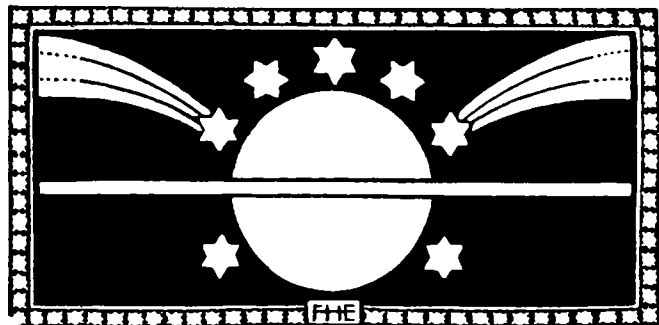


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volume 8, number 3



THEME FOR Next Issue

DREAMING FOR THE FUTURE

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.

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John Ellefsen's article, *A Dreamer's Journal*, in the March/April issue, confirms a personal hypothesis about precognitive dreams, especially the ones dealing with emotionally charged issues. My theory is that people who have developed a co-dependent personality as the result of having grown up in a dysfunctional environment have a greater propensity toward these types of dreams. As a child, I developed a hypervigilant personality so that I could always be a step ahead of negative situations and I precognitive dream almost every night.

DNB BACK ISSUES

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

Vol. 6/No. 4: The Dream As A Gift; "Sharing Dreamwork With the Business Community" by Will Phillips; "Following My Dreams With the Edgar Cayce Readings;" Suggestions for Dream Recall.

Vol. 7/No. 1: Interview With Scott Sparrow: "Contrasting Two Dreamwork Models;" "Working With Dreams" by Pir Vilayat Inayat Kham; "Shared Dreaming" by Barbara Shor; Dream Writing; Hemisync & Dreaming.

Vol. 7/No. 2: Dreams of Harmonic Convergence; "Dream Prescription For Perfect Health" by Walt Stover; Bringing Dreams to Kids" by Jill Gregory; Dream's Way to the Secret Self; Lucid Dreams.

Vol. 7/No. 3: Dream Creativity: Art & Painting, Music, Dance, Drama, Poetry, Story Form; "Dreams In India" by Kelly Bulkley; "US-Soviet Dream Bridge" by Charles Upton.

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I'm sure John, as a member of Al-Anon, has learned all about co-dependency and through my own association with other co-dependents, I have observed this phenomenon quite often. In fact, before a recent ice storm that hit Dallas, almost without exception, we all had precognitive dreams of the event.

Another interesting phenomenon that happened recently was: I had a nightmare of running and hiding from a potential Indian massacre (a dream I've had periodically over the years); a friend had a Viet Nam dream of a true experience in which he was the sole survivor of a massacre (a periodically recurrent nightmare for him); and an acquaintance had a nightmare of frantically trying to get into a house and not succeeding. These three dreams all happened the same night and a day later the incident about author Salman Rushdie became public knowledge. This reminds me of (Jane Roberts') Seth's statement that we are never at the periphery of knowledge; that it is always at hand.

*Billie Petty, 1019 Westwood Dr.
Lewisville, TX 75067*

Dorothy M. Rossi has my deepest respect as a dreamer, as a writer, and as an artist. I am referring to "The Banquet," Vol. 8, No. 1. I see it as having a very positive outlook because she realizes she is always the one with the real power because she can always choose.

For all of us there is an important lesson in courage to make changes. Although to make changes can be difficult, it can be more difficult not to make changes. I love the books in the library being telepathically fed to her.

She says, "We are prisoners." We can all make our own prisons, but we all have the power to break out of them.

*Linda Benincasa
638-C Hertel Buffalo, NY 14207*

I've been a prolific and vivid dreamer since I was three years old. In 1982 I experienced my first lucid dream and since that time have been getting more involved in the dream world through reading and participating in groups, and of course by dreaming! Right now, I recall around 5-8 dreams per week and around 3-5 lucid dreams per month. I keep a journal and employ my dreams in psychotherapy which I attend twice a week.

This poem I wrote in a dream when

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I was 12 years old, and upon awakening, recorded word for word on a "real" piece of paper:

Most Wonderful Place

Ever since I stepped in that door
Nothing is as it was before.
Now I can be anyone, anything,
From a princess to a hermit,
Or a bird taking wing.

Across the world I see myself fly,
Watching countries and continents go by.
Through deserts and jungles
and tropical drylands,
Over mountains and hills and plateaus
and highlands.

Now that I've entered, the Present's not
my home,
I can travel back to the days
of ancient Rome.
I can gaze at Egyptian slaves
carrying stone,
Or listen to Civil War bugles blown.

Into the Future, I now rocket to the stars,
I can land on Mercury, Venus or Mars.
I can see what will happen when genera-
tions have grown,
Peer ahead into Time,
explore the unknown.

Past, Present and Future
mean nothing to me,
The far corners of the Earth
I now can see.

Then into my world someone is nosing,
"Hurry up, young lady," comes a voice,
"The library is closing!"

*Lorraine Grassano, 1424 Polk St., #55
San Francisco, CA 94109*

THE DESIGN OF A HOME COMPUTER PROGRAM FOR STUDYING DREAM JOURNALS

by Dennis Schmidt

Part 1: Behind The Design Of ((*Dream On!*))

In the early 1970's, I had begun working with sets of transcripts of hypnosis sessions and with dream journals. I had also begun my career in computer science. As I noticed recurrences of themes in the events I studied, I envisioned an interactive computer program for rapidly finding other references to the themes at hand.

I was thinking of a concordance, pointing to all the occurrences of every word, to search for words likely to indicate a related writing. I would also want to stick different writings together, once I had determined that they were related. Then in subsequent searching, once I found one of them, it would point me directly to the others. The concordance and the linkages could be created and maintained automatically by the computer program; the program would also do the searching. Freed of those tasks, I would be left only to key in the writings, decide what to search for and choose which items to link, as I explored away.

Ted Nelson, around the same time, had similar ideas (1), which he dubbed *hypertext* (because with the links, text doesn't just flow linearly but has jumps to distant points, as if through hyperspace). We were both preceded by Vannevar Bush, who, in a visionary article in 1945 (2), described a personal workstation for thinkers. Bush anticipated nearly every feature of modern "hypermedia" systems—without computers!

Hypertext remained little known for nearly twenty years after Nelson named it. Other types of programs for searching for stored information became popular. *Database* programs work well with tabular data, or data in standardized forms. *Information storage and retrieval* systems are like library card catalogs, allowing more flexible forms for the data. What's missing from both of these, for creative journal work, is the ability to make unforeseen kinds of links, and keep changing them, as you work with the things in the files. Some *knowledge-based* systems allow such dynamic linking. But they are geared to work in fields like medical diagnosis (in some

subspecialty areas), where the links represent well-understood relationships and the aim in using them is a well-defined goal. Associations in dream journals need to be kept open to more tentative and flexible interpretation and use.

Hypertext finally burst on the public consciousness in 1987 when Apple Computer introduced Bill Atkinson's *HyperCard* program. No one having been able to make a commercial ripple with the hypertext idea before, Atkinson arranged that *HyperCard* be given away (with purchase of a Macintosh computer). This created a tidal wave of excitement.

It struck fear in my heart—as well as excitement. By then I was developing my own hypertext program, for the Amiga computer. Would *HyperCard* render my effort wasted? Or would it, by boosting awareness of hypertext, raise interest in programs like mine?

I had chosen the Commodore Amiga computer for several reasons. Its operating system supported both a graphical window-based user interface (like the Macintosh) and full multitasking (unlike the Mac). Multitasking is the ability of the computer to run multiple programs simultaneously; its advantages are hard to foresee but addictive, and I was hooked already. Special hardware made the Amiga's window operations fast, and I needed lots of windows in my program. (A *window* is a rectangular region of the screen, which may partially or fully obscure other windows. A few overlapping windows can contain much more information than would fit at one time on the screen. The user can easily move the windows around and in front of and behind each other.) Full color was standard on the Amiga; I had plans for color in text-processing as well as for graphics. And the Amiga was by far the least expensive computer providing the level of performance that I needed.

The main tradeoff was obscurity. "A what? Amiga? What's that?" Amiga is a minority computer in the U.S., although it's a best-selling home computer in Europe. It is compatible with neither IBM nor Macintosh.

Studying *HyperCard*, I realized we

weren't going for the same niche. *HyperCard* is a large general-purpose hypertext/hypermedia development system. My program—called ((*Dream On!*))—would be a small hypertext program somewhat specialized for journal work. The small size would be advantageous in the coming days of memory shortage, as well as for high performance in a multitasking environment.

I fashioned ((*Dream On!*)) in the light of successes and failures of several related systems. The primary reason that personal retrieval systems fail is that the user either gets lazy or was too ambitious (depending on how you look at it). A system that bogs down unless the user keeps the data entry and indexing up to date is trouble, for most of us. My system would have to work well with varying levels of ambition; it must support partial records and partial indexing as readily as extensive descriptions and cross-referencing. For my own use, and for some others', it must also support reference to volumes of paper records, which may only gradually be transferred to disks.

Indexing presents another set of hazards. Looking up *dream* in a concordance, you may find several occurrences of the word, some of which mean *dream*, others of which mean *hope* or *ideal*, still others of which mean other things. This is called a failure of precision. At the same time you will fail to find references to dreaming that don't use the word *dream*—even if they contain (e.g.) the word *dreams*. This is called a failure of recall. Both recall and precision tend to be poor and to get worse with keyword indexing. Uncontrolled keyword indexing, while easy on the indexer (it can even be automatic), is hard on the retriever. To improve both precision and recall, a system may have a *controlled vocabulary*. A controlled vocabulary assists the retriever by consolidating references to (e.g.) the subject of nocturnal dreaming under one term, regardless of the words used in the texts. Systems using a controlled vocabulary usually also provide an *entry vocabulary* and thesaurus, to aid the searcher in finding the right search

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GUBOO TED THOMAS: ~~DREAMTIME~~

An Interview with an
Aboriginal Elder
of the Yuin Tribe

by Antero Alli

In his youth, Guboo Ted Thomas was selected from 3,500 Aboriginal tribal members to inherit the position of chief elder of the Yuin in Australia. In 1984, after outliving five young brides, the 78-year old Guboo chose to travel around the world teaching principles of the Dreamtime—the heart of Aboriginal spirituality. Guboo says Dreaming develops the mind for long-distance telepathy and other powers that have become the norm for Aboriginal living. This interview followed a rather peculiar path as Guboo occasionally insisted I stop asking him questions and read him stories instead (which he had written). Guboo played a didgeridoo (a traditional Aboriginal instrument made from a small tree previously hollowed out by termites and then stuffed with beeswax) before we spoke.

Antero Alli: Tell me about yourself.

Guboo Ted Thomas: My name is Guboo Ted Thomas. Guboo is my tribal name and *guboo* means "good friend." So, today, I am your good friend. As I look back in Dreamtime and see Australia, it is a land of dreaming where the law comes from the mountain. Here, the Aboriginal people have roamed around the bush for 50,000 years, listening to the birds, animals, Mother Earth. And She teaches us to send messages by our minds, hundreds of miles to our people. Up in the mountain is the place to talk to the Great Spirit, who we call *Darama*. And *Darama* saw that the Aboriginal people were in tune with the Mother Earth and blessed them. There has been no war on Australian soil. This is why the Dreamtime is so important to us. It is always bringing us together.

Antero: Is there a way to speak about the Dreamtime, Guboo?

Guboo: Yes, there is a way; and then, maybe not. Dreamtime is a very important tool for our people. Dreaming is the main way we use the mind, you see. It starts outdoors in a very quiet place where there is no noise and where the



wind is blowing. Here, all around, are Nature Spirits. You have them around here, too; not where you have cleared the land. The spirits go back to the trees then, to the woods, and wait there. In Australia, we take you to the outback and sit you down where I put red ochre on your forehead. This means respect, like the red band I wear on my head when I travel here in America. Then, I would talk to you and be in the spirit of the land and bring that spirit here (gestures to Antero's heart).

After walking in the woods for some time, you would dream and spirits would visit your vision. Yes, you would see these spirits and they talk with you. People today know that something's going to happen, that the world is going to change, but we've never changed with it. We're still back where we first started. The dreaming is a way to be in the change of this world; and Australia is the last land on Earth that has the dreaming.

Antero: Are there ways you help others enter the Dreaming?

Guboo: We need a spiritual cleanout first. Fasting on grapes for two days will bring you more power; so will praying and meditating. We have Dreaming Camps where we take people

to the mountain; sometimes small groups; other times a few hundred. One thing you must know. You come as a child and learn how to crawl before you walk. I know today you have your education but I don't want you like that. I want you to come the way I want you to come, as a little child. Take every step. So, if you've got an education, you've missed two or three steps. Listen what I say. How do you touch a tree and feel the love of that tree? Sometimes, you have to blindfold people and let them find their way around the rocks to learn. The rocks there are like natural churches—altars—so we don't need no artificial churches, you see. Just stand by the rock circles on the mountain and speak to the Great Spirit. You will feel a vibration. You will hear *Darama*, the Creator. Your words must come from the heart or it's just blah, blah, blah. This you must learn before Dreaming.

Antero: What kind of tools do you use in your work?

Guboo: We have stone implements. We make our own knives, tomahawks, and that. The Aboriginal people were stone masons long, long ago—50,000 years—tempering the stone so they could hit the hard wood without

Continued on page 20

REMEMBERING ASD, '88



The Association for the Study of Dreams (ASD) has been holding annual conferences since 1984. The international ASD is a professional dream organization serving a diverse populace of dreamworkers, artists, educators, clinicians and researchers whose numbers have grown to over 470. The conferences have been held in San Francisco (1984), Charlottesville, Virginia (1985), Ottawa, Canada (1986), Washington, D.C. (1987), and Santa Cruz, California (1988). The '89 conference will be held in London, England.

The conferences have produced a number of featured events and new organizations. I will focus on one event, the Dream Ball, and one organization, the Dream Educators' Network (DEN).

DEN formed at the Virginia conference in answer to a need for a more personal networking resource. It has grown to 55 members who are listed in a directory which includes their orientation and approach to dreaming, materials, expertise and products that they are willing to share with other dreamworkers, some free and some at a small charge. The photos on this page were taken at the Santa Cruz conference where DEN met over lunch on two consecutive days. The future direction of DEN is nebulous at this point due to a lack of leadership and clear goals. The group has a lot of potential as a rich dream resource which includes expertise in areas such as research data, ethics, promotion and the practical aspects of being a dream educator in this culture. There is also the possibility for valuable shared projects such as dreamwork handbooks, bicoastal festivals and a resource catalog.

My first participation in the Dream Ball was in Virginia and I have seen it grow in terms of the percentage of people participating and level of enthusiasm. The event itself is a costume ball where participants are encouraged to be a significant character or symbol from their own dreams. Besides dressing as that character or symbol, party goers can give voice and action to it, introducing their character to the group. Prizes are given in a number of categories including most nightmarish, most Jungian and Freudian and most reincarnative. The Ball includes dancing and refreshments and is the most



by Jill Gregory

informal aspect of the conference. It serves as the closing event.

I look forward to the Ball with a chance to be a dream character because it's not something I get to do frequently in my life. It is also a fabulous way of getting to know a lot of colleagues at a deeper level in a short amount of time. Being in costume strips away the daily facade and reveals at least one deeper aspect of each individual. Personally I would like to see some analogous event featured at the beginning of the conferences so that we can reach that deeper level sooner and build on it. One suggestion would be dream readings, participants sharing a short dream or segment of a dream, dream Haiku or dream art.

As we look ahead to our first European conference it seems timely to look back and assess the nature and function of the conferences as they have evolved. I would like to share comments from a few of my Bay Area colleagues and some of the photographs I took at the Santa Cruz conference.

Many dreamworkers found it amazing that most dream researchers do not record or work on their own dreams. "It seems to me that if you value dreams enough to study them, you would pay attention to them when they come to you night after night. How can one come to substantial meaningful conclusions [about dreams] if the work is not grounded with a personal ongoing relationship to your own dreaming?"

There was consensus that the most enjoyable presentations were experiential with either active discussion or actual exercises. Least interesting were dry recitations of studies and statistics. If these papers could be given to conferees in advance, the time could be spent in discussion rather than presentation of numbers.

There was wide agreement that one of the most valuable aspects of the conferences was the informal conversations with colleagues—networking and exchange of ideas and methodologies. It is unfortunate that this is not recognized and made more central in the conference agenda.

One colleague observed that there were two types of insecurity that could cause problems. One type at the



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Programming The Precognitive Dream

by Marcia Rose Emery, Ph.D.

INTRODUCTION

Have your dreams ever come true? My dream experience over the years, as well as the dreams I have collected of others, shows that dreams frequently preview future events. Many times the intuitive voice within clearly knew what would happen at a future time and used the dream to show, for example, my missing an airplane, having an accident or losing a possession. Days later, real life events matched the dream script presented previously. My dreams have mirrored that well known marital vow phrase "for better or worse" by showing me the positive as well as the negative, such as foreshadowing moments of success and meeting my husband.

These predictive dreams, providing a future glimpse of reality, are usually an unforgettable experience. The vividly clear dream content seems to grab you by the shoulders and demands to be remembered. When the event occurs days later, you will undoubtedly recall having seen the drama enacted in a recent dream. Speculating from my intuitive-precognitive dreams, I wondered how often and consistently I could cross the bridge from the inner dream world to the outer world to accurately preview forthcoming events.

Before describing the exploratory research which answers this question, some background thoughts will set the stage for this inquiry. Precognition, the area of focus, is that aspect of parapsychology studying the ability to accurately know about future events. Initial studies relating precognition to dreaming were conducted at the Brooklyn based Maimonides Hospital in the 1960's (Ullman, et al., 1973). Malcolm Bessant, the prime precognitive dream subject, was able to foresee randomly created events of the next day more than 60 percent of the time. Alan Vaughan (1982) pointed out that 75 percent of the subjects participating in the Maimonides studies over the years were successful in activating their psychic ability in dreams.

Since that time, people outside the

laboratory setting have written about their precognitive dreams. Sometimes called premonitions, we read about warnings involving accidents (Emery, 1984, Crowley, 1986), health (Windsor, 1985), death (Drown, 1987), disaster (Walters, 1987) and even assassination plots (Vaughan, 1982). Information about the sunny side of life has also been previewed (Vaughan, 1987, Emery, 1987).

Precognition is closely related to intuition or that clear knowing which defies logic by leaping beyond factual information. Precognition and intuition, though closely related, have been separated in most studies since the former refers primarily to studies conducted in the laboratory setting. Data gathered for this exploratory research aims to clarify how we clearly know (intuition) about future events (precognition) from our dreams.

I have often wondered if the inside information presented during an intuitive-precognitive dream is accessible to any willing dreamer. Data gathered throughout this exploratory series will hopefully answer this question as well as provide clearer guidelines for interpreting the intuitive-precognitive dream. Then we can realize the prophetic words uttered so long ago by the medieval scholar Synesius of Cyrene who advocated "we do not sleep merely to live, but to learn to live well...sleep offers itself to all: it is an oracle always ready to be our infallible and silent counselor." (O'Connor, 1987, p.5)

During the course of the present exploratory research, the following questions about the intuitive-precognitive dream will be addressed:

1. How can we program an intuitive-precognitive dream to reveal the answer to a future event we know nothing about?
2. Is it easier to program intuitive dreams for ourselves or others?
3. What symbols or physiological state signals the presence of literal or symbolic intuitive-precognitive dreams?

METHODOLOGY

Exploratory investigations to find out more about identifying the intuitive-precognitive dream began in February, 1987. The results of that two month study showed that many of the participants quite frequently and regularly had dreams that came true. These results were presented at the Association for the Study of Dreams (ASD) annual conference

(Emery, 1987). There were times when the manifest content literally described the future event. Dreaming of an unexpected activity with a particular person, for example, followed in reality with that action taking place days later. In other instances, the latent dream content symbolized the future event such as dreaming about seeing a person you hadn't seen for some time. Days later you meet a "new" person who strongly resembles the dream person. It was evident, then, that the dream content could be either literal or symbolic and still portray future events with a high degree of accuracy.

PARTICIPANTS

My first eye opener in conducting this research was that recruiting dreamers wasn't as easy as I thought. While accosted frequently to interpret others' dreams, these starry eyed dreamers were more interested in obtaining personal information than using their nocturnal reveries to answer research questions. After a few false starts in October and November of 1987, a group of female dreamers met monthly from December through May, 1988. As many as nine and as few as four attended these sessions. Seven of the women attended at least four sessions and consistently kept their dream diaries over the six month period. This dedicated group recognized the importance of this research and saw themselves as raising their own consciousness through opening the dream doorway.

PROGRAMMING FOR FUTURE EVENTS

Our programming followed the suggestions given by Alan Vaughan in his book, *The Edge of Tomorrow* (1982). One is directed to consult with your dream tiger who is ever alert to warn you about impending danger or menacing situations. The group was given a recent article by Alan Vaughan showing them "how to train your dream tiger." (1987) A strong emphasis was placed on asking the dream tiger for prophetic dreams that could help rather than frighten and shock.

Following Alan Vaughan's directions, the group members were asked to write out or dictate on a tape recorder the following instructions before going to bed. "I need advice and guidance from my dream tiger. I need a dream that will answer my question: (read your question). I want my dream tiger to show me a simple picture I can understand. I will

arise early in the morning with the dream picture fresh in my mind. I shall be able to remember it easily and write it down. Its meaning will become clear to me. I shall follow the advice of my dream tiger."

In our formative stages, we selected the target at our October 13, 1987 meeting and decided to focus on *Who will be the next Justice of the Supreme Court and when will he (she) be confirmed?* This was during the time when Bork was being considered as a candidate. The response was poor as I received the only information. I can still recall the name Anthony being shouted in my ear and awakening me from sleep. As we know the Justice eventually chosen was Anthony Kennedy.

During the various exploratory phases, Alan Vaughan remained an advisor to us as we tried to clarify what would constitute an appropriate target goal. Alan pointed out the difficulty of trying to retrieve names in dreams. He suggested that we set the goal as something that could be pictorially represented since the dream presents itself in pictures and images and not analytically.

At the first meeting of the reconstituted group on December 14, 1987, we decided on our target. We asked our dream tigers for a *picture showing the next significant archaeological discovery.* Our success rate for this topic was poor and though random images intruded in the dreams, we truly lacked verifiable data. As Alan pointed out, it may be difficult to get feedback since archaeologists often take so long to report their discoveries. We realized that we had to find something current that could be clearly validated.

We easily identified our target at the January 25, 1988 meeting. En-sconced in the mid-west during winter where the threat of paralyzing weather looms, we asked that our dream tiger *show me the scene of the next immobilizing environmental situation.* This was a good test in more ways than one since we had to clear our minds of anticipating snow and ice scenes. The exciting results showed that three group members had hits depicting the devastating Rio de Janeiro floods and mudslides which forced the Mayor to declare the city a disaster area. Following are some dream excerpts:

Kathi: *I see myself in thick rubber green boots. They are covered with*

brown, wet mud. I have mud on my arms and there is mud smudged on my face and clothes. Everywhere I look is thick goopy mud. I am on a roadway. Some of the road has been cleared, but mud continues to ooze down on it from the hill. I am trying to comfort as well as aid all the people who are affected by this mud. More rain is predicted.

Nanci: *I'm looking at two deer on the road. There is a terribly eroded mountain behind them. Then I'm looking at the top of one of the mountains where several houses have collapsed over the side. A few are still standing precariously. I'm concerned about my house. I will be describing precognitive symbols later, but it is interesting to note at this point that deer in a dream represent precognition for Nanci.*

Mary: *What I see is the top of a ridge—perhaps a mountain ridge. I am aware of many trees and greenery. As I am scanning the scene from above (observer) I see the ridges just below the top begin to slide away from the rest of the structure—trees and all.*



We felt all of these dreams were highly significant and were particularly pleased since the Grand Rapids winter distractions did not influence the content.

We shifted our target from outside events by focusing on a group member's personal concern. At that time, my book manuscripts were being considered by several publishers. On February 23, 1988, we decided to focus on these books; namely, *Developing Your Intuition: A Beginner's Guide* and *Managing Intuitively*. The group asked, *What publisher will accept these books and when will Marcia receive notification?* In addition, after an answer was recorded, the group member was urged to program for an intuitive-precognitive dream showing the resolution to a personal problem.

The months of April and May were reported by group members but were off

target. Additional information presented still awaits verification. Some symbols representing publishers were present with the most interesting information coming from Nanci. As mentioned previously, Nanci sees deer as precognitive symbols.

She recorded, *I see my deer again so I think that's my symbol of a precognitive dream. At the end and totally unrelated to the dream at hand, a book rudely zooms into focus, like a camera zooming in, and the book entitled Prince of Tides fills my total view. I awake abruptly and say, "Doubleday."*

It is interesting that the publisher of the book presented in the dream is Doubleday. Both Bantam and Doubleday are considering my manuscripts. A follow-up dream showed a calendar. *I see...that the month of my dream is March—the last blackened date, the ninth. Also, I open a book. It says page 10. I say, "No, it's 11." These two images are distinct.* In the delicacy of interpreting predictive dreams, one often has to wait for validation. In this instance, I had an unexpected contact with Bantam on the ninth of March unbeknownst to the dreamer. However, I am still awaiting word on a final acceptance.

On March 28, 1988 we focused on more personal concerns for the group members by asking, *What major changes are coming up this year for anyone in the dream group? What changes are coming up for me?*

Robin shared the following dream in answer to this programming. *Nineteen-seventy-six, Bicentennial year. Nineteen-seventy-six was the year I graduated from high school. I was on our senior float for homecoming. Our float was of the Declaration of Independence. My overall feeling is of freedom.* Though varied meanings could be attributed to this dream, Robin felt that she was being shown that this year would be liberating for her.

The group members' response was poor to this question. We all felt that the word "change" was too traumatic for members. Even though the group as a whole was highly intuitive, they seem to block future visions of change. Another possibility could be that we had been programming for four months and the dreaming vehicle may have been tired.

Our last attempt was programming an event that could be validated within a few weeks. We asked, *Who will win the Old Kent River Bank Run and could you*

show me what the winning situation will look like? Nanci's response was the clearest. She said, *I see two men. One is on the left. He is heavier, stocky, dark, shorter. The one on the right is taller and thinner, lighter, called Steve or Pete. There's some question regarding who is the winner. The scene changes. I'm seated at a large table with two males and two to three females. The two males are runners from the dream within a dream. I talk to the thin runner on my right. He says that they (he and the short stocky man) were not evenly matched.* Later, the results show Mark Smith as the winner (close to name Steve) and a picture of the outcome of the short stocky man in the wheelchair as the winner in the handicapped division. Indeed, as the dream sequence showed, they were not evenly matched.

From our preliminary exploratory results, we are pleased to see that we could program our intuitive-precognitive dreams to describe future events we knew little or nothing about. Also, it seemed to be easier to program for others than for ourselves. In this informal study, we were focusing on actively programming our dreams. In contrast, there are times we spontaneously or passively receive intuitive-precognitive dream information about outside events or people we know. The group felt that their responsiveness toward receiving this type of spontaneous predictive information was heightened as a result of our informal research probing.

The correlation between the presented dream content and the accuracy of the predicted information is substance for another study. Though many spontaneous intuitive-precognitive dreams have been collected from the group during this six month period, I will end by sharing what symbols or outside information informed the dreamer about the intuitive-precognitive nature of the dream.

CONFIRMING SIGNALS FOR THE INTUITIVE-PRCOGNITIVE DREAM

Though we were calling on our dream tigers, only Kathy literally made contact with a tiger. She was able to cuddle and pick up this animal as she would her cat. Whenever the elicited information was presented, Kathy thanked the dream tiger, hugged him generously and said she would be back soon. She wanted him to feel appreciated for his efforts.

BLACK WIDOW ALERT !

by Janice Baylis

The mistakes and inefficiencies at work which cause us problems are not always of our own doing. Sometimes we get caught up in other people's messes. This dream alerted me to a dangerous but unavoidable situation. As it unfolded, the dream helped me to realize the danger and to handle the delicate situation with great caution.

Someone was with me on my right side (action). We were going to clean out an area. I had to reach up over my head and take a book off of a dirty shelf. Bunches of black widow spiders crawled out and the other person stamped on several baby ones that fell to the floor. Two medium-sized ones were on my lower arm. I pushed them off and felt relieved. I feared there was another one somewhere that might bite before I found it. I felt this big one

on my shoulder. It was very large. I was really afraid. I pushed it off and woke up.

That morning, as I walked in to work, our building boss asked me to take over a chore/report that had been assigned to my immediate department boss, Pam. Pam was out ill and the building boss was using this opportunity to clear up a bit of a mess Pam had made on this report. In other words, I had to reach into a mess created by those "over my head." At least the top boss was right beside me to help stamp out opposition.

In this department there was a hierarchy of devouring females (black widows). Two were especially close to Pam and if I wasn't careful they would try to cause me trouble for going into Pam's area of jurisdiction. Plus, Pam (the really big spider) could be troublesome if I were unaware of where she made her next move. I was able to satisfy the building boss and handle the potentially poisonous reaction of Pam when she returned.

Robin has a white dove come to her to preface the intuitive-precognitive dream. Often the colors of white and purple are presented while two or three doves come to fly around. At times there are sparkling white lights as an inner voice carries on a dialogue.

As mentioned, Nanci sees a deer or two and has had the actress Jane Seymour appear frequently to validate the precognitive nature of the dream. We were amused by the punny nature of her dreamer presenting someone who will help her "see more."

Kathy has an Eagle accompanied by a bright white light. When dreaming of the mud slides, she felt pressed to her bed during the dream and upon awakening. Other symbols given were an eye and a hawk.

Members of the group also knew the dream was premonitory by their physical states. Most experienced profuse sweating and a higher body

temperature. Some were literally frozen or rooted to the spot feeling an awesome quality about the dream. The dream has been described by many participants as bigger and more powerful. It seems that something was working through their thoughts but not of their thoughts. Mary shared that in her intuitive-precognitive dreams, time is meaningless. The action stops while she is fully conscious and clear headed. The message seems to come through her forehead like water into a sponge. She mentioned, "My forehead opens to this message. Visually, it is like looking up through water toward the surface. Then instantly it becomes clear and focused. This is real and I understand that I'm dreaming while I'm not." For many members the relation to the lucid dream was strong. While lucid dream researchers don't usually touch on the precognitive aspect, this dimension would be interesting to explore.

It is noteworthy that the majority of

PRECOGNITIVE DREAMS OF DEATH

by Billie Petty

More than once my mother has told me, "If Betty has a dream about me, don't tell me." Mother and her neighbor, Betty Smith, live in a small Texas town in the heart of the Bible Belt and are very fundamental in their religious beliefs. Both deal with my New Age philosophy by not talking about it because anything that doesn't fit within the confines of their religious dogma makes them very nervous. In this small town, however, Betty has a "reputation" for dreaming of people who are about to die. So, when mom says she doesn't want to know if Betty dreams about her, she is really saying she doesn't want to know if she is about to die.

But my own experience with dreams of others' impending death suggest to me that possibly we *do* know on a subconscious level when we are going to die, and communicating with others in the dream state could be our way of preparing those we love who are, quite literally, deciding to stay or go. Here is what I have encountered.

Except for one, so far my precognitive dreams of impending death deal only with my relatives.

DREAM - April 7, 1983

I win a trip to Los Angeles. I am staying with a young relative and her husband. People keep coming over, including Aunt Sue (wearing black cashmere coat, black dress, shoes and purse), who is related to the girl I am staying with. This guy keeps saying if they play the Super Bowl in Miami he will come and see me because he already has tickets. His favorite team is the Los Angeles Rams.

Over the years I had very little contact with my Aunt Sue as she lived on the West coast and we saw each other every dozen or so years. (And in eight years of keeping dream journals, I haven't had any other dreams of Aunt Sue.) However, I did have a younger cousin, also related to Aunt Sue, who had recently moved to L.A. with her family.

The next part of my dream about the Super Bowl is what I have learned to recognize as a time frame, telling me when the event will take place. As you know, teams destined for the Super Bowl are decided in December each year. In 1983 the Los Angeles Raiders (not Rams) went to the Super Bowl. My aunt died in December, 1983.

I realize this dream is subject to

interpretation as to whether I was dreaming of my aunt's death or not, but when she died, I "knew" it to be so.

DREAM - February 14, 1986

The family is together because daddy died and we are trying to settle his affairs. (He has on the same suit he wore to the hospital last Monday.) We are going over his bank statement. The account started with \$15,000 and dwindled to \$750. The last check was to pay for a restaurant bill. Mom says it is okay. They did a fine job.

Early morning, September 14, 1986, my ex-husband was driving on an expressway (elevated above city traffic) and began having chest pains. He pulled off the expressway into a restaurant parking lot. EMT was called by witnesses, but he died on the way to the hospital. He wasn't driving his MG. I was unaware that he had bought a different car. At the funeral his father and a close friend individually told me that Jerry had recently told them, "If I knew it wouldn't hurt, I wouldn't mind dying." He had been very unhappy.

DREAM - January 27, 1987

I am alone in the house and it is dark inside and I bump into someone or something. It scares me because I can't see and in a state of panic I say, "What is it?" or "Who is it?" Then I see the shadow of a man's form slumped over and it says,

precognitive dreams were provided in the days following the meeting. This is when the suggestion was strongest since we just talked about intuitive-precognitive dreams and members felt strengthened by the support from each other. No one ever felt far out or unusual for having such dreams.

Is this study and inquiry of precognitive dreams new? Hardly! The outstanding second century Roman, Artemidorus (1975) in his well known book *The Interpretation of Dreams* described various dream activity. He listed the kinds of dreams with different qualities including visions, oracles, fantasy and apparitions. He saw divine message dreams as equivalent to oracles. In fact, the Bible, with its many references to psi phenomena, states, "If anyone among you is a prophet, I will make myself known to him in a vision, I will speak to him in a dream." (Numbers 12:6) The ancient writings referring to oracular dreams seem to correspond to the intuitive-precognitive

dream. We are now simply going back to study future dreams. As prophets we can become more profitable in living as we acknowledge and understand that dream information does forecast future events.

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If you are interested in further information or sharing your intuitive-precognitive dreams, please contact me : Marcia Rose Emery, Ph.D., 3512 McCoy SE, Grand Rapids, MI 49506

"Billie, I'm Uncle Joe's disembodied spirit." Then it falls into my arms and we sit down on the couch. Uncle Joe is dying and he is confused about it. I keep looking into his eyes and they almost glow as though it is his life form. I ask him if he wants to (die) and he says, "Yes, it feels so good—the peace." I tell him, with much compassion and love, "It's okay. It is nice, isn't it?" Then the spirit starts to feel remorse about leaving Jenny (his daughter). I know he is trying to make a decision.

On March 4, 1987, Uncle Joe was hospitalized for a mild heart attack just after Jenny called to say she and her family were moving back to Texas to be near her parents. Uncle Joe is still alive and doing well even though Jenny didn't move home after all.

DREAM - December 31, 1987

(I woke up crying.) I am in a public place with a friend. We see this guy. He is a British entity (not the channel). He takes hold of my arm and expresses his sympathy at the loss of my mother. I am shocked because I am unaware she has died. Then I am in the lobby of a hospital about to go up to visit mom. Before I go up, a nurse friend of mom's takes hold of my arm. She says, "I'm sorry, but your mother just had a heart attack and died." When Susy (my sister) answers the phone I say, "I've got some terrible news." She says, "Aw, is it time?" implying Grandma. (My mother's 95 year old mother has been bed-ridden for 10 years. My nurse mother takes care of her.) "No, mother died." I can see Grandma still in bed and she is okay and I think how ironic it is that she outlived mother who was in excellent health.

This dream was very hard for me due to my recent losses and also some unresolved emotional issues with mom. Immediately I felt abandoned and began wrestling with my psychological "little girl." I was thrown into a state of panic, not knowing if I could change her mind or not. I had no reason to doubt the validity of this dream.

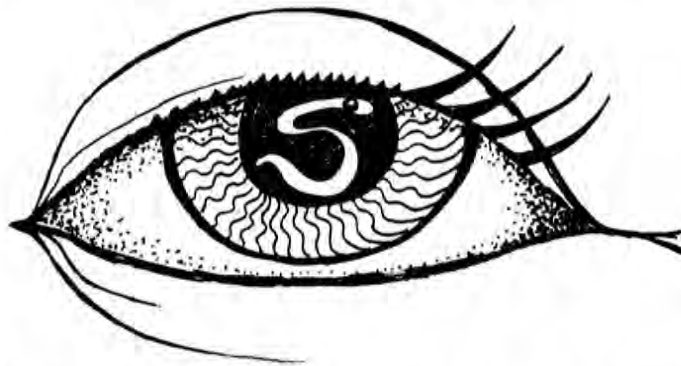
January 2, 1988, I was opening some mail mother had brought to me during the Christmas holidays as I had recently moved to Dallas. In the mail was a brochure for a Metaphysical Conference, featuring a British Spiritualist

Medium, to be held in a hotel in Kentucky in March, 1988. This was my time frame. I knew when she was planning to leave. I was determined to try my best to change the course of events.

As "luck" would have it (I don't believe in accidents), an unusual turn of events brought mom to town to stay with me the last weekend in January.

MOM'S DREAM - January 31, 1988

(Mom woke up crying and at breakfast shared this dream with me.) I am going somewhere. I give a ride to a little girl and her mother. Then the little



girl and mother are in my home and just take over and I don't know how to get rid of them. Then I am downtown and I am bending over looking into the hearse because my husband has died and I am crying. Sam Davidson, a friend who died about five years ago, comes up to me and asks me what is the matter. I reply, tearfully, "Rey has just died."

The way mother explained the dream to me I got the impression that if she stayed alive she would finally have to face the fact that daddy really was gone and she was having a very hard time because she missed him very much. I felt this information was very much for my benefit, to help me put to rest my selfish need to have her stay around. I felt more at peace with her decision when she went home.

However, I'm convinced that a couple more turns of events did alter her course. My grandmother developed pneumonia in February and slowly started "going downhill," as mom said. Mom tended her day and night and was really suffering emotionally at the impending loss of her mother. I could sense her inability to emotionally deal with this possible loss when she hadn't been able

to cope with dad's death from two years ago. The family could also see mom going downhill with grandma. Grandma lingered from February into May and I felt relieved that mom made it through the projected time frame.

Then my brother found himself in a needy situation, needing emotional support from the family but not asking for it. My sister and I relayed this information to mom, fairly confident that she would step into this role, and we were right. Almost overnight mom's strength and vitality came back as she emotionally let go of grandma and came to my brother's

aid. My grandmother died May 22, 1988 and my mother is very much alive. I haven't told her about my dream of her.

These dreams have posed interesting questions for me about how much influence we have in helping others decide whether to live or die. And, further, is death our choice and ours alone to make? Here's more fuel for the fire:

DREAM - October 4, 1983

(Three years before my dad's death.)

I'm packing. Mom, dad and Sarah (my sister) are here packing with me. I take a bath. Everything is packed but a towel (pink), wash cloth and soap. Daddy is rushing me. He really wants to get going. He is happy and gives me the keys to the car (older white Chevy). Daddy is agitated because it is taking so long, but very happy we are going.

In November, 1984, on impulse, I decided to move from Miami, Florida (my home of 15 years), back to Texas and into my parents' home. An early Christmas present arrived from mom and dad before I left Miami. The package contained pink towels.

In February, 1986 (the month I had the dream of dad's death), mom, dad and Sarah helped me move into my own home. Dad bought and gave me a car; a 1979 Chevy that was pale, pale blue (almost white).

The move from Florida back to Texas was a very hard, emotional transition for me and my children, but it allowed me 16 months with my dad before he died. My sister Susy told me he had often stated how much he wished I were home with the rest of the family. He got his wish.

DREAM TREK

By Linda Magallón



MUTUAL DREAMING

(The following is from a Psychic Dreaming class at the Dream House in San Francisco during Spring, 1988.)

Linda: Mutual dreaming occurs when two or more people share common elements in their dreams or experience the same dream. Actually, there's a whole range of dreaming that can happen, from the most obtuse kind of indications that we're on the same wave length all the way up to the whiz bang "I know you're in my dream and you know I'm in yours" which is the shared dreaming experience.

When I first heard about and started reading about it, I had in mind that mutual dreaming had to be of the whiz bang variety. But what I've discovered as I've worked with group and telepathic dreaming is that there's a wide spectrum of things that can happen between being in your own private dream space and this more public goal. We come together even in physical life, not always looking one another straight in the eye. Even though we may be physically in the same room, in our minds we can be in Tahiti or on the moon or in the midst of a game of Dungeons and Dragons.

Certainly it's been made very clear to me how many different layers of consciousness and ways of connection there are in the waking state. So it's not surprising, when we move to the dream state, which is a much freer place to experience our own consciousness, that we get into spaces where other people appear as symbol only and not as themselves.

When you think about it, how many different ways are there in the waking state for being in communication with another person? I can be thinking about someone else and project a very strong hallucinatory image and indeed, that's something I'd like to suggest we do right now. Let's see—let's pick somebody who we all like.

K: Bob Trowbridge.

L: Okay, Bob Trowbridge is right here. Can you see him? What's he wearing?

K: A blue T-shirt.

L: What's he doing? Is he standing

or sitting?

F: Standing.

L: On the table?

F: Sure. I hope he doesn't break it!

B: I had him sitting because that was just my image.

L: Standing, sitting. What kind of expression does he have on his face?

J: Thoughtful.

R: Boyish.

J: Boyish and thoughtful.

B: He's very much into what he's expressing. He's very...

K: Sincere.

L: Okay, is he paying attention to any of us?

J: Uh-uh. (Laughter.)

K: The first image I had when you said Bob Trowbridge was of him standing. I had him with a kind of kinkle, a smile in his eyes, but you're right, not paying any attention to any one of us.

F: Actually I've got him over here, when he was trying to put in the wiring and saying, "I can't do this, I can't do this," trying to figure it out.

L: Okay, do we have the same Bob Trowbridge? Well, obviously we have overlapping variations of Bob Trowbridge. But there are some things that are in common and others that are not. I had him with a yellow shirt on, for instance.

R: I had a blue one too, but not a T-shirt, just a long-sleeve, but cotton, too.

L: That's pretty apropos of Mr. Bob Trowbridge. Okay, now if we wanted to contact this gentleman, and let's not get too psychic about it right now, how would we go about doing that?

J: I'd call him on the phone.

L: I'd like to move back a step and say that one of the first ways we could get into contact with him which wouldn't even involve his voice presence would be to write him a letter. We could put information down on a piece of paper and send it and he could send a letter back to us. Next would be the phone with actual voice contact, but without visual image.

R: We could send him flowers.

K: A singing telegram.

L: All right. So there are very symbolic ways of communicating with Mr. Trowbridge. Then we could move to a step where he was within yelling distance.

Even before then perhaps we could have visual and audio, maybe a television rig. Of course if we saw him that doesn't necessarily mean that he's there. It could be a video tape.

F: You could send him a modem message.

L: You could. One of the things that really intrigued me about Superman, The Movie was when Superman is talking to a holographic image which is acting as though it were a real person. But you know from the script that it is not; his father has been dead for many years. And yet Superman is able to have this interdynamic conversation with his father's image.

If we can imagine such technology, consider that our dreaming minds are much more free in terms of how we can communicate with one another or be with other people. Then when we start asking, "Can I mutual dream with another person?" what do we really mean? What level of contact are we talking about? Are we talking about eyeball to eyeball contact? Are we talking about a replay of an old tape that happened several months ago in time? How valid are our dream contacts?

In a certain sense, it may not matter, because we consider that TV's and radios and phones and letters are all legitimate forms of contact with other people, although they may not be there physically.

When I began looking at my own dreams and reading the reports of other dreamers I started considering this model and saying, "Okay, maybe we're coming in at quite oblique angles, but there can still be a very valid contact even though we're not having exactly the same dream." What are we having instead? The same symbols are showing up; the same feeling tone. The phrases being spoken by our dream characters are very similar. So I took those elements back to the dreamers.

R: What do you mean, you took them back?

L: To the dreamers and asked, "Hey, does this sound right to you?"

R: And they would basically tell you whether or not they thought the correlation was valid or whether it was stretching it.

L: Right. On the frontiers of this kind of dreamwork, it's not just the dreamers who are exploring, it's us facilitators, too. Because there are very few rules, we are making them up as we go along. That's why I encourage as much feedback as I can get because it helps me to help everybody else.

We need to begin to get a sense of the subtleties, to ask, "Where was I sharing symbols or actually getting in touch with another person as opposed to another part of my dream where there was absolutely no correlation? Was there a feeling level difference in this part of the dream as contrasted with that part? Was there a scene shift in between? What was going on so I would relate to another dreamer here and not over there?" These are some of the questions I and other dreamers began to ask ourselves. What goes on seems to be like switching from daydreaming at the ceiling to suddenly coming back to the group and realizing, "Oh, yes, there's a conversation going on here."

B: That's an interesting analogy.

L: That seems to go on all the time in our dreams because we wander about, maybe focussing on other people and then we're off again.

I'd like to share a commentary from a mutual dream experiment. Actually it's a shared dreaming experiment.

K: What's the difference?

L: At one end of the spectrum we try to find common elements, get psychic "hits." I dream about a dog; you dream about a dog. I'm crying in my dreams; you're in bad spirits in yours. There are bits and pieces that are similar. But, as you move up the scale these incidents grow.

So, in the midst of these massive dream reports, there's this one little scene. I have a flash of people walking on a beach and all I can see is from the knees down. The same night another member, Barbara Shor, has that image in her dream. They were up on a cliff above the sea, though.

K: But she saw them from the knees down.

L: Right, she had a flash. I just looked at Bob Trowbridge's report and he comes at it from a more oblique angle, but that little scene is in this dream too.

K: So that's a shared dream.

L: No, we're not there yet. We're really not aware of the fact that I'm seeing

Continued on page 19

dream poetry

THE DREAM

The house was Paris Green.
A color she hated.
Autumn leaves covered a corner
of the roof
like a brown/green coat.
When the rain came it rolled
from the leaves onto cracked
tiles where it gargled its way
down gutters to a wild profusion
of dead blossoms.
The long wide path was punctuated
with petals. Rose. Russet Mum.
And skulls of sunflowers.

She stood, breathless,
facing the reseda door.
Reached for the brass knob
encased in green crust.
One turn...and the door opened.
The room's ceiling was covered
with sliver/white moths
and hundreds of larvae moved
like long sea green fingers.
They pointed. Beckoned.
From a single window
cool flames of light
steeped the walls
in virulent moon glow.

She stared, hypnotized
by the moths as their wings
transformed into ears turned
in the direction of every breath.
She pressed back against the wall,
tortured her mind
to find a new dream
within the old.
Closed her eyes. Screamed.
Sound waves bounced in the dream/
room.
Shattered the tall window.
She found herself running
through a tunnel of endless echoes,
until she awakened
surrounded by French lace.
A noisy clock. The drowsy cat.

Elizabeth Raymond

Destination

the elevator that takes me up
has holes in the floor. moreover,
it's disconcerting to have it pause
and move stealthily sideways.
I do arrive, to be sure, at the ballroom.
the dog, however, who meets me speaks
only Italian.

Communication

not only are the frames
in the art gallery empty,
the place is alive
with a badly-behaved bunch of boys.
"be quiet!" I yell, "where's the phone?"
then I wrench the thing from its moorings
to hurl at the ringleader's head.

Frustration

the passport which admits me to the airfield
is a document roughly the size
of a dream-journal page. most impressive.
much good does it do me, however.
I can't seem to find the official
who can give me a license to fly.

Consternation

a terribly slender bridge. it spans
a terribly cavernous hole. "come along,"
says my guide-girl. "I've got ancestral
connections here." but I, refusing,
find myself sad
in a wasteland edging the city.

Edith S. Gilmore



DREAMWORKER PARENTS: THEIR CHILDREN'S PERSPECTIVE

by Jill Gregory

Being both a parent and a dreamworker, I consider my children fortunate to grow up in a family where dreams are valid and considered valuable. We share our dreams and our own dreamwork. We listen to each other's dreams and offer suggestions. The messages of each person's dreams are viewed as important feedback about our life individually and as a family.

Can it be a mixed blessing to have a parent in dreamwork? At some level, the career of a parent is always at odds with the child's desires and needs for the attention and energy of the parent. But is there anything unique to the field of dreams that seems to affect dreamworkers' children in similar ways, either positive or negative? Curious about my children's view on this matter, I decided to conduct an initial investigation into the world of children of dreamworkers.

Since there are so few dreamworkers and since many dreamworkers are either childless or began their dreamwork careers when their children were grown, we are discussing a very small group. The rarest category seems to be dreamworkers with pre-school age children.

The children I interviewed came from small educated middle class families. Most of the children have experienced their parents as dreamworkers from the time they were very young. For a few, the phenomenon is more recent. Ten children were asked over 20 questions about their parents as dreamworkers and about their own relationship to dreams. Following are the highlights and a summary of their responses.

Tristy Taylor is the 15 year old daughter of Rev. Jeremy Taylor and Kathy Taylor of San Rafael, California. Jeremy is a Unitarian minister and author of *Dreamwork*. Besides giving talks and workshops around the world, Jeremy has taken dreamwork into prisons, hospitals and churches. Kathy assists Jeremy in his work and is a dreamworker in her own right.

Because both of her parents are dreamworkers, Tristy doesn't want to be a dreamworker herself: "I want to do something special to me." Her earliest memories are of her family being involved with dreams. At one point Tristy stopped

recalling and talking about dreams for a year because "It used to hurt me a lot to have all of my friends think it was very strange for me to have parents working in dreams. I got teased a lot." Tristy missed her dreams and solved her dilemma by choosing new friends who were supportive to her dream life.

Jill: How has having dreamworker parents affected your life and how you feel about dreams?

Tristy: Whenever I have something that I am worried about my parents are really helpful—like asking what I have been dreaming about so we can understand what's going on. It's great to know your dreams are helping you with your life and it is exciting to know that your dreams have meaning. Dreams are a way for us to share our feelings. I also help my friends with their dreams. Because my parents are dreamworkers I know about lucidity and the things that I can do in the dream world.

Lately I've been having nightmares. My dad says that is because I am growing and changing a lot so I'm not too worried about it. Sometimes I have a really long, long dream. I just had my first flying dream. I knew I was dreaming and remembered that I wanted to fly in a dream, so I just jumped off from this mountain. First I floated, then I soared all around.

Teresa, age 13, and Victor, age 16, live in San Jose, California with DNB publisher Linda Magallón and their father Manny. Besides DNB, Linda's primary interests are mutual and lucid dreaming. For Victor and Teresa, their mother's entry into the world of dreamwork was rather sudden. It was so different from what she had been doing and from what other mothers do, Teresa thought her mother was going crazy. Now Teresa "is used to it."

Victor thinks being a dreamworker is good for his mother because she's expanding her horizons. He's learning new ways to dream and enjoys hearing about his mother's dream experiences but feels that he needs to experience them himself to fully understand what she's talking about.

Jill: What kinds of dreams do you have?

Teresa: Oh, all different kinds; false awakenings, lucid dreams, night-

mares, flying dreams and precognitive dreams.

Victor: I dream about sports and school. Dreams give me something to strive for, especially in sports. I try to match my dream performance in waking life. I've had nightmares, falling dreams and lucid dreams. I had one out-of-body dream. I would like to remember more dreams and have a flying dream.

The children agreed that having a dreamworker parent was different, but they also agreed that it was pretty neat.

Jill: What effect has your mom being a dreamworker had on you?

Teresa: It has made me notice my dreams more. It's better than when she worked at her last job which was full-time outside of the home. Now she has flexible hours and is more available which I like.

Victor: It seems difficult to succeed financially in dreams, but I think it's good for her growth.

Noah, age ten, and Gabe, age twelve, are the sons of Will and Maggie Phillips who live in Orlando, Florida. Will is a dream educator who teaches dream classes, builds objects for sale that he sees in his dreams and is writing a book entitled *Every Dreamer's Handbook*.

The boys enjoy watching and participating in Will's dream creations, such as a harp shaped like a swan and tribal drums that are tables. Gabe says, "I really like dad being a dreamworker. He goes places for dream conferences. He makes money. Plus I get to meet some nice interesting people who come to our home." Noah says, "The only bad thing about dad being a dreamworker is that sometimes he tries to make me relate to a dream I don't like."

Both boys like their dreams and report that nightmares are now a very rare occurrence. They get help from their dreams when they're sick. Gabe says, "If you're sick, dreams tell you what to do." They also like building things from their dreams. Noah says, "It's really fun, ya know, when we have dreams about neat things, we build them—like forts."

Gabe: Once I had a dream about walking on a board suspended in the air 40 or 50 feet above the ground. My dad helped me build a walkway high over the ground, made with boards tied with ropes,

suspended from three tall trees in our back yard. My brother and I play on it a lot and it is real fun.

Most of my dreams are fun. My favorite things are flying, swimming deep down and meeting my friends. If you feel nothin's going right, dreams will tell you why. Dreams help you out.

Noah: Mostly I dream of flying. Sometimes I have big white wings and sometimes I use a hang glider. Sometimes I just kick my feet and float around. Lots of times I breathe under water and it's really real. I have had two or three lucid dreams that are neat because then I can do anything. I like to think about my dreams. Whenever something happens in my life like the dream, I think it has to do with the dream. The best things about dreams is that you can't get hurt in them, but what I hate is that I can't taste anything. I want to start flying from the ground instead of having to fly from the roof. I also want to fly farther than 20 yards.

Gabe: I have lucid dreams most of the time. Once in a while I wish I didn't know I was dreaming, like if I find a treasure or something. My dreams make a special sound and look fuzzy around the edges, so I can tell they're dreams. I want a dream which is just like reality so that I can't tell the difference. I think about my dreams during the day if they seem important.

Tricia, age 11, and Elyssa, age 16, are the daughters of Adrienne and Barry Anbinder who recently moved to Norcross, Georgia. Adrienne formerly ran the Dream Group of Cincinnati with a friend. She now runs the Dream Group of Atlanta which offers classes to adults and children on understanding their dreams.

Both girls like having their mother as a dreamworker and say it has helped them in their life. Tricia says, "I feel pretty lucky having a mom be a dreamworker. It's sort of like having a horoscope every day. Just because being a dreamworker is different from being a secretary doesn't mean it's bad. It's a good career."

Elyssa: I like it a lot. My mom taught dreams to my psychology class and everyone was real impressed. My mom has helped me understand my dreams. I grew up with dreams and I like them because they help me understand things about my life and about myself. Dreams help me with relationships and with problems. Like the one last night showed me not to change myself out of

CHILDREN'S DREAMS

**Children's dreams
are precious things
tiny castles
in the air.**

**And wise are we
who make it seem
as though they're
really there.**

Marty Folin



peer pressure, but just to be who I am. Basically, everything that is going on in my life is helped by my dreams. My dreams are usually very pleasant. They're about everyday things, like about my parents and friends. I haven't had repeated dreams or nightmares in a very long time. One thing I always wanted to do was fly in my dreams, which I just did twice. In one, I flew around a supermarket. I'd like to be able to have a lucid dream. I think that would feel great. If you don't know what's going on in your dreams, you don't know what's going on in a very big part of your life.

Tricia: I've remembered my dreams since I was three. I used to have nightmares about me or my parents dying. Now I just dream about normal things and people. I had one lucid dream and I tried to change what was going on around me. I usually dream about the same topic two nights in a row. One night I dreamed I went to a party and the next night I dreamed I was at school talking about the party. Dreams help me understand, sort out and realize things about myself and what I've been thinking about. They are usually the answer to problems and worries. I can depend on my dreams.

Erik, age 13, is the only son of Ken and Charlene Kelzer who live in Novato, California. Charlene is a therapist who works with dreams presented by clients, but doesn't consider herself a dreamworker. Ken has recently published a book on lucid dreaming entitled *The Sun and the Shadow*. He teaches and leads

dream workshops at local colleges.

Erik: I like dad being a dreamworker because he doesn't get tired, greasy and dirty, and the work is not dangerous, so I don't worry. I really enjoy the interesting stories he tells. I sometimes dream about animals that are combinations of different animals. Sometimes they're really huge. I have lucid dreams and nightmares, but not very often. I have dreams that come true a couple of days later and it feels like *deja vu* to me. I have a repeated falling dream. I would like to fly in my dreams. I like dreams because then it's not all dark when you're sleeping. I think dreams help us gradually get used to what it's like to die. Dreams give you information on what is going on in your life that you don't notice. It's impossible to predict what you're going to dream about each night. I have remembered my dreams since age two. I savor my dreams and carry them in my mind for a day or two to notice patterns. Most of my dreams take a long time to have but a short time to tell.

Erica, age 5, and Shamrock, age 12, were interviewed by Bob Trowbridge. They are the daughters of Jill and Bob Gregory who also live in Novato, California. Jill is the director of the Novato Center for Dreams, an educational and resource center for dreamers and dreamworkers. She teaches dream skills through classes, tutoring and self published materials.

Shamrock: I know how to handle nightmares and I have someone to talk to. The only thing I don't like is that it seems

that mom is always on the phone and if I interrupt her I get busted. I have all kinds of dreams, mostly confusing ones. I have false awakenings, lucid dreams and lots of dreams of horses. I haven't had a nightmare in a long time. I had one out-of-body and one flying dream. Dreams help me wake up in the morning so I get ready in time for school. They've helped me get over my fear of my horse and make her respond to what I want her to do. I have learned a lot of different ways to dream but I don't know how to incubate dreams yet and I would like to swim in a dream. One thing I did was really neat. I wanted to bring a song from the waking state into my dream and not have it get changed. I did it two nights ago. The song was 'I Feel the Magic,' by Belinda Carlisle.

Erica: I've remembered dreams since I was three. You see, my dreams helped me learn to talk. I dream a lot about horses and swimming. My dreams have taught me how to swim better. I would like to have more horse dreams. What I don't like about my mom being a dreamworker is she works in her office and doesn't play sandtray with me.

In every case parents were the instigators of dream recording and dreamwork, encouraging their children to do as much on their own as possible. Some children tape record or write down special dreams. Other things children do with their dreams include drawing, writing poetry or short stories and doing rituals. None of the children, except Tricia, do dream journaling with any consistency, but all say they will do so in the future. All share dreams as a family, depending on individual schedules and interest.

Elyssa: We usually share dreams at breakfast or at dinner on the week-ends. We talk about dreams so we can see them from different viewpoints.

None of them know other kids who have parents as dreamworkers, but when asked, most of them had some advice for kids in their situation.

Tristy: They shouldn't think they're the only kids in that situation, because they're not. They should not feel ashamed. They should feel happy and proud.

Elyssa: I'd tell them just to take it as an advantage and, yes, it is an unusual profession, but it is an interesting one and they can learn a lot from it.

All said they would help their own children with dreams, sharing, recording

and working on dreams.

Erica: If my children have a scary dream I would always put them in bed with me to help them have a good dream.

Victor: I'd probably do what my mom does. I would try to analyze their dreams with them. I would ask them what happened during the day or the day before that might be connected with the dream. I might suggest who a particular character may be representing in their waking life.

The children have learned a lot.

Noah: I have learned that you can depend on dreams. They don't lie to you and they can show you things about the past and future.

Tricia: Sometimes dreams are embarrassing. People don't want to work on it or find out what it means. You shouldn't be embarrassed of it because it is usually just something that you need to know.

Following are some of the dreams that the children chose to share with me.

Erica: *I dream that my sister goes swimming and drowns. I go to get her and I drown. Then my mom and dad try and drown. After I die I come alive. I kick my feet and come to the top of the water. All of the others are holding onto me so I save them all.* (This dream taught me that to swim better I needed to kick my feet.)

Shamrock: One time I couldn't find my riding hat and it was a real problem. It went on for weeks and everyone blamed me, including my teacher. I asked my dreams to help. *That night I dreamt my hat was in my instructor's locker. We told her about the dream and asked her to open the locker. There it was. She had put it there and forgotten.*

Victor: This is a dream I remember from age five. *I'm down at the end of our street with Don, a neighbor. All of a sudden a multi-colored dragon appears. It is transparent with swirls of red, blue and black. The dragon says he is going to kill all of these people. I yell, "No, no!" Don says, "Yes he can. It is inevitable." Don disappears and the dragon repeats his statement. Then the dragon starts laughing and flies off.*

Tricia: This is when I was five. *I'm in the dining room of my aunt and uncle's house. There is a booth and on the wall behind the booth are ovals, like decorations. My uncle and cousin want to show me something. The oval is full of junk. I sit up on the booth but still can't see down*

the oval. Then I sit on something else and when I do, it becomes a slide. At the bottom is fire and crocodiles. I feel a push and go down the slide. Just before the bottom I wake up.

Erik: I had this dream when I was two. I don't remember it myself but my parents have mentioned it many times. I came into their bedroom very scared because in my dream a "fok" was chasing me. I don't even remember what I was referring to when I called it that name. My parents told me to fight it. The next morning I told them I fought the "fok" and I was very happy and excited!

All of the children are happy that their parents are dreamworkers. They see dreams as an important part of their own life and plan to be involved in dreams for the rest of their lives. Comparing their dream lives to most children, I find a striking level of positive rapport with their dreams and a high degree of sophistication in their dreaming skills. Interestingly enough, none of them wanted to become a dreamworker. What they plan to do instead is be an architect, archeologist, anthropologist, western horse rider, basketball player, author, zoologist and rock star. I find myself feeling happy for these children that their parents have taken the time to make dreams such a positive part of their lives.

ASD continued from page 7

executive level resists doing hands on experiential dreamwork within the conference because of a belief that dreamwork can be dangerous and is therefore a potential legal and financial liability. That fear restricts what we can do and ultimately undermines the strength of the organization.

The second involves the three interest groups at the conference—research, clinical and community dreamworker. Each of us feels somewhat insecure, as an individual within our field of expertise, as a member of one interest group in relation to the larger group (ASD) and in relation to the larger community/society. We are presented with a choice as to how to handle that insecurity. We can feed it by perceiving each other as threats and by expending time and energy justifying our own work. Or we can respond to it positively by putting time and energy into our creative work and embracing the other interest groups as allies, supporting their growth as they support ours. Collectively we become like

three legs of a stool and can present a united voice to the public without being in total agreement with one another.

In order for the organization/organism to be living, dynamic and wholistic, a better balance of these three groups should be evident on the board as well as in the conference programming. It will be interesting to see the influence of the European dream community on the growth of ASD and on future conferences.

(If you see your picture in the DEN photographs, please write or call and identify yourself. I will be happy to send each of you a copy of the photograph you are in. (415) 898-2559.)

MUTUAL DREAMING cont. from pg. 15

you and you're seeing me. What we're doing is mutual dreaming.

J: Mutual dreaming but not shared dreaming.

L: Then up the scale, shared dreaming is, I see you in my dream, you see me. We have a dialogue or some event is happening so that when we compare dream reports there is the "ah-hah!" of recognition. We were both there.

K: I would think that the ultimate would be to become skilled enough in doing it so you make plans to meet in order to engage in a project.

L: Right. And we'd go off and have our adventures or do something together. We create our own reality and hopefully bring back some of it to the waking state.

B: The ultimate for me would be being able to do it consciously where the other person could be 10 miles away and both of you just go into meditation and you're instantly together.

R: What might be fun would be material intended to stimulate this kind of dreaming, to add the element of play to it, as another avenue of shared experience.

L: I'll second that.

COMPUTER continued from page 4

terms. A controlled vocabulary, easier on the retriever, requires more effort in indexing. What I wanted was somewhere between a controlled and an uncontrolled vocabulary. Indexing must be open-ended—who knows what meanings you're going to find as you study your dreams? But rather than support casual keyword indexing the system should facilitate care in avoiding scattering meanings among several terms.

Other difficulties arise with the freedom of association in hypertext. The primary problem is of disorientation. Take a few digressions, and—what was it I was doing? This problem arises partly for the same reason that recall and precision failures accompany uncontrolled keyword indexing. Unrestrained linking can make spaghetti of your records instead of organizing them. As with indexing, the program should facilitate thoughtfulness in linking, without restricting it. Another component of the problem of disorientation is the lack of a sense of which way is up. With free linking, one direction is as good as another. (With indexing, you know at least which is the topic and which the text referred to.) Free linking also tends to blur boundaries of sets or categories—often desirable, but it makes it harder to hold "things," or sets of things, in mind. A minimal conceptual superstructure can help provide both boundaries and direction, by categorizing the things one is working with—as themes, events, or words, for example—and the elementary ways they can be related. Some links then are asymmetric, providing orientation, while others are symmetric, allowing free clustering. Finally, the system should provide maps giving overviews of regions, where possible, and reminders of recently viewed items.

A final—rather, initial—challenge

had thwarted my plans for years: to trim my ambition to a design that, while less than I would like, I could implement in a limited time. A simple tool, ready this year, to help locate and organize the discoveries and ideas adrift in piles of paper journals would yield a greater catch than the ultimate hypertext system stuck on the drawing board.

Seasonings in my recipe included limitations of disk space (I wanted the program to run on an inexpensive home system) and concern about the inherent slowness of many hypertext operations (requiring many disk accesses for single tasks).

My dreaming mind informed me one morning that it was soup—a new design, simplified, brazen in its omissions, but elegant in what remained. I wrote it out.

Coming next issue—Part 2: *The Design of ((Dream On!))*

References:

- (1) Nelson, Ted. *Literary Machines*. Swarthmore, PA: Ted Nelson (1981).
- (2) Bush, Vannevar. As we may think. *Atlantic Monthly* 176, 1 (July 1945), 101-108.

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Astrology and Dreams *A Way Back To The Source*

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BOOK REVIEW cont. from page 24

away, Chamcha's dreams again and again grab at his attention and force him to face the conflicts his anglophile persona is causing.

So what, if anything, do the experiences of these characters tell us about the nature of dreams? Even in these short descriptions we may see that Farishta's and Chamcha's dreams are important vehicles of memory, of what they have forgotten and of what they must remember. Their dreams are powerful, inescapably provocative, and absolutely real in the sense of having an impact on their lives; the dreams reconnect Farishta and Chamcha with their spiritual roots and indicate new meanings and possibilities, pointing them towards the future.

Is any of this new, though? Don't we already know all this from our own dream experiences? Yes, but that's precisely the important point here: the dreams in *The Satanic Verses* are truly accurate portrayals of "actual" dreams. This answers the concern that dreams in works of art aren't like real dreams. In this novel the characters' dreams do have the qualities of our own dreams, and we do have enough associational material to make justified interpretations. The very fact that we find so many similarities between our dreams and these fictional dreams should embolden us to look for differences, for special aspects of the fictional dreams that may reveal new features of our own dreams.

Dream-Logic. The plot of *The Satanic Verses* often takes bizarre, fantastic twists which lead us far beyond the bounds of ordinary, day-to-day logic. For example, Farishta and Chamcha fall (exactly) 29,002 feet from an exploded airplane, and survive—and Chamcha still has his bowler hat on; soon after a halo gradually appears around Farishta's head, while Chamcha grows horns, hooves, a tail, and thick hair all over his increasingly goat-like body.

In these and many other ways the novel has what can best be described as a dream-logic: things that just couldn't happen in "real" life do happen in this story. Mr. Rushdie is writing here in the modern literary tradition known as Magical Realism.(1) Writers in the Magical Realism movement share the conviction that ordinary prose is too limited, too familiar to describe adequately the bizarre and often horrifying realities of the 20th century. Thus, Rushdie writes of

strange, incredible, *unreal* occurrences in *The Satanic Verses* precisely in order to express how strange and incredible the experiences of Indians in the modern world *really* are.

The Satanic Verses affirms the power of dreams to illuminate realities and convey meanings that ordinary rational awareness simply can't recognize on its own. But what is especially significant here is that Rushdie (and other Magical Realist writers) is using dream-logic to describe not just personal, but social, *communal* experiences. *The Satanic Verses* addresses the nightmarish reality of a whole community struggling with the horrifying complexities of the modern West.

Here, then, is something new that this work of creative art teaches the individual dreamworker: dreams can disclose not only personal, but communal meanings as well, dreams can revive memories, highlight conflicts, and point towards the future possibilities of a *people*.

The Novel Itself as a Dream. Indeed, this notion of dreams and communal experiences can be extended to a view of *The Satanic Verses* as a whole: the novel is in many ways itself a communal dream. It is a work of imagination, apart from and yet related to waking reality, a special world which we enter through reading and which we share with all others who read it. This is a characteristic of all powerful works of art, from literature to film, that we experience them as we experience a dream—they pull us into their imagined realities, challenge us, move us, shake us up, and then return us to the "waking world" with new insights and understandings.

Perhaps this special kind of experience constitutes the essence of dreaming—the reveries occurring in our sleep involve more individual forms of this special experience, while works of art seek to stimulate the dreaming experience for a community.

I would go even farther here, to suggest that *The Satanic Verses* is one of the most powerful and most real artistic dreams of recent times. Many literalistically-minded critics have been shocked at all the violence surrounding the book's publication. They cannot believe that people are getting so upset about a piece of fiction—even more inexplicably, about some dreams within a piece of fiction.

But millions of outraged Muslims

know that *The Satanic Verses* is expressing real meanings and ideas that cut right to the heart of their religion. We must certainly deplore the riots, the deaths, and the threats against Rushdie. We must, however, at the same time *not* try to dismiss the Muslim world's uproar as an irrational reaction to a "mere novel." Insofar as *The Satanic Verses* is a dream in the full sense mentioned above, Muslims are reacting to something real and meaningful. We may utterly disagree with that reaction, but we should at least refrain from branding them as crazy for taking dreams so seriously.(2)

The Satanic Verses is a tremendous novel—funny, beautiful, poignant, thought-provoking, and hugely entertaining. It also happens to be one of the best works on the nature and meaning of dreams written in this century.

(1) Other prominent writers in the Magical Realist tradition include Jorge Luis Borges, Gabriel Garcia Marquez, and Gunter Grass.

(2) In recognizing works of art as embodying the essential qualities of dreaming, we quickly come up against the all-too neglected issue of dreams and *ethics*: we may have certain dream experiences (in our sleep or in a work of art) and we may perceive certain meanings in these experiences; but then, what guides us in *acting* upon those dream experiences? This is the ethical question which is called forth in all dream interpretations. The behavior of some Muslims in relation to *The Satanic Verses* is an example, I would argue, of an ethically reprehensible reaction to a dream.

Mr. Kelly Bulkley, 1400 N. State, #5D
Chicago, IL 60610

DREAMTIME cont. from page 5

breaking their tools. We know how much power is needed and where to hit the tree to chop it down. Any time we take something from the Mother Earth, we pray to her first. We make killer boomerangs from wood and hunt kangaroo. Before we hunt the kangaroo, we pray to its spirit and to the Mother Earth. You know, the Aboriginal people were once very tall—seven foot tall—big, powerful men. Look at us today. I'm only five foot six. Since we've been eating white man's food, I'm getting smaller. So, you see the difference? The Aboriginal food was blessed and had vitamins. It was good for you. I think the Aboriginal people were better off

then, than they are today.

Antero: What do you mean, Guboo?

Guboo: There are not as many trees today. The trees are always two together, a male and female. That's creation, you see. You separate them and what happens? We've lost love for the trees. *Wapoo* means "beautiful bush" or tree. I have these clapping sticks which I've made from a prayer to *wapoo* and I sing to *wapoo* when I play the sticks. I sing now. I know if you or the people don't listen to me sing, the birds and animals and the trees will hear. (Pausing first, Guboo sings, while playing his clapping sticks. After his song, Guboo smiles and continues talking.) *Wapoo*. The Aboriginal Sunrise Ceremonies are very special to our people. It starts when the sky is black, beautiful black. When the sun's yellow circle arrives, it turns the sky red. This is why the Aboriginal flag is half red, half black, with a yellow circle in the middle. At the Sunrise Ceremony, I meditate and ask the Great Spirit for direction. My hands fill with electricity. I touch you and you feel it, too. I heal people this way. My Grandmother did that, too. I learned all about that when I was a young fellow. *Umbarra*, the Black Duck, is the special totem of our tribe, the Yuin. We learn to respect the elders who hand on the Law. The elders guard the Law and the Law guards the people. This is the Law that comes from the mountain.

Antero: What do you see for the future, Guboo?

Guboo: I remember, one time ago, a lot of professors gathered to talk about the world and the problems we're having today. One bloke got up and he said, "I think we should ask the Aboriginal people what went wrong." They would not lower themselves to come and ask an Aboriginal what went wrong. Man don't take notice what Aboriginal people say because we've been here over 50,000 years and what do you think that means? (pausing) It means they mine the uranium out of the ground and the green ants, they leave. When the green ants leave for good, the Dreaming goes with them. When the Dreaming goes—well, you know—us human beings are next in line.

(Antero Alli is a free-lance ritualist and author of *All Rites Reversed: Ritual Technology for Self-Initiation* [from which this interview is excerpted] and other books on mystical realism [by Falcon Press]. He can be contacted by writing: P.O. Box 45758, Seattle, WA 98145.)

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NETWORKING

ASSOCIATION FOR THE STUDY OF DREAMS. 6th Annual Conference, University of London, July 25-29, 1989. Contact ASD Membership Chair, 1505 Manzanita Ave., Chico, CA 95926.

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.

METROPOLITAN NEW YORK/NORTHERN NEW JERSEY DREAMSHARING GRASSROOTS NETWORK. Complimentary copy to area dreamsharer in exchange for 25¢ stamped self-addressed envelope. Regular subscription \$5 for 4 issues.

The New York City Self-Help Clearinghouse Inc. was burglarized and several checks with new subscriber I.D. have been lost. If you have failed to receive the first issue of your subscription, send SASE with date, amount and to whom it was made out. If check was cleared and cancelled, enclose photocopy or description of check with endorsements and bank stamps and we will make good your subscription.

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.

SETH DREAM NETWORK. Those interested in learning more about the activities of the SDN, please send a legal size SASE to: M.E. Mang, 226th Medsom, Box 188, APO, NY 09138 or Muhlweg #9, 6797 Knopp, W. Germany (for mail outside of U.S.).

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 Weare, NH. Call (603) 529-7779.

KAREN PALEY, 60 Central Street, Topsfield, MA 01983. (508) 887-5090.

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

ROBERT LANGS, M.D., author: *Decoding Your Dreams* (Holt). Dream Group, Wednesday nights and more. Beth Israel Medical Center, NYC. (212) 420-4543.

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 Terano, 3104 Arborwood, Lindenwold, NJ 08021. (609) 784-2757.

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.

NANCY PARSIFAL. Dream Group, individual dream counseling and workshops. 106 Kenan Street, Chapel Hill, NC 27516. (919) 929-0946/

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.

DREAM GROUP OF ATLANTA. Classes, on-going groups and individual dreamwork. Contact: Adrienne M. Anbinder, 4341 Hammerstone Ct., Norcross, GA 30092. (404) 446-9316.

SARASOTA DREAMWORK GROUP meets second and fourth Wednesdays, 7:30-9 PM, at Unitarian-Universalist Church, 3975 Fruitville Road. Call 371-4974. Come explore your dreams within a small informal group.

JOAN H. THOMAS, PH.D. Dream work with groups and individuals. 126 Wellington Pl., Cincinnati, OH 45219. (513) 381-6611.

12-STEP PEOPLE interested in forming a dream group, contact Tony S., P.O. Box 148006, Chicago, IL 60614. (312) 929-2083.

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

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

CLARA STEWART FLAGG. Senoi Dream Education. Monthly Saturday workshops; ongoing group. Brochure on request. 11657 Chenault St., #303, Los Angeles, CA 90049. (213) 476-8243.

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

THE DREAM HOUSE. Re-entry training, lectures and classes, phone/in person dreamwork and audio tapes. 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. Wednesdays & Thursdays, 7:30-9:30pm, (415) 327-6776.

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

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LINDA MCGEARY. Dream Appreciation Workshop. PO Box 561, Bend, OR 97709.

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EVENTS AND CLASSES

EXPERIENTIAL DREAM GROUP LEADERSHIP TRAINING WORKSHOP with Dr. Montague Ullman. June 17-19 or July 7-9. \$250. 55 Orlando Ave., Ardsley, N.Y. 10502. (914) 693-0156.

GRADUATE CREDIT FOR DREAM STUDY: Atlantic University offers "The Inner Life: Meditation, Dreams and the Imagination" (TS 506, Instructor: Henry Reed, Ph.D.) on an independent study basis. Earn three credit hours towards a Masters degree in Transpersonal Psychology or transfer credit to your school. Contact James Windsor, Ph.D., President, Atlantic University, P.O. Box 595, Virginia Beach, VA 23451.

BOOKS AND SALES ITEMS

DREAM BIBLIOGRAPHY. Over 600 entries, annotated. *The Dream: 4,000 Years of Theory and Practice.* 2 vols., \$59.95 post-paid, Nancy Parsifal, 106 Kenan Street, Chapel Hill, NC 27516.

DREAM WORK STACKS. A unique filing system for dreams and personal symbols using a Macintosh with Hypercard. For version 1.0 send \$10 to Sarah Lillie, 4311 NW Elmwood Dr., Corvallis, OR 97330.

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styles of lucidity plus suggestions for encouraging, maintaining & applying the lucid dream state; extensive bibliography: 17 pgs-\$5. Both for \$8. Novato Center for Dreams, 29 Truman Dr., Novato, CA 94947.

AROUND THE DREAMWORLD. Psychologist Dr. C.A. Cannegieter considers thousands of dreams from different aspects (physiological, psychological, philosophical, religious and parapsychological) to answer: What is in a dream? 1985, 107 pages; \$8.95 + \$1.25 postage & handling; Vantage Press Inc., 516 West 34th Street, New York, NY 10001.

THE INNER WORLD OF DREAMS by Psychologist Dr. P.L. Pipitone, for beginning and intermediate dreamers, individual or class work, to explore dream formation, symbols, interpretation, and the many kinds of dreams, in easy-to-read style. 121 pgs. \$8.95. Dorrance & Co., 828 Lancaster Ave., Bryn Mawr, PA 19010.

"LISTEN TO YOUR DREAMS" bumper stickers; blue on white vinyl. \$3/ea; \$1.80/ea. for 10 or more. Will Phillips, PO Box 607431, Orlando, FL 32860.

HENRY REED: Getting Help from Your Dreams (Illustrated), \$9.95. **Dream Quest Workbook** (Teaches inspirational writing to channel the wisdom of your higher self through dream incubation), \$18.50. Free copy of final issue of **Sundance Community Dream Journal** with each book order. 503 Lake Dr., Virginia Beach, VA 23451.

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

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

NIGHTMARE HELP FOR CHILDREN FROM CHILDREN. A Parent's Guide. By Ann Sayre Wiseman, \$10 postpaid.

DREAMS AND SYMBOLIC 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.

PROJECTS

DREAM A LITTLE DREAM, the movie. It's about *Dreaming*. Check it out.

WOMAN'S DREAMS OF SEXUAL FANTASIES sought by therapist and

author for research and book. Anonymity guaranteed. James Benson, Ph.D., 1400 S. Sunkist, #199, Anaheim, CA 92806. (714) 956-0408.

GROUP DREAMWORKERS: Solo dreamworker, planning to start group, seeks information and advice on methods/techniques appropriate to group dreamwork. All help appreciated. Will also pass on information on request. Ricky Greenwald, P.O. Box 100, Kaneohe, HI 96744-0100.

THE DREAM AT THE END OF THE WORLD: dreams related to the Bomb for inclusion in a book. How do we "hold" the Bomb in the deep psyche? How do we take this dream in which we are embedded in a new direction? Write Michael Ortiz Hill, 203 Blackburn, Santa Cruz, CA 95060-4932.

MUTUAL DREAMERS: 6 month mutual dreaming explorations begin as soon as the "Dream Teams" are assembled. For costs and further information, write facilitator Linda Magallon, % DNB 1083 Harvest Meadow Ct., San Jose, CA 95136.

MACINTOSH USERS: Interested in other dreamers using Factfinder for recording dreams. Share information on subject headings, indexing and categories. Lint Hutchinson, 724 Bonita Dr., Winter Park, FL 32789. (407) 645-3608.

INTUITIVE-PRÉCOGNITIVE DREAM RESEARCH. Hypothesis: The intuitive-precognitive dream will occur when the moon passes through the fourth, eighth, ninth and twelfth houses of the horoscope as well as over the planet Neptune. **Data Needed:** (1) The intuitive-precognitive dream dated; (2) description of any emotions and physical states that accompanied the dream; (3) a description of the event that actually occurred; (4) your birth

information: time, date and place of birth.

Send To: Marcia Emery, Ph.D., 3512 McCoy, SE, Grand Rapids, MI 49506. (616) 949-3574.

WANTED: IMAGINATIVE PAINTER-ILLUSTRATORS to collaborate with writer-composer-singer on multimedia performance project. Dream based imagery, mystical themes. Percentage basis. David Striar, 3311 Fessenden St. NW, Wash. D.C. 20008, (202) 537-0790.

CORRESPONDENCE SOUGHT: A group of novices with limited access to literature/guidance would be grateful for any ideas on archetypal symbols, right-left brain relations, precognitive dreams, spontaneous lucid dreams, other dream directions. All letters answered; loaned materials scrupulously returned. Sherill Pociucha (Mrs.), Ul. Pawlowa 1/12, 530604 Wroclaw, Poland.

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.

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

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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.

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

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

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.

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. (508) 887-5090.

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BOOK REVIEW by Kelly Bulkley

The Satanic Verses, by Salman Rushdie (New York: Viking Penguin Inc., 1989), 547 pp., \$19.95.

Most of what we read about dreams comes in books which are written by psychologists or psychotherapists and which discuss personal dream interpretation. But there are other sources, *important* sources of insight into the world of dreams besides such books, and these deserve much more attention than we usually give them. One of these is the field of the creative arts. In literature, drama, film, painting, music, and many other art forms we can discover fascinating and profound expressions of dream realities. Indeed, I doubt that we will ever achieve anything like a full understanding of dreaming until we learn more about dreams in works of art.

Certain biases have blocked us from learning here. Most frequently, skeptics charge that a dream in a novel or a film is just a fictionalized *portrayal* of a dream, and not a *real* dream. Along the same lines, many people argue that we can't properly interpret dreams in works of art since we don't have any actual person to ask for the crucial associations; without these, any interpretation we might make would have to be completely arbitrary.

Yet if we are ever to learn something about dreams from works of creative art, we will have to set these biases aside; we will have to make a *wager* that works of creative art *can* tell us something new about the world of dreams, and see what comes of it. A wager like this requires a couple of premises:

1) We will have to dismiss the idea that dreams in works of creative art aren't *really* dreams; this idea betrays the dominance of psychological and materialistic attitudes that limit our perceptions of what dreaming is to only that which is analyzed in

the therapist's office or studied in the sleep laboratory. We will begin instead with the admission that we don't know in any final, exhaustive sense what dreams are.

2) We need to resist the impulse to impose reductionistic psychological theories on the dreams portrayed in works of creative art; in other words, we will try to look for more than Freudian sexual symbols or Jungian archetypes.

3) As much as possible, we will let the dreams in these works speak for themselves: we will ask the question, "What does this artistic work say about our dream experiences?" And then listen for an answer.

In this brief space I would like to make such a wager with Salman Rushdie's novel *The Satanic Verses*. This is a fantastic, brilliant, exhilarating book whose virtues merit far more discussion than is possible in the present review. But even a brief look at the different ways *The Satanic Verses* portrays dreams and dreaming will, I believe, give an indication of how much works of creative art can teach us.

Dreams of the Novel's Characters. The central plot of *The Satanic Verses* involves two Indian men who are struggling to reconcile the terrible conflicts between the ideals of the modern West and the deep-rooted traditions of their Indian homeland. For both of the two main protagonists these wrenching con-

flicts are played out directly in their dreams.

Gibreel Farishta is a famous movie star who portrays an almost infinite number of different Indian deities in religious films. After a near-fatal illness Farishta suddenly decides to flee India and his stardom there, but he's plagued by a series of terrifying dreams; in the dreams he is the Archangel Gibreel, and he finds himself continually called by, and unable to resist, spiritually powerful people who need aid and inspiration from heaven. One of these people is clearly an image of the Prophet of Islam, Muhammed; another is a sinister Imam very much like Ayatollah Khoemeini during his exile. It is as if Farishta's cheerful and carefree role-playing in the movies has suddenly taken on a frightening life of its own in his dreams: now he must contend with the *true* powers of gods, demons, and human spirituality, and he is completely helpless against them.

Saladin Chamcha is a voice artist who provides the voice overdubs for commercials and t.v. shows—everyone hears his voices, but no one knows who he is. He has vigorously rejected India, moving to London, changing his name, and affecting an English accent; but like Farishta, his attempts to flee India are challenged by his dreams. Much as he tries to deny them or reason them

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