

The cover art features a stylized, white-outlined figure of a person with a large, dark purple, rounded shape representing a head or a specific feature. The figure is positioned at the bottom of the frame. Above the figure's head is a large, dark blue, cloud-like thought bubble with a white outline. Inside this bubble, the title 'Electric Dreams' is written in a yellow, sans-serif font. Below the title, the text 'Volume #10 Issue #6' is written in a smaller, white, sans-serif font. The background is a complex, abstract composition of many small, overlapping, semi-transparent shapes in various colors, including shades of green, blue, yellow, and purple, creating a mosaic-like effect. The entire cover is enclosed in a thin, dark blue border.

# Electric Dreams

Volume #10 Issue #6

June 2003





or if you are interested in sharing dreams for world peace, please join the World Dreams Peace Bridge  
<http://www.worlddreamspeacebridge.org>

It's Conference Time! If you haven't registered yet for the Twentieth Annual International Conference of the Association for the Study of Dreams that will be sailing into Berkeley, California between June 27th and July 1, then stop right now and make your plans and get registered at <http://www.asdreams.org/2003>

This is the most fabulous dream event on earth. There will be over a hundred presentations and workshops, plus special events and the Annual Dream Ball where you can come as your favorite dream person and dance with a wide assortment of costumed dreamers.

This month in Electric Dreams, we have many columns and return authors, as well as new entries.

Lucy Gillis offers Electric Dreams a selection from her Lucid Dream Exchange. This month Craig Webb and Robert Waggoner offer two examples of their lucid experiments from the Dream C.A.G.E. the realm of Challenges, Aims, Goals, and Experiments. "Many lucid dreamers enjoy experimenting in the lucid dream state and devise goals or experiments to perform when lucid, by employing various dream incubation techniques. However, sometimes an idea will come to the dreamer while he or she is within the dream. So, with no pre-planning necessary, the dreamer proceeds to experiment."

"...the energy signal is color." And the signal is go, ready for take-off, when you read Magallón's "Clothed With the Color of Flying." In this excerpt from Consistent Clues, Linda discovers how color in dreams and waking like work together to provide clues to where we are and what we want to do. And what do dreamers love to do? Fly! So, learn how to surround yourself with the colors of your desire and put on your red socks and flyer's jumpsuit and get ready to take off on a dream flight like no other.

Jean Campbell, spokesperson for the international dreaming and outreach group World Dreams Peace Bridge (WDPB) has a monthly report for us called the View from the Bridge. This group is an excellent example of how the Net can be used by dreamers to network with people of like interest around the world and positively impact the lives of other on a global scale. From the upcoming meetings in Berkeley at the 2003 ASD Conference to the projects in Korea and Turkey, the View will clue you in on all the latest projects and how to participate.

Nick Cumbo is back with a whole new newsletter. The Waves is a newsletter reporting on the explorations of the Sea Life community. Sea Life, the main web forum at Dreampeace, aims to bring together a circle of dreamers from around the globe, collaborating in dreaming adventures, and 'dreaming with and for the earth itself' In this issue, the vast topic of Dream Healing; reporting on our own experiences, and looking at some of the potential benefits it could bring to the health of our communities.

I'm including a chapter from a book Cry of the Eagle even though it has little to do with dreaming. The author, Theun Mares, \*calls\* his technique "dreaming" which is what drew my attention to it, but its best for dreamwork folk to substitute in for dream the phrase "active imagination" or "imaginative technique state." I'm including the chapter excerpt as I found the technique excellent for my dream recall and conducive to lucid dreaming. Note that Magallón identifies color as an important cue in learning flying dreams, a technique that is core to the Mares process. I think by dropping some of the universal spirit references, you will find Mares techniques will enrich your imagination's aesthetic appreciation and increase and enhance your lucid dreaming. The selection is called "Toltec Active Dreaming Technique."

Stan Kulikowski's dream journal continues. This month Stan's selection is titled "Finding My Book." The dream might be called a "recession" dream, as it occurs in the midst of a USA and global economic recession and expresses many of the concerns that evolve from these conditions, as well as dropping below these issues into the tunnels of the psyche.

Cover at:

<http://dreamgate.hypermart.net/ed-covers/ed10-6cov.jpg>

The cover this month is from Adam Morris, a recent college graduate who is now programming surgical robots. "I keep busy with ballroom dancing, hiking in the mountains and attempting to learn how to paint."

"In November of last year, I began logging my dreams and I discovered a whole new world I hadn't realized existed. Currently I am trying to learn the art of lucid dreaming, in hopes to further develop this source of creativity."





DREAM FILM FESTIVAL: At this year's conference, ASD will offer an expanded dream film festival ( we supply the popcorn!) with nearly continuous showings of feature and documentary films. With the help of dream film gurus, Drs. Bernard Welt, Deirdre Barrett, Jim Pagel, and Kelly Bulkeley, ASD will offer commentaries, symposia, and even repeat showings of popular dream-oriented films ranging from Le Guin's, The Lathe of Heaven, to Bunuel, Hitchcock, Sayles, Dr. Suess, the Rugrats, Star Trek episodes and much more. Highly requested documentaries such as the Wise Old Dog, The Power of Dreams, and Goodnight Moon will also be included.

SUNSET DREAM CRUISE ON THE BAY: As a special treat at this year's conference, ASD will offer a cruise on the San Francisco Bay. From a dock, right at the hotel, you will set sail into the sunset to savor the spectacular views, and the sights and sounds of the bay. This is a rare opportunity to share an evening with friends and colleagues from the conference.

CE PROGRAM: ASD will be offering 30 Continuing Education (CE) Credits from the ASD Dream Studies Continuing Education Program which will include in-depth clinical and interpretive workshops with Deirdre Barrett, Ph.D.; Kelly Bulkeley, Ph.D.; Ernest Hartmann, M.D. Alan Siegel, Ph.D.; Roger Knudson, Ph.D., Paul Lippman, Ph.D. ; Rev. Jeremy Taylor, D. Min.

BOOK SALES AND AUTHOR SIGNINGS: Browse through dream-related books and obtained personalized signed copies from world-famous authors.

JURIED ART EXHIBIT: The deadline for submitting work to the 2003 Dream Art Show is March 1, 2003. Artists may submit up to ten slides of their work. For more information check the ASD web site, E-mail Richard Russo, M.A. at RR@Well.Com or send a SASE to Richard Russo, 835 Peralta St. Berkeley, CA 94707.

HOT OFF THE PRESS RESEARCH: The conference will include one or more "Hot-off-the-Press" sessions, during which individuals will be given five minutes to present recent research findings.

#### 2003 CONFERENCE COMPUTER CAFE

The online 2003 Computer Cafe will offer quick access to many conference events and presentations, including the 2003 Dream Art Exhibit, Presentation Abstracts, Conference Program Schedules and the Annual Dream Telepathy Contest. You can access the cafe via the 2003 Conference website at <http://www.asdreams.org/2003>



>>> Cry of the Eagle - Theun Mares  
The Toltec Teachings - Volume 2 - 2nd Edition  
ISBN 1 919792 13 9  
\$14.95

The book's chapters on dreaming are of great value to anyone with an interest in the study of dreams and dream interpretation. They include how to set up Toltec active (lucid) dreaming, the different types of passive dreams, many examples of dream interpretation, and a full list of Universal Dream Symbols. (Download dream symbols from website). They represent a fascinating and practical guide, as well as an important reference work on dreaming.

One does need to translate "dreaming" here to mean "active imagination."

The Chapters on Dreaming Include:

The Technique of Dreaming: A description of Toltec active (lucid) dreaming, and how to achieve this state, safely and effectively. Passive dreaming, including the different types of passive dreams. A Guide To Dreaming: Including how to work with dates and time. A List of Universal Dream Symbols (download below) Examples of dream interpretation for both active and passive dreams. Cry of the Eagle is an invaluable book, not only for students of the Warrior's Path, but also for anyone with a serious interest in the study of dreams, lucid dreaming and dream interpretation.

For more information or to order online, please visit [www.toltec-foundation.org](http://www.toltec-foundation.org)

>>> Liquid Dream Dream Journal  
<http://www.liquid-dream.com/>

Liquid Dream II is a dream journal which can help you to: remember your dreams more vividly understand what they mean learn the lessons presented in them guide your conscious awareness into a dream remind you that you are dreaming whilst you are dreaming and ultimately help you have full control over your dream state. Liquid Dream II is the first wave of a series of programs designed to expand mass awareness. The development of Liquid Dream II was heavily influenced by the progressive melodical transcendental music genre. Liquid Dream II is designed as a tool to help you have lucid dreams. The word lucid is defined as clarity,

especially of thought. In regard to dreaming it refers to a state in which you are aware that you are dreaming, whilst you dreaming.

>>> Sleep Medicine Giant Calls it Quits.

From Stanford Report, March 19, 2003 : Sleep legend Dement keeps last class wide awake "Father of Sleep Medicine" took his research from the lab to the classroom to TV and beyond: By MICHELLE L. BRANDT

Dement said earlier in the day that there is no single reason for his decision to stop teaching ("I've got to quit some time," he noted), although the 50th anniversary of the observation of REM "seemed like a good time."

William Dement, MD, PhD, the Lowell W. and Josephine Q. Berry Professor of Psychiatry and Behavioral Sciences has been involved in every aspect of sleep and dreams for nearly as many years. After his work in the University of Chicago sleep labs where Aserinsky and Klietmann discovered (or re-discovered) R.E.M. in 1953, the rapid eye movement associated with dreaming, Dement began teaching his famous Sleep and Dreams course at Stanford. He came into the public attention again recently with his campaign to get America to sleep, and educating the public on the dangers of sleep deprivation.

According to Brandt's article, Dement claims to have taught the course to over 15,000 students. In his last lecture on March 12, , ".more than 1,000 people, including many of Dement's friends and former students, piled into Memorial Auditorium for the class, which is typically one of the university's largest."

Brandt further reported that after taking the stage, Dement cancelled the last final exam (leading a deafening cheer). He showed some videos, including Dement's 1974 appearance on "The Johnny Carson Show" and another of U.S. Senate Minority Leader Tom Daschle saying Dement's slogan, "Drowsiness is a Red Alert." "Pajama-clad members of the Stanford Band ran on stage and danced with Dement before he said his final good-bye ("Tick-tock, we've come to the final moment," he sighed)"

>> 50th Anniversary of the Discovery of REM Sleep

2003 marks the 50th anniversary of the discovery of REM sleep. Visit these websites honoring that discovery:

<http://www.bfp-fbp.be/BPS/symposium.htm>

A special symposium will be held during the annual meeting It was be jointly organized by the Belgian Psychological Society (BPS) and the Belgian Association for the Study of Sleep (BASS).

This symposium took place during the year in which the 50th anniversary of the discovery of REM sleep (Science, 1953) will be celebrated. It brought together internationally renowned researchers on a hot topic: "The Cognitive Neuroscience of Sleep and Dreaming":

<http://www.sleepresearchsociety.org/about/president.php>  
Sleep Research Society and R.E.M. Anniversary

Sleep Research Society Board has been hard at work to begin a process of strategic planning as well as to prepare for their upcoming celebration of the 50th anniversary of the discovery of REM sleep. As a first step in looking towards the future, they have focused on creating a structure that will allow the SRS to achieve its primary goal of promoting the field of sleep research.

<http://www.apss.org/pprogramwelcome.htm>

The 17th Annual Meeting of the Associated Professional Sleep Societies returns to the great city of Chicago, from June 3rd through June 8th, 2003. The meeting commemorates the 50th anniversary of the discovery of REM sleep by Eugene Aserinsky and Nathaniel Kleitman at the University of Chicago. It is also a historic joint meeting with the World Federation of Sleep Research Societies. This combination of special circumstances ensures that this will be the biggest APSS meeting ever. The scientific program will include sessions designed to highlight the progress made in the fields of sleep science and sleep medicine since the discovery of REM sleep, beginning with the scientific keynote presentations by William C. Dement, M.D., Ph.D. and Michel Jouvet, M.D. at the opening plenary session. The program will also feature presentations of the best and most recent basic and clinical sleep science from around the world.

<http://www.sleepaus.on.net/meetings.html>

Australian Sleep Society









I remember the experiment I wanted to try, and look how real the whole room feels. Amazing! I feel that I am indeed breathing and that it's connected with my sleeping body in bed, so I'm too nervous to see if I can stop it. I do however run my finger along the floor and feel its smooth finish ever so clearly. Amazing.

The hall mirror catches my attention and so I head over to really look at myself and see what I look like. I can see myself clearly from far away and I do indeed look like me, but as I near and try to look at my face close up, the eyes seem to be covered with this fog or mist on the mirror, no matter where I move. My nose seems larger than it should be with pronounced blackheads also. Odd. I turn my head sideways and the nose is still the same and I still can't see the eyes. Very interesting. I slowly awaken or shift into another dream.

Robert Waggoner  
Mirror of Reincarnated Selves  
January 29-30 2003

I believe earlier in the dream I was talking with Donald L. about his new position; he states that he wants to quit doing any work on his old position and devote himself entirely to the new one. I wonder if that will work.

I go into a room, and prepare to leave for a trip. There's a very large and complicated stereo system, which I turn off -- but it has three 'off' buttons for the various components. I get them turned off and head down the stairs. As I turn through the first room, there is a shapely young blonde in a royal blue dress at a school desk, who catches my eye. I turn, and it occurs to me, "This is a dream!"

For a moment, I get that amorous feeling, and begin to take off the gloves I'm wearing. I decide to ignore the feeling. I turn and start heading for the doorway, when I notice a blackboard-size mirror to my left. I stop and look at it, wondering how I look in this dream. It is a bit fuzzy, so I decide to use this mirror to learn about past reincarnational selves. I say, "Show me past incarnations of my self!" As I finish, two faces begin to emerge on the mirror; both in their 30's. The one on the right is a man



with brown hair and a full beard - he looks directly at me and seems to be quite full of energy. To guess, I would say he is Spanish. The man on the left comes through, but he seems less energetic looking. He is balding and has very thin blonde hair on his more rounded, pale, face. I mentally encourage myself to remember these faces completely. I wonder if the pale face guy is a younger version of the "Dutch" man that I had seen in a previous lucid dream.

A third face is coming through on the far left, but it seems as if it is having a problem becoming concrete or focused. It fades away. I go back to the woman in blue, and ask her a question (I believe I ask her if she would like to see past reincarnation selves). I begin to take off my gloves again. She responds, but the dream is slipping away. I wake.

(Note: The first face of the man with the beard seemed familiar. I believe his face is the one I saw in a lucid dream about 10 years ago in which "I" was sitting in a large ornate wooden chair that had a triangular mirror at the top. When I stopped and looked in the mirror, I was very surprised to see this bearded young man looking back at me. I had the feeling that he was involved in the church, somehow. He was pretty intense.

The second man looks quite a bit like a dream character that I have seen in normal and lucid dreams. I feel like he is a Dutch trader - much more sedate and contemplative, and balding! In a future dream, I hope to engage these characters in conversation and ask them questions.)

Katie  
January 15 2003

I had a long dream about Maureen; some kind of hostility or threat that I eventually got away from. Then I'm looking at a window and it comes to me that it's a dream. I put my arm through the window to test it, yes, I'm dreaming. Delighted, I fly through. I fly over to my parent's house, there's a group of people standing around by the crabapple tree, maybe an impromptu party of family and neighbors. I tell them I'm dreaming and try to decide what to do.

I decide to die and ask for their help. We try hanging me from the crapapple tree but the limb is rotten and gives way. Mom tries whacking me over the head with a glass bottle but that doesn't work. I think it's Dad that comes up with the idea of carbon monoxide poisoning. We do the car in the garage with a hose in the tailpipe trick. It's a big old beige station wagon like we had when I was a kid. I lie down and wait, and eventually, deliciously, get sleepy and floaty.

I float up into the air in ecstasy; the clouds are a very big part of this, the beauty of them, soft fleecy transparent ones. I come to Heaven and float around enjoying the beauty. Lots of very tall buildings, like sandstone with dark green trim, but they're spaced far enough apart that everything is light and airy.

I'm enjoying this a lot but decide I'd like to see God. I spy a cluster of buildings, dominated by a pointy one, both off in the distance and higher up in the air. I do my trick where I determine a spot and arrive at it rather than physically fly (as I'd been doing earlier, flap-flap like a bird straight up). I do this in short increments rather than all at once.

Everything's bright and sunny. There's people around like a campus. At regular intervals on either side of the path are these translucent orange hemispheres about the size of an orange half. I ask no one in particular, "What are those?" and a man walking by answers me, naming some kind of food, and a woman coming the other way says, "String cheese", so I take it that they're food that tastes like whatever you want it to (manna?).

The spacing of them and the size of them is just irregular enough to indicate that they're handmade and also set out by hand. I bite into one - it tastes like it looks, like a kind of orange-flavored, gelatin candy.

There's a lot of pigeons around too, the sun making their neck feathers glint green and purple. "All these pigeons and no bird shit," I say to myself, "this must be heaven!" I go in the pointy building. There's a huge set of double doors, unornamented but in a pretty wood like cherry.

I push through these and get to another, and another, and another, one of those annoying dream blocks I get when lucid. I break this

by a verbal announcement that I want to get past, I think, and stepped up determination to get on with the dream.

I come to a corridor that goes off to my right; immediately off of this there's a large room with a lot of people around a table who stop what they're doing and look up at me in surprise. I say, "I'm new, where do I go to, uh, check in?" They tell me to go on down the hall. I think I'm calling for God, then I hear God calling, "Katie, is that you? Where are you?"

A little wandering around while the voice wanders too trying to meet up, ending up back near the conference room, whereupon I meet God, who is an infant Asian boy with gross motor disabilities. Either he's got deformed arms and legs, or else can't use them (he's in a one-piece red romper).

But what he can do, and does several times, is somehow use his muscles to spin in a complete circle so that he begins lying face up and ends lying face up, spinning around a vertical axis (parallel to floor). He's grinning and cheerful flipping himself around. I'm underwhelmed. I say to a bearded old man in a blue turban, "That's God?" Seeming alarmed that I'm not impressed, he offers me kits to make other Gods, Buddhist or Hindu, presumably whatever. The kits have sparkly beads and so on, arts and crafts kinds of things.

"So what you're trying to say," I summarized, "is that we make our own gods. In other words we are God." (My brother has been talking a lot about this perspective in real life lately and gave me a book to read on it, which I haven't started.) I was kind of bored and annoyed and disappointed and that's where the dream ended.

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The Lucid Dream Exchange is a quarterly newsletter featuring lucid dreams and lucid dream related articles and interviews. To subscribe to The Lucid Dream Exchange send a blank email to:

[TheLucidDreamExchange-subscribe@yahoogroups.com](mailto:TheLucidDreamExchange-subscribe@yahoogroups.com)



## Trading Places

The selected picture is not the only target in a dream telepathy experiment. As the facilitator, my waking or dreaming life often attracts the interest of the participants. One Saturday night in 1985, I "sent" a picture of a skydiver to a class at the Dream Training Institute of San Francisco. Then, on Monday night, I had this dream:

"Inside a car with other people, we are going exceedingly fast...Our car is a large white sedan driven by a short dark haired woman. At times I am soaring over the car, keeping pace with it."

The night after my white car dream, I attended the class as a guest speaker on dream telepathy. The class shared their experiment dreams before I revealed the picture to them. One of the members, Melinda Nelson, had a dream that caught the airborne theme of the target picture quite nicely. But the particulars more nearly echoed the dream I'd had. In addition, she had some waking images to share. On her dream report she wrote:

"During the day, around 4:30 P.M., I have an image of a car, small to mid-size, maybe the size of a Japanese compact, yet American made, going up a slight hill. The surroundings are countrylike with green hills and no other cars around.

"In the early A.M. I have a dream in which I'm driving a mid-sized newish compact car with light interior at night with the stars out. I am going up a slightly rolling hill, surrounded by a countrylike setting, as above. Suddenly a woman who looks similar to Linda Magallón comes flying through the roof of the car (like O. J. Simpson in the Hertz commercial) and settles into the passenger seat. She's busy with her notebook, pen and research notes and keeps her focus on her notes. She doesn't actually say "Hello," yet there is a friendly sense. She has something in her hair: either a pencil behind her ear and/or plastic curlers, just a few on top of her head. She seems to be focused on correlating figures on a few sheets of paper."

Of course, Melinda's dream was describing how I approach the analysis of my dream telepathy experiments. I was particularly amused by Melinda's description of my entrance into her dream. She had borrowed the style from a Hertz rent-a-car commercial that was running on TV.

When we talked further, Melinda said she thought her dream car had been white in color. Same color as my dream! Then, before I could comment, she asked, "Do you have a maroon bathrobe?" for that was what she had seen me wearing in her dream. It wasn't surprising that she would dream of me clothed in such attire. I was wearing a bathrobe while I sent the picture, curled up on my bed.

"No," I replied with a grin. "I have a white bathrobe and a new burgundy Honda!" Melinda had pulled a neat switcheroo with her dream symbols, but had the correct essence of my situation. The colors were right. They had just traded places.

### Hide and Seek in the Sky

It is true, that when I drive the freeway, I really "fly" down the road. Besides the highway, there's another place in waking life where I always feel like I'm flying. And that sensation easily converts to flying dreams, too. I used the Consistent Clues of shape, motion, label and color to discover the source in this dream that occurred one balmy summer night during the previous year.

"The area is countrylike with green trees and grass. A small airplane, high-winged, like a Cessna, takes off flying. I follow, keeping pace. Then I see a new, modern red two-seater up ahead. I fly above the tops of eucalyptus trees to investigate. The plane I leave behind is disappointed and thinks I'm impressed by the newer, flashier models.

"I fly on the right side of the red plane, then over and above it to the left, and back to the right. The plane is surprised. I wave and smile, flying on ahead. I bank to the right, showing that I fly just like an airplane. "Red" follows me because it is fascinated that I can fly without a vehicle around me.

"I dip down towards a field, then try to rise to clear the trees at the far end. Line or wires appear horizontally across the sky. I think, "Oh, no!" I've got to get over them, beyond them, and fly free. With effort, I rise past tree-top level beyond the wires and towards the blue sky. I am now flying above hill level. I sense that "red" is on my tail. I don't like this.

"The countryside below is hills of dry grass and two-lane roads. Off to the left, on a hill, are two towers. One is a brick or stone cylinder with a tong-like structure on top. I bank to the left and towards it. The plane flies around it to the right as I fly left. Passing the cylinder, I do a quick downward spiral in

order to place the cylinder between me and the plane. Behind the top of the cylinder I float, moving to keep myself hidden from the plane as it changes position.

"The plane asks, 'Where is she?' and loops to the right and heads back my way. I descend down the side of the cylinder, then feeling I've gone too low, levitate back up. When the plane is back on course, I fly up behind it, approaching from below and rising above. I feel pleased because I'm in a better position to see it."

The twisting, turning "plane" in my dream was acting like a person! That intrigued me. In addition to recording the dream text, I did a quick sketch of the "tong-like structure." Then I went looking through the house for that form. The eucalyptus trees behind the house drew my search outside. There was most certainly a "cylinder" in the back yard, although it was made of plastic and metal. It was the above-ground swimming pool. At the top of it were the railings of the step ladder that allowed people to climb in and out of the pool. The upper board, or landing, of the ladder plus its railings were the "tong" shape of my dream.

Due to the hot weather, my children and I had spent quite a bit of time in the pool the day before. We were splashing water, diving underneath the surface and playing "chase" games with a blue ball and each other, in and out of the pool. My daughter Teresa was wearing a bright red swimsuit. She was the red plane in my dream.

Swimming provided the sensation of flight. The Clues to discovery were the \*shape\* of the pool and ladder, the \*motion\* of running and diving, the correct \*label\* of the trees and the brightest \*color\* in the scene. Just like Teresa's swimsuit, that plane was really red!

The Lime Green Suit

Most often, when I see color in dreams, there's a literal connection. I dream of a friend wearing purple because that's her favorite color and I've seen her in it often. I dream of orange fish because the ones swimming around in our fish tank are that color. When I go searching a dream dictionary, I can certainly find "black" and "white" as well as the primary colors such as "red" and "blue." But what about the zillion other hues like maroon and burgundy? It was an uncommon tint lead me to unlock the significance for this dream, also from 1985:

"I'm wearing a bathrobe, but I wonder what I can wear to appear sharp and businesslike in my new dreamworker role. I suddenly

remember a lime green suit I used to wear. I go to the closet to find it. On the top shelf I see something that color. Is it a hat to go with the suit? No, it's a roll of material...(I look further and find the suit.)

"The lime suit looks in good shape. It's made of wool and has a black pullover to go with it. At first the suit looks like it has a neckline of black, see-through nylon, but then it changes to a sweater with leather patches, very rich and thick."

Because I was trying to understand dream interpretation, I attempted to find the "meaning" of the color. Although the dream dictionaries listed green and yellow, there was no lime green. Typical. I tried to link with lime the fruit and lime the mineral and...No luck.

As I continued to dredge the details from memory, the first picture in my mind was of a lime green suit, period. When I reread what I'd written, I remembered that black neckline. Then I realized the style was the same as a suit I had made just before I left for college. It was the most complicated piece of clothing I'd ever sewn and I was very proud of the accomplishment. My waking suit had had a similar charcoal border. It was the same shape as the dream suit. But it had been a different color. So why did I dream up the lime green?

I wasn't wearing business suits at the time, and a consideration of its "good shape" didn't provide me any clues. So, instead of form, I decided to concentrate on color. I walked around the house, looking, not for any-ole' green, but that specific, brilliant, almost phosphorescent, lime green.

And there it was, lying on the coffee table. The most recent issue of the \*Reality Change\* newsletter was black ink on lime green paper. Its title had a black border. The newsletter contained the first article on dreams I'd ever written and I was very proud of it. Duh. It's so obvious once I make the connection.

The article was accompanied by a formal portrait of me, which ran for each of the several issues in which I wrote articles for R. C. A few years later, I would take a less formal picture, wearing a thick sweater vest, so it makes sense to me that I would dream of the lime green suit morphing into a sweater. But what about its "leather" components?

Pern



I am a fan of Anne McCaffrey's books, especially her "Dragonflyers of Pern" series, and had been thinking about one of her novels before I went to bed that same year. My dream borrowed heavily from the story line:

"I'm with a group of people: at least one woman with long, dark hair and a blonde man. They are dressed in leather and cotton feudal outfits. We have journeyed to the Southern Continent of Pern to find out about the "scientific researchers" who landed here from Earth many years ago.

"Now, I'm back in a town in a canyon on the Northern Continent, dressed in a multi-layered peasant dress, with leather boots and vest and peasant blouse. The townspeople are out in the town square, looking up at something caught on the corner roof of a building.

"I walk over to the building with a rope swung over my shoulder. I throw a loop up to the corner of the building, then shimmy up the rope so easily it's as if I'm levitating. Then I whip out a knife, and cut the restraining line that had been attached to the roof. I am slightly concerned that I've had to wear a dress while performing this maneuver. The townspeople are duly impressed.

"I drop down to the ground and stride out in confidence, heading toward an open area at the far end of town. From the midst of the town square crowd the blonde haired man joins me. He asks me a question. I respond with a single word. I have been picking up the language of Pern pretty quickly, although I've only been here for a short while. The language of Pern is similar to English, because it's a future development of that language. And sometimes I use telepathy to help me translate a word or two."

I really liked the style of the dress I wore in the dream. But I thought it was made of animal hides, since it was colored brown. An actual dress of that construction would have been hot, heavy and expensive, so I didn't even begin to think of sewing it. However, a couple of years later, I walked into Macy's department store and there, perched high on a display shelf over the door, was the dress! From a distance, it had a leather look, but up close I saw that it was actually made of cotton. Brown, with long folded panels of material and a low bodice, it had a medieval flair. So I bought it and wore it to a Renaissance Fair. Perfect! I even wore it to work, where it got rave reviews. Or at least raised eyebrows.

Jumpsuits

By this time it had become obvious that, whether literal or symbolic, colorful clothing could show up in my dreams spontaneously and many of those dreams were related to the flying theme. What would happen if I deliberately donned clothes during the day with the intent to go flying at night? The most obvious option was an aviator's suit, but that seemed too bulky to permit easy movement, even in waking life. And it wouldn't have fit the dress code of the work place very well.

So I decided on a more feminine alternative, the jumpsuit, a one piece blouse-and-pants combination. I bought several over the next four years: black, white, turquoise, purple and green. Every one of them was incorporated into a flying dream. I dreamt I could fly just because I was wearing that turquoise jumpsuit. Wearing the green made me a mundane airplane passenger, but when I put on the violet, I became a purple sprite. The white version was a super suit for both me and another dream character (in waking life she liked to wear white, too).

But the winner for inducing the most flying dreams was the black jumpsuit. So I made sure I bought a replacement when the first one wore out. Black worked well during the cold months; I switched to white for spring and summer. Either way, I wore them with boots. After all, Superman wears boots, doesn't he? But my boots were black, whereas his were red. That didn't deter me, however. At Christmas time, I bought a pair of knee-high red socks to wear underneath the boots. Then one cold winter night, I wore them to bed. That's when I discovered the Red Socks Technique.

#### Red Socks

Whenever I wore the red knee-high socks, I'd simply sleep the night away, deep as I pleased. The socks warmed my feet and dried my mouth, gradually making my body uncomfortable, and thus allowing me to come back to the waking state very, very gradually. This usually happened about 4 or 5 A. M.

Because I came to consciousness so slowly, I was closer to the sleep state than the waking. It was quite easy to do an about-turn and head right back into the dream. Sometimes I was so drowsy, I could even get up, go to the bathroom and return to bed to dream. In that case, I stretched out on the bed in a flying position and took on the attitude and alignment of Superman-style flight. I tensed myself mentally into a super ball of strength and gave myself the strong suggestion to go lucid.

Then, I dived into the dream. Sometimes I could go directly from hypnogogia, literally propelling myself into the imagery in order to start a lucid flying dream. Sometimes there was a break in consciousness; afterwards I simply found myself in a lucid dream, and I could launch flight from there.

### Clothing of Flight

I think clothing inspires flight because it's a suggestion that literally surrounds me during the entire day. Even if I don't mentally recall my flying intent, my body surely does. The most effective method is to give myself the strong self-suggestion as I'm getting dressed in the morning (when I still recall some of the feelings of sleep). In a way, it's like "loading" a talisman with magic. But it's not a teeny bit of symbol on a string around my neck. It's a whole body icon. Awake or asleep, it places me fully into the middle of the action.

<http://members.aol.com/caseyflyer/flying/dreams.html>  
(Dream Flights)

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### Peace Train Steams Into Berkeley Station

A View from the Bridge - May 2003

Jean Campbell

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<http://www.worlddreamspeacebridge.org/monthyupdates.htm>

For those of you who are planning to attend the annual Association for the Study of Dreams conference being held this year between June 27 and July 1 at the Radisson Hotel in Berkeley, California,

[asdreams.org/2003] you won't want to miss either the Dreams and Peace Trains Workshop being conducted on Monday night by Jeremy Seligson, May Tung, and Jean Campbell, or the display of Peace Trains from around the world. The Peace Trains will be on display in the common areas of the conference throughout the week.

But the Peace Train Project, begun by The World Dreams Peace Bridge last August, has been picking up steam in more areas than one. Exciting news has reached the Peace Bridge recently from both Korea and Turkey, as dreamers from the Bridge continue to explore ways to dream the world toward peace.

Let me quote from a May 12 e-mail written from the original Peace Train dreamer, Jeremy Seligson to UNESCO in Seoul:

"Dear Mrs. Yeon,

Could you please forward this explanation to your counterpart in UNESCO North Korea. It would be wonderful if North Korean children could draw pictures of peace and make their own North Korean Children's Peace Train which could link up with the South Korean Children's Peace Train and make one Korean Children's Peace Train of it. What a good example they could set for the adults on both sides."

Jeremy states in an enclosed article, the purpose of Peace Trains:

"The Peace Train is a dream on behalf of the people and other creatures of this planet, and especially for the children and future generations who will inherit the condition of life on Earth from us. It is a dream of love and prosperity, of harmony and joy, of self-confidence and personal security. It is a dream of a co-operative family, local and world community, one that creates an environment for respectful settlement of disputes. And it began with an actual dream I had on July 26th, 2002...."

Jeremy goes on to explain:

"The first trains began rolling in from children in South Korea. It was here that the World Children's Peace Train first began, with art works collected by my students at the Hankuk University of Foreign Studies in Seoul. They went out to playgrounds, elementary and middle school classrooms, Sunday schools, art schools, youth groups and other places to lead Peace Train workshops, collect and construct trains together with the children. The children made Peace Trains and at the same time received Peace Training. They learned to express their own

desires and feelings for peace, as well as to work together with others on a project for peace, a project which was part of a greater design, involving children around the whole world....

"It is apt that the Peace Train begin in Seoul, Korea, because this is perhaps the most dangerous place in the world to live, being faced with the moment by moment threat of annihilation by the missiles and artillery of the North Korean military, stationed just some 230 kilometers away...."

The most recent stop for the Korean Peace Train was at the International Fair in May at the International School in Seoul, where a Peace Train exhibit graced the walls of the gym where the fair was held. Jeremy has also been interviewed recently for a Peace Train documentary by a Korean journalist, who is currently studying in London.

More exciting Peace Train news came in mid-May from Ilkin Sungu in Turkey. At a picnic, she struck up a conversation with the wife of a childhood friend, who turned out to be the national director of the Education Volunteers Association, a group which sponsors after-school and summer programs for school children all over Turkey.

So excited was this new friend about the Peace Train Project and its potential, that she immediately asked Ilkin to put together a proposal for using it as a teaching tool within the program, and scheduled a meeting for her with program directors during the week of May 20.

But wait. There's more. Quoting from a post sent by Ilkin to the World Dreams Peace Bridge on May 21, "I entered the meeting room and an EARTHQUAKE happened (fortunately not a large earthquake). I saw that they already put Peace Train in their Summer School Program.... They are also planning to put The Peace Train in their 2003-2004 Academic Year Program...."

As the meeting progressed, Ilkin said, she learned that this large volunteer organization was also planning to offer the Peace Train Project to one of its sponsors for its annual Summer Festival.

Assuming that the Peace Train Project is accepted as the theme for this event, Ilkin explained in her proposal for the Summer Festival:

"....Our goal will be to build the basics of 'peace consciousness' in our own country where nearly half of the 72 million population is under the age of 16.

" The natural geographic specialty of Turkey, as the only country in the world being a bridge between continents will also let the Turkish Children's Peace Train be a natural bridge between the cultures and societies....

" Turkish children are, although they have witnessed many wars in neighboring countries for decades, the lucky children of a country which did not even enter the Second World War, and who grow up with a belief of 'Peace in the Homeland, Peace in the World.' They have many important observations to tell the world children both from their witnessing the wars in nearby areas and growing up in a country which has not entered any war since its founding."

The Peace Train Project is not the only aspect of the World Dreams Peace Bridge, but it is a most important and growing one. On the Peace Bridge discussion list, the Peace Train maintains its foundation in dreams. For example, here is one recent dream from Nick in Australia (see Nick's report on Dreams and Healing in this issue of Electric Dreams)

### Colourful Friendships

I'm on the train, near the front of one of the carriages. Two seats down, closer to the door, I see a boy of about 4 and his roughly 30 year old mum. She's got a punk-like haircut, but she's a very relaxed person. She goes off, to check something, so I start talking to her son. At first, I'm just smiling at 'the little baby', making faces and stuff. A girl about my age, looks over at me. I catch a glimpse of inner happiness - as she watches.

Anyway the boy starts talking to me, at which I am a little surprised - because he's so young. I decide that I should make more of an effort to listen to children. After a little, I'm beginning to wonder where his mum is, and notice that she's near the door. She seems to be getting the pram ready. Laughing, I make a joke, about how she just disappeared, leaving her poor son here with me. I'm surprised at how comfortable I feel speaking to her.

Then the mum, starts showing me how they've decorated the train. It's very cool, I see five little necklaces hanging from the front of the carriage, along with these amazingly colourful fish - made from paper. It reminds me of this origami-fish, my friend made for me. I called it a peace-fish.

Suddenly I am struck by this realisation, that this lady would be a perfect person to tell about the Peace Trains project. I start, "Well that's really interesting, because there's this project using artwork like this for peace".

At this stage, my friend Jesse joins me. He adds something, saying "I like artwork for communication". It comes across with his own particular slant on things - ie. the use of artwork to market an idea. After this the woman is talking about friendships, and the different kinds. I see a scene, and in this a big roadway type thing, surrounded by buildings? on either side. At the beginning, there is a space for 'physical friendships' highlighted, and she points out one or two other varieties - through the depiction of colour.

I think one of them's about friendships, which are more based on who is popular, etc. Finally, I see an area called 'colourful', and she tells me "Invariably, colorful's make the most of where I am".

Dreaming of peace and the interesting projects created as dreams come true happen daily on the Bridge. Join us. To learn more about The World Dreams Peace Bridge, go to our web site at <http://www.worlddreamspacebridge.org> , or join the Peace Bridge discussion group by sending a post to [worlddreams-subscribe@yahoogroups.com](mailto:worlddreams-subscribe@yahoogroups.com)

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The World Dreams Peace Bridge is a group that uses personal dreams for public world peace. You can find out more about the WDPB at

<http://www.worlddreamspacebridge.org/>

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Kathy's daughter suffered from carnitine deficiency; A side effect of an anti-epileptic drug, it destroyed all her muscles and all but killed her.

By good luck, Kathy found a doctor who knew what was wrong. As soon as her daughter was diagnosed, she was given carnitine and all the life threatening aspects stopped (eg. She no longer fell into comas). However, she could not grow her muscles back. The doctor had gone overseas, and there was nobody else in their home city who was an expert on this metabolic problem.

One night, Kathy had a very clear dream. In it, she saw a medical script for creatine. She had to trace over the doctor's name on the script. It was the same doctor who had diagnosed carnitine deficiency.

Having had similar experiences before, Kathy was quick to act on the advice of her dream. The next day Kathy's daughter started creatine as well, and her muscles started to grow. When the doctor returned six months later, he mentioned to her daughter to take creatine. She said she already was! He wanted to know how she knew, as the research had only just come out about the link between carnitine and creatine!

Kathy's story clearly highlights the potential of dreams as a source of accurate and medicinal advice. True - It was a pretty simple dream, but it did give her the information she needed. It also seems important to remember that Kathy had enough faith in her dreams to actually make a decision based on what she was shown. Who knows how many people have similar dreams, and simply never feel comfortable enough to tell them to anyone.

I believe, we need to get the value of these type of dreams out in the open, especially within the medical community. This way individuals can begin to freely confer with doctors about the details of their dreams, without feeling embarrassed about it. Given her feelings on dreaming, I'm sure Kathy would agree:

"I think we can get advice anytime we want. In general when I want to learn something about how to relate better to those around me or situations in which I am, I always ask my dreams. I think of it as giving myself permission to shift in this area.

ALWAYS I learn."

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MEKENZIE'S DREAM GUIDANCE FOR HYPOGLYCEMIA

We were just beginning our own dream healing project at the forum, when MeKenzie, a wonderfully skilled dreamer from within my own Dream Team, received some unexpected advice.

MeKenzie had been diagnosed a couple of months previously, with hypoglycemia - low sugar blood. As a result she often suffers from severe headaches and anxiety attacks.

In her lucid dream, she emerged into an underwater world, a kind of training center for dreamers. At the first level, for example, she saw an elderly man teaching the kids "how to do karate with THE FORCE". Eager to move on, she gradually progressed to the most advanced level, before finally settling down to "reach a different level for lunch":

"I look around, aware that I'm hypoglycemic so I can't eat certain food. I hear a voice telepathically that says something like, ~You don't have to worry. These foods are offered to show you what you can eat in your life without having to give up your sweet tastebud~. I look up in amazement. There is a chef looking at me and he says, "Yep. That's right! Go ahead! We personally made them just for you!" I smile and blush. I eat strawberries with sugar-free whipped cream, most tasty vegetable cake/soup, etc. I feel very special!"

This dream didn't offer a cure to her disease, but it did give her a sense of greater freedom and a knowing that perhaps things weren't so bad. Given the proven link between the health of the mind and body, stress-relieving advice such as this is certainly important. Inspired, she later decided to seek further guidance by incubating a dream on the topic:

"My mom and I go back to the hospital for the follow-up check for my blood. The nurse comes in, to check my blood pressure. She tells me to sit in the front of a big screen. I wonder why they need a big monitor for checking my blood pressure, but I say nothing about it. My nurse tells me to wait here and that my doctor will come in soon.

My doctor comes in and he pumps in the air to test my blood pressure. All of a sudden, the screen turns on, showing me everything about my blood. Sugar, red cells count, white cells count, t-cells count, chemicals, etc. There are a lot of things I don't even know exist in my blood like t-cells and their function. You can say that I have learnt a lot from this experience!

At the upper-left corner of the huge screen, the computer is making an estimated diagnosis of my illness/cause. It shows a lot of "scientific" words before it makes its final decision. I don't actually remember it, but I am making an educated guess with the letters that I do remember, "Cl.. v/f.. sis"

My doctor, wearing a concerned face, says "You have a 'puddle' blood. You are at the edge of everything. You can easily be hypoglycemic, or out of 'balance'. You can be diabetic as well. Your blood has taken a heavy toll and is still taking a heavy toll." I'm shocked, realizing that I get sick quite easily and can become very sick if I am not careful.

"Oh, and a diet will help... but it will not cure your condition", he adds before he departs the room. I wonder what he meant by this and I get an impression that I will have to learn how to live with my condition and that it is caused by my DNA.""

MeKenzie's dream read very much like an account of a visit to an ordinary doctor. In fact, I was initially quite confused! I couldn't help asking myself if this were really just a dream.

MeKenzie was impressed that the dream seemed to have uncovered information about her body, of which she was previously unaware. Not only was the material clearly presented, but it was also free! What a wonderful advantage for any student, or low income earner.

MeKenzie would like to hear from others who are coming to terms with this illness. Perhaps some of you know what she was diagnosed with in her dream?

Email: dm7@dm7.net

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#### REIKI HEALING DREAMS

While offering a variety of goals to meet in our dreaming adventures, our main choice for the healing project, was an attempt to meet a master skilled in the healing art of Reiki.

It seems appropriate to draw on the knowledge of the homepage of 'Reiki the World', a website co-ordinating an event in mid-June in which Reiki healers worldwide, will join forces to direct healing energies into the world itself.

Link: <http://www.reikitheworld.com/>

"Reiki is a system of healing using the natural energies of the world. It is often termed spiritual healing but draws its traditions from thousands of years of medical practices from Asia and India. Reiki is not a power within the practitioner but a power that he or she draws on and uses.

You may often hear reference to the physical, emotional or spiritual. One cannot exist without the other. A physical trauma will often trigger either an intense emotional response or a higher need for spiritual awareness. A need to follow a spiritual path will often result in a release of emotional negativity. An emotional issue will often result in a physical ailment. For every physical manifestation, there is usually an underlying emotional cause. The beauty of Reiki is that it works on all of these levels simultaneously, bringing a sense of balance between them.

There are many aspects of our lives that Reiki can assist with. It will work away at the cause of illness, will effectively reduce stress, will help you to develop a positive attitude as well as balancing energy and chakras, increases energy levels. It will also enhance personal growth, and help to expand creativity. Reiki heals the Body, Mind and Spirit."

In my lucid dream, I found myself in the kitchen of my house. Moving into a stance for meditation, I noticed that my arms felt a little uncomfortable. Wondering if this was a reaction to using the keyboard so often, at first, I decided to try healing myself:

"I start applying energy from my right hand to the left arm, singing the energy across. However, this has a strange effect. My arm becomes more transparent, I can see a somewhat unhealthy looking red energy beginning to outline the skin. I become worried, that firstly the area doesn't really need this type of healing, and in any case being so experienced, and focusing my own energy on myself, could make it worse. I try allowing the universal energy around me to flow into my right hand, and I see a higher density white-patchwork frame of light, forming around it. This light seems pure, and I know it can be used for healing."

This part of the dream stressed the importance of using energetic healing techniques in the right way, before applying them. It was also at this point, that I remembered my goal to try and 'Meet a Reiki Master'. I decided to find him in a neighbouring room. I was so surprised to find him there.

"He looks like some type of higher being. His face, is more like a light golden oval mask. His face has an ancient feeling to it, and

a unique energy all of it's own. He wears peasant like clothing - a red skirt as I remember. I can't see his arms. His appearance is a strange combination of cartoon character and mystical influences.

He's a funny character, and initially we seem to dance with one another, mimicing each other's movements forwards and back. This is probably initiated by me, but it seems this is his way of understanding my own energy.

Some time after this, I begin to fade in my lucidity. It seems as though I'm about to drop out of the dream, but instead I find my mind drawn into his energetic field. I see green wave-like patterns, and feel myself and him as these patterns. I feel that I have to follow and become one with these patterns of trance, in order to increase my understanding of myself and of what it is he is doing here.

I return from this, finding myself back in my dreaming body. He explains to me that we are in a sense universal reflections of each other, and of the importance of the previous process. I'm quite impressed by what he's done, but am eager to continue. I kind of casually stroll around him, "Mmm. reflections, hey. Yeh, I understand that".

Now that's settled, he asks me who it is I want to heal. I think I go into trance again, because a moment later a thought pops into my head. For some reason I decide that my sister will benefit from it. I get the sense that this is a good decision, as she's going through her final-year of school, and that this will help give her direction.

Immediately, my sister appears before me. He stands close to her, and he tells me there is some kind of parasite? at the back of her head. I see a harpoon-like band of energy, reach from him into this energy center. I'm stunned. I know him to be applying the healing energy through this, but he seems to think there is not much time. It's as though there's some distraction in surface reality, and that we need luck on our side.

'Hmm..', I think, remembering how important one's will is in affecting situations like this. I hold myself in an inner knowing that this will work out. Meanwhile, he continues the healing. While working with him, I feel surrounded by a magnificent aura. Suddenly, after a significant period of time, something changes. "You've done it! You've done it!" he shouts in jubilation. He's almost jumping up in the air. It's an incredible sight!

Suprised that I haven't woken up, and absolutely amazed by witnessing the event, I run up to him, giving this crazy character a big hug. "What's your name", I ask excitedly. "Ducky Johnson", he replies. I smile, and then wake up."

Waking from the dream, I was truly astounded by the beauty of the event. It gave me a lot of faith in the true power of Reiki. I genuinely believed the experience was real - that the Reiki Master was actually channelling the Reiki through to my sister's energy body, from within the Dreamtime.

Having said this, it is a difficult thing to validate the success of the healing. Upon hearing the story, my sister wasn't sure about the nature of the experience, but was genuinely appreciative that I would think of helping her.

To the skeptic, this story may not have much power, but that is surely why it would be beneficial to see the integration of these healing practises in an experimental setting. Perhaps, in the future we will begin to see experienced lucid dreamers practising Reiki on patients from afar. If the patients were to remain unaware of this influence, we could begin to study their health in order to see if these practises were indeed succesful. MeKenzie's experience demonstrates a case, in which this type of healing could be especially helpful:

In her lucid dream, MeKenzie found herself flying over a freeway. Deciding to expect a building with Reiki masters inside, she came to a tall building with a temple-like appearance.

"I enter the building and an elderly woman introduces me to two patients - one with cancer (brain tumor) and another one that just generally needs some healing. I tell her about my intention and that I wish to learn level one healing. She looks at me like a weirdo as if she wants to say, "You ALREADY know how!"

But instead, she changes the topic and talks about the importance of herbals and that people on the earth fail to recognize the simple medications without any unwanted side effects like it is with man-made medications.

Another gentleman comes and tells me that I need to help them to heal the same two patients the elderly woman introduced me to. Apparently, I have "unconditionally" and "special" healing energy.

He places his right hand on my head and places his left hand on the cancer patient while that elderly woman places her right hand

on his shoulder and her left hand on other patient. "Focus your energy and we will do the rest. Do not worry," the male Reiki master says. I nod and then start to focus on my energy. All of a sudden, I experience a rush of energies through me. I start to cry, knowing that I am now directing the energy from the endless universe.

I look up and see their hands glowing in bright golden light. I can feel each individual energy and tell its origin, it is the weirdest encounter I ever had with the energies. I feel overwhelmed and the Reiki masters seem to know that I will wake up soon, so they say, "Until we meet again."

I am still channeling the energies even though I am not focusing on channeling them - as if they are on the automatic switch. I wake up, buzzing with the energies and I soon realize that I have two favorite's now: my "special" energy and the "water" energy.

MeKenzie's story impressed upon me, the sheer intensity of the experience. The dream seems to have uncovered through first-hand experience, awareness of the healing powers which so obviously belong to her. Not only this, but it demonstrates an area in which spiritual healing practises are particularly important; illnesses and diseases for which we no medical cure. Stressing, once again the value of further study in this area. Hopefully this story, will inspire other dreamers to seek out similar experiences.

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#### CONCLUSION: THE IMPORTANCE OF DREAM HEALING

Knowledge of the use of dreams as a source of healing guidance and medicinal advice is especially valuable to our culture. Some of us are at first reluctant or embarrassed to see a doctor - perhaps due to concerns about privacy or the fees involved. Yet by listening to the sought-after or at times spontaneous advice of our dreams, we can open ourselves to an alternative source of wisdom within.

Once more of us begin to learn to place our trust in these dreams, we will begin to see a society in which their powers are solidly integrated into medicinal practise. For now, let's hope that our doctors take our dreams a little more seriously, the next time we visit.

If you're ever feeling concerned about your health, try asking your dreams for assistance - through the practise of dream incubation! Remember, it's free!





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Toltec Active Dreaming Technique from Cry of the Eagle by Theun Mares.

It is quite impossible to practise active dreaming when the physical body is tense and uncomfortable; therefore, the very first prerequisite in setting up dreaming is to cultivate the ability to achieve complete relaxation at will in the chosen moment. We term this state of relaxation, deep relaxation, and in the final analysis it is nothing more than a conditioned reflex. In setting up dreaming it is important to set aside a room and a time of the day in which you will not be disturbed for at least thirty minutes. Ultimately an experienced warrior can dream anywhere, at any time, no matter what his or her circumstances or surroundings may be, but in the beginning it is a great help to create the ideal environment in which to dream.

Having chosen the time of day at which you are going to practise dreaming, try more or less to stick to that same time every day, but realise that this will be purely from the point of view that a set time fosters a sense of self-discipline. Strictly speaking, the time of day has very little impact upon dreaming, and it therefore does not matter when it is done, except that it is obviously not a good idea to practise dreaming when you are tired and apt to fall asleep. Having said this, I should point out that different periods of the day do yield differences in the quality of dreaming, but this is only of relevance to very experienced dreamers who are engaged in specific types of research work. For ordinary dreaming by the warrior who is not so engaged, any time of the day or night can be utilised. However, you should never attempt to practice dreaming when your stomach is full, or after having consumed alcohol.

The room chosen should preferably contain a bed because, once again, it is a lot easier to set up dreaming by lying on a bed, in order to achieve maximum relaxation. Care too should be taken that the light in the room is neither glaring nor disturbing, and if at all possible, the room should also be fairly quiet and warm, but with plenty of fresh air. Once the conditioned reflex has been set up, and proficiency in dreaming has been achieved, the warrior can, if need be, dream sitting perched on a busy pavement in full sunlight, whilst surrounded by noisy traffic, but this obviously takes a great deal of personal power and is only possible after considerable practice.

Having chosen the room and time of day, dress in something which is comfortable and just warm enough. Tight clothing, shoes and jewelry can be an awful nuisance if you are trying to relax, and they often have the annoying habit of cutting off the blood supply to some part of one's anatomy after a while. If you are practising dreaming during the day, draw the curtains so that the light in the room is subdued. If you are practising at night, make sure that there are no overhead lights causing a glare, but also do not turn out all the lights. Having something like a bedside lamp placed outside of your peripheral vision is about the best solution. You are now ready to start learning the conditioned reflex.

#### STEP 1a:

Lie down on the bed, flat on your back, using either a light pillow or no pillow at all. Rest your arms on the bed at your sides; the hands a small distance away from the body and with palms up; that is, facing the ceiling. Your legs too should be slightly parted, so that your feet do not touch each other. Close your eyes lightly, sigh deeply, cough if you feel the need to do so, and then concentrate upon relaxing. You are now going to learn deep relaxation.

In learning the conditioned reflex it is important also to learn muscular isolation, and although for most people this is a very difficult thing to do, it is nevertheless essential for learning to relax. Starting with the toes of both feet tense them by crunching them up tightly for a few seconds. Now release the tension abruptly and completely. In tensing and releasing it is not the duration of tension that is important, but the degree of tension achieved. Never tense for so long that the muscles begin to cramp, because if they do you will have a terrible time and achieve nothing. Tense as hard as you can for only a few seconds, and then release as abruptly and as completely as you can.

When you tense the toes, concentrate on not tensing any other part of the feet or body simultaneously. Complete muscular isolation is in fact impossible, for the simple reason that all muscles are interactive; but it is still possible to concentrate tension in any one given area. Therefore you should not have to tense up the face, or even the legs for that matter, when you try to tense the toes.

Once you have tensed and released the toes, tense the insteps and calf muscles by forcing the relaxed toes down towards the bed. In doing this you should not again tense up the toes. Hold the

tension for a few seconds, and then release abruptly. Now repeat this process with the thighs and knees. Pushing the knees down against the bed, get the feeling of pulling them down towards the bottom of the bed, taking care not to tense the calves and feet. Now tense up the buttocks by squeezing and pinching them together, hold, and release. Next, tense up the lower abdomen by getting the feeling of bringing the hip bones down and together, so as to contract what I call the 'bikini' muscles. Now do the upper abdomen and chest by forcing the ribs together and downwards. Then force the shoulders down towards the bottom of the bed. Finally, tense the back by getting the feeling that you are arching backwards in an attempt to make your shoulders touch your buttocks, but without literally arching your back.

Having done the body and the legs, you repeat the process with the arms and hands. It is by no means easy to achieve the necessary muscular isolation in this part of the body, and it is therefore best to practise the muscular isolation of the arms separately whenever you have the chance to do so, otherwise you will spend a great deal of time and frustration in trying to isolate the sections of the arms during the exercise. In doing this, first tense up and release the upper arms, then the forearms, and finally the hands, by crunching them up into tight fists before releasing.

Next, tense up the neck muscles by simply pushing the neck backwards into the bed. Then, tense up the face muscles by screwing up the whole face into a tight ball, tensing also the eyes, the lips, and the mouth by biting on the teeth and forcing the tongue against the back of the teeth. Finally tense the muscles of the scalp by frowning upwards without opening the eyes. Now lie still and make sure that the teeth are slightly apart and the tongue and eyelids are fully relaxed. Mentally check every part of your body to ensure that no tension remains anywhere. If you do detect tension somewhere, then tense and release that part of the body again, but take care not to tense up another part of the body in the process. This is where the muscular isolation becomes so necessary.

The sign that your body is fully relaxed is the feeling of being extremely heavy - as if you are sinking right into and through the bed. If you try to move your fingers, the movement should feel slow, sluggish, and heavy, like trying to move your fingers through thick treacle. In practice you may find that you will have to repeat the tensing and relaxing two or three times more before you are fully relaxed, but the rewards are well worth the effort. Under no circumstances must you rush this part of the training,

nor should you move on to the next step before you have achieved complete relaxation.

STEP 1b:

Having relaxed deeply and completely, keep your eyes closed, and do the following breathing technique, which is termed the 2/4 breathing sequence. This breathing technique, unlike many others, is in itself perfectly harmless and safe but, as with any other technique, please adhere to the instructions as given.

Keeping the teeth slightly apart and the tongue fully relaxed, breathe in to a count of four (4), hold for a count of two (2), breathe out to a count of four (4), and hold for a count of two (2). This is one cycle; now repeat the cycle ten to twelve times, but no more, otherwise you will begin to hyperventilate. All breathing should be done only through the nose.

The speed of the counting should be neither too fast nor too slow. Ideally the speed should be worked out in relation to one's own heart pulse, taking two beats to one count. Ascertain this speed beforehand by feeling your pulse, and counting each beat as 'one and two and three and four and', giving a total of eight beats to four counts. The idea here is to fill the lungs totally on the inbreath, and to empty them completely on the out-breath. In doing the counting, count mentally without moving the tongue or jaws. Take care that you do not tense up the body during the breathing, which should be relaxed and easy, but nevertheless quite vigorous. Do not worry about making a noise. You should be able to hear your breathing quite loudly and clearly. When you hold your breath after the intake you must not close off your throat by blocking the air with your throat or tongue. Simply suspend the breathing with the feeling of hovering in mid-air. Any blocking will only cause tension. Likewise, after exhaling, just leave the lungs deflated under the force of gravity; do not block or hold anything.

After you have finished between ten or twelve cycles, breathe in to the count of four (4), hold for two (2), and then exhale in one rapid expulsion through the open mouth, allowing all air to escape before the lips slowly close, seemingly of their own accord. Resume normal breathing naturally when the body urges you to do so. This final breath of 'in through the nose and out through the mouth' should be in the nature of a huge sigh, and is termed a cleansing breath.

Now simply lie still for a few minutes longer without falling asleep, and enjoy the utterly relaxed state of mind and body. Never forget to do the cleansing breath, for any deep sigh is a signal to the subconscious mind that you wish to change something. This is extremely important, for the subconscious mind is very much like an automatic pilot. It is the subconscious mind that is responsible for both breathing and the heart beat, amongst many other functions. We do not consciously have to think about making our heart beat or about breathing, but we can at any stage we wish, take over from the automatic pilot. However, if we do, we must also make it clear when we wish automatic handling to be resumed. Many an apprentice has found him or herself in a very tight spot after going to sleep whilst doing the breathing sequence. If, after having fallen asleep, the subconscious mind does not resume normal breathing, and it can and does happen, the result is severe hyperventilation causing extreme nausea, a violent headache, and a totally erratic heart beat, which invariably brings about terror and panic.

Steps 1a and 1b should be done every day, for it is during this process that the subconscious mind is being trained to associate the 2/4 breathing sequence with deep relaxation. Once the subconscious mind recognises the process, you only have to initiate the 2/4 breathing and the subconscious mind will send the body into a state of complete relaxation - something which is not only useful for dreaming, but also for getting rid of unwanted nervousness or tension. Ultimately the warrior refines this technique down to just having to do the cleansing breath in order to go straight into dreaming.

Depending upon the individual, it can take anything from four to six weeks of daily practice before the subconscious mind has established the conditioned reflex. If you are prone to a great deal of tension, it can take up to three months before the reflex has been set; but even if this should be the case, just keep on persevering, for persistence eventually overcomes all obstacles. However, realise that if at any time before the conditioned reflex has been established you miss a day, you will put your progress back by at least a week, and sometimes even by as much as two weeks.

After about four weeks you can begin testing to see if you have already acquired the conditioned reflex, by doing the following test. Simply lie down on the bed, close your eyes, take a deep sigh, and then without having gone through the process of tensing and releasing, do three to four cycles of the breathing sequence, followed by the cleansing breath. Now give the subconscious mind

one or two minutes to register the command. If you find that you quite happily slip into deep relaxation, then you have acquired the conditioned reflex, and you can now move on to step 2. If nothing happens, then continue with the tensing and relaxing for another week or so, then test again. Keep this process up until the conditioned reflex has been cultivated.

Under no circumstances should you proceed to Step 2, or even experiment with it, before you have mastered the conditioned reflex. If you do so, you will only be undermining your own personal power. Therefore resist the temptation to rush into dreaming like a bull in a china shop, and content yourself with taking everything one step at a time. If you heed this advice you will never regret the time and patience you have invested.

STEP 2: "The Yellow Rose of Friendship.

After you have achieved deep relaxation, perform the following visualisation technique termed the Yellow Rose of Friendship. Realise that ultimately this section of dreaming is eliminated if the warrior should have the need to enter an altered state of perception quickly, but in formal dreaming, and definitely in setting up dreaming, it is a vital prerequisite for entering heightened awareness in this specific technique.

The Yellow Rose of Friendship is a symbol which is ancient beyond belief, having its origin quite literally in a time before time. In other words, it is a force which originated before this present manifestation of the universe, and when seen by a seer creates the visual impact of a yellow rose. This ancient symbol is described in the first of the four parts of what is known as the Sorcerer's Explanation; an equally ancient and powerful verbalisation of manifestation, life, and the purpose of incarnation. Thus, the symbol of the Rose is extremely potent when properly visualised, and it has the property of sending the practitioner far into the left side. In due course of time, the Sorcerer's Explanation will be revealed, but for now we will simply look at how the Rose should be used in the art of dreaming.

A great deal of nonsense has been written about the art of visualisation, and as a result people are generally quite confused as to what this art entails. There is nothing mystical or difficult about visualisation; for in the final analysis it is nothing more than recalling to memory the desired object or being. Every man, woman and child quite spontaneously practises visualisation every time they think of a favourite person or thing. If you are unclear about what a rose looks like, then study

one every day for several days until you are quite clear about all the details pertaining to every part of it. For this purpose you do not necessarily need to have a yellow rose - any colour will do, for you only need the shape, structure and detail. This study can be done whilst you are still practising to achieve the conditioned reflex.

Once you are clear about what a rose looks like, and you have acquired the conditioned reflex, lie down on the bed, close your eyes, and do three or four cycles of the breathing sequence, followed by the cleansing breath. Once you have achieved deep relaxation, visualise in front of you a beautiful yellow rose. The colour should be a lovely soft pastel yellow, neither too light nor too dull. Although pastel yellow, the colour should be vibrant and completely clear, with no trace of cream, gold, orange, or red.

The rose itself should be a crisp loose bud, in which only the outermost petals have begun to unfold, whilst the innermost petals are still closed. More than this I am not permitted to impart, for each and every one of us has to learn to see the Rose for what it truly is. Do not be despondent, because it will not take you long before you will begin to see the most amazing detail in the rose. In this you must follow your feelings; that is, your heart. If you feel something is not quite right, then experiment and change it, until it feels right for you. In due course of time you might well change it again, and this process will go on until finally you will know that you now have the right rose. The astonishing thing here is that ultimately everyone sees the rose in exactly the same way, for at the end of the day there is only one Yellow Rose of Friendship.

You will find yourself faced with all sorts of questions in trying to visualise the rose. Does it have a stem and, if so, are there leaves attached? If there are leaves, how many, and how are they placed and clustered? Is the rose attached to a bush, and if so, where is the bush placed? If the rose is part of a bush, is it the only rose? How many petals does the rose have, and how are these arranged? Do the petals fold right over left, or vice versa? The questions are many, and each one has significance. Each of these questions can and should be answered, but in this respect know that there is only one right answer for each question, and that these answers are the same for everyone!

Do not try to answer all the questions at once. Take your time in discovering the rose at leisure, and in time you will be rewarded by the most breathtaking beauty and composition. As you continue

to visualise the rose, day after day, year after year, you will begin to sense the significance of every part of the rose and, as a result, the most astounding secrets will gradually be revealed to you. Unveiling the Yellow Rose of Friendship is one of the most exciting practices of the Toltec tradition - a practice which can only be described as truly magical! Also, there is no other technique that builds so much personal power as unveiling the Rose, and it is for this reason that no-one who has seen the Rose is permitted to impart its secrets, for to do so is to rob the apprentice of the opportunity to harvest his or her own personal power.

Apropos the above, realise that you should also not talk about your experiences of the Rose to anyone other than someone whom you can trust as being a genuine seer. Keep all you discover about the Rose quietly to yourself, and if you are going to notate your discoveries in a journal, then ensure that your journal remains confidential at all times. Above all, remember that the Rose is a symbol which will put you in touch with a most potent force of unimaginable antiquity. As such it should always be treated with due respect and caution, not in the sense of yielding to superstition, but in the sense of handling an unknown force. As you visualise the Rose, allow it to revolve clockwise on the horizontal plane, and at the same time to turn slowly on its own axis, also clockwise. This movement is much like the rotation of the planet upon its own axis as it spins around the sun. At some point along its orbit the rose should slowly turn upside-down, and then correct itself again shortly before coming to a stop at the end of the revolution. All this movement is to enable the practitioner to view every part of the rose in minute detail. Therefore the speed at which the Rose revolves should not be hurried, but neither should it be laboriously slow.

Once the Rose has completed a single revolution, allow it to come to a stop. Now mentally feel a petal of the Rose with your thumb and forefinger. The texture should feel like cool soft velvet. Start feeling the petal near its base, and then run your fingers gently to the top of the petal. Notice the thickness and the strength of the petal near the base, and how its texture becomes progressively thinner and more frail towards the top.

Having felt the Rose, mentally smell its delicate scent. The fragrance should be strong and clear, exactly like a real rose, and not cloying like a cheap perfume. Smelling the Rose is not easy for most people, and since this is also dependent upon one's general progress upon the Warrior's Path, it can take a long time before one is able to smell the Rose. Sometimes an apprentice will



have what can be termed beginner's luck, but all too often after this initial success the scent has a habit of just vanishing. However, in time it will return.

After completing this section on the Rose, let it fade quite rapidly from your inner sight, but remain in your relaxed state for a few more minutes without allowing yourself to fall asleep. Practise this second step of setting up dreaming until you can perform it effortlessly, and are fully familiar with every aspect of the Rose. It is not necessary first to be able to answer all questions concerning the Rose before proceeding to the next step. Normally it takes many years of practice before you are able to unveil the Rose fully, but just ensure that you can visualise the Rose with ease and clarity before proceeding to Step 3.

One final point needs to be elucidated with respect to the Rose; namely, that it acts like a barometer in showing our personal relationship to the world around us. Therefore, if the Rose is determined to look wilted and scruffy, no matter how hard you try to make it crisp and fresh, leave it, but realise that you will have to take a good hard look at your relationship to the world around you, in order to find out where you are out of harmony with life in general. Likewise, if the colour continues to fade to a dull pale yellow, you are once again out of harmony with the world around you.

Step 3: "Entering the Colour.

This section of setting up dreaming is what is known as entering the colour; that is, the colour of the dreamer. Becoming aware of the colour will be your first indication that you have succeeded in setting up dreaming. However, it must be stressed that you must not try to visualise a colour, as with the Rose, but must see whatever colour presents itself to you, as if you have your eyes open and are looking at a screen lit up in a uniform colour. There is absolutely no mistaking the colour once it does appear, and therefore you will not be left with any doubt whatsoever. If at any time you think that maybe you are seeing a colour, then take it as a fact that you are definitely only imagining a colour. When the colour does present itself, it is clear and very real!

It mostly happens that when the colour first appears, it will be in an odd irregular shape, much like a blotch of ink. When this happens, concentrate upon mentally smoothing out the edges of the colour until it has become uniform and fills your entire inner view. In doing this, do not stare at the colour directly, otherwise it will simply, and most frustratingly, disappear. If it

should vanish, wait until it again emerges, and then try once more to even it out. Remember, practice makes perfect, and depending upon the individual, you can find yourself playing hide and seek with the colour for some weeks.

Once you have achieved a uniform colour which fills your entire view, you will discover that you have somehow mysteriously entered into the colour, in that it will appear to you as if you are totally surrounded by the colour on all sides, above and below. Furthermore, you will now also be able to look at the colour directly, and even move your eyes around anywhere without it having the tendency to vanish from sight. You will now have achieved what is termed entering the colour, and this is the sign that you are in heightened awareness proper.

Sometimes the shade of colour is so dark that an apprentice will at first not recognise it, believing that he or she is simply staring into blackness. Should you find that you also seem to be staring into a black hole, then peer closely at that darkness, as if you are looking for a texture of sorts. In time you will begin to discern minute specks of colour. Once you have accomplished this, start to merge these tiny specks mentally into one coherent centre, until they form a mass of colour, and then proceed as above.

Once you can enter the colour easily and at will, proceed to Step 4. As you gain experience in working with the colour you will in due course of time begin to notice that if you glance casually at any shadow you may encounter in your daily life the shadow will no longer appear dark or grey, but will now be in your colour, especially the edges of the shadow.

STEP 4: "Declaration of Intent.

This section of dreaming is termed the declaration of intent and, once again, as with the Rose, the declaration is used only in formal dreaming. Should the warrior need to enter an altered state of perception immediately, the Rose and the declaration are eliminated.

The declaration of intent is different for every group of dreamers, and therefore I again cannot reveal too much. However, this also is not really a handicap, for the simple reason that all the declarations start and end in the same way and, moreover, dreaming can be practised very successfully without having the full declaration. In time, as you begin to sense to which group you belong, and as you gain proficiency in the art of dreaming,

you will discover the four missing words in the partial declaration given here.

Once you have finished with step 3, allow yourself a moment or two of stillness, and then mentally sound the following words: Lord, I enter here that I may be filled with the riches of life ....., ....., ....., .....; to be able to share them with those who are in need of upliftment in the mind, and of peace unto the body.

The term 'Lord' has absolutely no religious implications at all, but is merely the ancient and accepted nomen for one's own dreamer. 'I enter here', refers to entering the colour or the vibration of the group to which one belongs. You must through dreaming ascertain for yourself what is meant in your own group by the 'riches of life'. There are four of them, each one being assigned to one of the four quarters, starting in the East and then going North, South, and ending in the West. Take great care in what your understanding is of the final part: under no circumstances should the statement be taken at face value.

In order to sound the declaration you must ensure that you do not turn it into a kind of internal dialogue, by talking to yourself, or in any way muttering it under your breath, moving the tongue silently, or whatever. The best way in which to achieve this sounding is to imagine that you are standing in some huge stone-walled building, and hearing your own voice speaking somewhere in the centre of that building. The feeling you should get is that you are listening to your own voice reverberating, but not echoing, off the walls of the building. Practice this at any time other than in your dreaming, until you can do it with ease. In dreaming sound the declaration only once. Even if you feel that it was clumsy or haphazard, do not try and repeat it. If you do, you will only succeed in turning it into internal dialogue quicker than you will believe possible!

#### STEP 5:

We now come to dreaming proper, something that is a lot easier to write about than to master. The trick here is that once you have sounded the declaration of intent, you must allow yourself to go further and further into left side awareness. The problem arises because the rational mind associates this with falling asleep, and a terrible battle ensues between going into the left side and falling asleep.

There is no help I can give you here except once again to state that practice, determination and perseverance, makes perfect. You must reach that stage of awareness in which you are hovering on the brink of deep sleep, but in trying to achieve this you will, no doubt, fall asleep time after time until finally you discover that it is possible to let the physical body fall asleep whilst you retain full awareness. The sign that you have achieved this is that although you will feel asleep, you will nonetheless still be fully conscious of all sounds and smells, and feel that you are somehow highly alert.

Once in this state you simply concentrate upon the colour and wait and see what comes up. Do not try to still your mind in any way whatsoever. If you do you will only be draining yourself of personal power. Simply allow your thoughts to flow unimpeded, but cultivate the feeling that you are watching them play off on a television screen. This will create in you a sense of detachment, and in time you will find that, because of this detachment, you quickly enough lose interest in your thoughts. What in effect will happen is that your thoughts will fade away because you are not sustaining them with your intent. Once your thoughts have faded away you will be left suspended in only the colour, meaning that you have stopped the internal dialogue.

What happens beyond this point is what is termed true dreaming. Again, depending upon the individual, there can be a long time in which nothing seems to be happening. The trick here is to watch for whatever feelings may come up for you. When a feeling does surface, and even this can take a long time before anything significant is noticed, just flow with it without trying to grasp it or analyse it. Most of the time it will only be some while after the dream that you will notice that you suddenly have clarity on an issue which has been bothering you, or that you have somehow come up with the answer to a question, or that you have become aware of knowledge that you never knew you had. In the final chapter we will look at a few examples of how to fathom the feelings which arise during dreaming.

Dreaming can sometimes yield a visual impact, or an audio impact, or both simultaneously. When this happens, just watch the scene unfolding, or just listen to the message, which most of the time is very cryptic. After the dream you will have time enough in which to fathom the meaning of these impressions, for should you try to grasp their meaning whilst they are unfolding, you will simply interrupt the process and dispel the experience. Having explained this, you must, however, not make the mistake of expecting or anticipating either visual or audio impressions in

your dreaming. It is vital here to remember that essentially dreaming yields personal power, and that this power can only flow to you through feeling. It is therefore the feelings generated during dreaming which are important. Any visual or audio impressions which may arise are by no means the rule, and should be looked upon only as an added bonus.

Apropos the above, it is also important to know that when visual impressions do arise in dreaming, then the only ones which should be noted are those that are in full colour. In true dreaming, colours are always very clear and vibrant, in fact almost luminous, and can even sometimes appear to be three-dimensional. However, in the beginning stages it quite often happens that an apprentice will get impressions that are decidedly monochrome or black and white. All such impressions, no matter how fascinating, should be ignored. Note them, but do not try to keep them in focus. Simply allow them to fade as quickly as they will. These black and white images, which more often than not are the faces of what appear to be unknown people, are technically termed ghost dreaming, and are the result of unresolved feelings which are strong enough to cause a visual impact. They are therefore in the nature of past events which should be dealt with in recapitulation. Do not fall into the trap of trying to recapitulate these events during dreaming, because if you do, you will get stuck in ghost dreaming and never master the real art of dreaming.

Finally, as far as time is concerned, you should as a rule of thumb never spend more than twenty minutes in dreaming. You will find that after approximately twenty minutes you will spontaneously feel the urge to return to normal awareness. This is as it should be, because although people are mostly never aware of it, life pulses at twenty-minute intervals. Because of this fact, intervals of twenty minutes are a most natural rhythm in all of life, and therefore no matter when you decide to do what, you will quite automatically adopt a twenty-minute rhythm. Sometimes, depending upon your frame of mind and your emotional state, this rhythm can pulse in intervals which are slightly shorter or longer than twenty minutes, but this too is natural and need not concern you. It is only when you ignore this natural rhythm altogether that fatigue and frustration begin to set in.

There is a step beyond this point, but this you must discover for yourself through the power of your own dreaming. In the final analysis, dreaming is a most private and personal experience and, in this, your own dreamer will begin to guide you as you gain proficiency in stopping the internal dialogue. Relax into your

practice of dreaming and be content to build your personal power at whatever your own individual pace may be. You cannot hurry the process, nor can you force it - all will unfold at a pace which is suitable for you.

Moreover, realise that the art of dreaming is the ultimate meditation, in that you will be entering that vibration which signifies your dreamer's dream, and in that vibration you will learn about yourself, your purpose in this lifetime, and about life in general. It is also in dreaming that you will learn the true meaning and significance of intelligent co-operation. In mastering this technique the world becomes your oyster, and a day will come when you will realise that you are beginning to do things you were never able to do before. In other words, power will then be at your command, and the Eagle's gift will be yours for the taking. What you will do with your life after that, and how you will utilise your power, is entirely dependent upon you as an individual, and upon the impeccability of your spirit. That you may reach this point speedily, and that you may use your power wisely, is my most sincere wish for you.

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Theun Mares is a teacher of the Toltec Path of Freedom, and is author of 7 books that describe this universal, timeless and practical approach to finding freedom, joy and power in one's everyday life. "Cry of the Eagle" describes the technique of dreaming - one of the fundamental aspects that warriors need to master. For further information about Toltec and the books of Théun Mares, and to purchase online, visit [www.toltec-foundation.org](http://www.toltec-foundation.org) The website also has a download of Toltec Universal Dream Symbols

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Dream: Finding My Book

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DATE : 5 may 2003 03:54  
DREAM : finding my book  
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=( last night was sunday. i spent much of the evening cleaning out the web page design site so it is ready for new summer classes which start in the morning. i added a form validation to the initial survey for the testing courseware. some students are not filling in their names or student numbers properly, so i added a javascript to the perl CGI generated HTML page which will check that their name has at least two words. took a while to debug it since it is a confluence of three computer languages, so no debugger automatically indicates the errors. finished the evening watching \_dr who\_ from my video collection. it was the episode where the actor jon pertwee morphs into tom baker at the end. pertwee is my mother's favorite doctor and she is always a little sad to see him go. i got to sleep around 01:00 with less difficulty than lately. i am much better after a bad cold all week that prevented me from doing all the usual course evaluations. )=

it is time for the friday afternoon staff meeting. the time when everyone in the research center comes together before adjourning for the weekend. it is a time when for planning, goodbyes, hopes and schemes. to figure how the fuckers have screwed us this week, and what we are going to do about it next, as the big boss of us all likes to say.

i avoid the usual libation of coffee or coke. the first because i never drink it and the later because i am stoked already on caffeine for the day. in years past the stories have it that they served gin and whiskey, "white or brown" here; but the provost shut down the juice mill when the campus police got tired of the pranks which ensued from the weekly binges. this activity had ended a decade before i got here.

the little group that i am associated with is waiting for me around the cafeteria bench tables. i greet them and sit down at the far end of one, whether the head or the foot i can not tell. conrad, the newest young turk, has waited for me, the senior member to arrive before he starts his litany of wise cracks. he wants to be the leader of our cliché once i am gone, which will be soon, but the others have only provisionally accepted him for now.

"how was it, stan, back when you were active in the proposal factory?" he asks me with a smirk. he always starts with a rhetorical question to me. i have only been here seven years which is the basic tenure of the top ranking jobs and will not be renewed. he is soft money and will not ever pull down one of those top spots, but he does not know that yet.

"you know, the guy who had your position before you was a stocky fellow named kerry conner." i suffer to speak to him directly. "he did not speak much, but if you gave him an impossible task every morning, he would find some way to have it done by lunchtime."

none of my proposals were ever funded, and that is the basic reason for my dismissal here. the minimal resources were made available to me, but the human connections-- which they call networking-- never connected with me. indeed, the general technophobia of the professional teacher college caught against me since my concept of networking involves computers between the people. a popular notion these days, 20 years after i started doing it, but as with most places: it is not what you know or even what you can do; it is who you know that matters. i do not know the power center around the dean who arrived here three years after i did.

conrad is a little put off that i directly pointed out his relative novice status here, so he takes a hard suck on his coffee and does not pursue the lead any further.

"how should i approach the proposal problem i mentioned to you the other day?" the sweet young woman with the soft voice is asking for private attention not in the center of conversation. she is the newest of the fulltime hardline researchers hired here recently. i lower my voice to answer.

"the secret is in the public school system of the city of pensacola. you can basically ignore the two outer counties of our catchment area. no one in the college would ever know if you had spectacular success out there. it is possible to pull together



something solid over in santa rosa county, but harder to do because of the distance involved in connecting their resources. you would spend most of your time gone from here, so you have to double check everything in the university on a regular basis. hard to do for long. the city is the only really viable school system closely connected with the student teacher internships that feedback to here. you make yourself noticed there and it automatically pays off with the dean who keeps the reins of power in his vest pocket."

for a moment i have a fantasy that perhaps this power klatching may actually have a beneficial result. she might be the key to the power vacuum that i have missed. she just smiles and says nothing, obviously missing some link in what i said, or perhaps she already understood this and was just being polite with her question. my hope fades just as rapidly as it came up. i have always found it difficult to tell with japanese women what they mean behind their eyes. they appear so simple on the surface but their responses are so alien to me.

i look out at all the people across the room, seated thinly in the other political circles. so few of the secretaries and staff workers on the projects are left from when i first arrived here. the few that i do know look back at me with tilted eyes, no one ever wants to look deeply into the eyes of the condemned. their time will come sooner than mine did and nobody wants to catch that premonition in a glance.

the saving grace of these friday shindigs is that they are very short in duration, but mandatory in attendance. the big boss passes by the tables and chairs, briefly conferring his benediction on the various people, then dismissing the groups one by one. i wonder why he continues this ceremony every week since he obviously has lost all interest in either the potentials or the results. he is very close to his retirement, has chosen his replacement from his second who is also just short of retirement, and just officiates over the decline of the research department.

when my table is dismissed, we all get up and scatter like strangers at the end of the week.

rather than leave the building for the parking lot, as usual, i go down into the basement, and from there into the tunnels that connect the campus. these tunnels have really high ceilings, like twelve feet curved domes at the top of the walls, and they are lined with polished white formica trimmed in chrome, brass and

varnished woodwork. everything shines and sparkles in bright florescent light with hardly a shadow cast anywhere. the spacious brightness belies its underground windowless nature.

i am just wandering with no particular destination in mind. a sort of reverie on my terminal condition, slightly interested in what will come next and how i will manage. something will probably come up. always has, but the question is how much energy should i put into getting the result?

in the past i have sometimes poured tremendous output into the working endeavor and sometimes more modest effort. the results have always seemed predestined upon hindsight, the energy expended having no direct bearing on the end. this time i am in better condition than ever before and so feel like i am gliding toward an unforeseen destination with no sense of movement at all.

uhoh. the tunnel i am walking down has come to an end and the passage into the next has been locked with a lens of heavy clear plastic. i can see some workmen locking down other side passages. i did not realize that they shut down the tunnels on the weekend.

i turn around and start back. i look at my wristwatch and realize that i might not get back into my building. i check my pocket to be sure that my keys are there. i can at least start my car in the parking lot if i do not get shut up in the tunnels for the weekend.

i barely make the last two portals before the cellar workmen lock them down. at the far end of the passage i am now in, i can see one of the ubiquitous gray men in gray overalls sliding the lens into place. i will not make it so i shout ahead to get his attention. he does not hear and the way is sealed just as i get there. i knock on the clear panel, but the faceless worker on the other side does not see me. he just turns and shambles away to wherever the physical plant janitors go when offline.

i turn quickly and see down a junction intersection that a ventilation fan near the ceiling has been removed for repair. i can fit through there and get into the next passage which ought to connect to my building. my department key should let me in as i often had to work late hours on weekends, so i can get in.

i hurry down the long floors and lean forward into the breeze of my movement so i can fly up to ceiling. like a shot i flit through the small fan opening. since i am airborne already, i keep up the lift with my concentration and move my arms to control direction. i hope they don't turn off the lights in the closed

tunnels because my momentum would be serious if i were to smash unseen into a stone wall.

suddenly at the far end of the hall, i pull up to stop and lightly descend to the floor. where is the door to my building which i had expected to find here? i am beginning to feel a little panicked as i walk to the only direction available to me, around a corner to the left.

i see some of the faceless gray workers gathered around a side passage, a jeffreys tube or workman's space behind a removed wall panel. i am grateful that they are doing some construction with dangling cables and conduit.

"can anyone tell me how to get to building 79?" i ask as i squeeze past them into narrow channel. of course they can not answer, having no mouths, but i thought they might point the way. none does. they just pause their milling about as i pass by.

soon i come to juncture in the tight service duct, hardly shoulder width now. the back side of the white formica paneling on my left, raw concrete just off my shoulder on the right. i stop and wonder where i am going now.

from the concrete wall i can barely hear a sound: the heavy bass notes of a rock band playing some led zeppelin number. ah, i suddenly know where i am. the student union has live music in their rathskeller on weekends. at some turn i went a hundred and eighty degrees off course to building 79.

following the music, i soon find a flight of stairs that leads up to a janitor's door that opens into the student union. i feel a wave of relief as i finally step into an open area where i know where i am. i think i would like to have draught beer at the bar with the music before i walk back overland to my car in the parking lot.

but i find that the remodeling has closed the entrance the rathskeller. turning back i find a new doorway, but it goes into a restaurant, all brass and ferns. i wonder how to find the student bar.

soon i decide to sit down and think at one of the public seating coves along the hallway. the bench seats are upholstered brown naugahyde. between the nearest two benches, on a service table, i find my sketch book which i often left over here in the years when i came here once in a while.

i am surprised it is still here.

i pick up the thick sketch book, maybe three hundred pages, and thumb through a few pages. it seems that every page on both sides has been filled in. i had not realized that i had done every page so that it has a completed and professional look to it. the colors are all bichrome: charcoal and shades of green pastels. the green was because that was the only pastels that i had and i was too lazy or cheap to buy more. i randomly page a few more wondering if this might be publishable. a successful publishing project like this might make sense of everything i have done here.

two students, a boy and a girl, come from separate directions and seeing me with the book, sit down on either side of me.

"you know, i read that book." says the boy.

"i did too." replies the girl with a grimace. "it has a date rape in it."

"oh, there is much worse than date rape in here." i say thinking of some of pages. incest. cannibalism. talking dogs and cats. dark depression. shattering insanity. clowns.

"oh, there is much worse than date rape." repeats the young man. "in one place it has hercules cleaning out the nestorine temple by pissing it away with a dick like a fire hose."

huh? i don't remember that one.

=( i awake around 03:40. it is clear that i will not get back to sleep soon, and this long dream is sharp in my mind, so i sit up to enter it into my dream journal. lots of associations here. the initial research department is rather like my first employment here in pensacola with the teacher college. some of the observations about the work are accurate, but the guy conrad is no one i ever knew. kerry conner indeed did not speak much, or at all. he was a retarded teenager i taught many many years ago. he had no speech and made constant noises with his lips to indicate his moods. i believe the japanese researcher was suzie lambert who did work in that department. the big boss was frank witwer. UWF does not have any underground tunnels between the buildings. i have dreamed tunnels under UWF before this, but that was an architecture of wright state in ohio where i was an undergraduate. the tunnels there were raw industrial walls, not fancy finish like these. building 79 is the computer science building where i now work, not the research building 77. the student union was not the

one here, but the one at the university of massachusetts in  
amherst where i did my doctoral work. it has a flight of concrete  
stairs off the main concourse that just descends to nothing at the  
bottom-- a curious architectural feature that made no sense unless  
it was intended for an uncompleted underground project. those  
were the stairs i ascended to get out in this dream. students  
used to gather there to get high during breaks in the bands before  
going back to the beer when the music started. did not know the  
two students at the end. i do not understand what all this mixed  
architecture means, but the feeling of shifting employment feels  
familiar. )=

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Where is the Global Dreaming News?  
Now at the beginning of Electric Dreams!

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New Series begins with dream-flow@egroup.com Digest #1 09/29/2000

This issue includes volume #653 - #660

Hello and welcome to the DREAM SECTION of Electric Dreams.

This section is edited by Elizabeth Westlake and the DreamEditor,  
a software creation of Harry Bosma, author of the Dream  
interpretation and journaling software "Alchera".  
(homepage: <http://mythwell.com>)

Please note that we print these dreams as they come to us and that  
means we do not correct the spelling. Some dreamworkers find these  
spelling mistakes a great window on the dream and dreamer.

The Electric Dreams DREAM SECTION includes dreams and comments  
from the DREAM FLOW, a project to circulate dreams in Cyberspace.

Many mail lists participate, including  
dream-flow@lists.best.com  
dreamstream@topical.com  
DreamsRus@onelist.com  
The Dream Sack <http://www.deeplisting.org/ione>  
Usenet groups (too many to name, search DREAM)

If you would like to send in single dreams for the flow, you can  
leave them at  
<http://www.dreamgate.com/dream/temple>

If you have a mail list or would like to contribute dreams and  
comments on a regular basis, you can subscribe to the dream-flow  
by sending an E-mail to  
TO:  
[dream-flow-subscribe@egroups.com](mailto:dream-flow-subscribe@egroups.com)

You may get a note back to verify the subscription. Simply hit the  
return or reply key and send the note back.

If you have any comments or suggestions for the improvement of  
this section (but not about the content itself), please send it to  
[dream-flow@dreamersoasis.com](mailto:dream-flow@dreamersoasis.com).

An Archive of dream-flow is available at:  
<http://www.mail-archive.com/dream-flow@egroups.com/>  
Pre-November 2000:  
<http://www.mail-archive.com/dream-flow@lists.best.com/>  
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<http://www.mail-archive.com/ed-core@lists.best.com/>  
Pre-April 1990  
Use Electric Dreams Backissues  
<http://www.dreamgate.com/dream/ed-backissues>

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Message: 655-001  
Subject: Baby Girl

dream\_title: Baby Girl  
dream\_date: 10/21/01& 12/2201  
dreamer\_name: Black Girl

dream\_text: After reading some word out of the Bible, I drifted

off into a deep sleep when I woke up my whole room was turned around and I was laying on the floor next to my bed there was 2 guys standing outside my room door one I knew, and one I didn't know everyone in the room with me was trying to get me to wake up and see this new baby but I kept ignoring them, but finally I got up and when I went out of my room I was holding a beautiful baby girl that look like me it made me happy then i wake up.

After having that dream I was traveling back home and reading a different type of book I drifted off into another deep sleep when I woke up I got up happy looking for the baby and nobody was there and no baby was found I woke up unhappy. Can anybody tell me what this means please I need some help.

COMMENTS:

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Message: 656-001  
Subject: One Weird Day

dream\_title: one weird day  
dream\_date: 3/15/03  
dreamer\_name: -lee

dream\_text: It was cloudy out and i went into this building and on the top of the building was me as a young child, and the young me got up and started walking toward me and my face was changing to different people that have hurt or in one point in my life i was mad at it stopped on my mother and kept switching from her face to her old boyfriend, to her new one...and she said something to me and i didn't want to listen to her so i jumped off..and i had this blanket with me and i thought it would keep me from falling but i saw callie on the top and i was trying to get to her but i couldn't and she was crying and her tears kept hitting my face and i let go of the blanket and she flew away with it.. and when i hit the ground it wasn't the ground it was my old bed at my moms house..

COMMENTS:

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Message: 656-002  
Subject: My mom tried to kill me

dream\_title: my mom tried to kill me  
dream\_date: may-6-03

dreamer\_name: victoria

dream\_text: my mother and i went to my old school. she started telling them how bad i am .then weeft the school i was in her car and she tried to push me out in font of the other car ! i ended up jumping out when the car passed and landed in the grass.then i started walking on this hill . then my dad came to get me , and she was still there i went over to her and she started pulling lugage out off her car and she opend it and started pulling out clothes . she was histaracly crying and screaming. and i asked her whats wrong with her y is she doing this .that was my dream thanks for reading

dream\_comments: Please use my Real Name Please use my e-mail  
Thanks

COMMENTS:

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Message: 657-001  
Subject: The Clock

dream\_title: The Clock  
dream\_date: 11.05.03  
dreamer\_name: AlwaysDream

dream\_text: I was in an old two storey house or apartment block, overlooking the side of a huge clock face, stone around the face, huge metal hands on the clock, I couldn't see it face on, it was almost looking out onto the side of it. There was a concert on the roof and Elton John was playing the Piano, I saw his hands and nails but knew they weren't his. Inside I was packing a suitcase, and was basically clearing everything out and putting it into the car. I walked back into an apartment and they were painting the walls, a light soft green colour, with a roller, the room had big windows overlooking the rest of the building... it was almost like a party was going on, I saw an ex-friend that I had recently broken up with and her partner walking into the room ahead of me and then out the door onto a balcony.

dream\_comments: It was very disjointed, but the overall theme was that I was packing up and moving on, but had a time limit like I was running late or going to miss something.

COMMENTS:



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Message: 657-002  
Subject: The Penny

dream\_title: The penny  
dream\_date: 4/23/03  
dreamer\_name: iDoM

dream\_text: I was walking towards a penny, a dark purple penny. It's eyes were cut out and I could see someone staring at me through the eye. This terrified me, but I kept walking to what appeared to be my demise. I began to walk slower, realizing the potential danger of this penny, and when i got to it i touched it and i got pushed very hard. I got pushed into what seemed like another world, what seemed like another dream. I found myself sitting on a tree branch. I looked down and i was so high in the sky the houses looked like little ants. I realized i could fall, becuz the branch

started shaking. I looked over and beside me was my girlfriend Ali. she was safe on another branch, and she saw my branch shaking. She was crying, saying she didnt want me to die. She stretched her hand out towards me and I thought i was saved, saved by the love of my life. She swiftly moved her hand up way out of my reach and grew an evil, demonic smile. I fell, looking back at her with the sickest feeling. She killed me, the girl i love killed me. As i fell to my death i saw her stare at me laughing. At some point during the fall i woke up, only to hear her laughing more, the same laugh...but i wasnt dreaming.

dream\_comments: although this doesnt seem like that scary of a dream, this was one of my worst dreams ever.

COMMENTS:

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Message: 657-003  
Subject: The lost world

dream\_title: the lost world  
dream\_date: 08/17/2003  
dreamer\_name: alex

dream\_text: the world got taken over and i was transfered to another world to train for battle on earth

dream\_comments: it was crazy

COMMENTS:

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Message: 658-001

Subject: The end of the world

dream\_title: The end of the world

dream\_date: 10th of May 2003

dreamer\_name: Anne

dream\_text: I rarely recall my dreams. But this was a short but very vivid nightmare. Seemed so real...

I was sitting, together with three other women (their faces were blurry), on the porch at my front door. It was evening.

The odd thing was: We could see the horizon very clearly. The path leading to the street and the street behind it, was gone. Nothing but horizon remained.

The horizon showed Brussels. (I live in Belgium) Which is impossible, as it is still some 20 kilometres from where I live. We could see everything, as if it was right next to us.

Suddenly, we saw a building collapse, like it was blown up. It seemed to go in slow motion. Then the Atomium (for those who are familiar with it, the famous Belgian monument), fell apart. The iron balls broke into many pieces. Some of them stayed whole and flew our way.

We remained seated there, unable to move or tear our eyes away from the spectacle.

I screamed. The only thing I knew for sure, that it was the beginning of the End. The end of the world. Then I woke up sweating.

Nearly forgot: it gets even wilder. The sea appeared to be close by too, throwing up giant waves from time to time. The water splashed in such way, that it couldn't be avoided that we got our share of it.

This nightmare has followed me for hours, was sort of etched in my

brain. As it was long ago, that I could see a dream play before me over and over, without forgetting the details.

dream\_comments: Right now, I'm going to a difficult period. I'm depressed. Feel as I need to make some changes into my personal life. And I'm unsatisfied in my current work situation. I've the impression the dream has something to do with that.

COMMENTS:

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Message: 659-001  
Subject: Running in a Forest

dream\_title: Running in a Forest  
dream\_date: 25April 2003  
dreamer\_name: Seran

dream\_text: I was running in this beautiful bush with high pretty trees. We were holding hands and running and laughing. Then she stopped and said she must tell me something. Dreams ended.

dream\_comments: We are busy with a breakup. It was her choice.

COMMENTS:

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Message: 659-002  
Subject: Sleeping Around

dream\_title: Sleeping around  
dream\_date: 5-12-03  
dreamer\_name: Worried

dream\_text: I keep dreaming that my live in boyfriend of 10 years is having an affair with one of my friends?

dream\_comments: I have the same dream once a week sometimes twice a week. What could this mean?

COMMENTS:

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Message: 659-003

Subject: Water with green plants

dream\_title: Water with greenplants

dream\_date: 24April 2003

dreamer\_name: Seran

dream\_text: I saw my friend in a pool of water bigger then the size of a swimming pool. The water was lean but ontop of the water was green plants. My friend was laying with her head facing the water. Her mother was standing looking at her but did nothing. I run into the water, grab het feet and pulled her out of the water and asked her if she is ok. She said no. Dreams ended.

dream\_comments: We are inthe process of breaking up our relationalship. It was my friend choice.

COMMENTS:

Message: 660-001 [ed.note: post deleted - non-dream content]

----- END DREAMS -----

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\*\* All dreams considered anonymous, so you must carefully indicate if you do want your name or email left on the dream. Otherwise we substitute first or pen-names.

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SUBMITTING NEWS and Calendar events related to dreaming. We usually have a deadline at the 15th of each month. Send all events and news to Peggy Coats <[web@dreamtree.com](mailto:web@dreamtree.com)>

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[dreamchatters-subscribe@yahoogroups.com](mailto:dreamchatters-subscribe@yahoogroups.com)

<http://groups.yahoo.com/group/dreamchatters>

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The DreamWheel

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or KeyWord: aol://4344:1679.ALTDrem.13664900.588132320

Also at the Writer's Club Libraries

Keyword: writer

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Thanks to John Labovitz for putting us on his e-zine list:

<http://www.meer.net/~john1/e-zine-list/zines/>

[electric-dreams.html](http://www.meer.net/~john1/e-zine-list/zines/electric-dreams.html)

Thanks to the Dream Network Journal for mentioning the Electric Dreams project. DreamKey@lasal.net

<http://www.dreamnetwork.net>

Thanks to the Usenet newsgroups for mentioning us in the FAQ files at alt.dreams and alt.dreams.lucid and for other Usenet Newsgroups for allowing us to continually post messages.

Thanks to our many web links! See

<http://www.dreamgate.com/dream/resources>

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