

# *Dream Network Journal*

*a Quarterly Publication for the Exploration of Dreams*

*Since 1982*

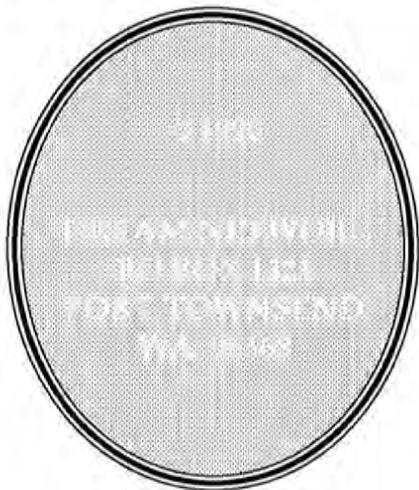
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## *Table of Contents*

### **ADVISORS**

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- |     |   |
|-----|---|
| 4/5 | <b>~ Inner Landscaping</b> Roberta Ossana<br><b>~Letter to the Children<br/>of Santa Cruz</b><br>from Anne Sayre Wiseman                                  |
| 6   | <b>The Dark Maw</b> Christina Pacosz<br><b>The Earthquake Within</b> John Crawford<br><b>Dream Poem</b> Jill Gregory                                      |
| 8   | <b>The Book of the Future</b><br>by Tracy Marks   |
| 10  | <b>Saloyat Sayowan Suin Xhaltap</b>   |
| 12  | <b>Making Dreams Real</b><br>as told by David Forlines  |
| 14  | <b>A Dream of Port Townsend</b><br>by Paco Mitchell   |
| 16  | <b>Shapes of the Future</b><br>by Marcia S. Lauck   |
| 18  | <b>The World of Dreams According<br/>to Newsweek</b><br>by Kelly Bulkley  |
| 19  | <b>Three Perspectives on Dream Groups</b><br><b>First View:</b> Montague Ullman<br><b>Second View:</b> Chris Hudson<br><b>Third View:</b> Jonathon Conant |
| 24  | <b>When Dreaming Is Not Enough</b><br>by Will Phillips  |

*(Cover image courtesy of Deborah Coff-Chapin)*

# *Statement of Purpose*

This publication is about NETWORKING among people who desire to learn from one another specifically in the context of dreams.

It is a vehicle that encourages egalitarian sharing among individuals ... lay and professional... from diverse cultures, backgrounds and vocations.

We believe that dreams are agents for change, and often reveal important new insights about the life of the dreamer, both personal and social; to remember a dream means we are ready to understand the information that has been presented. This publication aspires to act as a *container* in which what we learn in regard to understanding and enacting our dreams, can be shared.

Our *genre* is self help. Our *purpose*, to disseminate information that will assist and empower us in taking responsibility for our emotional and spiritual well being with the help of the dream. Our *goal*, to demystify dreamwork by way of assisting in integrating dream sharing and dream work into our culture, in whatever way of integrity is shown and given to us.♥



**FOCUS for SPRING**

**Dreamsharing in the  
FAMILY**

**LifeLine:  
Valentine ♥ Day**

## **Editorial Policy**

Dream Network is a 7 year old grass-roots publication with an international readership. We encourage readers to submit articles (preferably, with complimentary graphics or photos) and letters to the editor which will serve as stimulus for more sharing and as learning tools for our readership. We suggest accounts of personal transformation in response to dreams ranging from workable methods and transformative experiences as brought about in dream group participation, to informal sharing, *synchronicity*, or insight gained in therapy.

DNJ reserves the right to edit all material submitted for publication. Typewritten double spaced manuscripts on Macintosh compatible disks are preferred. **Reproducible black and white original art work is requested: photocopies are acceptable.** Please include SASE with submission or with request for writers/illustrator's guidelines.

We invite you to 'throw out a net' for Dream Groups (forming or needing new members), dream related research requests, art work and poetry, and notify us of upcoming dream related events or books which would be of interest to the readership.

## a LETTER to:

Dear Children of Santa Cruz,

Tracy White, a reporter from the Santa Cruz Sentinel, called me yesterday because she had received a copy of my book NIGHTMARE HELP. Even though there are no earthquake nightmares in my book, she asked if I had any ideas that might help the Santa Cruz children with their earthquake nightmares. There are no earthquake nightmares in my book because very few people in the east have ever experienced the earth moving or even a tremor. But I have dealt with natural disaster nightmares, and I do have some good ideas and would like to offer them to you. If they help, you could let me know so we can pass them on to the victims of other natural catastrophes.

First: rather than running away from the things we fear in dreams, it helps to imagine a way to make yourself safe enough to confront them, even natural disasters. For instance, if the earthquake dream recurs, you could introduce a net to fall into, wings to fly out the window, a strong man like Atlas to hold the roof while you escape. Try anything that will save your life. Don't allow the dream to make you the victim. Imagine a way to save yourself. Another idea is to draw or paint your earthquake, even if it brings out tears and sadness, it is best to let feelings out safely, cry punch the pillow, pound and shape clay. With your eyes closed, you can have a tantrum out in space where you can't hurt yourself, and no one needs to

## Inner

\* It's December 24th, and the Earth is in Winter and all wrapped up in the Holidays and Bush/Noriega. I am this day wrapping up what has been one of the most compelling and valueable experiences of my life, thusfar: the words and images you hold in your hands. Though to those close to me, it may have appeared otherwise, I have been perhaps more deeply involved in the Holidays than I have been for years...as this container, moreso than anything I could possibly give... is a gift, in the finest sense I know of the word. I truly hope it brings you peace, insight, and healing. It comes from my heart, and the hearts of all those who have contributed...+ many long hours of focus, pain, joy and tears.

\* To each of you who have encouraged, advised, taught, contributed... deepest gratitude. Thanks especially to the previous Editors, who have offered openly from their experience (they know tough love, folks!). Because of the generous contributions made by Michelle Brunner, Dr. Case Cannegieter, R.E. Coffman, Harriet Downs, Patricia Keelin, Julia McCahill, Mary Newman, Christina Pacosz, Gerald O'Connell, Margy Stewart, Robert Reimondi, Peggy Specht, Walt Stover, Michael Sexton and Dr. Montague Ullman we were able to afford some of the embellishments in this issue, and my MacIntosh lessons...(what an initiation!) Thanks to Sheila Moir and Cindy Wacker for mid-wifing; teachers, in the finest sense. And to Paco and his wife Jane, for your unwaivering encouragement and confidence, may the angels be with you always. (You'd think this was a novel!)

\* You have already seen changes. The phrases are: grounded, focus, eclectic, egalitarian, educate, de-mystify, cross cultural. **Grounded** will best be expressed by the change to quarterly/seasonal issues, and content; we will be moving away from lucidity, telepathic and "mutual" dream experiences, and focusing more on personal and planetary transformation as informed by our dreams. The Lucidity Letter (see classified: Association for Dream Study) provides the perfect vehicle for those branches of dreamwork, while we will remain rooted. **Focus** will be informed from issue to issue, depending upon the *intuitive sense* of the upcoming season; your suggestions are welcome. **Eclectic** asks for **Letters** from readers, and broad and active geographical participation from writers, poets, and artists from all walks of life; we want to act as a container for the international dream-pulse we represent. **Educate/egalitarian** are key; in my view, we are all moving into adolescence in this realm in Western culture... all students, all teachers; the dream, I believe, demands humility of us. **De-mystify and cross cultural** speak for themselves, with one exception:

In the midst of all our discussion and debate about current theories, methodologies, and scientific findings...this dimension of experience we call dreaming in Western Culture has *always* been honored and followed by the First People of all lands, the indigenous peoples. We all, I believe, have much to learn from them, and are fortunate to be alive at a time when many Native people are willing to share their 'way of the dream' with those of us who are ready to listen... when the time is right. Let us support their cultural reclamation, that we may be assisted in these next critical phases of cross cultural evolution.



# Landscaping

\* The Title of the publication has changed slightly...from Bulletin to Journal; a reflection of the turning point into which we are collectively moving. We are suggesting a change of Logo, and ask your participation (see page 21). I will not speak to the emergence of these changes, but rather, ask your response.

\* When Linda Magallon called in late June and asked me to state a FOCUS for this issue, it was both intuitive and compulsive on my part to project to this time of year and ask for Turning Points: Dreams that inform as we move into the 90's. The contents of this issue--image and text--beautifully address some of these crucial points. To and from the Bay Area, Anne Sayre-Wiseman, John Crawford, and our two contributing poets teach us patience and how to creatively work out our fears. According to Tracy Mark's submission, Book of the Future, it is apparent that it will become more difficult, if not impossible, to do our lives in ways that are in conflict with our dreams and values without suffering grave consequences, personally and collectively. The two articles which bring us into focus with the Olympic Peninsula (pgs.10-13), along with Will Phillips contribution, contain confirmation of an emerging recognition that our dreams often want more than understanding/interpretation: they ask to be made manifest--- whether that be by way of personal change or in the realms of invention, bodywork, poetry, art, etc. The "collective unconscious" is at work in the two articles Shapes of the Future and A Dream of Port Townsend, bringing us assurance that despite the chaos that surrounds us, the messages are coming through so many of us now, we can feel confident that comprehension and guidance are with us. And finally, with delightful humor, Kelly Bulkley shares her valuable analysis of the articles *Newsweek* printed on dreams this past August.

\* Given that...in addition to *Newsweek*...*Modern Maturity*, *Omni*, and *Psychology Today* all had prominent articles on dreams over the past several months, it seems that the interest level in this common, cross cultural, inter-species experience we all share, is...yeasty. Rising ♡

\* As for myself, it was on the Olympic Peninsula that the dreams first compelled/propelled me onto this path. My love for this place is best expressed by the generous amount of space it has been given in this issue. This is also justified given here is a new geographical focal point for the Network; one of two, under my stewardship...as I am of two homes. But that's another issue which will be raised when the time is right. It will not continue to be geocentric, but rather geographically eclectic, you are assured.

\* Finally, and most importantly, let's help one another to heal, to regain and maintain our innocence. May we continue to walk this path with respect and healthy caution, and let these pages be open to allow supportive entry & seeking to all who choose to journey along this way.

\* To each and every one of you, and especially my Family, immediate and extended...

HAPPY HOLYDAYS, EVERYDAY! ☺

hear you. Ask your teachers at school to put up big sheets of mural paper so groups of you can all together draw this extraordinary earthquake disaster from your own experience of it. Learn more about it.

Many of you may have lost members of your family and community, lost homes and everything in it. Tell your story and tell the story for those who are gone. Draw in as many details as you can, add words to the picture, add their names and your feelings. See if you can use art, poetry, writing and storytelling to express your sorrow, your fear, anger and sadness. It will help you put those feelings outside your body onto paper.

Remember, very few of us in this world have ever experienced an earthquake before. You have new information about a unique experience...please share it with us. We want to know every detail. Write a book about it. Go into the fear totally so it is all out in the open.

There are no earthquake nightmares in my new book NIGHTMARE HELP because I need help from you. Please write and draw me your earthquake nightmares, also include a solution that will empower your dream-self. Draw it both ways before and after you confront it, so we have the nightmare and a possible solution. I will put them in my next book. You will be contributing to new and original information the world has never collected before. ♡

Write me % Ansayre Press, 284 Huron Ave., Cambridge, MA.  
Ph: 617-547-0339.  
from Anne Wiseman

## *The Dark Maw: A Dream*

by Christina Pacosz

*Maudlin, the darker slash of rock,  
a smile, the darker rush of music,  
a hidden river in the rock.*

*Prophecy,  
this cave galloping up,  
Putting an ear to the earth.*

*A gift written in blood,  
these messages posted from below.  
But I want,  
I want to receive  
the love letters from the earth.*

*Waiting for the words, the world.  
Waiting in the dark,  
aren't we all?*

*Listening  
for the sounds from the depths.  
Strange wails and cries,  
what is heard in the deepest ocean,  
unfathomable, but there are prophecies  
in the earth,  
from the dead and the living,  
and I am a message bearer  
waiting for an oracle.*

*Waiting in the dark,  
the crowded world  
at my back.*

*I lean into the slit,  
the granite grimacing,  
a rictus of rock,  
a clash, a gash,  
here on the edge  
of the wound.*

*There must be a  
message  
I am waiting for:  
the sound  
of my name,  
and more,  
poised here,  
cupping my ear,  
waiting for it all.*



## *the earth*

I Dream:

*I am in Santa Cruz when there was an earthquake. I am standing on high ground and see things falling everywhere. I am not hurt.*

This dream occurred on March 2, '89. In light of the earthquake on October 17 in our area, this could be seen as a precognitive dream. At the time of the dream, however, I related to it on just a personal level. My inner world had been in a state of upheaval for some time.

For me, an earthquake dream indicates that great change is occurring in the unconscious and that I need to allow that change to take place without resisting it. This is, of course, difficult for me to do because when the unconscious is in upheaval, the conscious part of me is not far behind. To be on high ground allows me to see what is falling to the wayside and what is to stand and remain.

Several areas of my psyche were consciously affected by this dream. My creativity has come to the fore, my self image is enhanced, and I have gained more acceptance in my work with astrology and dreams. What I value has changed; I am more concerned about personal relationships

# *quake within*

by John Crawford

and want a broader range of experience and feeling with each new relationship. This, needless to say, required me to express more openly of myself, which in turn required me to be vulnerable. I am finding that in my vulnerability, I am able to more openly express my creativity. All of these dimensions of my being had been repressed until this year.

My understanding of the dream was enhanced by my use of astrology. Understanding the position of the Moon in Capricorn helped me to see that as the structure of my old emotional patterns were breaking down, they were being replaced with new and more individual emotional patterns; emotional patterns that I could own, because I was consciously creating them. With astrological knowledge of a particular dream, we can see much more of what a dream is trying to tell us: how outer events fit into our inner growth. The shake-up of my inner world gave me the ability to more positively respond to an event that shook the outer world. ♡

*John Crawford has studied and practiced astrology and dream work for the past ten years.  
He can be consulted at 1124 Dean, San Jose, CA 95125*

## *Dream Poem*

by Jill Gregory

*Running in terror I flee  
toppling walls and roofs.*

*Hundreds of people buried and there you are,  
mother,  
sitting amid the ruin, sipping tea.*

*(My thigh hurts . . .  
a distant thudding pain.)*

*This dream becomes a movie  
running in reverse.*

*Broken pillars and cement slabs fly up into place.  
This restaurant is as before -  
everyone calmly eating at tiny round tables.*

*Again and again the scene repeats.*

*(My injury the same.)*

*My amazement at your survival growing.  
You represent a place in me of quiet strength.  
a place I need to own as my own.  
This is how you are to me in life: A woman  
feeling fully,  
courageously confronting and tenderly loving  
through change after change.  
I embrace your fullness  
and drink deeply of your love.*

# The Book of the Future

A dream experience by Tracy Marks

During the summer of 1986, when I was attending the dreamwork training of the Jungian-Senoi Dreamwork Institute of Berkeley, California, I dreamt: **THE BOOK OF THE FUTURE**

*I observe a man looking up a book title in a giant card catalog; then I become that man. I know that my company will be entertaining foreign ambassadors on Monday, and that over the weekend I need to read a specific book about entertaining and negotiating with foreign ambassadors. Although I don't find the book I am looking for, I do find a book with the identical call number and a different title.*

*The book I find is entitled HOW TO PREVENT NUCLEAR DISASTER. It provides guidance in regard to anti-nuclear issues—how to handle waste products, deal with nuclear debris, and build new, safe, more effective generators.*

*I leaf through the book cursorily, intrigued by the title, and discover references to learnings resulting from the nuclear crisis of the year 2020; I am more intrigued. I wonder if this is a science fiction book. I read further. The book refers frequently to the history of the early 21st century, and focuses upon lessons mankind has learned during this time period, particularly in regard to anti-nuclear issues. The material is profound.*

*I check the copyright date. It is in the 2020s. I have the gut feeling that the book is actually a transmission from the future, but I don't completely trust my instincts, and am afraid that people will think I'm crazy if I tell them what I believe.*

*Later, I quote to my boss lines of inspiration from the book, but don't tell him the source. He's impressed, but trivializes the material by saying, "I've often thought of designing stationery with quotes making a frame around the center." Soon, he puts me to work designing stationery, using a few significant quotes from the book. The lines I have chosen are too long - they require two rows on the left and right sides of the page. Yet because they are important, I want to include them all on the stationery.*

*Meanwhile, I am studying the book, and don't know what to do. I believe that I have discovered important political information, but am afraid to trust that it is really guidance from the future. Another problem is that the company for which I've worked all my life is not only apolitical; it is also operating in a manner which is at odds with my learnings from the book. If I continue to express the insights I am gaining from the book, I will be at odds with company policy. I could lose my job. This is a big risk, because there are no other jobs for which I am qualified, and because I don't even know if the book is true.*

*On the other hand, how can I continue working here knowing what I know now? This book contains important guidance for myself and perhaps all of humanity. I feel a responsibility to live by its teachings, and to share the knowledge contained within it.*



This dream has for me both personal and collective meaning. A week before the dream, I had completed the first year of a graduate degree in clinical social work, which required me to put my inner quest on hold and turn my attention toward "political" matters. Although I was seeking further training in psychotherapy, a major portion of my coursework was political; also, the process of adapting to the demands of the degree program required me to conceal many facets of myself, and to learn to negotiate effectively with an institutional process I did not value.

After years of following my inner guidance in regard to work, writing books which failed to earn adequate income, I had decided to learn to adapt to the outer world; but such adaptation was a high price to pay. Not only was I increasingly out of touch with my inner wisdom, but operating in an environment which did not value it. I could no longer trust in myself.

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Simultaneously, I was doubting the usefulness of much of the guidance I had given in my writing and lectures, because it had not helped me to resolve the issues in my life which still troubled me.

The Book of the Future is a multi-dimensional dream, addressing many areas of my life. At this time, I had also discovered that my inner/outer conflict had its origins in my alienation from my outer vehicle—my body, and had been receiving guidance and dreams in regard to ways of re-owning my body which I was not always able to follow. I did not know how to find the time and energy for exercise and physical caretaking when I was working full-time, attending school, and struggling with an incapacitating physical illness; I also was afraid that full commitment to the life of the body would interfere with the expression of my intellectual, spiritual and emotional selves, and my own somewhat disembodied but familiar sense of identity.

The company in the dream refers to the psychological structure and lifestyle I had known all my life. An assumption implied by the dream is that following my current path of growth could not occur within the strictures/structures of this "company." Could my inner self exist within the outer structures I had chosen? Or must a transformation occur within my self, a change in inner structure, so that I could more effectively live within my body and the world? Clearly, a crisis was approaching, a crisis of faith and of commitment to inner and outer worlds.

The crisis took the form of increasing physical debility, forcing me to leave graduate school and begin a risky and costly regime of experimental medications, while continuing my commitment to my body through dance. Although my health began to

improve, I was not able to finish my degree; nor was I able to find much satisfaction in the writing life I had previously known. Writing required too much solitude; but a full-time practice of counseling and psychotherapy required me to submerge myself more than was healthy for me in the problems of others.

But now I was being guided to work which bridged my inner and outer lives more effectively than either writing or psychotherapy. Although I continued to write and to counsel others, I began to experience my greatest healing and fulfillment through working with groups—dreamwork groups, journal writing groups, and a woman's training I developed entitled BECOMING YOUR OWN HEROINE.

Beginning the woman's group was a big risk, because I needed to invest my entire saving—including the money I needed for medication—in advertising, knowing I had nothing to fall back upon if the advertising failed, and the group did not succeed. I had to, in essence, risk my position in the old "company." But what I gained was a truly new sense of "company," for in my groups I expressed myself quite openly, while also facilitating the personal sharing of others. My inner and outer worlds were finally beginning to become one.

The Book of the Future, then, clearly elucidated the process of transformation which I was experiencing. I had to face the fear of letting go of earlier priorities and take the risks involved in honoring new priorities.

But the message of this dream

had collective as well as personal implications. As a representative of humanity, I discovered a book which provides me with the resources which can prevent nuclear catastrophe. The implication is that we today indeed have the resources—have the knowledge and know-how which can save our planet. But can we access it, and trust it? Are we willing to take the risks involved in acting upon what we know? Will we choose to make the individual sacrifices required in order to preserve life on this planet?

As I am seeking to honor and integrate my inner and outer selves, to create a bridge linking my mind, heart and body while remaining connected to others, I find myself slowly becoming more integrated and interdependent. A message of The Book of the Future is that we all, in a larger sense, need to honor our interconnections and our interdependence—our reliance upon each other, and upon the earth which sustains us. If we are to follow the guidance of the Book of the Future, we may have to give up the old "company" policies—the capitalistic modes of doing business which serve only our physical survival needs and ego needs in the moment, and neglect the long-range perspective, and our impact upon each other.

What actions are we willing to take to promote peace and life on this planet in the 90s? What sacrifices will we choose to make? Can we face the terror of leaving behind an outdated system of values and behaviors, risk our position in our current "company" and commit ourselves to a healthier and saner way of life?

We have The Book of the Future in our hands. What we have not yet chosen is to read it and to live by its guidance.♥

# *Saloyat Syowan Suin Xhaltap*

As told by David Forlines

The following pages (8 - 13) are intended to act as an introduction for you to the cultures of the Olympic Peninsula, Northwest Washington.

There follow two visions, two stories as told by David Forlines of the Quillute Tribe, La Push, Wa.. In the Native tradition, a vision quest is the ritual seeking of a dream for guidance, and in that spirit, these two stories are the accounts of dreams given the "First Chosen" and David, himself.

The first is a Creation Myth: Saloyat Syowan Suin Xhaltap, which means "The ceremony exalting in the minds of the people, the magic spirit song of the 'flying-human-beings'" in the Klallam Indian language.

The second is the vision given David this lifetime; a vision which he has worked many years to fulfill; his work continues. It is called Making Dreams Real, and is in the process of being enacted. The pictures which accompany the text of the second story are from a timeless time experience known as the "Paddle to Seattle" which continues to involve and touch many people. This experience took place in July/August of this year as part of the Washington State Centennial Celebration, and involved the reclaiming of a tradition that had not been enacted for over one hundred years: that of traveling by hand-carved canoes along the Pacific Coast into the Straight of Juan de Fuca, down through the Puget Sound to

Seattle and back again.

People from all around the planet were involved. Tribes that have not gathered for decades came together in celebration of the renewal of a cultural tradition that had almost been lost. People of all races and ages paddled the canoes and came and celebrated at resting spots along the route.

A rainbow opened the gateway for this event; a whale accompanied the women's group that came together to pray for a safe journey the night before departure; a meteor streaked across the horizon announcing the launching; an Eagle was seen circling overhead at each and every stop along the way; the Thunderbird went ahead of the canoes; a pod of whales accompanied the canoes as they returned home. A child was born. All these things happened. This is real. This is sacred.

(Editor)



Once there was a man who was told to build a canoe. Fish in the sea, birds hovering above them, sea lions and killer whales preparing to pursue them; all these have the means to cover the water like a glance covers the curve of the

Earth. A tree can thrive in hard soil. A coyote can cross a thousand hills running. But a man knows he needs some help: a house to live in and a canoe to ride on.

One day this man was walking through the woods when a word spoke to him saying that now was the time to start finding his canoe. "Where?" he asked. "Look!" was the word. So he went deeper and deeper into the forest, looking, until at last he met a tree that said: "I am the tree for your canoe".

"But you are so far from the sea," the man said.

"It is alright. I will give you a song to bring me down to the beach," the tree answered. So the man began to carve away around the dark bark of the tree. He slept by the tree the whole time, cutting it away, praying and fasting, getting to know who the tree was and why it had chosen him, until it fell.

When it lay there he was confused as to what to do. "Well, begin! I am lying down so you can reach me," the tree commanded. So the man cut off all the branches which were sticking out and smoothed off the sides and

split and spread the center seam of the tree along the line of its spiritual flow. Then he put water and red hot rocks in the seam and spread it wider as he carved it, until the boatshape grew into the curve of a canoe, inside and out, flowing and ready to shift in the winter sea.

"Now I have done as I was told and I am very tired. What can I do next except to leave you alone in this forest on this mountainside?" the man asked the canoe. So the canoe told him not to worry and gave him a sacred song as it had promised. In the man's song was a raven who flew in straight lines and understood where fish swam and how men dreamed. The man thought about his song and carved a raven onto the prow of the canoe. Then he sang his song to the raven until it looked up at him and asked: "Yes? What is it you want?"

"I have this canoe and I am up on this mountainside and cannot get it down," the man said sadly, "and I am asking you if you have any ideas."

"Of course I have" the raven canoe said, "that is why I am in your song. I am the eyes and the wings of this boat. You are the hands and the hooks. We must work together. I will do my best and follow you as you sing through the woods."

So the man began to chant, like a parent does

when he stands in front of his child, tempting it to crawl, like a hunter does searching for a deer and drawing it in front of his arrow, like a teacher does, trying to lay motion in front of his still students. So, slowly, with great difficulty, the raven canoe lifted itself a little in the air and followed the man walking backwards down through the ferns and bushes and kinnikinnik, listening to the strong song of the man.

After a while the man tired. "What is wrong?" the canoe asked him. "I have had nothing to eat or drink for a long time and I am very tired. I think I will have to rest for a little bit."

"Oh," the raven canoe said, "I realize this is very hard for you. I will give you some extra power for getting down out of the forest." Then the man began to chant even louder until he could stand up again and walk down the mountain backward without falling.

For several days, moving through the brush and trees, the man sang the boat down toward the water. It floated slowly along, nodding to the man's song, until he grew tired and rested. He picked up the canoe again and together they made it, red cedar canoe and powersinging man, after pushing and coasting and squeezing between trees, down to the water's edge.

Everyone came up to see the man's marvelous canoe.

"It is tremendous! Twenty of us can ride in it," some said. "It is so beautiful! Let us go fishing right away" said others. "How did you ever get it here?" asked a few.

Now, the tool of the poet is the imagination. The desire of the poet is to make all other men poets. So the man told them about his song and they wondered how that could be until he sang it one more time for them and the boat made one more move into the water and waited there for them to get in. Then they got in with their nets and harpoons and halibut hooks and herring rakes . . . and they all went out for fish.

Naturally they were successful that day and on afterward. They asked the man to teach them his song but he couldn't—as that is not the traditional way. They had nearly forgotten.

When the canoe builder taught his people, the first thing they learned was that each individual human being has his own magic or power song. Even though there are also tribal songs serving to bring communities and clans together and give them power, the personal songs are still central to purity and strength for the whole. They are learned only after great study, prayer, suffering and contemplation. So he shared with them how he found his song and they all learned their own spirit songs, and after that nobody starved on that water.♥

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# *Making Dreams Real*

*In my dream:*

*I'm alone in the woods... when I hear profound sobbing  
So deep was the sorrow I felt my heart throbbing  
A long time it took me to seek out the sound  
I wandered for hours; then exposed, She was found...*

*... "I've done wrong; God forgive me" wailed Old Mother Cedar  
"Too much did I shelter, and now you can see, here..."*

*... my branch lacked strength to bear the foul wind  
SEE, HERE it lies fallow; potential rescinded  
My branch—do you see?—the One down on the ground  
It must be renewed and join the Great Round*

*I did not teach well how to touch this sweet Earth;  
  this work must be done  
There's Life there, to breathe it... I know you're the one."*

*I picked up this branch; to me it felt strong  
Held it's arm in my arms; journeyed home three days long  
"Immerse it, immerse it" the water was singing...  
...and when I retrieved it, could see one half rotting*

*Which half is the question I put to myself? (It suggests canoe)  
The question's unanswered.    I give it to you.*

With this branch the tree has gifted me...in this way...my work was set before me.♥



\* Viewed vertically on page 21, one canoe (of five that were carved) is launched, as the Elders ceremonially sing and drum for safe journey.

\* Canoe under sail

\* Traditional cedar woven hats and clothing being worn and passed from Mentor to initiate.

\* The Makah and Klallam tribal Elders and Royalty at Hadlock Bay.

\* Women paddlers of the Quilleute tribe.

\* Elders and paddlers encounter trident nuclear submarine on route from Suquamish to Seattle.

\* Canoes and paddlers arrive in Seattle.

\* Alaskan singer/dancer Peter McDonald enjoys conversation with David Forlines during Seattle convergence.



*A*fterword: When we make it through the badlands, we will have to make it together. Our power, whether individual dreaming or tribal ceremony, comes *from the Earth*. Learning songs is learning the spiritual demands of the Earth. Every section of the world has its own demands. We cannot bring the boat of America through the hard desert of all the dreaming it has killed unless we do it together. If we are going to get back to our homes, we are going to have to study the actions required of us by our separate parts of the *land* itself: in the plains, deserts, mountains, coasts, forests and hills. Then, when each person has his own songs and knows the importance of dreams, we can fight through our daily fears until we can see the hungry spring-awakened bear riding his raven-head canoe across the sweet waters of our lives to a place where we all belong. ♡♡♡♡



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# *A Dream of Port Townsend*

by Paco Mitchell

Most dreams develop around a personal standpoint and reveal a complex interweaving of the issues most affecting the dreamer at the time. Occasionally, however, a dream offers a much wider perspective, hinting at conditions of more general relevance. Sometimes it even achieves what we might think of as a "visionary" quality. One particularly interesting dream came to my attention recently:

*In Port Townsend an enormous boat is being built. It is several blocks long. Most of the work is taking place underground, but here and there one can see the green ribs of the vessel. This project is having a beneficial effect on the economy of Port Townsend because of all the builders that it brings into the area. There is something vaguely "religious" about the workers.*

If we approach this dream with a poetic ear, listening for the metaphorical resonances in the images, we will do it greater justice than if we try to force literal meanings, single interpretations or "rules" of logic onto it.

The dream says that something is being "built" in Port Townsend, that is, something constructive is taking place here. Because it is a large-scale process, it engages the energies, talents and care of many individuals. They are all "builders".

The work is taking place "underground". It is only visible here and there. As yet the full dimensions of what is taking shape cannot be seen. Individuals are working on the parts, but the overall reality of it can only be imagined at this point. It is not yet completely manifest.

It has a beneficial effect on the "economy" of Port Townsend, which probably includes the production and circulation of money, ideas, objects, attitudes, energies, images, relationships, in short, values.

It is a large vessel, capable of "carrying" large numbers of people. Thus it may refer to a collective carrier of consciousness; something like an attitude or outlook, or a group of related ideas and possibilities, a shared way of moving through the waters of life, as it were. Insofar as the workers are "religious," we may infer that the vessel symbolizes a religious outlook or spiritual awareness of some sort. The size of the vessel also recalls the image of Noah's ark, built in anticipation of an impending "flood". I leave it to the reader to determine whether our dream vessel anticipates smooth sailing or stormy seas.

The dream is both precise and ambiguous, but it clearly suggests an emerging possibility of which we can as yet only see the dim outline.

Dreams of this nature are more frequent than one might think. They happen all around the planet and imply in their various hints and clues that indeed something is taking shape in the unconscious regions of the psyche which may very well have implications on a collective level, and to which the otherwise isolated labors of many individuals form a very real contribution. ♡

Paco Mitchell is a Jungian Therapist in private practice in Port Townsend. A sculptor in bronze and a flamenco guitarist as well, he is particularly interested in the relationship between depth psychology and creative expression.

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# *Shapes of the Future*

by Marcia S. Lauck

I waken into dreaming and find myself staring into the deep red coals of a campfire. The night is so dark that when I look up I can see only the glowing faces of a small circle of companions. Though none are people I've met in my waking life, I realize that I know everyone intimately. My eyes move slowly from one to another, lingering in silent greeting. Each contact is like a window into the depth and breadth of our many-faceted selves, bringing forth our long association and common purposes. It is a warm, familial reunion.

Finally, my gaze comes to rest on one who is a medicine man. So bright is the flare of recognition between us that the others seem to fade away. Then I remember: a long-held vow we made, which had required our silence and the separation of our once-united work, is to be dissolved tonight. While the others provide a grounding force, the two of us begin a complete merging of our consciousnesses. Inexpressible wonder fills us as our source-selves flow into one another, and our dreams join, spinning in a mandala-like dance of yin and yang. As our deepest selves fuse, the very air starts to vibrate. The scene cracks apart and my mentor appears. I know without asking that she comes with information about the winter festival.

"This festival marks a new beginning for us all," she begins. A new cycle opens for the Earth. There is an ancient symbol, a gateway to potent energies of transformation, which is to be the womb and the basis of your celebration."

As she speaks, the symbol  shimmers brightly over a scene of the festival gathering. I can see it coming to rest over each person's body as they lie on the floor, eyes closed in a deeply relaxed state.

"This ancient symbol of the Great Mother," she continues, "was adopted by the early Christians, and is called a 'vesica piscis', or 'vessel of the fish'. Its' womb-like shape represents the feminine principle of generation. Anyone who allows this sign to merge with their body as they move into sleep will be assisted to come awake in their dreams - to encounter the deeper reality from which they spring. Place yourselves under this sign of the Festival of Identity and open to the dream at the heart of your life. This night will mark a time of expanding awareness for all who participate in the festival's creation and celebration. For, as the Fisher of Humanity said, 'Where two or more are gathered in my name, there I am in the midst of you'. The spirit and seal of the Christ will be moving within and among you this night and all nights, kindling your wakening to all that is to come and to the parts you are to play in God's unfolding plan. Your 'yes' is all that is asked for."

As she finishes speaking and the scene begins to recede, a luminous vesica piscis rises up, enveloping the dream in the great Womb that gives all things birth in the fullness of time.♥

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## *The World of Dreams According to Newsweek*

by Kelly Bulkley

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"The Stuff dreams are Made of"  
by Sharon Bagley, and "Dreams  
on the Couch", by David Gelman:  
*Newsweek*, 8-14-'89 pg.40-46

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One afternoon last summer, as I waited in the checkout line of a local market, holding a deli sandwich and gazing aimlessly at the magazines, I suddenly saw something that amazed me: there, in big letters, was a cover proclaiming "Dreams - New Lessons From the Theater of the Mind". And then I did a big double-take, for this was not the cover of *The National Enquirer*, but of *Newsweek*, one of the country's most respected and widely-circulated news magazines!

I grabbed a copy instantly and practically ran out to the park to read it. Forgetting my sandwich entirely, I opened up the magazine to see if it was really true: could they have written a cover story all about dreams? Sure enough, there at the top of the table of contents was the bold caption "Unlocking the Mysteries of Dreams" and a description of the articles. I laughed aloud . . . the dream-work movement has really hit the big-time! Here are articles that millions of people will read, put together by a highly professional publication and given the tremendous status of a cover story.

Along with a wave of excitement, however, I felt an undertow of concern as well. "New Lessons from the Theater of the Mind" . . . I've always been hesitant to compare dreams to theater because in a culture like ours, which dismisses art as a pleasant but insignificant escape from "real" life, such a comparison can carry unwanted meanings<sup>1</sup>. "Unlocking the Mysteries of Dreams" . . . the use of key and lock imagery to describe dream-work also disturbs me; it suggests an intrusive, aggressively masculine approach<sup>2</sup>.

As I continued to read the table of contents blurb, the worry wrinkles on my forehead grew deeper and deeper. The little paragraph began, "The act of dreaming is so basic a part of man's evolutionary heritage that it can be traced back 135 million years" . . . given that so many women are involved in dream-work, this sexist language can only indicate a distorted and incomplete vision of the dream-work movement as a whole. "But now modern science is finally deciphering . . . and harnessing...this nocturnal theater of the mind. Even executives are asking their dreams to solve their problems" . . . more language of domination and exploitation, calling up the image of yoking a beast of burden. And then, oh no, the idea that dreams are profitable!

I found that *Newsweek* had broken the story into two

articles, the first focusing primarily on the work of sleep laboratory researchers and the second discussing the current status of dreams in psychoanalytic practice. By now my initial excitement had long been replaced by a mounting sense of disaster. Such a division of the story on dreams into two articles reinforces two of the worst public misconceptions about dreams: first, that sleep laboratory research and psychoanalytic therapy are the two important fields of dream study; and, second, that these two are best discussed separately, as independent approaches to dreams.

Before reading any further, I decided to put the magazine down for a moment. Eat my sandwich, try to relax a bit. OK, I said to myself, the articles aren't going to be perfect. I shouldn't expect them to be flawless or absolutely comprehensive. I'll just read them to see what the mainstream media finds most interesting about dreams. What do they want to know? What aspects of dreaming do the media highlight, and what aspects do they obscure, dismiss, or ignore?

With my turkey and swiss safely entrusted to my digestive system, I began reading the first article, entitled "The Stuff That Dreams are Made of". The basic theme of this article is that dreams, once the province of "pop culture", have now become the object of legitimate

(cont'd on page 26)

# *Three Perspectives on Dream Groups*



Dream Work

## **BASIC DREAM WORK**

### **An objective comparison of Dream Groups & Therapy**

by Montague Ullman

I am often asked about the difference between the way I work with a dream in an experiential dream group and the way a therapist works with a dream in group or individual therapy. I refer to what I do as Basic Dream Work to contrast it with formal therapeutic work with dreams. The contrast can be outlined as follows:

In formal therapy the relationship is an unequal one with regard to the arrangements that are set. There is a therapist in charge of those arrangements and who operates from a body of knowledge and technique that the patient is not privy to.

In the experiential dream group no one functions as a therapist. If someone assumes the role of leader, it is only to insure the integrity of the process. In all other respects that person functions as a member of the group.

This means that the leader has the same option to share a dream as do the others, and generally does so. The group should be as knowledgeable about the rationale for each step as the leader. Once the process has become known to each member of the group, it is the group's responsibility to carry it out. An experienced group is essentially a leaderless group with each one in turn taking on the role of leader and moving the group through each stage of the process at the proper time.

\*\*\*\*\*  
**"In formal therapy,  
work on a dream has to  
be fitted into a more  
complex agenda where  
a patient has a good  
deal more on his or her  
mind than the dream."**  
\*\*\*\*\*

The second important difference lies in the degree of control the therapist has over the process. The therapist is free to use a dream in any way s/he feels may further the therapeutic process. S/he is free to deal with transference issues, for example, that s/he feels are being pointed up by the dream. S/he is

there to recognize and analyze any defenses or resistances that arise in connection with the presentation of the dream.

This is quite different in the case of the experiential dream group. Here the dreamer remains in control throughout. The dreamer is not under any explicit contract to share a particular dream if s/he does not wish to do so. The dreamer determines the level of sharing s/he feels comfortable with and is never pushed or challenged to go beyond that. The dreamer is responsible for setting his or her own limits which means, in effect, that s/he can keep his or her defenses as high as s/he wishes. The other members of the group, including the leader, are there to be of help to the dreamer only to the extent that the dreamer wishes that help. They follow where the dreamer leads and never open areas not opened up by the dreamer.

In formal therapy, work on a dream has to be fitted into a more complex agenda where a patient has a good deal more on his or her mind than the dream. A therapist is often forced, because of this

and the constraint of time, to engage in what Bonime\* has called "headline interpretation".

In the experiential group process, the dream is the only item on the agenda and enough time is set aside to work on the dream in as complete a way as possible.

In formal therapy defenses, including those connected with dream work, are both stimulated and analyzed. The therapist can work with the resistances that may be apparent to them in connection with a dream or open up and pursue issues s/he feels are suggested by the dream if, in the therapist's judgment, s/he feels it is timely.

In the experiential dream group, reliance is placed on creating a degree of safety that, in combination with the dreamer's natural curiosity about the dream, results in the dreamer lowering his or her defenses and moving into the dream at his or her own rate and only to the extent s/he wishes.

The therapist attempts to deepen the patient's insight through an interpretation of the dream that goes beyond the dream in two ways. Often it is linked to past material that has come up in the course of therapy. Secondly, theoretical concepts are often evoked to use the immediate issue being raised by the dream to make a more generalized statement about the patient's behavior.

The goal of the experiential dream group is to bring the dreamer in touch with the dream, proceeding always at the invitation of the dreamer and never in an intrusive way. When conditions for the safety of the dreamer are met and the group works with the dreamer in a way that is non-intrusive, the effect is therapeutic. The dreamer has made contact with his or her own self-healing images, and the creative way they reflect his or her subjective state.

\*\*\*\*\*  
**The goal of the experiential dream group is to bring the dreamer in touch with the dream, proceeding always at the invitation of the dreamer...never in an intrusive way.**  
\*\*\*\*\*

Basic Dream Work also involves a number of other features which, in my opinion, are essential to group dream work and should be part of the formal therapeutic effort as well but often are not. I shall make mention of only three. One is that the date of the dream should be established as accurately as possible and that through direct questions, every effort should be made to help the dreamer recapture the emotional atmosphere the events of the day left him or her with as well as any specific concerns on his or her mind at the time s/he went to bed. Another is that, in order to help a dreamer elicit the full

range of associations relevant to the images of the dream, an active dialogue between the dreamer and the helping agency, be it an individual or a group, is necessary. One cannot rely on spontaneous free associations alone. Finally, when anyone other than a dreamer offers the dreamer a way of looking at the connection between the symbolism of the dream and what was going on in his or her life at the time it should be offered as a question — what Bonime\* refers to as an interpretive hypothesis — and never as something superimposed from above.

In short, the emphasis on the experiential dream group is in respect for the dreamer's privacy and his or her authority over the dream. A therapist is often tempted to go beyond these structures in an effort to use the dream to further the therapeutic line. A master of Basic Dream Work can be of enormous help in the therapeutic endeavor.♥

\*Bonime, W. (1982) *The Clinical Use of the Dream*. New York: Da Capo Press.

*Dr. Ullman has encouraged the educational and cultural integration of dream-sharing for over two decades. He is the co-author, along with Nan Zimmerman, of Working with Dreams, and editor of The Variety of Dream Experience, along with Claire Limmer.*

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## Second Vision

### TEN REASONS TO GET HELP FROM A DREAM GROUP

by Chris Hudson

According to a front page article in the July 1988 *New York Times*, an estimated 12 to 15 million North Americans are members of self-help organizations. This number has doubled in the last 10 years and includes roughly 500,000 separate organizations. The article, by Patricia Leigh Brown, goes on to define a self-help group as: "one in which people who face a common concern or condition come together voluntarily for emotional support and practical assistance. They generally meet without professional supervision, though they may draw upon professional expertise". Brown quotes numerous sources describing the "worldwide phenomenon" of these groups, which are partly inspired by the Alcoholics Anonymous movement begun in the 1930's.

Dream groups are a growing part of this awakening giant of mutual aid. People who believe dreams are meaningful need a safe place to share and understand their dreams. There are a large number of people who believe that dreams have only neurological or biological

meaning, as well as an even larger number who aren't sure or don't care. I personally am convinced that all my dreams have meaning and I want to understand what that meaning is. What concerns me is how to get together with people who feel similarly, because my dreams are complex, need a social context to reveal themselves, and I frequently can't see beyond my own nose, while someone else can.

The following are ten of many good reasons why I encourage people to form or join dream groups, based on my own belief & experience:

- ✓ **Kindred Spirits:** I need to be in a group that values dreams and believes as I do, that dreams are meaningful and have practical healing value on many levels.
- ✓ **Inexpensive:** These groups are either free or relatively inexpensive, especially compared to therapy.
- ✓ **Not therapy:** With the emphasis on helping the dreamer with his or her dream, there is no focus on interpersonal relationships in the group, as in group therapy.
- ✓ **No ideological pressures:** In therapy, the training or bias of the therapist (often unspoken) will flavor the attitude toward dream work.
- ✓ **More attention to the dream:** In therapy, there is a 50 minute hour, much of which is allotted to

discussing the emotional life of the client; time is too precious to "waste" all of it over the discussion of dream material.

✓ **No hierarchy:** The group is egalitarian; the facilitator doesn't have to be a clinically trained therapist who is "doing" therapy and responsible for the emotional needs of any individual or the group. The facilitator also shares dreams.

✓ **Dreamer controlled process:** The dreamer controls the level of disclosure and is under no pressure to reveal more than s/he is comfortable with in the group. The dreamer is assisted in coming to an interpretation for him or herself.

✓ **Socializing:** Dream groups are an exceptional way to meet people and make friends, as opposed to the "problematic" nature of seeking psychotherapy or analysis. (Try inviting your therapist to dinner, and see what happens!)

✓ **Generalize-ability:** The skills learned in dream groups may be used and taught to spouses, friends, children. No formal training is necessary to become more fluent in the language of dreams.

✓ **Pleasurable:** We spend so much of our time wearing the persona of our different roles in our relationships at work, home, and socializing, that it's pleasurable to "strip down" and share more of our

deeper selves in a safe environment with others. There's something intangible that happens in that environment; sharing & helping are brave, human acts that cause us to feel more connected to others and feel better inside.

There are a host of other therapy related issues that are avoided in the setting of the non-therapist facilitated dream group, but in my mind there is one that stands out: *self-empowerment*. You can easily start your own group if there are none available locally or you don't like the "feel" of what's available in your area. Especially beware of therapist led groups in which the leader insists one "has to be a therapist to do this": That is a tip-off that it's going to be dreamwork and therapy. There are many therapists who have successfully removed their therapists' hat and led such groups; but in general, experts don't like to be co-opted. Professional therapists serve functions that cannot be fulfilled by dream groups and vice-versa. I'm in therapy and find it very rewarding, but in my dream group, I feel I get the best help with my dreams.♥

*Chris and Dale, along with their two lovely young Sons, Blake and Hill, have currently moved to Washington. Chris was the second Editor of the Dream Network in '83, Buffalo, New York. WELCOME BACK!*

## The Dream Group: Enactment & Story by Jonathon Conant

Why should we have dream groups at all? Dreams are among the most intimate and personal experiences we have; why should they be exposed to the interpretive musings of a group? Might not that vulnerability be abused, intentionally or not?

\*\*\*\*\*  
**"I define enactment as a conscious attempt to manifest a dream image."**  
\*\*\*\*\*

Who can be relied on to accurately assess dream symbology? Are dream groups just another New Age fad, open to exploitation by psychological charlatans? Isn't there a danger of getting too deep too fast, of coming out crazy or at least worse off than before?

All of these concerns are valid and relevant. I see dream groups as a bold free-wheeling experiment in largely uncharted territory. If it has benefits for the sincere

seeker, in self-knowledge, it has commensurate dangers and liabilities.

It is not my intention to gloss these questions, to reassure or persuade the reader that the risk is worth it. If the shadow play of such fantasies prevents some from venturing into the arena, that is as it should be. The significance and power of dreams is elusive enough to shake all but the most diligent; dream groups are most likely to founder from sheer ineffectiveness.

When dream groups work, it is because the members are engaged in soul work via the dream image. the format is far less important than informed dedication. Peer groups can be as illuminating as groups with professional facilitation. the crucial factor is a discerning eye for the soul intent of dream images, and the medium for furthering this intent is enactment.

I define enactment as the conscious attempt to actualize a dream image. It is not merely the acknowledgment, however legitimate, of such synchronistic occurrences, or insight after the fact.

Over the music stand of my piano, a few yards from where I sit with my typewriter, is a pencil drawing of myself helping a killer whale through the surf, back to deeper water. In the dream I had been summoned here to help with some whales that

had been beached. Later in the dream I am swimming with the whale, aware of its power and my danger, and suddenly the whale leaps and I am watching its awesome dripping body as it curves over my head. This dream occurred about five weeks ago, and I have dreamt of the whale again, and plied the waters of interpretation with my analytic net, finding related images and archetypal referents, but it is the picture itself, which I just finished last night, which seems truest to the dream; the picture itself is an attempt to 'unbeach the whale'. The whale feels much more in its element, I imagine, in the picture, than in my interpretive reflections.

This is not to demean the very real value of interpretive work, and in fact I see this as the primary agenda and mode of the dream group. Interpretation is the springboard; enactment, the plunge.

If it is legitimate to ask, not what the dreamer wants, but what the soul wants, from the dream group process, the question yields to me an image of theater. A theater in which strange tensions are endured; the quasi-ritualistic moves that are not quite therapy, yet swim in the same medium—the intimate personal encounter between individuals via dreams. There are no firm parameters, and the fears and fantasies that arise force the ego into a posture of inferiority. Such a thick, dusky atmosphere perhaps enhances the lunar

vision of soul. the dream figures enter as persons in their own right on our stage, now soul can be stagemaster, and manifest in its carnival of gypsy night-lore.

Once during a dream group I offered an interpretation of a dream image which was not argued at the time, but was rudely rebuked in the dreamer's enactment of the image presented the following week. A crucial value had been advanced in the interpretation that was reversed and amplified in the enactment. It was immediately apparent what the error was, and declared forcefully to me the authority of the image. At such moments, when the enactment conflicts with, or overrides the interpretation, the soul intent is more explicit.

.....

**"If it is legitimate to ask, not what the dreamer wants, but what the soul wants, from the dream group process, the question yields to me an image of theater."**

Enactments need not be done in a group. Some group facilitators have a gift for evoking imaginal process in the group format: Robert Basnak's sharings in A Little Course In Dreams is a grat-

ifying example. But that is an alchemist's art. In my own groups, I prefer to limit the work to interpretation, and to invite enactments to be shared when they're done, according to the dreamer's preference.

If the first function of the dream group is to stimulate enactment via interpretive 'witnessing' or imaginal evocation, the second function is to serve as a forum for shareable enactments. This can be a profound source of mutual inspiration, giving body and credence to Joseph Campbell's assertion that the individual is the true carrier of the Grail.♥

*Jonathon Conant is a Jungian therapist and professional dream group facilitator.*

*923 Washington St.  
Port Townsend, WA 98366*

*When Dreaming is Not Enough:*

**MAKE IT REAL!**  
by Will Phillips

With some dreams, it's enough to just remember them, acknowledge the feelings they bring out, and then let them go. Other dreams which contain more insight than can be appreciated at first recollection may demand to be written down. And when even that's not enough, you may be compelled to dig deeper into the dream using techniques that you've found helpful in the past. But



every now and then a dream will come to you that will create such an itch in your imagination that it will be appeased by nothing less than actual physical manifestation.

In one such dream I was working as a stagehand at an open-air concert. One of the musicians offered to let me play his most prized possession: a small antique harp constructed in the shape of a swan. As I began to play the harp, I merged with it, and was astounded by the melodies which flowed from the strings. When I awakened, my first impulse was to try to capture the swan-harp design on paper. After several crude and unworkable designs, I set the drawings aside and worked with the dream's symbolism instead. Eventually, the images revealed their relevance to my waking life, but the sound of the harp's music continued to echo in my mind, and I found myself stealing spare moments to re-design the drawings until at last the construction details seemed feasible.

I had recognized the wood of the dream harp as maple and finally, on impulse, purchased some beautifully grained stock and began to turn my drawings into workable patterns.

I knew that my dream design might be acoustically inferior to traditional harps, but each time I sat down to carve part of the wooden swan's head I became entranced. It was as if I were straddling the border



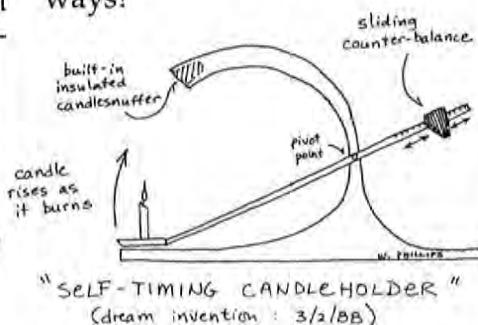
between two parallel realities. When at last I was able to string the harp and play it, the results were comical. Yet somehow I also realized that the same patient effort which had enabled me to hold the dream harp in my hands could also someday enable me to play it.

In another dream, I was playing a multi-toned wooden drum on a mountaintop. Although the drumming was personally satisfying, the instrument's sound didn't seem to carry, and that disappointed me. Just then, a couple of carloads of people arrived at the top of the road which led up the mountain. They told me that they had heard drumming all over the valley and had come searching for its source.

Again, working with the dream images symbolically just didn't go far enough. I found myself trying to recreate the kinds of drum tones I'd heard in the dream. And again, after a great deal of trial and error, the day finally arrived when I was able to sit down and play the drum just as I had in my dream.

Most recently, I had a dream in which I gave a gift to some Japanese friends. It was a beautifully sculpted wooden scale with a candle on one side and a counter-weight on the other. As the candle burned, it became lighter and slowly rose into a built-in snuffer which eventually extinguished the flame at the end of a perfectly-

timed interval. After awakening, I had the feeling of "suspended limitation" that sometimes follows a vivid dream in which you believe that the impossible is possible. But then it occurred to me that a candle doesn't actually lose a measurable amount of weight as it burns... or does it? Much to my amazement, the first working model I built performed flawlessly, and I realized that the principle could be applied in hundreds of different ways!



Granted, my dream inventions to date have not won me the Nobel Price or been acclaimed as the great alternative energy sources of the century. But there is a magic in physically constructing dream inventions that defies rational explanation. It's not easy to make family and friends understand the compulsion that draws you to your shop or studio each weekend to build the unnecessary and invent the impractical. But sometimes it's the only way to satisfy the *itch* created by those special dreams.♥

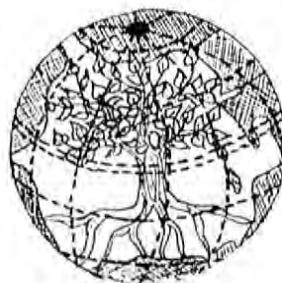
*Will is an exceptionally gifted and creative dream activist. We welcome him to the editorial staff of DNJ as Contributing Editor. He and his family reside in Orlando, FL*

## ABOUT A NEW LOGO?

A new Logo for our publication is being considered. Below are several graphic ideas that have been submitted.

**A Logo is an important symbol for our Network, and your involvement is needed; please contribute an idea of your own, or "vote" for one of the images below.**

Please respond asap!♥



scientific study. About half-way down the first page, the article comments "In the 1970s [dream] devotees launched newsletters and clubs whose members swapped dreams over herbal tea; they snapped up books that promised to reveal meanings as easily as looking up 'tunnel' in the index". (p.41) But, the article goes on, "what was a fad is now mainstream"; now serious, clear-thinking people too have apparently decided that exploring dreams may have some value.

My resolve to stay calm just about evaporated right here; this slur against the grassroots dreamwork community almost made me toss the magazine out with my sandwich wrapper. In one sentence the author manages to imply that dream-sharing is merely the table chit chat of the natural foods set; that popular books on dreams are nothing more than deceitful, simplistic symbol dictionaries; and that the people who buy such books are gullible fools desiring instant dream interpretation gratification.

And then, what does the author offer as evidence that the exploration of dreams has gone "mainstream"? The fact that students in a "creative management" course at the Stanford Business School discuss dreams in order to solve business problems. Oh, I see: it's "progress" when fuzzy-headed New Agers are no longer the only ones talking about dreams because they have been joined by profit-seeking capitalists who use dreams as a new tool for beating the competition.

Should I go on with this? I eyed the distance between my bench and the nearest metal trash can. Twelve, maybe fifteen feet. I bet if I crumpled the magazine into the sandwich wrapper and put a good back spin on my shot... No, I said to myself, don't do that. Just breathe deeply for a couple of minutes, try to regain some degree of equanimity. Maybe the best way to get through these articles would be to think of them as indicating challenges for the dreamwork community. According to this article, dreamwork goes along with various other strange, counter-cultural activities; so, our challenge is to show how dreamwork is a valuable activity regardless of one's politics or taste for tofu. Likewise, the article suggests that popular books on dreams are simplistic how-to manuals for the psyche; well, we must promote those books that address a general audience and yet that offer a more sophisticated approach to understanding dreams<sup>3</sup>. It seems that many people first look to dreams in the hope of gaining as a reward something tangible; we need to nurture this hope and show people that a "tangible" gain is not always a financial profit.

Once past this terrible introduction, I found that the first *Newsweek* article does provide a pretty good summary of current scientific research on dreams. the work of J. Allan Hobson, Milton Kramer, Rosalind Cartwright, David Foulkes, Ernest Hartmann, Robert Smith, and Stephen LaBerge all receive accurate and complimentary

descriptions. I was pleased to see that the article devotes a total of five or six paragraphs to Gayle Delaney and her approach to personal dream interpretation. Once again, she displays her great ability at communicating to a broad audience some of the most basic ideas of dream interpretation. While Delaney's method may not be especially innovative, she is the most effective spokesperson for the dreamwork community and deserves credit for that.

I had stopped fantasizing about slam dunking the *Newsweek* into the trash can; this first article hadn't turned out to be so bad. The author concludes that all the progress in scientific knowledge about dreams does not imply that dreams are merely the random firings of neurons without any meaning whatsoever; in other words, the study of brain physiology and the interpretation of meaning are compatible. Hallelujah! If the article has no other effect on the public attitude toward dreams, we can hope that it will be this: that "science" is no longer determined to denounce the meaningfulness of dreams.

The second article, "Dreams on the Couch", faced a more difficult task than the first. While it's a fairly straightforward matter to string together the greatest hits of sleep laboratory research (as the first article does), it's much harder to describe clearly in a short space the process of interpreting dreams. The author of this second article chose to discuss

the ideas of two psychoanalysts whose approaches to interpreting the dreams of their patients diverge from orthodox Freudian theory. Both of these analysts reject Freud's insistence that the true meaning of a dream is disguised wish intentionally hidden from consciousness. Harry Fiss describes how the meaning of a dream is not hidden, but is rather expressed in the special metaphorical language of the unconscious. The other analyst, Edward Brennan, believes that it's not the wish that is important so much as how the dreamer behaves in the dream, i.e. the "defenses" he or she uses. Thus when a woman patient reported a nightmare to him, Brennan focused less on who is chasing her than on how specifically she struggles against her attacker.

This second article ends with an expression of respect for the often indescribable beauty of dreams, for their poetic, uncanny, fascinating powers. Again, I could only be pleased with such a conclusion, for it makes clear that dream interpretation is not a matter of reducing the dream contents into this or that hidden meaning. Whereas the first article contributes to a new public understanding that scientists no longer believe dreams are "nothing but" random brain activity, the second article makes it clear that psychoanalysts no longer believe dreams are "nothing but" disguised sexual or aggressive wishes.

I finished reading the two articles and decided to stretch my lunch break a bit longer by walking over to the lake. As I

strolled I began to think about what the articles left out. What didn't get reported? Who wasn't interviewed? the more I thought about this, the more I realized how limited the public understanding of dreams and dreamwork still is.

To begin with, the only people to whom the authors spoke were professional academics or psychologists—and all of them from the U.S. There was no discussion of the vast numbers of people working with dreams in various community contexts. There were no interviews with the many talented and knowledgeable dreamworkers who aren't affiliated with a university and who aren't doctors. There was no comment on the incredible discoveries made by recent anthropological studies of dreams in other cultures<sup>4</sup>. There was no reflection on the exploration of dreams as a spiritual process, or as a source of artistic creativity. There was no consideration of dreamwork as a social movement, beyond the dismissive "fad" comment early on.

In short, the two articles failed to report on vast areas of the study and exploration of dreams. True, we must thank *Newsweek* for making a big contribution to the general public interest in dreams, first simply by putting the story on its cover and second by accurately describing important changes in the attitudes of scientific researchers and of psychoanalysts. But still, I feel there's much to disappoint us in these articles. They support the common

assumptions that only scientists and psychoanalysts have anything important to say about the field, and they ignore the many exciting developments that have emerged out of other approaches to dreams.♥

<sup>1</sup> Nevertheless, this comparison of dreams to a theater is one of the most popular among modern dreamworkers. It can be found in the works of Carl Jung, Calvin Hall, and Gayle Delaney, among many others. If, however, we could raise the status of art as an important, meaningful realm of experience that is intimately related to the "real" world, the comparison of dreams with theater (or with poetry, or film, or dance, etc.) could become an adequate, indeed a powerful metaphor.

<sup>2</sup> Consider, for example, Freud's comment regarding his bullying treatment of Dora, a young female patient, that "the case has opened smoothly to my collection of picklocks" (*Dora: An Analysis of a Case of Hysteria* (New York: Collier Books, 1963), p.7 - and then his later comment that "is not 'jewel-case' a term commonly used to describe female genitals that are immaculate and intact?" (p. 111)

<sup>3</sup> I would include among this group of books *Dream Work*, by Jeremy Taylor; *Let Your Body Interpret Your Dreams*, by Eugene Gendlin; *Working with Dreams* by Montague Ullman; and *Living Your Dreams* by Gayle Delaney. These are my favorites, anyway.

<sup>4</sup> For example, the research gathered by Barbara Tedlock in her book *Dreaming—anthropological and psychological Interpretations* (Cambridge, Eng. Cambridge U Press, 1987).



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