erotic dream. Who wants to give these juicy dimensions up just for the sake of dealing with the "real world?"

In fact, erotic dreams may be an ideal place to work on expanding our sense of what erotic, sensual or

sexual pleasures can be. These dreams already seem to have a much broader range than my waking mind does. The darndest things may turn me on in a dream. And isn't that what AIDS asks of us in the waking world--to broaden out a bit? And why not enjoy the process? Who says that safe sex has to be another dreary burden, a should, the awkward wearing of raincoats in the shower?

Let's see if we can appreciate hugging, massaging, nibbling and tickling, talking or playing erotically--with or without clothes. How about

Continued on page 16

DREAMS AS INITIATIONS:

An Interview With Scott Sparrow by Bob Trowbridge

Bob: How did you get into the A.R.E.?

Scott: I grew up in Texas where I met Mark Thurston through a mutual friend. Mark was going to school at the University of Texas in Austin and I decided to go there and ended up being very active in A.R.E. I lived with Mark for a year and after my third year in school I moved to Virginia Beach where Mark was working. I kind of followed him like a big brother for a couple of years.

Right before I got involved in the A.R.E. I had a dream. It's the first dream in my booklet (*Dawning of the Clear Light*). It was a lucid dream which just kind of opened up my world. In asking questions and finding out the meaning of that dream it led me to talk to Mark and other people. I got really deeply involved pretty fast.

Bob: Were you already interested in dreams?

Scott: Not really. I'd been doing mandalas for many years and I'd been reading Herman Hesse and others. After the dream I got into Jung and found out that these mandalas I'd been doing were really something important to look at. I kind of made conscious what was going on unconsciously.

Bob: You wrote one of the early books on lucid dreaming. What's happening for you now with lucid dreaming. What's the same? What's different?

Scott: My positions's pretty much the same. My primary interest in the lucid dream is in personal healing and using it as a springboard for spiritual healing and development. My interest in research isn't great. It's

In November, 1987, I went to a weekend workshop entitled "Beyond Dream Interpretation: A New Approach to Understanding Your Dreams." This event was sponsored by the Association for Research and Enlightenment (A.R.E.), the Edgar Cayce organization and set in the beautiful Asilomar conference grounds of Pacific Grove, California. The presenters were Lynn and Scott Sparrow.

Lynn and Scott are former A.R.E. staff members. Lynn held a number of positions including Public Information Officer and Director of Programming. Scott was a counselor for A.R.E. and did some parapsychological research with members. He was Manager of Special Projects or Curriculum Development and developed a dreamwork course called "Awaking the Dreamer" which is still available through A.R.E.

Scott and Lynn have been married for 11 years and live in Virginia Beach, Virginia with their cat, Comfrey and dog, Bingo. Both are now freelancing, Lynn doing writing and offering workshops on reincarnation and on Scott's Process Analysis dreamwork technique. Lynn has a book coming out in February from Harper and Row entitled *Reincarnation: Claiming Your Past, Creating Your Future*. Scott is a counselor in private practice and a core member of the Atlantic University faculty, an A.R.E. related University which offers a masters degree program.

Scott took some time out during the conference to talk to me for DNB.

more of a mystical approach, seeing the lucid dream as a springboard into that encounter with light, what the Buddhists call *dama chaia* or the Christ Light. I think that is transformative and is really the most important thing.

Bob: Have your own experiences with lucid dreaming changed over the years?

Scott: They became fewer, less frequent. I went through a period of having lucid dreams several times a week and it was really not that much of a stable time in my life. I was unfolding but I wasn't really grounded much and didn't realize it. Later, I kind of hit a limit and had to back up and pick up

some things that I'd really neglected, like getting married and dealing with married life and relationships.

And now lucid dreaming's coming back. I'm wanting to meditate more, which has always been associated with lucid dreaming to me. The more I meditate, the more I lucid dream. That's coming back and it's exciting. I think now I'm more grounded and I can pursue it with more integrity than I did then.

Bob: Your subject for this weekend is Dreams as Oracles versus Dreams as Initiations or Symbol/Content Analysis versus Dreamer/Process Analysis. Where did this idea of looking at dreams as process rather

than dream interpretation come from?

Scott: I see the process approach to dreamwork as being an outgrowth of the lucid dream experience. If we accept the lucid dream as a desirable goal, the question then becomes, how do we work with our ordinary dream in an effective way so that we get there? After having so many lucid dreams I started looking at how we deal with our ordinary dreams and found them to be very discontinuous, unrelated approaches. I thought that we were really not heading in the direction of the lucid dream at all, especially through the content, symbolic, analytical approaches and thought that instead we needed to use the lucid dream as a standard toward which the dreamer should aspire. We should see the lucid dream at the end of a continuum rather than as a discreet experience differing from ordinary dreams. What we call ordinary dreaming is really a state of fluctuating awareness and some dreams are very close to being lucid on that continuum.

This approach is designed to promote awareness at a lower level of ordinary dreaming so that we start to climb the continuum. Rather than asking the wrong questions and then saying, "Why don't I become lucid?" and continue to interpret dreams in a way that keeps the dreamer from growing, I see this as an exercise process, preparing someone for lucid dreaming and beyond.

Bob: This technique maintains the integrity of the dream. It maintains the images as they are rather than beginning to pick them apart. You go through what you might do in a lucid dream in terms of making different choices.

Scott: Right. When you look at the process approach to dreamwork and approach dreams from an interaction perspective, the image loses its independent meaning. It becomes a partner in a fluctuating transaction. The image itself is always in flux, just as the dreamer is always changing and shifting. The dream is

about a relationship. It's not about a symbol and it's not about a dreamer. It's about a relationship that's evolving or regressing. If we take a symbol out of a dream and look at it and try to analyze it, we're really looking at a cross section, a snapshot, of an ongoing dynamic that really involves the dreamer.

So I think that, even after we've done the process work, it's somewhat artificial to say, "What does this symbol mean?" because it has changed. It has fluctuated. It has evolved or regressed and the process of this movement is more important than what it ultimately can be frozen into.

Bob: It sounds like you're talking about a more wholistic approach rather than the medical model of isolating and specializing, cutting here and there.

Scott: It's a field theory instead of a subject/object separation. If we can grasp the gestalt of it, it gives way to something, that radiant ecstatic experience of wholeness. If we try to focus in on the individual players we really prevent the gestalt from being experienced and forming.

Bob: You've talked about the radiant experience. What's the ultimate goal? Where are you going with the dreamwork?

Scott: This goes back to the Tibetan approach. The yoga of the dream state is full consciousness in the dream as a way of piercing the veil of illusion between ourselves and ultimate reality which is usually experienced as a presentation of a being of light or an orb of light. So I think lucidity is good for healing psychological splits, but more importantly, for piercing through the veil of our own self-created delusion, allowing us to see what awaits us, which is that union, ecstasy, wholeness, which then would allow us to serve more effectively. I think it has a definite effect on a person's life when they touch upon this, even if it's momentarily, and have that experience of the light.

Bob: It's real practical.

Scott: It has a very practical outcome; more awareness, more sensitivity, more intuition, more interpersonal effectiveness.

Bob: Do you see enlightenment as some kind of final thing that we're going to break through or do you see this happening in pieces?

Scott: The first time it happened to me I thought I was there. I was so close and I remember my roommate in college getting so angry at me and calling me names because I'd been such an insensitive s.o.b. immediately following that experience. It really shocked me back into reality. I'd tasted it, but I certainly wasn't there. Each time you touch upon it it imbues you with a little bit more awareness and spirit until maybe finally we can live in it more.

I think it leaves a person with a subtle emotion, a yearning, a hunger, a sensitivity. I like to think that whatever I've felt in this has left me somehow fixed; not fixed in a cured sense, but fixed in a permanent sense. Something has been fixed in me because it feels different following that experience. I just think it's a way for people to get more alive and more on the way toward that being maybe a final solution.

Bob: So what's happening now and what are you looking at in the future?

Scott: I'm primarily working on the clinical or psychotherapeutic applications of lucid dreaming and the process method. About half of my clients are people who work with their dreams and serious life issues, many of whom have made some really great breakthroughs in dealing more effectively in the dream state through these concepts and becoming lucid or just trying to become more empowered. I think that's where it's at right now.

There's been a lot of research that suggests that it's a legitimate phenomenon and a lot of anecdotal research that says that it's powerful and healing. I think it's time now for us to take it and deal with people and try to employ it in the process of change.

Dreams as Oracles
(Symbol/Content Analysis)

Traditionally, dreamwork has revolved around the interpretation of the specific dream *message*. This is accomplished by analyzing the dream's visual content--its characters, objects, colors, etc. We've been told that dreams are the language of the unconscious, that symbols are the "words" of that language, and that we must become adept at translating these images into the more familiar language of our waking lives.

We conceive of the dream's value in terms of a dream message, which we assume to be a fixed and distinct communication. Accordingly, we see the dream as something prepared ahead of time for us by the unconscious out of the raw material of our internal storehouse of images and symbols. We assume that the unconscious selects particularly appropriate images, and arranges them in such a way as to capture some truth about our life. During difficult decision-making times in our lives, we even look for guidance in our dreams--clues to what our deeper selves would have us do.

We come to treat the dream as an oracle over which we exert little influence. Rather than seeing ourselves as agents in the creation and unfoldment of our dreams, we assume the role of mere recipients and interpreters of that oracle.

The goal of this approach is to obtain insight and guidance about our waking lives through a process of interpreting the dream's often-obscure symbology. The arena in which the dream's message is to be ultimately applied is the waking state.

Dreams as Initiations
(Dreamer/Process Analysis)

There is a novel perspective that regards the *encounter* between the dreamer and the dream as the most important focus of dreamwork. When we look at the dream from this perspective, we discover that the dreamer is more than a passive observer/recipient in the dream--that he makes choices, entertains biases, and responds in ways that affect the dream's outcome. We realize that there is no limit to the ways the dreamer can choose to respond to the unfolding dream drama.

We assume there is no distinct dream message, only an "unconscious agenda" of a general nature, which takes on specific qualities based on the dreamer's attitudes and responses. We also begin to see that the images and situations in the dream are not fixed, but can change dramatically to accommodate the dreamer as he changes his attitudes and responses in the course of the dream. The only "message" that the dream conveys is: "This is what happens when you respond to this unconscious issue in this way."

We begin to see that the dream is an initiation which tests the dreamer's capability in meeting old "karmic" issues, or new growth issues, in creative ways. We come to regard the way we encounter the dream as representative of how we are meeting similar challenges in our waking lives.

The goal of this approach is to troubleshoot our responses in the dream, to heighten awareness and creativity during the dream, to discover areas in our waking lives where we are encountering similar issues, and to meet the dream/waking challenges in such a way as to open ourselves to healing and illumination. There is no distinction between the dream and waking reality as appropriate arenas for working through longstanding issues.

CONTRASTING TWO DREAMWORK MODELS

by Scott Sparrow

QUESTIONS BASED ON TWO DREAMWORK MODELS:

The Dream-as Oracle and Dream-as-Initiation Approaches

by Scott Sparrow

What's it like to subject a dream to the kind of questions one asks from the traditional perspective, or the Dream-as-Oracle? And what's it like to approach the same dream from the Dream-as-Initiation? Below you will find sets of questions based on the two models:

Questions from the Dream-as-Oracle Perspective

What are the major symbols, colors, numbers, etc., in this dream?

What associations from your waking or dream life come to mind?

From your knowledge of universal or archetypal symbology, what universal meanings can you assign to these symbols?

What might each of these symbols refer to in your life?

What might this dream, as a whole, be telling you about your life? What might this dream mean?

What, if anything, is the dream telling you specifically to do?

What guidance might be inferred from this dream?

Questions from the Dream-as-Initiation Perspective

What's the basic action or "plot" of the dream, without getting into specifics?

What is your emotional state as you encounter the dream content?

Where do you assume, perceive, or conclude something that may or may not be accurate or "fair?"

How do you respond to the dream characters and situations?

Do the images change in any way during the course of the dream? If so, how do these changes relate to your attitudes/responses at the time?

What could you have done differently? What would have been an "ideal" response? What could such a response have brought about?

Where in your waking life could a similar encounter be occurring? What would be an "ideal" response to this waking encounter?

WORKING with dreams

Many people are now gathering together to discuss and interpret their dreams. This is a symptom of our times. People have become more realistic and we seek to harvest aspects and dimensions of ourselves about which we know nothing or have preferred to overlook. A pressing message is sometimes sent from the uncharted reaches of the unconscious across the borderline into the pigeonholes of our mental constructs. These messages have a disquieting effect upon our projects and challenge our rationalizations, for the unconscious harbors an entirely different mode of thinking from the usual, a mode encompassing wholeness. Here, that which is deemed incongruous by the middle range thinking of our day consciousness, acquires an abstruse meaningfulness.

Interpreting based upon our commonplace logic may prove dangerously misleading, particularly considering the temptation of tendentious thinking. Freud's attempt to haul unconscious elements to the surface has its drawbacks. A deep sea fish emerging at the surface would be bloated and could not feature or function according to its nature any more. Therefore, I discourage the layman from playing the sorcerer's apprentice and advise him to leave the technical task of interpreting dreams to the skillful professional therapist.

We have a more constructive recourse, however, dream therapy or better still, promoting creativity in our dreams as a complement to diagnosis. I refer to a technique explored and applied in Vedanta and also in Sufism: One thrusts the light of consciousness into the nebulous unconscious depths, rather than draw unconscious motivations to the surface of the conscious.

One of the many activities of our sleep life is simply digesting or regurgitating the residual impressions of the day. No doubt the unconscious can accomplish most of this work more efficiently than conscious volitional action. In like fashion, the motions required to type or play the piano or drive a car become automated. Nature always seems to find a way to insure an economy of means. But where one makes a mistake, one has to de-automatize the process in order to imprint a correction. Clearly this can be applied to the dreaming process. But could there be a way of exercising an impact on one's dreams?

How about reverie? Reverie is the state in which we are suspended on the threshold between diurnal (day) consciousness and paradoxical sleep (sleep with dreams). We know that if we shift slightly into sleep, we have no impact on our imagery and if we slip back into diurnal consciousness, we have some handle on and incentive in the exercise of our imagination. We can steer it. Depending upon how close we are to the threshold, we may enjoy having more sway over the flow of imagery, or we may find ourselves overwhelmed and willy-nilly invaded by it, not unlike steering a ship in a heavy sea.

Nidra Yoga is the art of maintaining oneself at the threshold, which means that one is keeping the door open between the diurnal and the sleep state. One remembers one's daytime mode of thinking and how things appeared when one was conscious of the material world while at the same time one is aware of one's dreams. By maintaining the continuity of the Ariadnean thread of consciousness, one is able to remember not only the pictures projected in one's dreams, but also

the multi-dimensional personality which one assumed. Furthermore, one is able to influence one's dreams and therefore sow seeds in the deep recesses of one's personality which will eventually germinate in a tangible way. This offers a means of fostering creativity under cover of the unconscious, whereas our conscious mind would have discounted the possibility of developing superlative qualities and thereby be blocked. As one example, through use of a new technique, people learn languages while listening to music. The language curriculum is imbedded in the music subliminally so that the pupil is never consciously aware of it; yet when the same words are said aloud, they are recognized.

Besides residual impressions of day experience, one may recognize several tiers in the dream world: unconscious or unavowed fears or wishes, features about oneself that the unconscious seems to aim at pointing out or resolutions of problems one failed to see. Probing into the elusive layers of our dream world, we discover vestiges of impressions that tell us of other spheres of reality in which our psyche is immersed but yield only a cryptic hint of what they could be like. Among these, one may spotlight the emergent process of self-creativity.

To grasp this eruption of unconscious elements, it is useful to intuit the way the soul sees itself projected in our personality, rather than try to glean something of the nature of the soul as viewed from the vantage point of our personal self-image. Under the label "soul," I earmark that (or those) little known dimension(s) of our psyche which appear(s) as more stable than the better known aspects of our psyche--perhaps even eternal. The secret of effecting this intuition is first in

reversing time, then inverting time; that is, first a retroactive mode of thinking--recalling reminiscences further and further back in time--then, shifting one's thinking into a dimension of time not generally understood. One shifts the setting of one's consciousness from thinking of events viewed in their sequence to grasping the know-how gleaned from the events, deleting from one's mind the contingent circumstances.

In computer language, this is called "input processing:" the substrate of the experience is eternalized as information. One likes to refer to these levels of our being (and of the universe) to account for such phenomena transpiring in dreams as premonition, hunches, visions of celestial beings, or landscapes of the soul described by numberless mystics. These impressions of a non-verbal, pre-logical, spaceless and timeless nature, appear to evidence an a-priori level of knowledge where the soul

grasps archetypes whose exemplifications constitute the subject matter of our middle-range mental activities. Here is the level of meditative activity taking place in dreams. The parallel between the cryptic psychic activity conducted in sleep and meditation has been painstakingly elucidated in the Mandukya Upanishad Avicenna, Najmuddin Kubra, Farid-du-Din Attar, and numerous others.

Imagery presents the advantage of bypassing conceptualization. The self-actuating formative processes originating in the deep sleep state transpire as spacial forms in the dream state. The dream process projects aspects of one's self into landscapes, and even into beings who appear as other than oneself in the dream scenario (sometimes animals, even cars or planes). Inversely, the prevalent circumstances are sometimes so much part of one's self-image that one fails to detect the fact that these

are circumstances impacting one from the psychological environment. Hence the ambiguity of our dream experience calling for skilled expertise. Reverting to therapy or creativity rather than diagnosis, one may train oneself to work with these landscapes, even as an artist might be given an unfinished painting to complete or even alter drastically.

How does one proceed? Let us remember that all creativity is a crossover between "listening in" to the birthing process of the universe emerging in oneself and the way one customizes this universal trend by dint of one's own incentive, inventiveness and exploratory drive. An example of this would be found in a group of musicians improvising: if each were expressing his or her own fantasy, without listening to the other, it would result in a cacophony. If each were to toe the line to a leader, they would not be personally creative. But if each would be sensitive to the overall mood of the group as such, and at the same time contribute personally to the richness of the whole, they would be demonstrating a creative model.

Now let us see how this would apply to working creatively with the human personality. It would involve one thrusting the searchlight of consciousness into the dark unconscious--like Orpheus--to intercept the tender shoots of qualities still in the formative process before they emerge into the personality as idiosyncrasies. Then reverse the process and apply one's will, auto-suggesting to the unconscious will to shape these as one would like to have them, rather as one might cultivate flowers or breed animals by bending the formative process so that they depart from their state in the wild. This is culture: where the human creativity acts as an extension of the divine creativity, carrying it a few steps further in the evolutionary drive.

In order to take the first step, one needs to learn how to turn one's consciousness within, as it were, to discover an inverted space.

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by Henry Reed

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DULCIMER DREAM SONG

Dancin' on a flower
Singin' in a shower
Swimmin' in a drop of rain.

Holdin' onto your dream
It ain't what it seem --
I scream (ice cream).

Dancin' on a daisy
Singin' while I'm crazy
Swimmin' in a running brook.

Diggin' down in the earth below
Feelin' the flow
Wantin' to know.

Lookin' up to the stars in the sky
Knowin' I can fly
Standin' taller than a giant in a book
So that I can look.

Dancin' on a flower
Swingin' in a shower
Swimmin' in a waterfall.

Hangin' way out on a limb
Thinkin' I can swim.
Sailin' out over the sea
Knowin' I am free.

Dancin' on a buttercup
Swingin' when the moon is up
Flyin' with a bumble bee.

Reachin' up to the sky above
Feelin' love.
My monsters call out to me
Want some tea?

Dancin' on a moonbeam
Swimmin' in the jet stream
Suckin' on a lollypop
Dreamin' about who I be

Look at me!

Fred C. Olsen

**The power of
dreams has
moved poets
to create
marvelous poetry
throughout the
long pageant of
human history.
To share this
splendid ancient
tradition with
you--and to
inspire your own
contemporary
dream poetry--
we will be
presenting
outstanding
pieces from the
great dream
poets of other
ages and
cultures.**

SIMILES FOR LATE SLEEP

*Stay down, dread,
like an old dog on a cushion,
innocuous in bed.*

*Answers seem,
like glyphs on a river stone,
reliable in my dream,*

scribbled here deep,

*detailed, old, and unknown
in the riverbed of sleep.*

*Sleep please spread,
like blood in the salty ocean,
innocently red.*

Anthony Shafton

THE GOLDEN FOUNTAIN: THE RICH TRADITION OF DREAM POETRY by Kent Smith, Poetry Editor

Caliban: Be not afeard; the isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling intruments
Will hum about mine ears; and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me, that, when I waked,
I cried to dream again.
Our revels now are ended. These, our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

William ("Wild Bill") Shakespeare,"
The Tempest," (ca. 1611)

THE BRIDEGROOM

The splendid dark form slips through the deep
granite chambers
Rainbow lights dancing

Reflecting brilliant jet linked scales
Advancing
To the place I stand rooted in fear
And fascination

The serpent prince approaches as silent
Thunder pounds
In the chambers of my heart
His eyes meet mine

I am struck dumb with longing. Ancient yearnings
Well up, flooding ecstasy through my veins
Bursting into flower
Violently

I sink to my knees. His cool dark skin encircles
Me tenderly, lifting me stealthily
In a lover's embrace.

Norma Churchill



SHARED DREAMING

by Barbara Shor

About half of the contents of every cell in every living thing is made up of mitochondria, a microscopic bacteria formed in the early days of evolution. The mitochondria in the nucleus of the cell have a DNA that is different than the host's. All mitochondria have the same DNA and speak each other's language, but they don't speak ours or we theirs. They're rather like alien visitors in the melting pot of our physical bodies. Throughout the eons of their summering in our cells, they have maintained contact with their own kind and are in instant and constant communication with each other across all cell walls in all living bodies. In a kind of interspecies intramurals, they bind all the life of this planet together. At the deepest level, then--the most minute--we are all connected, all one, all part of the realm of life, of matter, sharing the tiniest building blocks, which know no difference between galaxies and seas, between bacteria and whales--between one mind and another.

Dreaming is one of the most important tools of growth, evolution, and transformation shared by all sentient selves. Shared dreaming--group dreaming--is simply an extension of this internal technology to a larger body, a larger perception of Self. Dreaming, *a capella* or accompanied, is a capacity, a point of view, a method, a creative challenge, an opportunity to create a new, larger, more promising environment for growth and change.

My own interest in the evolution of the group mind was whetted by a dream research project that I conducted a year ago. My project was an adjunct to Dr. Mary Schmitt's 7-week seminar from October to December, 1986 on "The Living Systems Approach to

Creativity." We were a study group using Willis Harman's and Howard Rheingold's book, *Higher Creativity: Liberating the Unconscious for Breakthrough Insights*, as a text. There were 16 people in the group--artists, educators, therapists, doctors--many of whom had known each other before, and some had been in my dream groups for years. But there were also newcomers as well.

My method was to have people call me each week with their dreams and dictate as I typed them into my computer. I then printed out everyone's dreams (using names only with permission), wrote a weekly commentary on the general themes that seemed to be emerging in the group, and distributed copies of everyone's dreams and the commentary at the next meeting of the group. Although there were some people who didn't participate in the project, everyone seemed to be interested in the reports. There were five commentaries in all, and from a low of four people's dreams the second week, the last one contained 18 pages of dreams from 11 of the 16 participants--along with a tremendous amount of commentary and conversation going from one participant to another, asleep and awake.

An earlier experiment that was the model and became the basis of comparison was the *Dreams 10* project sponsored by the Poseidia Foundation in Virginia Beach, VA. Poseidia asked 20 professional dreamworkers, split into two teams of ten each with a team leader, to dream separately but together one Saturday night a month from April to October, 1984. Although a few of us in the New York area knew each other, most of us, scattered from coast to coast, and in Canada and Europe, have never yet met each other in person. After each target night, we would write down our dreams and mail them to the team leader. Just before the next session, we'd receive a packet with photocopies of everybody's dreams and comments, and a commentary by our team leader. The

leader of our team was Suzanne Keyes, the former editor of *DREAMCRAFT*, then part of the *Dream Network Bulletin*.

And the results--from this small sample from two projects--are amazingly similar. As with any living system, a small group self-organizes itself out of chaos, comes together for a time, works or doesn't work, then dissipates back into chaos. The key to participating in small groups these days seems to be functioning as individuals *separately but together*. When the group doesn't come together effectively it usually means the "separate" part has overwhelmed the "together" part.

The Poseidia group focused on dreaming telepathically together. Dr. Schmitt's group focused on self-transformation. Both groups dreamed together, and both groups transformed--as individuals and as a group. Both went through the same development steps.

The Poseidia staff set themes for each dream-in. Dr. Schmitt's group was supposedly reading the Harman book together, which gave us a basic setting. And although our dreams did seem to follow his discussion, they also seemed to form a theme of their own each week--and, interestingly, were often similar to the actual dream discussions, if not the set target subjects, of the Poseidia experiment. While there were five reports for Dr. Schmitt's group, and seven for Poseidia's, the stages really developed neck and neck, with separate but interesting resolutions.

Six issues arose that continued throughout both projects:

- **Fear of loss of privacy**, of exposure; fear of having one's sacrosanct areas invaded and misunderstood by strangers.
- **Fear of intimacy and of being left out**; fear of losing our loneliness, our uniqueness.
- **Loss of personal control**.
- **A sense of being in danger**, feeling threatened, being in the woods. Several people in Dr. Schmitt's group dreamed of shamanic

dismemberment by bears, and bears often showed up as animal guides throughout the project.

◦ **The ability to trust** ourselves, the group, the universe--seen and unseen.

◦ **Male-female lack of relatedness**--the animus/anima issue.

Three symbols ran through both projects:

◦ **Large windows with curtains** that the dreamer could close became the symbol for our real control over our own privacy. There were dreams of closed windows, of intruders coming in through windows, of windows with motorized curtains that would shut down automatically at the first sign of intrusion, of shades being drawn, and drapes being pulled.

◦ **Baffles/bafflement**--screens, barriers, peeping out from behind Mommy's skirt. A fence became the symbol of a baffle, a barrier, a point of resistance to change, to communication. The theme of baffles continued all through Dr. Schmitt's group, bouncing from one night to another, from one dreamer to another. Yet others insisted on being let in and felt separation as abandonment.

◦ **Water**--tidal waves; dancing on top of the wave; freezing sweet water to save it; a waterfall that said it was the flow from one level of beingness to another. There were floods, with people in boats helping each other out of the water.

Water showed up again in a great deal of cleansing activity. There were several dreams of doing laundry--one dreamer was upset that her clothes had been washed with many other people's dirty laundry in water that had been used over and over. There were dreams of bathing, alone and in public, of infants who surprisingly bathed themselves. There were dreams of changing one's appearance; of a drum turning into toilet paper. The atmosphere gave one an overall sense of ritual cleansing in preparation for transformation, for some great adventure that would change us beyond recognition. Hearing the call, rejecting it, fearing

change and desiring change were all warring within us at the same time.

An iron locomotive/dinosaur said it had come to help us "iron out some problems with prehistoric thinking," that the secret to transformation was to move toward "discontinuity," to "Leap before you look!" And that, rather than the quantum leap, there was actually a quantum process. A waterfall became the symbol for the rushing flow from one apparent discontinuity to another.

Three major happenings occurred in both groups:

◦ **Dreamers began to take responsibility for their own intentionality**, for acknowledging and empowering themselves, not looking to others. One woman dreamed a long and amazing parable, the upshot of which was, "Before you blame anybody else, take a good look at yourself." We were to let go of the usual ways of sensing closeness and just accept ourselves and others.

◦ **Dreamers were ready to make more intimate contact with each other.** One dreamer was surprised to find the bedroom window open after months of our dreaming of closed and curtained windows. Another was blocked from the group by the presence of her animal guide--a huge bear. When she complained about feeling rejected, the bear told her she was too tired to join in that night, that she was being cared for, not rejected. By sprinkling curry powder on a candleflame, a dreamer changed the atmosphere and stopped a civil war. There was joking, banter, and puns jumping from one dream to another.

◦ **Personal and group breakthroughs began to occur** because we were working through the issues that had divided us. In lucid dreams we explored changing outcomes from negative to positive; there were a lot of parties, and healings taking place, and a testing of shifting currents. Men and women began dialoguing with each other, despite little connection.

One woman chopped up IDs

with a Sabatier knife to fit a soup pot. She regretted the loss of the individuality of the ingredients, but looked forward to the wonderful soup. Another remembered her first dream at the very last possible minute--a breakthrough in many senses. She found herself astride a huge horse, frightened, and waiting for someone to come and lead her home. No one came. Finally, she leaned forward, took the reins herself, and led them both back home in triumph.

Correspondences began to spill out into our waking lives--as one dreamer called in her morning's dream of a little bird, I saw a hawk outside my tenth-story apartment window being chased by a flock of little birds. We brought people outside the dream group into our dreams--and those people also dreamed of us.

But the most amazing hit of all had to wait for two years for its punch line. On the last night of the Poseidia experiment we were supposed to have a going away party. Suzanne sent each of us a photocopy of a photo of her house and invited us there. She also said that since it was autumn, there'd be a big pile of leaves in the back yard to jump in. Lots of people showed up at her house--but no one remembered to jump in the leaves. And I forgot all about it until I reread the dreams of both groups.

At the third session of her seminar, Dr. Schmitt led us through a visualization in which we all met at a big pile of leaves in the woods. Three dreamers that night dreamt of jumping into the leaves and watching each other bounce off and fly around the pile of leaves in out-of-body experiences. And for the remainder of the experiment, dreamers continued to meet at the pile of leaves, working out new ways of relating to each other. A dialogue began that continued awake and asleep--bouncing from one dreamer to another--even across two years to a different group. After all, in dreams, there's no time, all time.

(This article is excerpted and edited from "Shared Dreaming" © Barbara Shor, 1987.)

Safe Sex and the Eroitic Dream

Continued from page 5

walking on the earth or holding a newborn baby? This is a new challenge, a whole different orientation than just going for the Big O. Dreams could be a great vehicle for moving us in that direction. Eventually we may find that we are having dreams about all the unusual, fun and erotic things you can do with a condom. Our usual ways of thinking about them is so limited, really. Saran Wrap and dental dams--there are all kinds of new toys to dream about.

I would be the last one to advocate any unnatural manipulation of your dreams just so you could win the "Safe Sex Dreamer" award. But now that AIDS is a reality, the old style erotic dreams are becoming less and less natural, if not downright dangerous. Consider the old puzzle: how do you know you are dreaming? Pinching yourself doesn't always work, and it may even be a further turn-on for some people. Others would say it always feels like a dream when they are making love, so those people could easily get into trouble. And in my dream, I felt certain that I had just contracted AIDS right up 'til I awoke. So just to be sure, I'd suggest safe sex practices in both dream and waking states.

Incidentally, the dream I reported was not a wet dream. I mean, there was some sort of climax in the dream and it felt great at the time, so I called it an orgasm. But when I awoke there were no vital bodily fluids to clean up. Does that mean it wasn't a "real" orgasm, that it was only symbolic? Or could it be just as symbolic with fluids and all? Would you call it a "dry orgasm," a "dry wet dream," or what? Our vocabulary on these matters is so limited, really.

I understand that the scientists who study the physiology of dreams have noted that when we are in the dream state the body is effectively paralyzed, but we get increased brain wave activity, rapid eye movements, wriggling of the toes and finger tips

and genital erection. Everyone does, from the womb to the tomb, essentially, and it is not just because we have to pee. Does this mean that all our dreams are erotic dreams, but we forget that part, like some people forget the colors upon waking? I mean, maybe it is all really erotic, but the waking mind just can't grasp. No, I'm not saying all dreams are sexual in the Freudian sense, where anything can be a phallic symbol (except for certain cigars). I mean *really erotic*. Everything!

Of course, this is not just a topic for idle speculation. We need scientists who can give some study to the whole series of questions, develop a bunch of new terms to describe their findings and get a serious hearing. Where are the scientists when you need them? There is so much we don't know in this area. Whoever took on such a project would have to be comfortable crossing from objective to subjective research, ideally participating in the project themselves.

Since we are told that the spread of AIDS is just in the beginning stages, we can expect it to be reflected in dreams more and more. Are we, as dreamworkers, going to be ready to work with this in our groups? Will we be able to step back from our own fears enough to ask the dreamer, "Tell me, what is AIDS? I am from a distant planet (or from a few years back) and have never heard of it. Describe it to me." What will they say?

Were you to ask me now, my answer would be diverse. AIDS can be frightening and something I'd rather not deal with. AIDS is a challenge to us all to expand our concepts of what is sexual and erotic, to overcome our prejudices and accept diversity in others and the shadow side in ourselves. AIDS is an opportunity to take responsibility for our actions and what we need to learn to protect ourselves and show our caring for others. While we don't need to return to moralizing and guilt as a means of enforcing narrow

concepts of what is the one right way for everyone to be sexually, AIDS challenges us all to reconceptualize how sex is *sacred* for us, and to reject superficial, careless contact with others. To me, these would be positive directions to take any day, but taking them seriously seems to have required a life-threatening danger.

These are the deeper archetypal or "teaching story" aspects of AIDS for me. For others they may be different. It may concern the fear of death and our own mortality, guilt around sexuality and pleasure, homophobia and scapegoating. In fact, AIDS can be a powerful metaphor for lots of different things. Our challenge, when we hear a dream, would be to see possibilities, but to ask open-ended questions that encourage the dreamer to tell us what it is about for them.

Discussing dreams of this sort is bound to bring up feelings of embarrassment, as it has for me, writing parts of this article. While it is important to let the dreamer know that they never have to discuss anything that is too embarrassing or difficult for them, if they are up to it, that is where new learning can often be found. In fact, at times I enjoy putting myself in situations that might be embarrassing or difficult just to push that edge.

I would love to hear your erotic dreams, safe-sex dreams, and even scary AIDS nightmares. I would also like to get responses to any part of this article that moves you. It is my hope that AIDS, while it has been a deadly disaster for many people, can also be a magic healing mirror for many others, and together we can create a truly safe world. I would be delighted to see this wonderful "dream community" continuing to discuss these issues.

<p>THANKS TO DNB MAILING PARTY PEOPLE FOR 1987: Suzanna Hart, Fern LeBurkien, Teresa Magallon, Steve Marks, Fred Olsen, and Kent Smith.</p>
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Hemisync and Dreaming

by Dan Russell

I have been listening to the (Robert Monroe) Hemisync tapes since 1980 when I attended a Monroe Institute Gateway weekend. The Gateway is at the beginning of the "Mind awake, body asleep" Hemisync state. Hemisync allows both hemispheres of the brain to focus on the same state of awareness simultaneously. The goal of Hemisync is to learn the different states of consciousness and reproduce them at will without use of the tapes. Hemisync was a definite aid in moving through what I experienced as Kundalini Arousal in 1981 and '82 in that my whole being was involved. Prior to that I had adopted many of Ann Faraday's dream interpretation methods, some of the Senoi, and tiny amounts of Carl Jung. Once beyond Kundalini Arousal I found that array of interpretational gear inadequate, and in the Sethian manner I began to explore and extrapolate by myself. I began to notice and catalog different vibrational dreaming states by feel.

I believe there is a point where the ego must let go to Soul or God or Inner Being, yet remain within the action as an observer. Hemisync has helped me to hold that kaleidoscopically changing focus, between the ego and inner ego first, then between the inner ego and what lies beyond, by the simple use of feeling. I sometimes use inner vision and other times concentrate on my dream hands or feet to hold the focus. In all of this sometimes fearful, sometimes hilarious, often exhilarating exploration I have been tremendously helped by developing the ability to maintain those dreaming states. This has in turn facilitated the processing of dreams and what I call dream catalyst.

Dream catalyst is an offering by my inner self, a chance to change my beliefs. To use it, I maintain light trance between the dream and being awake. Sometimes I hold a dream image in mind, sometimes a verbal dream statement. For example, I might use dream catalyst to resolve an issue of fear by asking "What belief did that illustrate?" and await an answer in verbal or image form. When I get a linear statement of whatever belief has been illustrated or presented for catalytic change, I can decide if the statement is true or false. Every belief change I make

results in an instantaneous experiential shift.

When a dream statement seems unclear I discovered that if I mentally stated, "That also translates as ..." and added a big black punctuation mark (colon), held the focus and listened to the next words that came, I got another version, sometimes two or three more different translations of the original phrase, sometimes with an accompanying image to clarify. Or I hold a dream image and ask my subconscious mind "What does this symbol-ically illustrate?" to explain personal symbols. Then I wait for the answer, which might require several more question-and-translations.

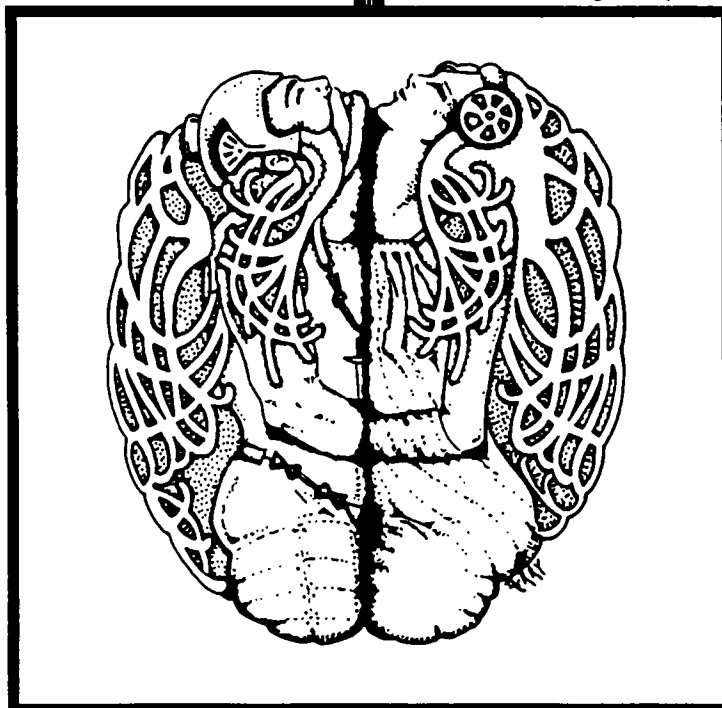
During one of these sessions my subconscious mind said, "Oh, that was to seed forgetting dreams," in reference to a dream I had in 1979. Now I use that technique to seed remembering dreams, and becoming lucid in them. Sometimes holding a dream image for clarification takes what seems like a long time, but if I get up to go to the bathroom I am hard put to reach the same state again by lying back down. With this technique I can isolate a feeling or color for explanation and I have found something like sixteen different

color/mind rays. I have also used it to program a "What happened?" dream any time I want to look at the waking state from the dreaming viewpoint.

Throughout, an attitude of detachment stands me in good stead. Recently a dream dog (representing a problem that had been "dogging" me for years) got on my back and wouldn't get off. It was irritating but I relaxed, and using the dream catalyst technique, changed it into several small puppies at my feet. I next dreamt that I was being replaced at a dining table by a year old baby, causing a feeling of intense sadness. When I woke up I realized that the self who was replaced was a probable self and the baby was symbolic of the official me. Rather than give in to that awful feeling of being the part of the self who is lost, I relaxed as the growing baby. My problem with bodily ageing was gone.

In the last few years I have used only Hemisync tapes from the Metamusic series, which contain none of Robert Monroe's instructions. The sound patterns in them are varied, to say the least. They are a source of unlimited fun.

(The Monroe Institute may be contacted at Route 1, Box 175, Faber, VA 22938.)



DREAM WRITING:

WEAVING

THE PROCESS

by Cathleen Cox
Weber, M.A.T.

"But what do working with dreams and writing have to do with each other?" the woman on the phone asked me skeptically. "They seem so ... *different*."

"Don't you mean," I asked, "that you associate one with playing and the other with laboring?"

"Yes," she responded. "I guess that's what I do mean. I love working with my dreams. It's so freeing. But I just hate writing. I have to do a lot of writing in my job, and it's just such drudgery for me."

"What if there were a way of going about it that felt as pleasurable, as safe, as working with your own dreams?" I asked.

There was a silence. "Maybe I want to find out more about this," she ventured.

Why is it that we do dreamwork, after all? Isn't it primarily because we want to discover more about ourselves so that we can live more fully and meaningfully? We long to weave deeper connections among the threads of our own being, as well as between our lives and the lives of others. Dreams lead us into ourselves and beyond ourselves.

Dreamwork itself is demanding, yet absorbing. It can be filled with light and laughter and joyful insights, but at least as often the work is not easy. Anyone who has done much with his or her own dreams, or participated with another in the process, knows that delving into the unconscious can be earthshaking.

Yet the personal value of the work holds us spellbound, requires our return to it again and again. Despite the fact that it is often gutwrenching, dreamwork brings with it the quality of renewal that we think of as the gift of play. The boundary between work and play is blurred and even dissolved during dreamwork. We can end an intense session drenched in sweat or tears, physically and emotionally exhausted, yet with a feeling of fulfillment utterly different from the "used-up" kind of fatigue that comes from work which is mere drudgery--the kind of work in which too many of us spend too much of our days. When we do dreamwork, we craft meaning for our lives, and no way of spending time feels better than that. Thus the feelings of "play." And why not? Dreamwork is recreational. We are literally re-creating ourselves.

Contrast the dreamwork experience with that most of us have experienced as writers. Actually most of us would never apply that title to ourselves. We think of ourselves perhaps as "students learning to write" or "people who have to write" but not as writers. Yet we have the confidence to name ourselves as dreamworkers without anybody having given us a degree in that. The difference is that our work with dreams validates itself and our work with writing is often not validated by anyone--including ourselves.

To understand how this came to be so, we need only look at the early experiences most of us had with learning to write. You can probably close your eyes and put yourself back into the scene: It is a high school English classroom. You are assigned "a paper." You are "given a topic" or perhaps told to "pick one yourself" (out of thin air?). You go home. You struggle alone. If you are not a cheater, you certainly do not ask anyone for "help." You write a few sentences or paragraphs, which seem fairly or totally unsatisfactory. You either worry over what is wrong with them or assume there will be so much wrong that it is pointless to care.

The only question you are likely to ask yourself is whether you are giving the teacher what she wants. Usually you have no clear idea what this would be, so your feeling of stabbing around in the dark is increased.

Perhaps you are one of the luckier ones. You do have some idea of the formula you are supposed to replay. So you replay it. No room here for experimentation, exploration, expression of your own actual thoughts or feelings. That would only stretch the formula, thereby risking a bad grade.

In any case, you finally manage to finish something. You hand it in. You get it back. It has some or many red marks on it which your teacher has spent hated hours laboring to produce (I know something about this). You ignore the marks. You look at the grade. Most likely, you throw it in the trash. You have learned little or nothing new and your next effort will likely repeat the same ineffectual sequence.

You are very fortunate indeed if your experience as a student writer was significantly different from this scenario and if you bring any feelings of personal investment or excitement about the possibilities for discovery to the process of writing. You are fortunate if you have any idea what that process involves.

All the implicit messages that most of us got as student writers--that the purpose of the work is to display knowledge, that our ideas and imagination are not valued, that we must conform to the rules or be "wrong," that we ought to be able to get it right the first time, that getting help is cheating, that the goal is to meet the teacher's demands--all these attitudes have too often seeped not only into our approach to writing, but into our approach to living. For our English teachers were not operating in a vacuum, but as part of a cultural construct whose message is: "Your purpose is to fit in."

We struggle in our dreamlives and dreamwork to free ourselves from this message, to find another way to

be within ourselves, another way to relate to others--a way that comes from our essential center, and is true to the unique individual that is each of us alone.

That way requires more, much more, than the regurgitation of used ideas.

But a central problem remains. Even as our dreams illuminate new possibilities for being and doing, we are still left in our waking lives to integrate these possibilities, to bring them to our daily task and larger life choices. How to do so? How to bridge the gap between our waking and dreaming lives? One way is to look for opportunities in waking life to bring our whole selves, conscious and unconscious together, into the act.

And one way to do that is to apply the attitude we bring to dreamwork--that its purpose is the discovery of personal meaning in our lives--to writing. This is what Dream Writing is about.

It is entirely possible to unlearn and discard the wounding messages we have received about ourselves as people whose purpose and function is to fit in. It is possible to commit to the journey of individuation. A powerful tool for doing so is the ability to explore our thoughts, feelings, intuitions and experiences with a view to finding the meaningful connections among them. An additional tool is the ability to communicate these meanings in a form that can be honed to clarity and then shared with those for whom it is intended.

Dream Writing offers a process for doing just that. In a five week workshop series, group members write about and explore their dreams. Writing goes beyond first journal entries as different methods of dreamwork are applied, through writing, to the processing of individual dreams. The basic stages any piece of writing goes through--generating ideas, drafting, and revising--are applied to each piece. Writing and dreamwork skills grow together. We

help each other at every step, reading our work to each other and receiving helpful feedback, relying for primary guidance on our innate knowledge of how to create meaning. The question is never, "Is this right?" It is always, "Does this work?" Which breaks down into:

"What is this concept and/or experience all about?" and then,

"What do I have to say about it?" and then,

"To whom?" and then,

"How can I say it in a way which is truest to my observations, ideas, feelings, and intuitions about it?"



And finally, "How can I say it in a way which will allow it to be heard as fully as possible?"

From the answers to these questions, all issues of form, organization, word choice and so forth will be resolved.

At the same time that skill in discovering and expressing meaning as a writer is going on, the person participating in the Dream Writing experience is inevitably deepening insights into how to work with his or her dreams. The two work together in mutually enhancing, integrative ways.

Many of us have had the experience of hearing another person give "an idea" about our own dream which seemed most illuminating, but of feeling a sense almost in the same moment of, "Oh, but I could never figure that out by myself." Yet by making conscious the methods by which dreams can be explored, and working with them in depth, a sense of personal mastery over our own dream life can be created. This in no way invalidates the insights gained from others. If, as

Jung believed, every dream comes from the collective unconscious as well as from the personal unconscious, then we certainly have insights to share with each other. But it is also possible to develop a flourishing sense of our own competence as dreamworkers. Dream Writing, in which we pay close attention to our dreams by working them through a process designed to reveal new connections, is a powerful way of developing this competence.

Dreamwork and writing both proceed fruitfully when those engaged in either task know:

- That they can learn by doing.
- That their conscious and unconscious are partners in the discovery of meaning, and that material must be processed for meaning to be found.
- That feedback and response during all stages of the process is very helpful.
- That there are tools which can be learned and which can be very helpful *when they are applied to solve a problem and not as an exercise in themselves.*
- That a sense of personal "yesness" to the work which is being done is the most important criteria.
- That the work can be grueling at times. It can demand the very best that we have to give and sometimes more than we have to give in a certain moment.

- That, regardless of the sweat, all creative work is ultimately play.

- And that fears, blocks, feelings of disconnectedness can be overcome. The result can be a deeply satisfying sense of bringing forth that which is within. As Jesus said, "If you bring forth that which is within you, what you bring forth will save you. If you do not bring forth that which is within you, what you do not bring forth will destroy you." (Gospel of Thomas, Gnostic Gospels).

Growth as a dreamworker and growth as a writer turn out to be natural partners. Both involve letting go to process, to trust in the inner

Continued on next page



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resources. A discovery comes that the unconscious energies can be tapped and melded with the conscious to work hand in hand. You don't have to be planning to write the great American novel. But maybe you are--or will discover you'd like to be. Maybe you will take your new found confidence and competence as a writer to your letters and poems--or business reports and memos. Maybe it will never go beyond your journal, where it will merge with growing dreamwork skills to serve you in your personal journey. However used, Dream Writing offers new tools for manifesting ourselves with assurance in our daily lives, for being participants in life.

As E.M. Forsester said, "How do I know what I think until I see what I say?"

(Cathleen Cox Weber, M.A.T. is a Marin, CA based writer who bases much of her work on dreams. She facilitates group and individual work on Dream Writing. She may be contacted at: 110 Linden Lane, San Rafael, CA 94901 (415) 454-6198.)

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THE DEMON IS DRAWING THE LIFE OUT OF ME

by Anthony Dubetz

Michaelangelo, Picasso, Rodini! All these great artists saw life in stone and metal where no one else could see. They took away what was obscuring and voila--art and beauty. Just as Jacob in the Bible was left with a limp after a wrestling match in his dream and just as Adam was left with Eve and one less rib after a dream in the Garden of Eden, I, too, have experienced the ancient power of dreams in modern U.S.A.

Eight or more years ago I had a dream--an old dream that I see everyday I look into the mirror:

A demon had jumped down from one of the windows and began to carve a line in my face. As the demon carved with the stylus, a line was being simultaneously etched onto a canvas.

When I awoke the next morning I looked into the mirror and saw what to this day is the only line on my face. Believe it or not!

Anthony Dubetz
P.O. Box 34934
Chicago, IL 60634



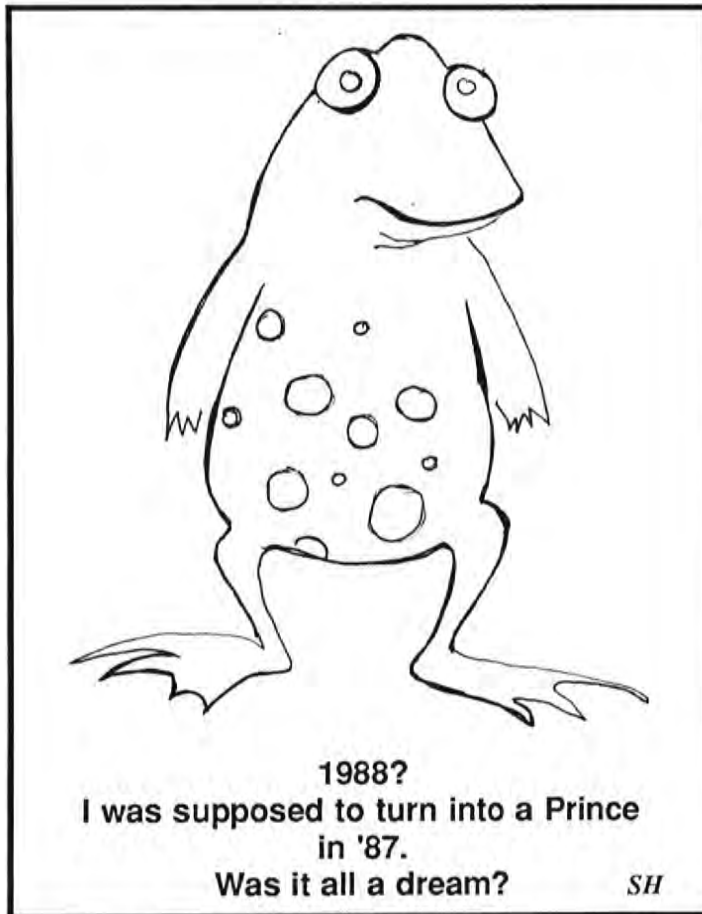
NEW DREAMTIME continued from page 24

specific audiences, such as "nightmare sufferers," parents and teachers who might learn to talk with children about dreams, artists, college students, or the elderly? As you consider various terms for your work, think of how it would change your presentation, the way you talk and think about dreams.

Not only can new ways of conceptualizing our work help us reach new people, but it can lead us to creative new ways to learn and grow. In my case, I have been thinking of myself as a "Dream Ecologist" lately. It started when I was invited by several ecology groups to give dream workshops. The response to these workshops was very strong and over time, I was moved beyond a slight shift in my presentation to appeal to this audience. I began to see that there was a strong psychodynamic aspect to recent ecological thought and as I read more in that field, I was developing a very different way of approaching dreams. In the near future, I hope to write a book on "Dream Ecology."

In addition to thinking of various terms for ourselves, we can think of new terms for the workshops and seminars we give, the organizations and associations we create. As a result, we can present ourselves as a member of the "Dream Appreciation Association," director of the "Personal Mythology Center" or leader of "Dreambody Workouts." So far I have 26 names on a brainstorm of terms for organizations and workshops--rush any last minute additions to me for inclusion in the next issue. Indicate if some are in current use, or if you want exclusive use--in which case I will list it as "copyrighted."

*New Dreamtime, Dick McLeester
P.O. Box 331, Amherst, MA 01004.*



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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

EDITH GILMORE, 112 Minot Road, Concord, MA 01742. (617) 371-1619.

Ongoing monthly, lucid dream study group, telepathy experiments. Open to new members. No fees.

KAREN PALEY, 60 Central Street, Topsfield, MA 01983. (617) 887-5090.

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.

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

JUDITH MALAMUD, Ph.D. Lucidity in dreams and waking life. Individual and group work. Manhattan, NY. (212) 933-0460.

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.

JANET TOBIN, Dream Reflections: A Workshop on Dreams. 9031 Winthrop Drive, Cincinnati, OH 45249. (513) 530-9296.

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.

DREAMWRITING with CATHLEEN COX WEBER. Private and group work. 110 Linden Lane, San Rafael, CA 94901. (415) 454-6198.

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

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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.

DREAMWORKING: How To Use Your Dreams For Creative Problem-Solving

by Dr. Stanley Krippner and Dr. Joseph Dillard. \$12.95 plus \$1.50 postage and handling for each book (New York state add 8% sales tax). Bearly Limited, 149 York Street, Buffalo, NY 14213.

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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.

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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

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

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WANTED. If you know where they are from, give a reference. Send to: New Dreamtime, Dick McLeester, P.O. Box 331, Amherst, MA 01004.

LUCID DREAMERS: Please send me an account of your first lucid dream for a future DNB article. Comments on how it came about and how the first lucid dream foreshadowed future lucid dream development is welcomed. Anonymity assured if you wish. Robert Waggoner, 520 S. 4th, #27, Ames, IA 50010.

WOMEN'S DREAMS for an anthology about healing ourselves, our planet, and all of our relations through our powerful dreaming process. Commentary about yourself and/or the meaning the dream has for you optional. Enclose SASE only if you wish response or dream(s) returned. Anonymity assured. 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.

THE SELF-STEERING PROCESS:

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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.

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NAMING OURSELVES

Last summer the question came up in the **Dream Educator's Network**: what do we call ourselves? How could the term we use to describe ourselves on a business card or flier affect who we reach and how we are perceived? So in **DNB** I asked for a brainstorm of possible names--and got a huge response! This list of 68 possibilities was boiled down from a much longer list. I tried to keep the most dynamic suggestions, ranging from professional sounding to the creative and wildly outrageous.

Use this list as a source of inspiration. Various terms can be mixed and matched to find just the term you want at the time. Or you may come up with something entirely new. I find that it can be very valuable to have a wide range of ways to present ourselves in order to reach out to a variety of audiences. At one point, you may want a label that will be taken very seriously, acknowledging your professional skills. At another, you may want something that really puzzles people and challenges them to wonder, "What is that?"

The importance of reaching out to new audiences cannot be overstressed. If we are just working with the folks who are already interested and involved with their dreams, we've got a pretty small number of people. As we network more, feelings of competition are bound to arise about how to get this small number of people into our groups. However, when we remember that everyone dreams and many people might be able to see them as valuable, worth spending time and even money to connect with--the focus can shift to seeing how we might support each other in reaching out and effectively involving new audiences.

How might we present ourselves when reaching out to

Continued on page 21

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