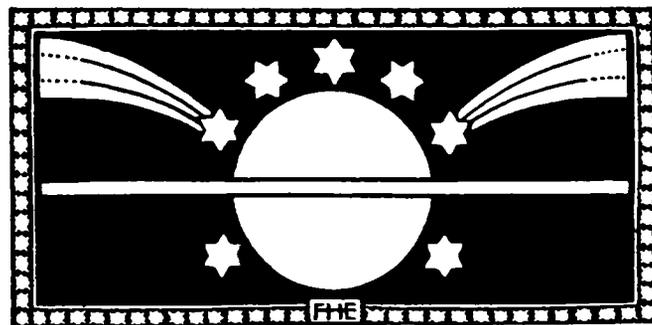


# dream network bulletin



volume 7, number 2

A NEWSLETTER FOR PEOPLE WHO DARE TO DREAM

*In This Issue:*

Harmonic  
Convergence Dreams

Dreams and Health

Bringing Dreams To  
Children

Lucid Dreaming

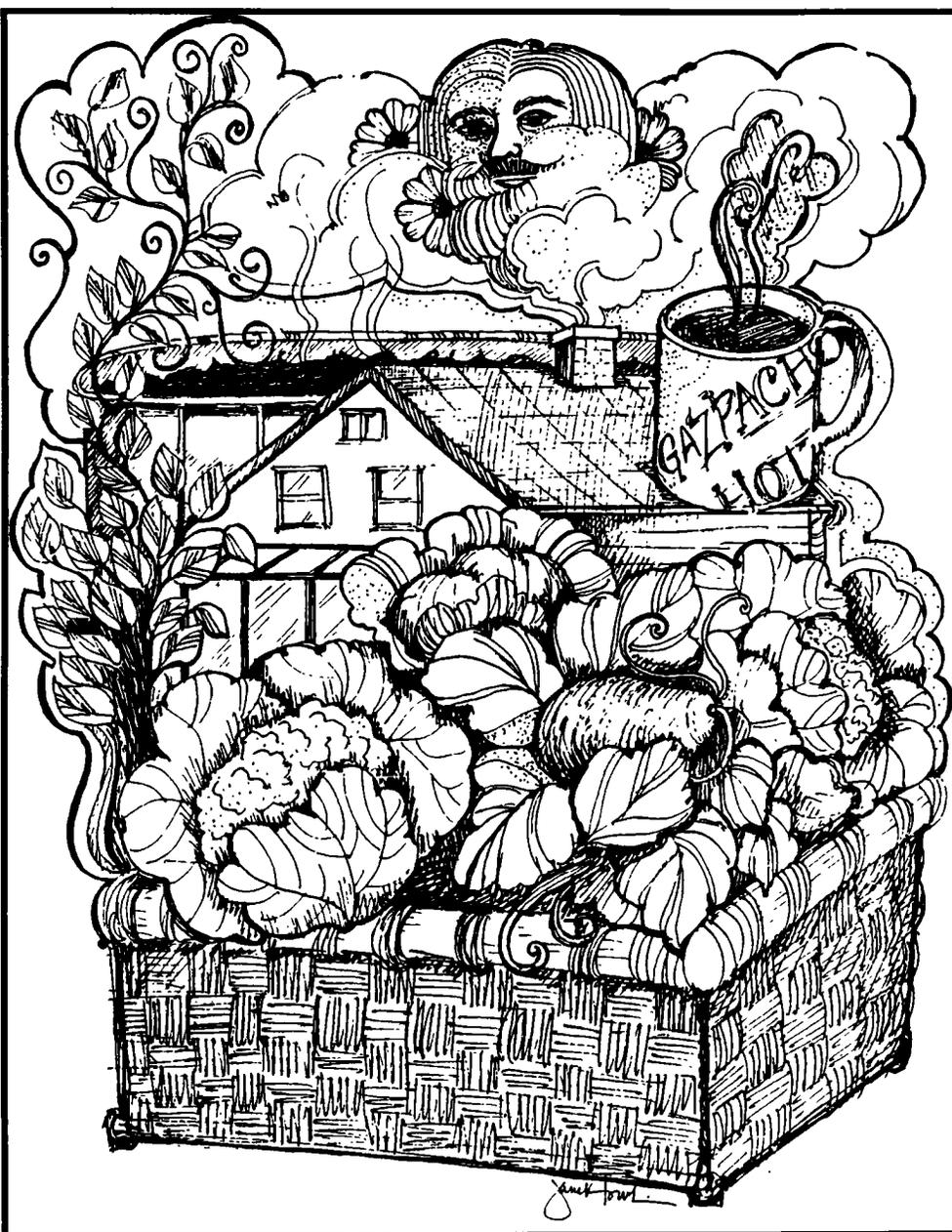
## A Return To Grandfather's House

*Patterns of Old and New*

BY JANET TOWBIN

There is a very strong feeling that still remains in the telling of this dream--a feeling of going back, far back in time. By embracing the patterns of my heritage and childhood memories (that I am only too quick to deny), I feel as though I have been able to come into contact with some very important parts of my long forgotten self and to change my psyche as well.

*Continued on page 15*



**THEME FOR  
May/June Issue**

**DREAM CREATIVITY  
Art, Drama, Music**

**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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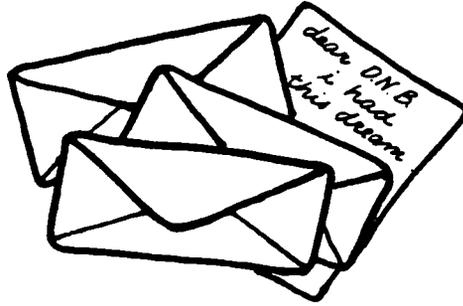
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I would like to offer a brief comment on Dick McLeester's article, "Safe Sex and the Erotic Dream" (Vol. 7, No. 1). Heterosexual intercourse involving a woman of childbearing age--unless a pregnancy is intended or one of the partners is infertile--has never been "safe" without the proper use of a reliable birth control method. I wonder how dream life, for both women and men, reflects this circumstance and the responsibilities and choices it entails. The AIDs epidemic multiplies, for everyone, the complexities of sexual decision-making in the waking (and thus, potentially, in the dreaming) world. It may be the occasion for us to begin recognizing how much dreams reveal, both culturally and personally, about a great many issues related to sexuality and gender.

*Deborah Jay Hillman  
41-22 42nd Street, Apt. 2D  
Sunnyside, NY 11104*

I just had a dream where in the dream I was with my brother and he commented, "Remember the good time we had at



Kathy's house when Steven came to visit?" At first I did not remember, but then remembered that indeed, in a previous dream, Steven did visit us at Kathy's house, and the occasion was a happy one. However, never in actuality had Steven ever visited Kathy's. The memory of the occasion was strictly among a memory relegated to dream occurrences only.

In addition, while I was experiencing this phenomenon of having a dream memory elicited, I was in a quasi or vague third person state musing that what was

occurring was somewhat interesting. While the dream was occurring, immediately when my brother commented about "Don't you remember Steven visiting?" I was slightly irritated because I knew Steven had never visited Kathy's but something unconsciously urged me to scroll back through my dreaming experiences, and lo, there was the memory of the dream occasion. My reaction was doubly pleasant because 1) it was nice to recall (and re-experience/feel) such a happy occasion, and 2) it was neat to understand--in a lucid dreaming manner--that such a dream memory--well existed and could be used to re-hash past dreams.

Further, I urged myself to remember this unfolding experience when I awakened. The major questions I have are, 1) Is this a very common occurrence, and 2) what might this mean in terms of describing the capacity, the depth of dreaming consciousness?

*Philip Paul  
P.O. Box 722  
Hampton, VA 23665*

## BOOK REVIEW by Kelly Bulkley

*Dream Life, Wake Life: The Human Condition Through Dreams*, by Gordon Globus, MD, State University of New York Press (1987), 187 pages.

How do we create the life-worlds we experience every night in our dreams? Are these life-worlds mere patch-works of waking memories, or are they wholly original productions of our innate creativity? What is the relation of our dream creativity to our waking life creativity? These are some of the central questions Gordon Globus addresses in his fascinating study of dreams.

Globus, a Professor of Psychiatry and Philosophy at the University of California at Irvine, takes on some of the most complex, and perhaps also the most neglected, theories on dreams and dreaming in his quest to discover the nature of dreaming creativity. For example, he struggles with D. Foulkes' cognitive psychological approach to dreaming, A. Rechtschaffen's psycho-physiological

research, and M. Boss' therapeutic use of dreams in his "Daseinanalysis." Globus makes a good case for why anyone seeking full understanding of the nature of dreams needs to take account of such material.

But despite his persuasive arguments, Globus' book is not easily read. Along with these dense technical theories Globus also discusses mind-numbing subjects like Heideggerian existentialism, the "phenomenological epoche" of Husserl, and Leibniz's monadological idealism (I'll confess that more than once I skipped through such passages to the helpful summaries Globus sets at the end of each section). All of this is expressed in a style so extremely formal and concise that sometimes reading the book is like wading through steel. Fortunately Globus balances this by injecting a nice personal element into the book. He recounts three dreams of his own, one an especially poignant dream about his wife's cancer.

Despite all the intimidating scholarship, Globus does have an important point to make here, one

worth our attention. Against Freud, Foulkes, etc., he argues that dreams are not simply built up out of memory traces and images, like a mason using pre-made bricks to build a wall. Globus claims that dreams reflect a "formative creativity" by which we wholly and spontaneously produce the life-world of our dreams. In our dreams we have "the capacity for infinite creativity," which he says "is the power of the Godhead." The main thesis of Globus' work is that the same formative creativity we find in our dream life we also find in our wake life.

This is a notion with which many of us (especially lucid dreamers) already have some familiarity based on our own experiences. We've discovered deep resources of creativity in our dreams which may come to have transformative powers in waking life. Globus' achievement is that he has grounded this concept of formative creativity, of the practically infinite wells of creativity in our dream life, in a solid philosophical and psychological structure. More generally, he has shown how bridging the gaps between the various realms of dream study and research can produce some truly new and valuable insights.

I really liked Alexa Singer's article "Dreams and the Creative Process" I am excited about my own painting and art as interpretations of my dreams both as tools toward understanding and as finished art forms. Alexa's article, however, flashed in my mind this morning as a way to unravel an upsetting incident that recently occurred.

My husband and I both bought leather "bomber" jackets. They were fairly expensive. I hesitated spending so much money but finally did. The other day I left my jacket on a table. When I went to hang it up, I literally screeched in horror after finding a huge piece of leather ripped out and lots and lots of puncture holes up and down the sleeve. I stood frozen in shock as I stared down at Cathy our cat happily licking her paw. I could have wrung her neck right there and then!

Instead, I sat down to try Alexa's method of "free writing" to see if I could get some clues to why I created this situation. Much like one can do to understand the meaning of a particular dream, I wanted to see if I could understand this waking nightmare! This is what I wrote:

**Question:** Why did I create the destruction of my expensive new leather coat by Cathy the cat?

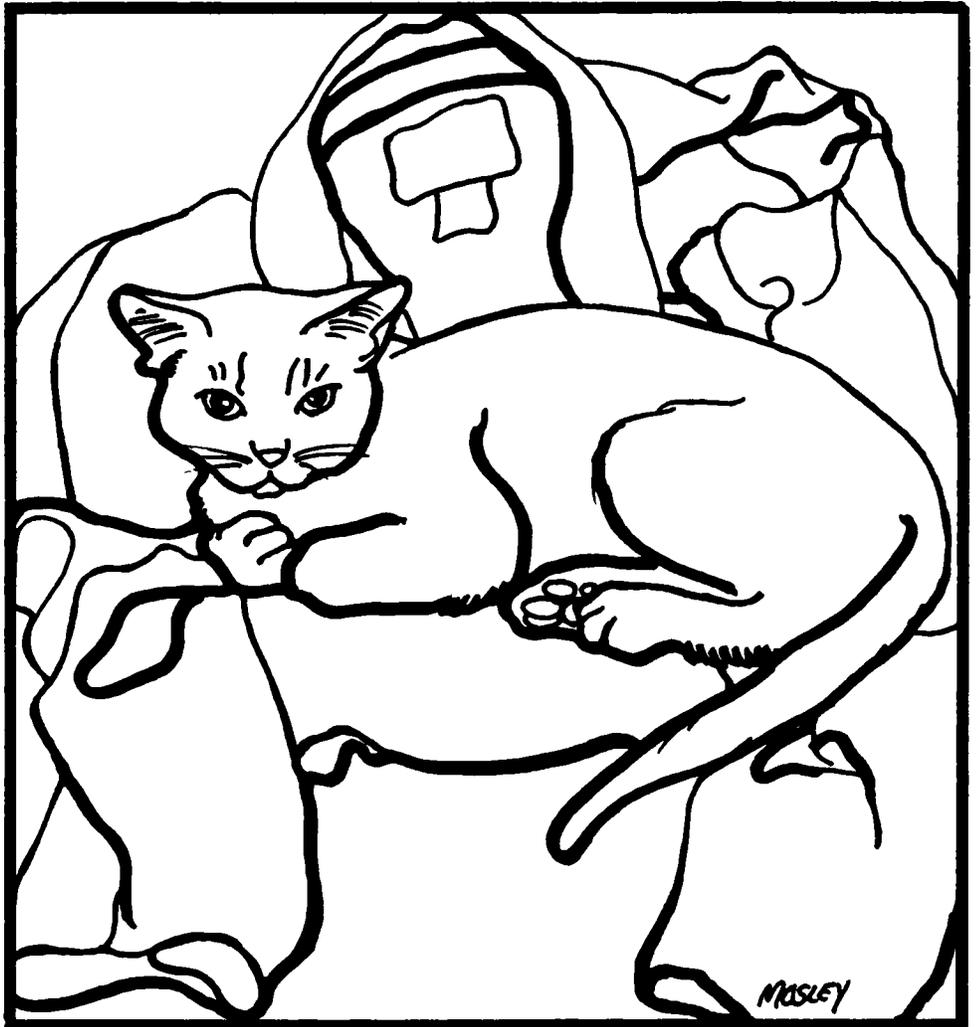
**Answer:** "Your coat holds more than one symbol. It symbolizes prosperity and excess, youth and old age, coldness and warmth.

"You have been only partly successful in changing your belief from one who has only enough money to get by, to one who has abundance. Understand this conflict as symbolized by wearing a leather coat one day and finding it in shreds the next! It's sort of like your financial ups and downs! Cathy the cat is a symbol of that portion of self that attacks out of unresolved fears.

"Cathy can also be seen here tearing at your self esteem. This particular coat symbolizes fading youth--a desire to stay young and in style; yet its destruction points to your own beliefs about aging.

"Finally, you are left with the symbol of love through warmth, or the lack of cold which the jacket keeps out! This would be the more positive symbology of your coat, but its destruction suggests a need to look at your self-esteem and self-love."

**Question:** So are you saying that my purchases of trendy expensive



clothes have always been a negative act for me?

**Answer:** "At times, yes. Try asking yourself, before buying a piece of clothing, 'Am I buying this to build false self-esteem, or am I buying this as an expression of my own creativity through dress?'"

**Question/comment:** Okay, but I still get the feeling I am being told I have not chosen the more positive creative side of buying clothes, or else this jacket attack would never have occurred!

**Answer:** "No, you quite often buy clothes for their color and style, with the eye of an artist. This was not the case, however, with the leather coat!

"One more point. There is also the unresolved issue pertaining to the animal rights movement that you are still questioning. If you do not truly believe that it is okay to wear animal skins or furs, then you will create their destruction in one way or another. Instead of a ripped leather jacket, someone else may lose an

expensive leather purse, ruin a pair of leather pumps or have their fur coat stolen. But then, the animal rights movement is a mass symbol of yet another kind of shared dream--one to be discussed more fully at another time."

Royane Mosley  
505 NE 9th Ave., #1  
Gainesville, FL 32601

Wasn't it great to have people focusing on the possibility of world peace for awhile? I had a dream after watching the signing of the I.N.F. Treaty on TV:

*I'm stepping off of a commercial jetliner which has just landed in Russia. All the Russian people are waiting to welcome me with hugs and flowers. I'm smiling and feeling that I have a whole new country of friends.*

Will Phillips  
PO Box 607431  
Orlando, FL 32860

**THE DREAM**

I am as I was as a young mother, with a house full of kids. I am looking for our new kitten. We go to the neighbors' yard and find it outside their door. It looks at me sadly; then with a gesture it indicates its cut tail. I am shocked. Someone has used scissors and cut it straight off, leaving an inch stub on the poor cat's behind. The tail is lying on the ground. I am incensed at such an act of violence. I rush to find the perpetrator, to defend this poor innocent creature with my rage. I barge inside the neighbors' house and find a non-descript family together in the living room.

"Someone has cut the tail off our kitten. Do you know who?" I shout. The parents nod in the direction of an ugly non-descript seven year old girl. "Did you cut the cat's tail?" I demand. The no-account girl nods yes. Brian, my friend, goes at her as if to spank her, then I grab her arms, lift her off her feet hissing through my teeth "I'd like to shake you until the stuffing falls out." Impotent with outrage I lecture her on the rights of innocent animals. I am simply beside myself with disbelief that anyone--let alone a child--could do such a mindless unprovoked dastardly deed. I let her know that we are her neighbors, that we have a house full of children and babies and students who honor the innocent.

**THE INTERPRETATION**

Immediately on waking, using the tools I offer in my dream workshop groups, I gripped this image fore and aft, inside and out, asking what possessed a child to do such a thing. What led my unconscious to deliver such an image? I looked for the Metaphor. I found the Image-essence. I used Gestalt. I Reversed Roles:

**As the kitten** I represent innocence and domesticated infant trust.

**As the Amputated Innocent kitten** I am nipped in the bud, the victim of unprovoked and mindless dismemberment.

**As an amputated creature of nature** my natural balance is

# the cutting of the cat's tail



**BY ANN SAYRE WISEMAN**

interrupted. I have lost my twitcher. My indicator of impatience, annoyance and anger is reduced to a stub.

**As the mindless ugly girl** of seven, I am a non-descript discount, without discipline or any ordinary respect for the rights of a naive creature. I am not even angry, just dumb. (Even so, seven year olds should know better!)

**As the mindless child** I realize I can act on my aggression free of guilt or compassion. No cause and effect; only punished by having my stuffing shaken, and witnessing my parents dispassionate indifference doesn't even provoke me.

**As a life position statement**, is the mindless discounted part of me cutting off my indicator of impatience and irritation to spite my innocent trusting nature? Is my ugly female reacting against parental indifference?

**What is the gift in the dream situation?** Without a tail do I become a Bobbed-Cat, sadder but wiser?

**What is the pay-off?** If I am the victim, I can freely blame others. If I am the outraged Ann, I get to express riotous indignation (which I do enjoy). I am shockable as long as I remain naive to the nature of violence.

**What/Who am I cutting off?** (Freud would surely mention castration.)

I owned all the parts but nothing helped. For two weeks the shock of

the cut tail has been nagging me. So when the *Dream Network Bulletin* arrived in its lovely red cover yesterday, I decided to use every question I read in every article to further my work on this dream.

Since Dream Workshop leaders often get the short end of dream help, I thought I'd put my dream in your collective hands. I am one who learns and teaches by example and the exercise of imaginary dialogue helps me get theory in.

**Sparrow:** What is the plot?

**Ann:** An unexplained act of violence.

**S:** What seems unfair or inaccurate?

**A:** To deliberately cut the cat's tail with scissors seems totally out of my realm of possibility, like intentional deprivation or castration.

**S:** How do you respond to the dream characters?

**A:** The child was of no importance until this act was done. Now she is a serious element I am forced to contend with. Her parents are ignorant and offer no model nor reaction from which a child could draw value awareness. These neighbor-parents are emotionally drab and dispassionate.

**S:** How do the images change?

**A:** The kitten, supposedly safe in my environment, is unprotected. The no-account child becomes the perpetrator. The parents, whom I expect to have a normal irate reaction, are blank.

**S:** What could you have done differently?

**A:** I could have taken time to psych out the neighbors and included the child despite my disinterest, instead of treating her the way she was used to being treated.

**S:** What would your ideal response be, had you known?

**A:** I would make people more aware of my feelings, pro and con, in advance of a disaster and set boundaries before an issue arises. I'd stop assuming others feel as I do or share my interpretation. I will look

*Continued on page 14*

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Dream Prescription for Perfect Health:

# *blueberries, onions & pita bread*

By Walt Stover

When I first discovered the Edgar Cayce organization at Virginia Beach in 1978, my one overwhelming interest was health related information. This highly focused approach to the spiritual community stemmed from a life-long problem with my digestive and elimination systems. Visits to numerous doctors over the preceding 30 years had produced some benefits but nothing that resembled a complete cure. The only medications of real long-term benefit were the enzymatic digestant tablets that I had been using for several years. These tablets allowed me to cope with the problem but did not cure it. In addition, I seemed to have become dependent on them, which was of some growing concern.

I plunged into the Cayce material and read everything I could find in both his readings and in the marvelous library and book store at that location. For six months I made numerous trips to Virginia Beach from my home in nearby Richmond. I filled several notebooks with ideas from the Cayce readings, bought numerous books and read everything possible on digestive problems. While some of these were of help, a complete cure still eluded me. Little did I realize that I was looking to outside sources for help, when the true answer lay within self and would be revealed in my dreams many years later.

My first dream on diet and nutrition came in mid-1979. Like many similar dreams to follow it was relatively short, had clearcut symbols and was readily understood.

*I go through a cafeteria line and get scrambled eggs and ham which I put on the table. I turn my back for a moment and a waiter takes my plate and throws it in the garbage.*

It was obvious that this food combination was not suitable for me and ham was eliminated from my diet.

Beef was the subject of several dreams over the years. The most compelling dream on this subject came in mid-1983.

*I am in a foreign country and start to cross a wide boulevard. The meanest man I have ever known in real life comes up to me and offers me a big juicy steak.*

If the meanest man in the world wanted me to eat steak during the transition I was making, it couldn't possibly be good for me. Other dreams on beef advised me to avoid soups at lunch as they contained minor amounts of beef. Eliminating the soups stopped the distress and bloated feelings after lunch.

One of the things that did not get checked in my many visits to physicians was food allergies. My dreams provided early warnings of this although I did not understand the allergy part at first. The first dream hint of food allergies came in a dream in late 1983. In that dream I was shown doing childish things like eating ice cream and popcorn. I had known for some time that corn was difficult to digest, but did not get the connection with ice cream. Several years later I was tested for food allergies for the first time and found I was truly allergic to corn. I also discovered that most ice creams on the market had been reformulated to contain corn syrup instead of sugar. My dreams were trying to warn me of this in advance by linking these two foods.

Subsequent and more extensive tests in 1985 showed that I was allergic to corn, beef and a number of other foods. The people who did the allergy work were convinced that I had a yeast infection. The diet which they recommended was highly restrictive and contained a large number of special preparations that could only be obtained at special food stores. They gave me directions to the food

stores and told me I would get a discount if I mentioned their name and used their forms to order the food additives.

That night my dream channel came on loud and clear with three dreams telling me to avoid all of this. The first dream showed everything they wanted me to take being passed through undigested. The second dream had me in the wrong church, singing the wrong song, from the wrong book. The third dream that night had me involved in some business transaction that was too "commercial" in nature. I rapidly decided to pay attention to the foods I was allergic to and completely ignore the complex diet for yeast infections.

Numerous dreams helped me to focus on specific foods that were healthy for me. Seafood and chicken were frequently mentioned. In one dream from mid-1985 I was shown a cat arching its back and jumping over a fence two times higher than normal to get crab meat. This one seemed to be telling me that sea food was good for my back and I should double my efforts to eat it. This theme was repeated two months later in the following dream:

*I am working in a seafood store in a port city selling seafood hand over fist, and shrimp are most popular. Suddenly demand for shrimp doubles and we have to rebuild the ship's cargo bay to hold more shrimp.*

Again, I was told in a rather clear way to eat more seafood. The fact that this dream took place in a port city suggested fresh seafood.

Salads and vegetables were also recommended in several dreams. In a typical dream from early 1985 I go into a cafeteria and sit down with a lady friend. She immediately offers me soup, salad, and vegetables to eat. Here my intuitive self is offering me good foods. This was followed by a

very short dream only two weeks later when I came to the table to eat and was given two salads. In a later dream I go into a cafeteria with two serving lines and go through the one with salads first before going to the line with the main courses.

Milk was featured in my dreams before allergy tests told me to avoid it. In the first one of these, I am eating yogurt for breakfast. I drop the yogurt on my trousers and make a big mess. In a second dream, I get on a train and find that I have to drink milk. I am told that I am allergic to the milk and there is nothing to do about it until I depart. I am directed to "get off the milk train".

Alcohol appeared in several dreams. In the first one of these I am being poisoned by something in my stomach. I go over to the sink and cough up some red fluid that is not blood. I knew immediately that it was time to stop drinking red wine. In mid-1986 I did a dream incubation and asked for dream guidance on health. I was rewarded with the following dream:

*I take an older man to a barber shop and pour him a drink. The first glass of white wine is very good. Then I pour him a second drink. I pour and pour and pour, but no matter how I mix it the second drink never tastes anywhere near as good as the first one.*

This I understood to mean that one glass of white wine was okay, but not to ever touch a second one.

Dream guidance accelerated in 1986 when lucid dreaming became more pronounced in my life. One dream sequence from February, 1986 contained 16 dreams. During the latter parts, I was able to enter the dream and ask for information on specific subjects. The tenth dream in that sequence dealt with my questions on foods. As each food was mentioned, I went into my kitchen and was given an appropriate picture. Good foods were shown in abundance. Oranges and bananas were piled high on the counter. Onions covered the entire floor. Other fruits and vegetables filled my

refrigerator to overflowing. I appeared with huge clumps of grapes in each hand and carrots were shown going through the juicer. Radishes were shown in a huge pile. Red meat was attached to a rocket and flew out the window along with peanuts and cottage cheese. Two small apples rolled off the kitchen counter and down the garbage disposal. The symbols were all easily understood.

**"Dreams are the menu from which we choose our life course."**

*from a dream by Will Phillips*

In another long lucid dream from mid-1987, a wise old Chinaman comes into my dreams to provide assistance. When I ask him about foods, he takes me into the kitchen. First he picks up my food plate and scrapes off one third of it and replaces it with rice. This I understand to mean quit eating potatoes and start eating rice. Then, as we walk through the kitchen, all of my Chinese cookbooks, wok, steamer, cans of oriental soup and vegetables come off the shelves and line themselves up ready to use. This was an obvious message to eat oriental foods.

Throughout all of this time period, starting from 1979, I readily accepted these dream messages and put them into effect, for I remained highly anxious to improve my digestive and elimination problems. While all of them produced some benefit, and some were highly effective, none of them produced the cure I longed for. That cure was finally given in a single dream in early October, 1987. That dream, again, like earlier health dreams, was quite specific and direct.

*I go to an outdoor food festival and there is a world famous expert there. The crowd around him is so huge that I cannot get close enough to hear anything. Then there is an event with a lightly flamed food*

*basket. It is called "Flaming the Onion" because when it is turned over the foods come out and there is an onion on top. People approach it cautiously, but I go right up to eat. It's not quite dinner time and I do not have my enzymatic tablets, but finally decide to eat anyway. I take several pieces of onion and some thin crusty pita bread with blueberries on top. I am the only one that is eating with great gusto.*

The first part of this dream was obviously telling me to avoid the advice of experts. The second part was both delightful and shocking. I was delighted to be told what three foods to eat. However, it was quite a shock to be told that I could stop taking the enzymatic tablets that I had been dependent on for the past 12 years.

My previous dream guidance had been so reliable that I decided to put this one to an immediate test. I stocked up on blueberries, onions and pita bread and rapidly found ways to incorporate them into my meal plans. The results were fairly rapid in materializing. After two weeks I discarded two of my digestive aids and began to cut back on the enzymatics themselves. After three weeks I eliminated all of the digestants and have been totally free of them ever since. And thus did 40 years of digestive distress vanish with the information from one dream.

Some you may wonder if this dream prescription will work for others with digestive and elimination problems. This is of course an unanswered question. I can only suggest that you either meditate on it or incubate a dream to see if it might be appropriate.

Others might also inquire if 10 years of dream work is not a long time to pursue such a health problem. To answer this question I turn back to a quote from the Cayce readings. In one instance an impatient client asked the sleeping prophet how long a particular health recommendation would have to be applied to get a cure. From his trance state, the voice

*Continued on page 18*

# DREAMS OF HARMONIC CONVERGENCE

BY CHARLES UPTON

This article is about a new dream network and the book that inspired it. The network already exists, and is called **Gate of Horn: A Global Issues Dream Network**. The book, called *The Harmonic Convergence Book of Dreams*, is still being written (proof, if anything is, of the timeless aspect of the dream state). Harley Swiftdeer (a Cherokee shaman), in the famous Hopi Prophecies (really a product of the Twisted Hair Society, an ancient intertribal medicine society of the Americans), said that on August 17, 1987, "144,000 Sun Dance enlightened teachers will totally awaken in their dream mind-bodies," and more to that effect. This, along with the writings of Tony Shearer and Jose Arguelles, was a major inspiration for what came to be called "Harmonic Convergence."

Since this seemed to be a prediction of a mass initiation into lucid dreaming, I decided to help make this prophecy self-fulfilling by sending out a call for dreams people had on or near Harmonic Convergence, or about the Harmonic Convergence either before or after, under the assumption that we might be in the middle of a mass outpouring of guidance for peacemaking and planetary healing, a *mass shamanic dream*. So far I've received over 50 dreams from about 35 dreamers. I'm looking at them on the basis of the hypothesis that they are all facets of One Big Dream, dreamed by One Big Us. (Deadline for submissions to this project is the end of March. Please include a stamped self-addressed envelope, the place and date you had the dream, and any interpretation you wish to add.)

The parallelism-of-motifs in the material I've received is really striking. The dreams about crystals, UFO's, and aliens weren't surprising, but the amazing number of people who dreamed about *horses* and *octahedrons* (two pyramids base-to-base) leads me to believe that somebody (possibly us) is trying to tell us something. I am now sifting this dream material, along with any interpretations the dreamers wish to add, on the assumption that our Higher Mind could be sending us symbolically coded data that we might translate, via interpretation and strategic brainstorming, into concrete projects for dealing with our massive global problems. As the shaman dreams for the survival, healing, and

enlightenment of his or her tribe, so a network of shamanic dreamers might perform the same service for the Big Tribe, the Mahasangha of all humanity and all sentient beings presently sharing this planet. (I would call this grandiose were it not for the grandiosity of the threat to our survival.)

With this basic concept in mind, I attended the Global Family Conference in Novato, California in October of 1987. There I heard Barbara Marx Hubbard talk about the Soviet-American Citizen Summit (which happened this February, and gave a chance for U.S. transformationalists and peacemakers to huddle with the major Soviet intelligentsia in many fields) and met Carmen Boutet, originally from Panama. Carmen (being a Cancer) perfectly mirrored my Sagittarian stream-of-ideas and a Global Dream Network was born called **Gate of Horn**. What she said was, "Why don't we dream, in network, like the Senoi do it, on a different issue each month, incubating dreams on the New Moon, and seeing the issue we're dreaming-to-*heal as healed* each full moon?" To which I added the idea of spending the whole two weeks of the waxing moon opening to guidance in both the dream state and meditative trance, and then spending the two weeks of the waning moon letting go of that particular concern, turning inward, becoming receptive, and returning to Source. To seeing the issue in question as healed, I added, "Let all pertinent dreams be mailed, on the full moon, to me."

At the conference, Carmen told me a dream she'd had that morning. In her dream, she saw a fish, but she remarked to herself that this was a very amazing fish, since it could live in the air with no difficulty at all. It was silver, but had a row of scales along its side which were golden, like suns. "What do you think this means?" she asked. "Well," I said, "a fish that can live in the air might mean that something from the unconscious depths can take its place in our waking lives--the air representing intellect as well as spirit--and the union of silver and gold, moon and sun in the image, seems to mean the same thing; a union of conscious and unconscious, or the potential for unconscious energies to be worked with in a conscious manner." "That's true!" she said.

The Egyptians believed that delusive dreams

came through the "Gates of Ivory," while true dreams arrived through the "Gates of Horn." So I decided to call our network "Gate of Horn," and united the Horns of Isis with Carmen's fish-of-the-air to make our logo.

Our first Global Dream Issue, for December, 1987, was, "How can we prevent the militarization of space?" One of our members, Valerie Felice, dreamed of "an extended-family-sized group of people traveling around Russia, and sitting down to eat in fellowship with Russian families." So I thought, "What if groups traveling to Russia were to do just that; sit down and eat with Russian families? I see it happening. Russians and Americans are sitting down together, over food, and doing un-prompted brainstorming on just what *will* bring peace. Part of it could even be videoed. It would make a great program." And I had a few images in the borderland between waking and sleeping, using the Global Dream Issue like a mantra. I saw two chubby silver rockets which were also scientists, and looked like early Russian experimental devices, relating to each other. Idea: Should we try to make contact on a citizen-diplomat level with Russian rocket scientists? I also saw "lasers shooting themselves." Idea: We should publicize the idea that there is no way we can create an impenetrable missile shield with orbiting lasers because they will always be vulnerable to ground or ship-based lasers, if not to other satellites, so the whole thing is a pipe dream. Finally I saw this: a world televised peace ceremony taking place in space, a ritual link-up between the space shuttle and its Soviet equivalent; a look down at and mutual blessing of the earth.

These dream images and the ideas based on them will presumably have been presented to at least some of the delegates of the Soviet-American Citizen Summit in Washington, DC by the time this article is published. (Next goal: An ongoing strategizing team.)

So the possibilities of a Global Issues Dream Network--especially if it includes lucid dreamers--are many: Reception of specific or symbolic guidance for peacemaking and planetary healing, which can then be turned into strategic plans and put into practice in alliance with the active peace movement; working through potential negative world situations in the collective dream state so they don't have to happen; seeding positive events through the "magical" use of group dreaming; and other things I

haven't thought of yet.

But there's another side to creative dreaming; the spiritual side. Just as much as we need to deal with world problems, we need to be enlightened. We need to return to God. It's our lack of enlightenment, our alienation from God, that has created all our problems in the first place. So I'll end with a dream I had recently that says something about both the technical and the spiritual possibilities of **Gate of Horn**.

I dreamt of a beautiful half-naked Egyptian dancing girl who looked like Isis. She was an oracle, and part of her dance was to give a jewel (the one I saw looked like a ruby) to each person in her audience. These jewels, however, were *not* her answers to people's questions. Each person first had to *return* to her the jewel she'd given. Only then would the true answer be forthcoming.

Jewels, like pearls, represent elements of wisdom or crystallized insight and *values*. The ruby red color relates these insights to material plane concerns. Yet the jewels are not the answers given by the oracle, but the price we have to pay to be open to those answers.

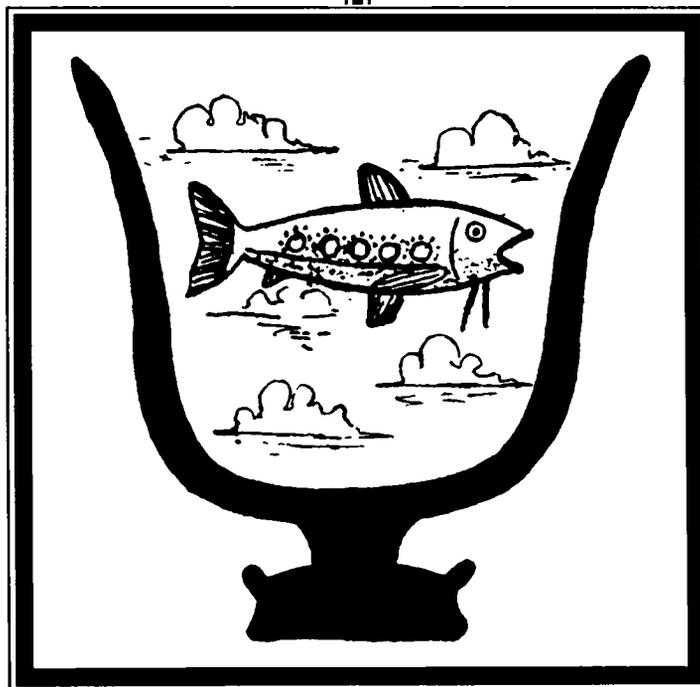
The Egyptian dancing girl is Wisdom. She is telling us that nothing we own is valuable enough to buy her wisdom and that our very impulse to possess wisdom is really a gift from Her. But this gift must be sacrificed. Our attachment to the material world has to be given up if we are going to be receptive to oracles on how to deal with material concerns. And our attachment to our already known, possessed, crystallized jewels of wisdom must be sacrificed if we are going to learn anything new.

In terms of **Gate of Horn**, we can learn at least three things from this dream. The questions we ask of Divine Wisdom are already gifts from Her; already oracles.

We need to keep sacrificing the obvious outer meanings of the answers we get so we can hear deeper and deeper questions. The answers that come to us--whether or not we are guided to work with them in terms of material conditions--must not be seen as possessions, but as gifts to be constantly re-dedicated to the Source of gifts, to bring us closer to that Source, dream by dream, project by project, step by step.

Those who wish to join **Gate of Horn** should send a stamped self-addressed envelope to:

Charles Upton, 28 Marine Dr.  
San Rafael, CA 94901  
(415) 457-3065.



Woody Allen once said something like: "We know there is a transpersonal reality. The questions is: How do we get there from downtown and what hours is the place open?" Jung talks about a realm of the Soul--larger than our world of ego consciousness. It is never far away. And the office hours? Well, for a start--the hours of sleep (especially the 90 minute intervals when we dream strongly enough to stir our eyes). Jung says dreams are a dependable way to the secret Self--the center and unity of the psyche.

"Within each one of us there is another whom we do not know. He speaks to us in dreams and tells us how differently he sees us from how we see ourselves. When we find ourselves in an insolubly difficult situation, this stranger in us can sometimes show us a light which is more suited than anything else to change our attitude fundamentally, namely just that attitude which has led us into the difficult situation."

### **Ego, Shadow and Anima**

Jung suggested we could think of the ego as an island that rises up out of the psyche about the age of three. Ego sinks back into the unconscious when we are asleep or in an altered state of consciousness. Ego presents a persona to the external world (social roles, etc.). The opposite side of the ego is the shadow (usually of the same sex--parts of the ego that are not found to be acceptable and pushed down into the personal unconscious). Jung said there is a deeper collective unconscious with archetypes resembling the myths and fairy stories of all cultures. At this border you can find anima/animus that can be a guide to the Self.

Here is the dream of a 42 year-old man whom we will call John. He was recently divorced. He is now in love with a woman whom we shall call Sylvia.

*"I am at a hospital for an operation. Sylvia comes in but I am bewildered when another Sylvia appears. To prove she is the real*

# **Dream's Way to the Secret Self**

**BY HAROLD LOY**

*Sylvia, one takes off her clothes down to her waist. This seems to establish her claim and the other woman recedes into the background.*

*"Charles is in another bed, also there for the same operation. But he decides not to go through with it and leaves. Now it is some time after the operation. I feel well and leave the hospital with Sylvia. However, as I wake up I am asking: (1) who is Sylvia? and (2) what is the operation--healing for?"*

Let's take the first question (the dreamer had enough exposure to Jungian literature to take all parts of the dream as parts of himself). This was John's lover and prospective wife--the Sylvia who works here is flesh and blood, has parents and so forth. The other Sylvia is the goddess he is attempting to project onto the real Sylvia. John said he was helped by reading Robert Johnson's book, *We*, to keep this in focus.

The second question is, what is the operation? John says that Charles is a man about his age who shows evidence of mid-life restlessness. However, he is clearly unwilling to make any changes. "No change Charlie" is his name.

Our dreamer is inclined to think the operation is the divorce and the healing is being with Sylvia. But, the shadow figure, Charlie, is there to remind the dreamer that the operation/healing is more than a new lover or a new wife. He's in a mid-life crisis--that especially calls for a new attitude towards woman.

For Active Imagination I think he might do well to go back to the mystery woman in the hospital room. If she is not Sylvia, who is she? She might reveal herself one time as the Mother Goddess to help him nurture his health or cook good food.

Another time she might be a spirit guide to take him through this period of transition. Hermes is often the guide in a period of transition. He sometimes comes as Iris, the rainbow goddess who comes after the storm.

If a man has a good connection to his soulmate in his journal, for example, it takes a great burden from his flesh and blood wife or lover. For one thing she may not be available when he needs her.

### **Active Imagination With Characters In Our Dreams**

Here is a dream of Jean (fictional name):

*"I am led into a room by an attendant dressed in a white coat. There I see a dead man with noble features. He lies on a bier of carved marble and is covered by a cloth over his mid-section. The attendant asks me if I recognize him and I say, 'No.' He persists, turning the body so I can see the left and then the right profile. 'We can't bury him until he is identified and had hoped you could help.' I see a tag tied to his toe and look to see if a name is inscribed there, but the tag is blank."*

This is surely a dream that invites active imagination. The dreamer agreed and after deep breathing meditation by her and the group, she took the part of the dead man.

**Therapist:** Finding out who you are is very important to many people. Would you now say who you are?

**Dead Man:** I am a hero. I am so considered because I killed the dangerous animal that was ravaging the countryside. But then I was slain because of the way this was done: i.e., I allowed several other people to be killed in the action, in a manner that offended some of my companions.

So the slayer was slain--as the imperfect hero. I am the son of a god of a human mother.

**Therapist:** What does it mean that no one knows your name?

**Dead Man:** Well, I had a name but I was on my way towards finding a new name--my real identity. I knew my mother and her people but what task did my father have for me out there? This I must know and find to earn my new name. Killing the beast was only one adventure in my quest.

**Therapist:** So you are No Name; a hero in search of his name. It occurs to me that the name will need to include both the human and divine parts. With such a name, the divine can return to Zeus and the human to the underworld with his fathers. (I found myself speaking of Greek gods because I thought I recognized the story of Theseus in her story.)

Why is the dreamer thought to be the one who can identify you?

**Dead Man:** Oh, she is going through a search for identity now--beyond mother, student, business person--who is she, really? This is her task right now. She doesn't know by what name she will be called but she is working to find out.

In the above, I model the role the ego can take in active imagination, to enter the dream again deeply enough to ask questions derived from the perspectives of the dream. The ego assumes the role of a journalist/writer wanting to find a deeper truth than what was revealed in the original dream--the symbolic truth--the significance of the "facts"--the images. This is only one mode.

Robert Johnson modeled for us other roles; confrontation, bargaining, etc., that the ego can take in relation to the characters within. But in the journal writing, the ego must not only represent the ego. He/she must also allow the inner character to speak through the ego. This is hard but possible. Even flawed active imagination helps us to practice taking the Psyche as *real*.

Something in us knows the unconscious parts so well that we can spot the places where our ego has interfered with the authentic speaking of these inner parts. Whatever mode we use, active imagination is a creative act--something beyond dream. It is a partnership of ego and archetype in the interest of growth, individuation.

### Walk Around In My Dream

For the last 15 years I have been recording my dreams together with my journal. This has been a practical guide for my life. But more than that, dreams bring numinosity--a sense of larger meaning in life. I would like to close with this dream of my own:

*"I am in a group of people about the size of this group. We meet in an open space--like a park--at night. We stand in a circle and each person holds a lighted candle. When I look in the center I see an equal number of candles--but no one holds them--and they form the outline of a temple. It is totally quiet and very beautiful."*

A Gnostic myth says: At creation, the seeds of light were broadcast into the (watery) chaos. One such spark was the human mind. As the soul is sent into the world, she is told to look for the other lights and is given this hint. When one looks at the heavens, they seem to be at random. But you can learn to see their patterns. (Jung called these patterns archetypes.)

The alchemist, Dorn (17th Century), said, "The life, the light of men, shines in us but dimly as though in darkness. He who dwells in inaccessible light has given us a spark of his light. Thus the truth is to be sought not in ourselves, but in the image of God who is in us."

This myth of light is still valid. "As above; so below." And the corollary is also true! As it is with individuals, so it is between us. In this light I invite you to conduct an experiment, to walk around in my dream. If you close your eyes, look for the light in your own hand. If you look around in your darkness, you

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BY HENRY REED

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may see your own inner people form a circle of light, your wholeness. In the wholeness as a group, you may see a mandala.

Harold Loy  
995 W. Harrison Ave.  
Claremont, CA 91711

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# Bringing dreams to kids!

BY JILL GREGORY



**Alyson as the rich old mean lady who hides her dislike of animals and children until they get near her. Then she shoos them away with her umbrella.**

As a dreamworker and avid dreamer, I have long felt committed to the idea of bringing dreams and dreaming skills to children. When I reflect on what a difference it would have made to me in my life to have had that wonderful resource accessible, I've wanted so much to offer that gift to children. But I always assumed that a public school would never consider permitting dreams in the classroom, so I focused my energies on opening the dreamworld to my own two children and their friends who visited our home.

One day, however, I got a surprise, a surprise that led to my most delightful dream project ever! While picking up my daughter, Shamrock, at Lu Sutton Elementary School (Novato, CA) I was talking about dreams (as always) to her teacher, Pearl Hanchett. Pearl is a very likeable, skilled and dedicated teacher who is refreshingly innovative. Pearl

suggested that I share my knowledge of dreams with the class on an ongoing basis. I hesitated, not believing that it would ever actually happen. But Pearl persisted, encouraging and coaxing me until I agreed. Then she presented her idea to Jill Rosenquist, the principal. Jill was open to it but wanted to hear more, so she interviewed me about my approach to dreams and the materials that I wanted to present.

As it turned out, this principal was acquainted with Jung's writings and was a lucid dreamer herself! She gave the go-ahead after I agreed to three conditions: 1) that she be allowed to sit in on the first few sessions, 2) that I tape record everything in case of a parent complaint and 3) that I keep her informed of what we were doing and how it was going.

Thus it evolved that I had the enormous pleasure of teaching dreamskills every Friday for at least an hour from mid December, 1986 through mid June, 1987 to a class of 29 fourth graders in my daughter's public school classroom.

The first day was devoted to telling the children how I became a dreamworker and what I actually do as Director of a Dream Center. Then I shared some of the various unique projects of my dreamworker colleagues. Although this turned out to be the least fascinating presentation, judging from the restlessness of the kids, it did establish to the teacher and principal that I had substantial background in dreams. To the students, it made the very important point that dreams can be a career.

At the close of that presentation I read off a list of topics that I could present to see what they were interested in. They were not interested in hearing about groups and organizations or even about my experiences touring a sleep laboratory. But they were interested in everything else, from common dream themes to dreams in other cultures. And most of all, they were literally desperate to share their own dreams, hear some of my dreams and get answers to their questions about dreams.

It was hard for me to make them wait for their first real dream class in order to conduct a survey, but I wanted very much

to obtain a before and after picture of their dreamlives. So, following an explanation about how the survey was not a test, how it would help me to teach them better, and provide some definition of terms, I left the room and Pearl distributed the surveys.

The nine question survey was designed to indicate the students' perceptions of their level of dreamskill development and to give me insight into three important areas of their dreamlife: 1) how they felt about dreaming, 2) to whom they told their dreams and 3) what they regarded as the basic themes of their dreams. The students reported their estimations of how frequently each of six dreamskills occurred in their own dreamlives.

Asking the students to finish the sentence, "Most of my dreams are about ..." found both girls and boys most frequently listing scary dreams or nightmares. This included a range of negative and frightening images such as storms, monsters, being chased by bad guys, people they love dying or themselves dying, or being abandoned. Other categories mentioned but with few

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**Marc as his "Cool Dude" dream character.**



entries were cars/bikes, parties, toys, playing or fun, events from their own life past, present and future, the ocean, and family members. None of the boys mentioned animals. Eight girls mentioned friends and nine girls mentioned one or more animals. One boy said his dreams were mostly of himself flying or trying to fly.

Mom or step-mom was chosen most frequently by children of both sexes as a person to whom they would tell their dreams. No one mentioned neighbors, aunts, uncles, teachers or cousins. One girl mentioned grandparents and three boys and three girls mentioned dad or step-dad. One intriguing difference I noted was that eight of the sixteen girls would share dreams with friends but only one out of thirteen boys. I also noted that every girl had at least one person to whom they could tell their dream but three boys said that they had no one. None of the boys had more than two. Most had only one. For the girls, only three had one person to tell. Most girls had two people to tell. One girl had three and two girls had four.

I wondered about the connections between the girls' higher reported dreamskill level and the fact that there were more people to whom they felt they could tell their dreams. I also wondered about the connection between boys not mentioning dreaming about their friends and boys not telling dreams to their friends.

One finding that I was very happy to discover was that the students overwhelmingly liked dreams, despite the frequency of nightmares. Seven said dreams are good. Sixteen wrote that dreams are great and one girl went so far as to state that dreams are fantastic! Two of the three neutral votes came from non-recallers and only one boy felt that dreams were bad. I hoped that this boy would feel better about dreams following the course. I also hoped that the children would find more people to listen to their dreams.

The next session I shared the survey results. I could see the kids getting curious about each other's dreamlives. I told them I was very



Samantha as her bluebird.

happy to see that they were so skilled as dreamers already. "We are really going to be able to do a lot of fun things with dreams," I told them. "I can tell already."

One project, using magazines, was making collages of images from their dreamlife, arranged on large pieces of construction paper. I would circle through the class as they worked and ask them what their picture said. Then I asked each child to add themselves to the picture and show me where. "How do you feel being there?" I asked. If they liked it, I asked if there was anything that they would like better and often they would add some missing element, or move themselves to a more optimal location. If they didn't like how they felt where they originally placed themselves, I asked them where they would rather be. If they had trouble moving themselves I asked them what they needed in order to be able to get where they wanted to be. Then they would draw in what they needed, and move to the preferred spot. In finishing, I checked to make sure that they did feel better in the new spot. No matter what our dream activity, if it felt unpleasant or unfinished we would keep trying various tactics until it felt better.

Although we drew pictures of dream scenes, wrote little poems about the dreams and did closed eye drawings of feelings (and their opposite) from dreams, by far the most popular activity was dream drama. Sometimes, we all acted out one character. Sometimes we watched as the dreamer acted out one

or more of the characters or scenes of his/her dream. Mostly, the dreamer selected who they wanted to play each part and, upon the agreement of the actors, would direct the complete production of their dream, playing whichever role they wanted.

These photos are from one day that I brought my giant costume box and let the students briefly tell the dream and introduce themselves as the dream character. The girl wearing the long dress and pointed hat is Samantha. She was being a large bluebird who bosses her and clings to her in her dreams two to three times a week. This had been going on for four years and the bird was becoming increasingly negative, to the point of attacking Samantha. During the course, I did re-entry and re-imagining dreamwork on a one-on-one basis for a few days with each of the children who wanted to try it. Samantha found ways to get that bird to sit and listen to her. She set some basic limits for the bird in terms of what she was willing to do for it, and gradually came to a place where she found another friend for the bluebird so it didn't come to her for all of its needs. In fact, she even imaged wings for the bird which the bird told her was what it needed most. Although the bluebird was still a frequent symbol in her dreams, by the end of the course Samantha had a more positive relationship. Sometimes the bluebird would fly away and she would miss it.

The wonderful thing about the approach of simply solving pictures and dream situations and helping our dream characters--a technique developed by Ann Wiseman and Paula Phelan--is that it works wonders for our lives without anyone needing to know who that bluebird represents in her real life, not even Samantha. Her waking life and her dream life will improve without those correlations ever being drawn.

*(Coming: The girl who incubated a dream to help her with her schoolwork; how the teacher views the effect of the dream course upon the class; parental response; and Jill's tips for dreamworkers who work with kids.)*

differently upon the things and people I am apt to discount.

S: How did this awareness get through to your conscious mind?

A: By the shock method.

S: Where in your waking life

could a similar situation be occurring?

A: I am not very kind or gentle with the trusting innocent part of myself, nor do I give much value to the parts I discount. I am rough with my old infirm mother to mask my grief and frustration about the inconvenience of aging. Instead of allow-

ing my trust and balancing aid to be cut off I must teach my innocent-self to look out, even to scratch in order to protect myself. I notice that righteous indignation was easier for me to act on and more important to me than comforting the amputated victim.

**Pir Vilayat Kahn:** As a compliment to your diagnosis how can you thrust the Vedanta light of consciousness into the nebulous unconscious depths?

A: By rehearsing the new quality. By imagining myself healing old discounts by using this new arrangement. By activating the emergent process of self-creativity as you call it.

P: Intuit the way the soul sees it.

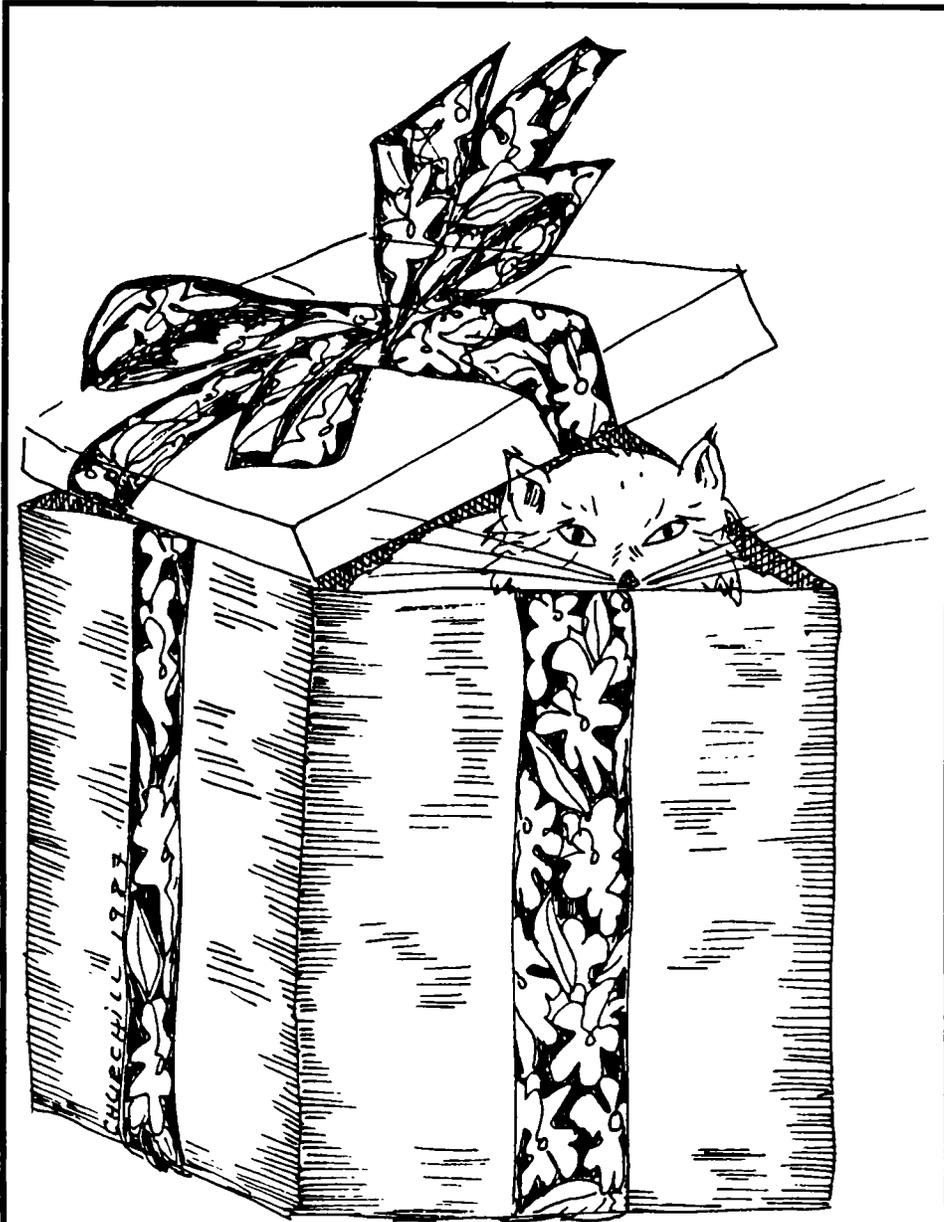
A: I can strive to dislodge the substrata of the internalized information which has assumed an archetypal exemplification.

P: What is so much a part of your self image that you fail to detect the fact that it is impacting you from the psychological environment, and so requires the expertise of a professional therapist?

A: I continue to feel shocked. If, as you say, this impacted self image comes of listening in to the birthing process of the universe emerging in myself, if it is my way of "customizing the universal trend," I can't afford an expert every time I have a difficult dream to decode. I believe we all learn to be our own expert therapist. All my "tender formative shoots" need is more good questions to mull over.

P: Then reverse the process and apply your will. Auto-suggest that the unconscious will shape these images as you would rather have them, as one might cultivate a flower, or breed animals ... bend the formative process so they can depart from their state in the wild.

**Barbara Shor:** At the deepest level we are all connected and like the mitochondria in the nucleus of every cell have a DNA that is different than its host but speak each others' language. Like Alien visitors in a kind of interspecies intramurals, they bind all the life of this planet together. So dream a capella. Shared dreaming is



**ARNOLD THE CAT IN GIFT WRAP**  
by Norma Churchill

Dream gifts can be real surprises! My 18 year old cat Arnold often represented instinct in my dreams. He was very old in this dream and needed water from a nearby river. A cat's nature is to be on the ground, not in a fancy gift box! Here you see how the dream is telling me that part of my instinctual nature is inappropriately housed.

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simply an extension of internal technology to a larger perception of Self.

Ann: I am throwing this dream out for questions but not into the universal melting pot. I feel your melting pot idea wastes the beauty of individual style which, as an artist, interests me more than Nocturnal Gaspacho, Impersonal Archetypes or Community Dream Stew.

**Dan Russell:** I like to ask the dream what does this Dream symbolically illustrate? Then I wait in an attitude of detachment for the answer and if I relax, the image on my back that "dogs" me, can be changed into small puppies, easier to deal with.

**Cathleen Cox Weber:** I recommend writing it all out. Weaving the Process. By making it pleasurable any way it takes, you can Weave a deeper connection with yourself. You can unlearn and discard the wounding messages. Commit yourself to the journey of individuation and develop the ability to hone and clarify meaning so you can communicate with others.

**Anthony Dubetz:** ...Lest the Demon carves lines in your face as he did mine.

**Dick McLeester:** Look at it from the point of view of the Dream Ecologist. Become the Director of your Personal Mythology Center, the leader of "Dreambody Workouts."

Ann: I can't decide if the Cat's Tale is a myth about communicating feelings of innocence and appreciation, or about acting out my ugly violence, or retaliation against dispassionate parents, or about exercising righteous indignation, about castration, or how to carry on despite amputation, or some lurking sadistic gratification. (A Safe-Sadist's Dream?) I need some more good questions.

In the meantime I'd like to thank you, Dick, for your courageous and thought provoking public exploration of your Safe Sex Dream, and for that first little dream booklet you put out years ago, crying for dream communication between the lay dreamers "out there." And thanks to all the rest of you: Ann Faraday,

Patricia Garfield, Maria Mahoney, Fritz Pearls, Moreno and Monroe, Jeremy Taylor, Bob Van DeCastle, Stephen LeBerge and Gayle Delaney, and many others not included in this parable, who, in different styles, are all adding to the dream detective's tool kit. Because explaining their use in so many different ways allows each of us to choose our kind of teacher and find our own kind of learning devices.

We have put Dreamwork on the kitchen table. (Hillman won't approve, but millions of non-scholars have been helped, even saved from self destruction.) May we continue to inspire one another, to swap dream work, dream views, and continue to create and maintain this wonderful personal and international dream networkers Bulletin. My thanks to past and present contributors, editors, artists and workers who organize our ever-growing community and our annual (Association for the Study of Dreams) conferences.

*Ann Sayre Wiseman  
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## A RETURN TO GRANDFATHER'S HOUSE

*Continued from page 1*

### THE DREAM

I am visiting an old neighborhood and am carrying a basket of food with me. I am on my way to see Joan, a friend, at her office, but I am early. I decide to walk to where she lives. She lives in my grandfather's house on Jefferson Avenue. It has changed quite a bit, but it is still the house I remember as a child. I leave my basket of food by the curb at the front of the house and walk down the driveway, which is now a path built like a wooden deck. On either side of the path there are vegetables growing--lettuce, cabbage, and cauliflower; all low, leafy and green. I notice an unusual plant that has a large green fruit growing close to the ground with leafy

vegetation all around it. It is shaped like an eggplant, but has the color and translucence of a green tomato.

I walk toward the entry way and Joan is there preparing lunch for a friend. I tell her I'm sorry to intrude on her luncheon, but that I need to tell her something about our appointment. Joan invites me into the house and I stay a long time, looking at the house and seeing how it has changed. The rooms are nicely painted and the house looks a lot lighter. The doorways now have wooden trim and molding around the painted white woodwork. It is very unusual and decorative. I tell Joan that the wood trim was added after my grandfather had lived there, because I do not remember it being there before. I notice many other changes in the house as well.

The biggest change is that the basement has been totally remodeled. It is no longer dark. The walls have all been painted white and

are embellished here and there with wooden beams and moldings. Also, the basement is no longer underground, but is at ground level. The sun is shining into it. There are potted plants all around and a lot of beautiful accessories are tastefully placed here and there. The house has a warmth and beauty at once old and yet new. There is also a sense of intelligence about the place. I go through the house with Joan, telling her my observations on what is new in the house and what is old--that is, what I remember from when my grandfather lived here.

We then walk back to the kitchen and I decide that I had better leave, because, after all, Joan had her luncheon guest there waiting. (We are introduced to each other, but I don't remember her name.) She has long, dark curly hair and is very artistic looking. Joan has made gazpacho for lunch and I joke with her, saying that at least her lunch won't get cold. Joan

*Continued from the previous page*  
smiles at me and says that she likes to heat it up! I am uncertain about her statement. As I walk into the kitchen, I see a large hot tub or jacuzzi sitting in the middle of the room and wonder where that had come from. My uncle is there and tells me he put it there when he lived in the house. That surprises me because I had never seen it before.

I leave the house and walk over the wooden bridge to the street. I go to where I had left my basket of food and cannot find it. I look all over and discover that it has been hit by a car. A grocery store across the street has the basket and I retrieve it and fill it with food once again.

I then go to visit another friend. We are watching television together. It is a movie of when we were young together. The conversation turns to age and who is the oldest. My friend says that she is the youngest. Someone else there says that the black cleaning lady was the oldest. My friend then says no, that I, Janet, was by far the oldest. She says that I am the Old One; older than the others by many ages. This statement of hers makes me feel a great sense of age. I feel like a Wise Old Woman. An Old One.

#### DISCUSSION

I have chosen this dream for the beauty of its symbolism and the synergy of combining the old and new. The house as it appears in my dream is old--my mother's family home for almost forty years. I lived there as a young child, and have many early memories of a closely-knit family structure of my grandparents, aunts, uncles, cousins, and of course, my own parents. There was a beautiful garden with luxurious, fragrant flowers of all types, and it seems as though there was always a group of cousins to play with, lots of women in the kitchen cooking tasty Italian food, and many family friends visiting and partying. It was a very active home.

Not all of my early memories of this house were good ones though. Indeed, this was where I first

## REFUSING TO LEAVE THE FATHER'S HOUSE by Alexa Singer

*It's a wedding and I am staying at the father's house. A group of women are doing a ritual. I am holding onto the old way, but somehow knowing and preparing for the new. I am hoping to stay at the father's house after the wedding, though the indications are that maybe I'll have to move on. I am being offered other places -- showing me that I am liked and wanted, but I'm not quite able to say yes yet.*

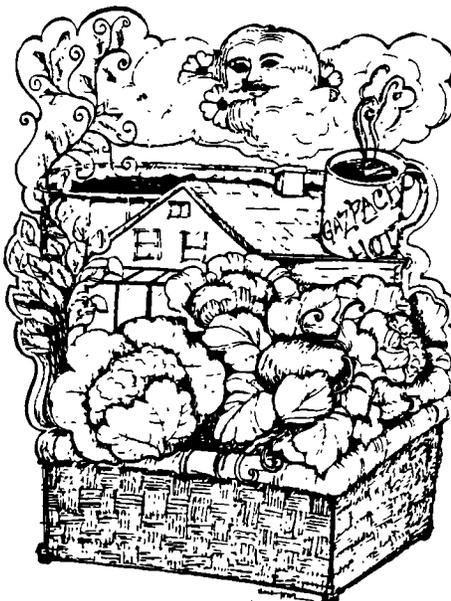
This dream and others with powerful messages of imminent change came in the week prior to my becoming very ill. A foot infection immobilized me. I had to stop what I was doing (pushing to "make it" professionally and financially in the Bay Area) and receive tender, loving care from my partner. I left Marin County for Mt. Shasta to heal, retreat and begin an exploration of the feminine. My transition is a well documented ritual of women at mid-life; a time to drop my focus on external (masculine) success and to get in touch with the feminine by spending time in the quiet beauty of Mother Nature. Through the use of ritual and movement, I have begun to know the strength of the receptive feminine. Embodying it differentiates it from my former definition of strength as toughness. As I validate my inner feminine, a merger (wedding) is possible. I await the celebration!

encountered the death of a loved one (my grandmother died there when I was four). It was in this house that I became aware of my parents' fighting. This, too, was the home of my first fearful dream memories--the falling dreams of swirling colors, the dreams of fire, and the dreams of lightening. This was the home of measles, a

terrible bee sting reaction, and a dark, scary basement filled with "waterbugs."

The house of my dream becomes the house that once belonged to my grandfather. In fact, I call it my grandfather's house in the dream. This then is my masculine heritage--the ancestry of my animus--the strength of family and self. Joan, my friend and psychotherapist, now lives in this house. It is not clear in the dream if she owns it or not. Joan is a kind, warm, earthy and caring individual. She represents that new, emerging part of myself that has these positive feminine qualities. She also symbolizes for me a more expanded consciousness because of her interest in dreams and her work with the unconscious. I also see her as a travel companion for my inner journey.

With "Joan" now living in my grandfather's house there are many kinds of new growth, most notably along the path to the home. This growth is rich and green, vibrant and lush. Not only does it symbolize inner growth along the path, the plants are also food--healthy vegetables--rich in



their source of vitamins and minerals. They are growing close to the earth. This seems to encourage me to stay "down to earth" with my inner growth. (It is easy for me to get flighty.) There is an unusual new fruit growing along the path and it resembles both an eggplant and a green tomato. This symbol may represent giving birth (the eggplant) to some new fruit that is not yet ripe (the green tomato). This combined symbol also brings to mind a not yet fully ripe sexuality, but one that is growing in new ways.

I walk through the rooms of my past with Joan and view the "interior of my psyche" and how it has changed. The old and the new are side by side and seem to enhance each other. There is the combining of the old, white painted woodwork now framed with a rich, warm oak wood molding. The effect is quite beautiful and unusual. The old wood is covered with paint, while the new wood exposes its natural beauty.

The basement, however, surprises me the most. The "basement" as a symbol in my dreams usually represents the "lower level" of my consciousness; the unconscious part of myself. The change in this basement is breathtaking! What was once a fearful and dark place filled with "bugs" has become a light, airy and sun-filled place. Not only has the basement changed from dark to light, but it has also moved from being underground to ground level. To me this symbol has great significance. No longer are my unconscious thoughts delegated to the dark and dingy basement! I have remodeled and renovated this area of my psyche so that the light and beauty I have hidden within me can now see the light of day. I seem to have integrated what I once saw as dark and fearful and brought it up to a conscious level. In fact, I have even chosen to decorate this part of my unconscious with potted plants (well tended areas of growth) and tasteful accessories (pleasing thoughts? artistic endeavors? dreams?).

The lunch Joan prepares is



for an artist friend, the artist part of me. She is preparing her "food for thought," a common dream symbol for me. The lunch is a cold soup, gazpacho, which is made from vegetables and tomatoes. (Once again, tomatoes!) It is not the Italian food of my heritage, but rather Spanish food. The gazpacho, therefore, represents a change from what was usually served in the house, but shares many of the same ingredients. It may be important to point out that my grandfather sold fruits and vegetables for a living. I see

the gazpacho as a new mixture of all the old "produce" of my past. You may say that Joan, by making gazpacho, is "producing" a new mixture from the same old ingredients. The gazpacho is served cold (to my way of thinking), but Joan says she likes to heat it up. Perhaps the "heating up" is her way of transforming (or cooking) something that is raw, i.e. unfinished.

I had trouble deciding what the jacuzzi (or hot tub) symbolized in my dream until I mentally placed myself in a jacuzzi and realized that it is a place to relax and be refreshed. As I mentally sat and soaked, I began to feel as though I were meditating! It then became apparent to me that the jacuzzi in the kitchen symbolizes a spiritual center within the center of the home. The kitchen, as a dream symbol, has always represented a place of unity and transformation for me. It is also, perhaps, the most active and busy room in the house. By placing the jacuzzi in the kitchen, my dream consciousness is showing me that there is a need for me to "make room" for meditation even in the busiest and most active area of my life. The jacuzzi (meditation) is a refuge where I can submerge myself in the warm waters (of spirituality) to be refreshed and renewed, even during the busiest time of the day.

The uncle who has placed the jacuzzi in the kitchen when he lived there is an uncle by marriage who was very important to me as a child. He was always laughing, joking and acting silly. He had a great way with us children and we all loved him best. He was the happy-go-lucky uncle, never serious about anything. He was the champion of our childish behavior and was the one to always say, "Let them be kids." This uncle, then, represents that part of my self who is less serious, the part that takes joy in child-like behavior; who sees the importance of having a fun, warm and refreshing refuge in the center of a busy kitchen. I am just beginning to take more notice of this "relative by marriage" and to see the place

Continued from previous page  
meditation has in my busy life.

The basket of food I left at the curb before entering my grandfather's home symbolized the thoughts I carried around with me. I had to "curb" my current way of thinking before I could enter the home of my heritage. The basket, as it sits by the curb, is knocked over by some unknown car. Its contents are scattered all over and are not to be recovered. The car is usually a symbol of the self or the self's energy. A powerful or forceful energy (the car) of which I am neither aware nor in control of has caused my carefully preserved thoughts (the contents of the basket) to be scattered and destroyed. I now replenish the basket with new food from the grocer whose shop is across the street from my old "home." These are the new ideas and concepts I have now chosen to fill my mind (basket) after contacting a lost portion of my heritage and integrating what I have found there. The basket is now filled with thoughts that are closer to the source of my origin and I carry them with me on the rest of my journey.

The final dream sequence of visiting another friend from long ago and discussing who is older among us is, to my mind, a sort of summary of the previous dream. I am reminded of the past by watching an old movie on a new television. A connection is made between who I was as a child (the child on the television screen), who I am now (the viewer of the child on the screen) and who I am to become in the future (the Wise Old Woman). These three ages seemed to exist together and were simultaneously felt by the dream ego.

The message of this dream was profound and deeply felt. The dream shows the progress I've made thus far and points the way for further growth and acceptance of who I am. It is a blending of the old and the new.

Janet Towbin  
9031 Winthrop Dr.  
Cincinnati, OH 45249

CLASSIFIEDS continued from pg. 23

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.

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**MOUNTAINS AND BRIDGES:** dreams wanted in which mountain or bridge imagery predominates, especially those for which you can provide a clear interpretation relating to your life. Tracy Marks, PO Box 252, Arlington, MA 02174.

**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) 887-5090.

BLUEBERRIES continued from pg 7.  
of ancient wisdom replied with this message: "A day, a week, a month, a year. What does it matter as long as the lesson is learned?" What lessons have I learned along this path? Perhaps the most important is that this is a loving universe and there is a universal mind that contains the answers to all questions. My own way to access this information just happens to be through dreams.

Walt Stover  
4124 Fawn Ct.  
Marietta, GA 30068

HEART continued from page 20

lower and three higher chakras. It is in the position of compassionate mediator. The heart chakra is also the first to move above the diaphragm, out of the grasp and control of survival, sex and power. The heart chakra sits at the center of the paradox, between the higher and lower selves, in the position of the self, soul, and at the seat of transformation.

In this day of awareness of and striving for equal rights among men and women, and among all races of peoples, our world cries out for new understandings, new deeds and new symbols. I believe that the heartfelt compassionate symbol of the partial reconciliation of the paradoxes is what we need. Passion preceded by centered loving awareness, involved in community, and committed to that which is whole and grounded, and conscious.

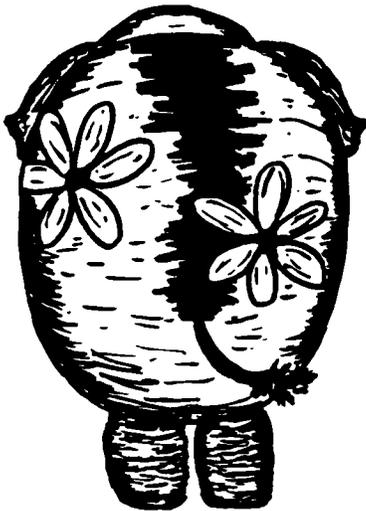
The heart is the symbol of reflective passion and compassion. It is in the heart where truth lies for those of us here on earth at this time. And it is the language of the heart that will bring us to know and enjoy our dreams.



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Lucid dreaming--what in the world was that? With a mild sense of curiosity, I learned that lucid dreaming was simply being in control of one's dreams. The idea bothered me, and not understanding the whole concept, I envisioned the conscious mind intruding into the sacred ground of my dream world. Wouldn't I block messages and interrupt the natural flow of creativity from within if I charged in and took control? Besides I enjoyed my dream life just the way it was and, thusly, rejected any further interest into the subject (or so I thought).

Then a couple of months ago I was browsing through a bookstore, and a book on lucid dreaming kept catching my eye.



Finally, curiosity grabbed hold again, and the book found its way to the cash register. After all, I justified to myself, it really wasn't like me to pre-judge anything I didn't really know much about. So with an open mind it was time to give lucidity a fair trial.

The following evening found me engrossed a quarter of the way into the book. My interest was definitely peaked. Stopping to explain to my husband what I was reading, I shared with him my newfound definition for lucid dreaming--being aware that one is dreaming *while* one is dreaming. At this point my eleven year old son popped out with, "I did that this morning, Mom!" He then proceeded

# the ark lands

BY JANICE SANFORD

to share an absolutely valid lucid dream. Whoa! This was hardly fair! Here was I struggling with the concept while he's obviously doing it naturally! Once again *he'd* taught *me* something--that the adult mind can build up too many barriers that get in the way of our trying something different.

As I listened to my son's dream, I quickly grasped one of the values of lucidity. In his dream, Lance had embarrassed himself in front of his classmates trying but failing to be a juggler. After a moment he realized that this was all a dream; whereupon he got back up and tried again, this time with great success and joy! Hmm, in one felt swoop I saw what great psychological benefits could be derived from lucidity--the ability to develop self-confidence where needed and an attitude of perseverance. So now I was hooked to try harder at this lucidity business.

I'd like to say that immediately I was able to have a lucid dream, but it was two weeks and another book later before success was reached. Perhaps for me it was the final understanding that lucidity could actually be a well-spring for creativity, something I'd previously thought it would block.

Finally my efforts were rewarded. I awoke one morning feeling like I'd experienced a new dimension of existence! I'd had my first lucid dream. At first the dream started off quite like any other. My husband and I were just driving along in our car when something caught the corner of my eye. Looking up I saw a huge flock of doves carrying an "ark" full of animals through the sky. Now wait a minute. This just couldn't be! Of course not. It's a dream. With this



realization I was then fully aware and awake within the dream. To my delight the ark had now landed in my own front yard and I was looking with amazement at a most gentle, newborn giraffe. It looked so real and three dimensional that even within the dream I was totally amazed. The next animal my gaze rested upon was an elephant, but not your everyday variety. This one was lime green with a darker green streak down its spine and two huge pink daisies designed right into the skin of his back. Now that's creative, I thought, and again was amazed at how real it all seemed.

Upon waking from the dream, I immediately drew in full color these two wonderful dream creatures. The symbology of the ark did not escape me either. Having just made a major move from the west coast to the east, I'd been experiencing acute grief for all I'd had to leave behind. The ark was to me a symbol of hope and promise in a strange new land. This gave me a renewed sense of excitement and expectation.

Wanting to capture the dream more totally I decided to weave my two new dream friends into a children's story. The main character is a little girl named Lucy (after lucid, of course!), who has the ability to see things that others cannot.

It has now been three weeks since that lucid dream, and although I've failed to have another one, I look with great anticipation to its coming. This one dream has shown me that the conscious and unconscious mind can truly work together on the same plane with most amazing results. How exciting!

Janice Sanford  
10700 Rippon Lodge Drive  
Fairfax, VA 22032

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# HEART FELT PARADOX

BY TOM BAKER, DDS

I have a dream that stays with me as a vision and guide. In the dream navy officers were in control and were being very dogmatic, militaristic, and regimented, as navy officers are trained to be. I was observing from a side room. In the dream a vision appeared in front of me. It was a heart, being formed of beautiful purple tiles and stones. My role was to focus on the heart and make sure that it formed in a balanced, uniform shape; I did not want it to be uneven, imbalanced. As the heart continued to form and fill in in front of me, the room started to glow and the center of the purple heart was a verticle golden center. The heart was perfect. And in the rest of the dream the Navy was transformed by compassion and empathy, a viable force, but in the service of the heart. With this dream I went into my harmonic convergence meditations.

My vision has continued with me. I have come to see that in one aspect the heart is the symbol of the conscious acknowledgment of paradox. If I take the symbol for infinity and paradox, and fold it back, partially upon itself, I have the heart symbol.

Now I have the heart as a symbol both for compassion and paradox. I see this new heart symbol as a lesson for dealing with the ever present paradoxes of life, a compassionate interaction with the opposites. And for me on an individual level I have found a new symbol for holding on to those opposite internal values, with

compassion for my own needs, until I visualize them overlapping in the shape of a heart, sharing, now a common area, the heart's eye through which comes new awareness, visions and resolution. In this heart symbol, in the center area so vaginal and creative, I see a formed relationship and receptivity between different aspects of myself.

The paradox is really a teaching, a whole, a way to new symbols and new beginnings. In its own way the paradox is the psyche and the ego and the soul in between. It is the seed out of which all life flows; an active revolving, orbiting energy of life. Each paradox contains the chromosomal units for spiritual life energy. In the reaction and relating and acceptance of the paradox, life is honored and lived, consciously and

unconsciously.

I feel that the symbol of the paradox is, in part, the symbol of the heart, which can also symbolize compassion. The heart symbol added to itself around the same center point becomes a flowering mandala, symbolizing a wholeness and consciousness which brings forth seeds of new life.

The symbol of the heart is itself a paradox. The symbol of the heart is important to paradox, because it illustrates the necessity of compassion when dealing with opposites. It can also illustrate how

easy it is to slip into valentine sentimentality, a sugary, flawed, false sense of caring and love.

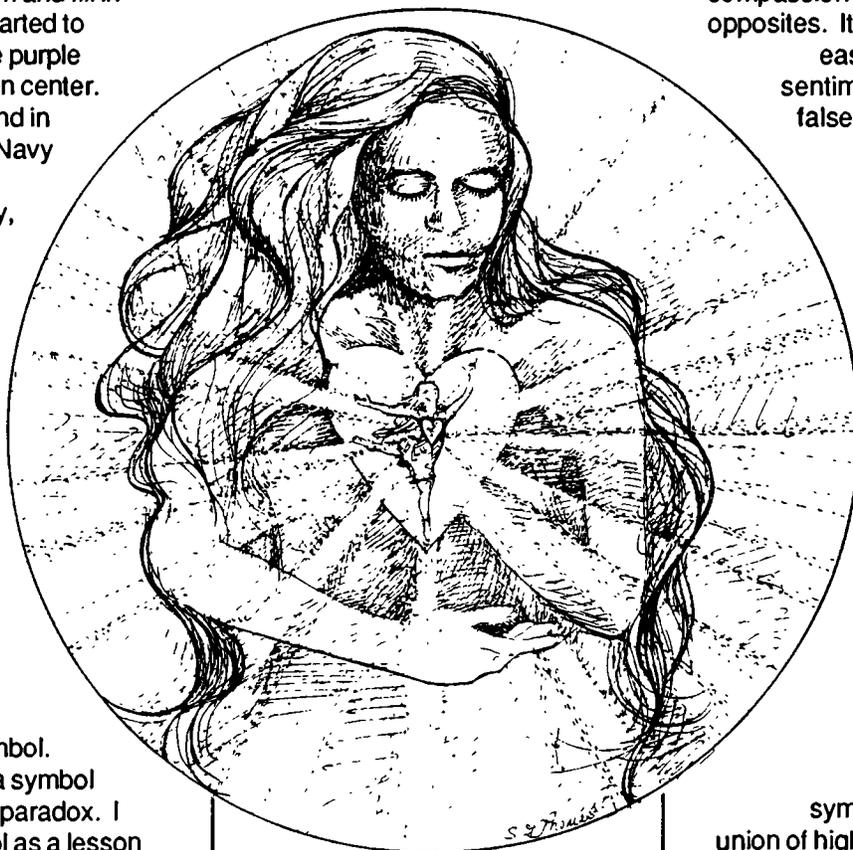
When one delves into the unconscious, as through dreams and dream analysis, one meets the paradoxes of their own life, often with a theatrical frankness, and comes to see false pretenses intertwined with issues of love, hate, sex, power, control, birth, life and death.

One sees in their dreams, another side of life, a metaphorical representation of life energies, life's paradoxes.

The heart is important to dreamwork and self knowledge because it symbolizes the compassionate union of higher and lower selves.

The conscious awareness of opposites can allow compassion in the world of power and sex and survival. The heart chakra is the middle chakra, between the three

*Continued on page 18*



**The Dream Self is often portrayed as a dancing figure at the heart center.**

drawing by Susan St. Thomas

**BIRTH OF THE DREAM MOVEMENT**  
*continued from page 24*

decades has taught us more about the dream beliefs and practices of different cultures, western and non-western, ancient and modern, than has ever been known before.

This is our historical legacy. It is a rich and exciting one--filled with bursts of creative insight and with inspiring suggestions for future journeys. But, it is still a very inchoate, fragmentary legacy. These discoveries have for the most part remained isolated from one another. For example, sleep lab research has generally ignored the dynamic psychologies and their claims that dreams are meaningful; the dynamic psychologies in turn have tended to see the understandings of dreams in other cultures as evidence for their own theories, rather than as legitimate ideas in their own right.

Our first responsibility, that of deepening our historical awareness, thus discloses to us that while we are the heirs to some tremendously creative discoveries, there is also a lack of open, mutual dialogue amongst those who have made these discoveries. Our second responsibility, then, becomes clear; we need to create such a dialogue, to stimulate interactions between the different realms of discovery, and to build up a multi-faceted understanding of dreams which is broader than that available from any single source.

We all know that no dream has only one meaning, and that we best understand a dream by teasing out as many of its subtle and varied meanings as we can. The same principle applies to our understanding of dreams in general. What could the dynamic psychologies learn if they made a concerted effort to introduce lucid dreaming techniques into their therapeutic practices? How might lucid dreamers understand their personal experiences better if they knew more about the similar experiences of other cultures

throughout history? How much more insight could we get into the dream theories of those other cultures if we looked at them with the discoveries of sleep lab research in mind?

All of these questions remain just that, questions; a dialogue has yet to develop fully which would be answering them. But it is the generation of such dialogue which transforms a group of loosely related discoveries into a growing, dynamic movement. Again, we have now reached a position where we can make the potential for dialogue among the various fields of dream study a reality.

As we consider the ways in which the original discoveries were made, we see that we have a third responsibility; to remain faithful to our own experiences. Had any of the pioneers of the dream world paid attention only to the reigning theories of their day rather than to their own experiences and intuitions, they would never have discovered the new truths that they did. Likewise, even while we affirm the importance of learning as much as we can about different dream theories and practices, we must be careful to use this knowledge as inspiration and guidance for our own investigations, rather than allowing it to limit us.

At the same time, however, the nature of our interests imposes a special responsibility on us. We are often accused of "navel-gazing," of using our dreams to escape the complex and often painful reality of our day-to-day world. This criticism is unfair, of course, for dreams are in fact a tremendously valuable source of insight into the ills plaguing the social world. But it is true that the relationship of dreams to society is difficult to perceive, and thus we have the important task of illuminating this relationship to the rest of our community. We must show how dreams reveal the roots of many social conflicts, how they point to features of those conflicts that we've been overlooking, and how they suggest possible solutions to problems that

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have resisted all attempts at rational treatment.

These, then, are some of the responsibilities I believe we have as the "midwives" of the Dream Movement--to develop a deeper awareness of our historical roots, to stimulate an interdisciplinary dialogue, to remain faithful to our own experience, and to relate our efforts to the broader life of the community in which we live. I hope that my mildly normative language has not been offputting to anyone. It's just that I believe that these are the basic principles we will have to try and follow if the potential of the Dream Movement is to be actualized.

But the effort will be worth it, for this potential is truly breathtaking. We are exploring new realms of human nature and human experience never before imagined; we are learning new ways of communicating across cultural and historical boundaries; and we are finding new resources for responding to the problems plaguing our society. What other truths and wonders we will discover, once we join together in our pursuits, can only be dreamed of.

*Kelly Bulkley is a Ph.D. student in the Religion and Psychological Studies Department of the University of Chicago Divinity School.*

*Mr. Kelly Bulkley  
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 Chicago, IL 60615.*

## calendar and classifieds

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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.

#### **NEW ENGLAND**

##### **DREAMWORKERS.**

Greater Boston/Cambridge area. Contact Dana at (617) 661-6615 or Dick at (413) 774-3982 or write *New Dreamtime*, Dick McLeester, PO Box 331, Amherst, MA 01004.

##### **DREAMSHARING GRASSROOTS**

##### **NETWORK.**

New York City area. Newsletter of local dreamsharing groups: \$5 for 4 issues to NYC Self-Help Clearinghouse, Inc., 1012 Eighth Ave., Brooklyn, NY 11215.

##### **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 who 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.

**CHARLOTTE BELL.** On-going dream groups in Concord, New London and Wear, NH. Call (603) 529-7779.

**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.

##### **SOUTH FLORIDA LUCID**

**DREAMERS.** Frank Szot wishes to contact other lucid dreamers, novice or experienced. 642-9773 (Dade) or 967-2785 (Palm Beach).

**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.

**BRAD MAY** would like to start a dream group in San Diego. (619) 546-0132.

**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.** Lectures and classes, workshops and groups, re-entry training, phone/in person dreamwork, audio and video tapes, guest housing. Fred Olsen, M.Div., Director, 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.**

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(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.

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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.

**THE PRACTICE OF PERSONAL**

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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.

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**HEALING THE POWER OF THE IMAGE.** Help for people of all ages who have

problems with dreams. \$13.45 postpaid from Ansayre Press, 284 Huron Avenue, Cambridge, MA 02138.

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**PROMETHEUS: Newsletter of the Organization for the Study of Precognitive Dreams.**

Marjorie Drumm Bowker, Apt. 2106, 6030 N. Sheridan Road, Chicago IL 60660.

**DREAM CARTOONS OR COMICS**

**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:**

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.

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# THE BIRTH OF THE DREAM MOVEMENT

by Kelly Bulkley

The study of history shows that revolutionary developments in human thought spring from surprisingly quiet beginnings, and that the people making the pioneering discoveries rarely recognize the future significance of their work. History also suggests that the full implications of their discoveries become most powerful and most influential on the rest of society only when these people reach, and then cross, a certain threshold; when they begin to share their ideas together, to try and integrate their different findings, and to join with each other in common ventures.

The Civil Rights Movement is a good example of this. While lone writers and activists had been struggling against racism for decades prior to the 1960's, it took the efforts of a dedicated group of people, working together, drawing on the visions of those earlier figures, and addressing the concrete problems of their day, to succeed in abolishing practically all state-sponsored racism and bringing on a new era of equality.

Although having far more humble aims than those of the Civil Rights Movement, I believe that those of us interested in dreams today stand at a similar kind of historical threshold. We are in a position now to look back at the work of the various pioneers in the dream world, to relate their discoveries to each other, and thus to come to new understandings of their value. Further, we now may find that these new understandings raise entirely new questions about dreams that couldn't even be asked before, questions that may become the starting points for our own original explorations.

And still further, if we share our explorations with each other and relate them to the life and problems of our society, our dream studies may ultimately contribute to the solutions of those problems.

But is all this too much to expect from the scattered few of us who take an interest in what many people still view as the chaotic and senseless imaginings of the sleeping mind? Is it too ambitious to suggest that a "Dream Movement" is being born? On the contrary, I believe this is exactly what is happening. We can be likened to the midwives of this birth, helping what was conceived in the seminal efforts of past figures take shape, nurturing its emergence into the present, and guiding it on its way toward a future maturity.

If we play a little bit with this metaphor of today's dream explorers as midwives to the birth of a Dream Movement, we will see that besides describing what is going on, it also points to certain responsibilities that we need to fulfill.

The first responsibility would be to develop a deeper awareness of the history of dream study, dream interpretation, dream art--in short, we need to answer the question, "How have we gotten here?" before we can make any sound decisions about where we're going. And while historical analysis is often a tedious matter, in our case it actually leads to some extremely exciting realizations. Dreams have fascinated humankind from time immemorial--yet the last 90

years or so have seen the most profound and dramatic discoveries about dreams and dreaming ever. Indeed, we are now living in what may confidently be called "The Golden Century of Dreaming."

Beginning in 1900 with Freud's *The Interpretation of Dreams* and continuing with Jung's theories of the archetypes, the collective unconscious, and the individuation process, the field of dynamic psychology rescued dreams from the contempt of Enlightenment rationalism. It showed that dreams, far from senseless and arbitrary, are coherent, meaningful expressions of the unconscious.

Aserinsky and Kleitman's sleep lab research in the 1950's initiated a series of astounding experimental discoveries, among them the facts that all people dream every night, whether they remember it or not, and that the process of dreaming is crucial for psychological and physiological health. Stephen LaBerge's remarkable studies of just the past ten years into lucid dreaming has shaken conventional understandings of dreams to their very foundations. And more generally, the abundance of anthropological research in recent

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