Global Spirit:
Dreams, Visions, and Realities

00:00:00 CLEESE: Hello, I'm John Cleese. Have you ever thought about where your consciousness "goes" at night when you sleep? And what we are being told through our dreams? And what part of ourselves is telling us. Of course, different cultures have different concepts of dreaming, just as they do about being "awake."

00:00:21 CLEESE: In this program, we will present some provocative, recent discoveries from an American dream specialist, along with the native wisdom of an Aboriginal elder, an authority on the "Dreamtime". So, settle back and take slow, deep breath, as we once again go to join our trusted guide and host, Phil Cousineau on this unique dream-filled episode of *Global Spirit*, the first internal travel series.

00:00:49 **GLOBAL SPIRIT INTRO**

00:01:02 HOST: Anybody who has lived in a big city surrounded by different cultures and individuals, has no doubt at some point asked themselves, is there such a thing as a single reality that we all share? And is one man's reality, the next man's dream? When I look at the paintings of Australian Aboriginals, I've often thought that these people may be living in a different reality than we are used to in the Western world.

00:01:31 HOST: These paintings, by an Aboriginal elder named Bill Harney, were inspired by visions of the Dreamtime, that liminal sacred place where Aboriginals believe life itself was created. We invited Bill to leave his home in the Australian outback, and come to San Francisco to tell us about the Dreamtime, and to meet Dr. Stephen Aizenstat, a psychologist and a dream expert who has specialized in what he calls "Dreamtending" for over 20 years.

00:02:03 HOST: Welcome to: "Dreams, Visions and Realities."

00:02:10 HOST: Yidumduma Bill Harney, Steve Aizenstat, thank you for joining us today. I've been looking forward to this show with you for a long time. Bill, I'd like to begin with you. Can you help us understand the dream, the dreaming, from your tradition?

00:02:28 BILL: Okay. Now my name Yidumduma Bill Harney. I'm from Australia. Aborigine. In Australia's Northern Territory. For me, when I'm here, I'm also back home, because of the dream, in my homeland. Two places; overseas and back at home where I'm based in my mind when I go to sleep.

00:03:04 BILL: Now for me, the spiritual entity sits behind you and tells you what you want to know. And that's what comes and roll along. You know, to justify everything, for what people want to know, and what we do, I'm not just reading the book, we got a computer in our brains, because with the spiritual, inside of the spiritual world, tell us where to go. When we're talking, it makes your tongue like a typewriter to make you understand. And then go along, that's what we do.

00:03:46 STEVE: Well I think, and I think that's what we connect to. When we are in relationship to those spiritual figures or those images in the dream, we're connected to something much deeper than our everyday reality. And when we're connected to that, it's almost as if there's an energy source, we're connected to something that has a root system, that goes into nature itself, that really allows us to keep on going.

00:04:10 BILL: Yeah.

00:04:12 PHIL: Steve, I find it very liberating the way that Bill just described how, "The spirits come to me." Is this how you approach dream as well? With the dreams coming to us with a message?

00:04:23 STEVE: Yeah. I truly feel that dreams come first, behavior comes second. And we usually imagine that I'm the one that's dreaming the dream. It's my dream. And yet the fact is that when we're in the dream, we see ourselves most often as one of the figures of the many. So then the question becomes, if I'm in the dream, who's dreaming the dream? And in my way of seeing, the people that are dreaming the dream, are actually the figures that are already in the dream. They're the people that are creating, they're the craftspeople, they're the artisans. They're the ones that are orchestrating the dreams. So yeah, I agree that it's not ego-centered. It's psyche-centered or soul-centered or nature-centered. Visitations.

00:05:09 PHIL: That's very helpful. And now we'd like to go to a film clip from a video that Steve was in, called *DreamTending*. As in tending a fire and Steve's version of dreams is that we "tend the dream." And then after we see the film clip we'll come back and we'll talk about it.

00:05:26 **VIDEO SEQUENCE BEGINS**

00:05:34 NARRATOR: At night, when our eyes close, and life quiets down, and we move from the external to the deeply felt internal world, something else comes awake. At first it may be a feeling. Then perhaps an image appears, then we begin to engage and enter into a drama beyond our wildest expectations. Dreams appear. Characters come

forward. Sometimes we recognize them, often we don't. Landscapes come into our visual experience. Again sometimes they're familiar, other times they're faraway places, perhaps we've never visited.

00:06:20 NARRATOR: And yet all through the night, in the theater of the night, comes the movie that is dream. Dreams come to entertain, they come to warn, they come to provide information, they come to offer different perspectives. An intelligence at work talking to us about the story that's moving through us, reminding us of something long forgotten. It's a remarkable experience to be alive in today's world. Every day we experience so much that comes towards us. And yet at night, when our eyes are closed, and we're alone in our own world, by ourselves, something quite different happens.

00:07:07 NARRATOR: Dreams come forward and present information. They open a story that lives in the depths of our experience, they open a particular story. They open themselves to us as if a letter is being sent from the deep psyche. A letter which, if opened, allows us to read into what in fact is our true nature. And our true direction. Dreams connect us to our essential nature. To work with dream brings a sense of presence. It takes time to quiet down, to remember, to listen deeply, to be patient, and to allow the dream to come forward, to be valued, and to open to its intelligence.

00:07:54 **VIDEO SEQUENCE ENDS**

00:07:55 PHIL: Steve, in the video you say that, "Dreams connect us to our central nature." That almost suggests that sometimes we veer off, from being our true or our natural self. And it makes me think of an encounter I had with the bushmen, the San people of South Africa, in which one of the shamans there says, "Is the dream dreaming me, or am I dreaming the dream?" Is that way of looking at the dream helpful to you in your own work dealing with other people's dreams?

00:08:26 STEVE: It is. And you know the tendency is to sometimes romanticize that. And I don't want to do that. Because the people that I work with, really are dealing with sometimes deeply troubled experiences, afflictions, or addictions. Sometimes poverty. So I want to make sure that when we think this through, we really come back to the actuality, what it means in everyday life. And it's so profoundly accurate that what I think is missing is that direct relationship to the authenticity of my own experience.

00:09:02 STEVE: And dreams are wonderful in that way. Because images will come forward, and they already are connected to a certain kind of authenticity, they're already linked to a certain kind of ground of

being. And if I can develop a relationship to those images, as the images have found me, they're discovering me to begin with, I then have an access to a sense of being placed or a sense of belonging. A sense of being dreamed forward.

00:09:28 PHIL: Dreamed forward, wonderful. Bill, when you're dreaming and figures appear in your dream, who are they?

00:09:38 BILL: Well, we are what we call "experiencing the spiritual" in our country. For instance, we see a bloke walking around on his dream, just standing and not listening to anybody. That means he's walking around. He's walking around on his dream, he's not listening over there, he's not listenin' nowhere. Lost the control, his eyes are spining, his mind's gone, he's inside of the spiritual world. That's what is the dream. He walkin around on this dream. You can sing out to him, but he won't listen because he, it's like a little plug in his ears.

00:10:24 BILL: Walkin around on this dream. And you gotta go over there and tap him on the shoulder, and he look like, "What are you dreamin about?!" Ya know? And he laugh at you. And you say, "Come here. I seen you, you're walkin around you're not listening and all this, you got something in your mind you're dreaming about." Because you yourself have your own the spiritual (entity) telling you to fix him. Now you say, "Come here. I can read your mind. You've got problem in your head. Two ways you can work in the spiritual. He might be having a problem when his wife, who may be off somewhere else. And he started in this dream, trying to organize all of his problems.

00:11:12 BILL: A family problem in his dream, walkin around. Or when you come into the white man's world, it might be a finance problem in his spiritual world. But everything will be switched on together in your mind. But you go along to see that and sit down and talk to him, just help him how to get rid of what we call the spiritual madness in his mind. You know, when he's walkin around on this dream.

00:11:44 BILL: For them sorta people though, what we do, we make the fire, and then we get a leaf of a tree, you get some, what we call rivergum, in this country, we get the leaf of the rivergum. The rivergum leaf, that has the most powerful spiritual - and to smoke the leaf in the country, and it's used to to dissolve all the bad dreams from your mind. And you make that fire and smoke that leaf, and brush them around, all around with the smoke. And the smoke will help him out, to the bad spirits away from mind.

00:12:21 BILL: And those are the people we have control over and look after them. We hold their heads, just like with your psychologists. And then

once you hold it in the head, your feeling go right through your back. You know, in the bone. Another way you right to here.

00:12:42 PHIL: Sometimes in the West we'll say, "That was just a dream," "He's just a dreamer." But what you're describing is a kind of dimension that seems more real than everyday life or waking life.

00:12:55 BILL: That's right. You know, more deeper.

00:12:58 PHIL: More deeper.

00:12:59 BILL: You know, more deeper when you're walkin around on your dream. You know, nobody tells you to go walkin around but they, it's a two spiritual. There's two types of spiritual entities in the Dreamtime world. One's a good one and one's a bad one. One wants you to go out in the field and follow the dream all the way until you disappear.

00:13:22 PHIL: Steve, you've used a really arresting description in your work. That, "It's helpful to be open to the intelligence of the dream." The dream's intelligence. Does that make sense with what we've just heard from Bill?

00:13:35 STEVE: Well I think so. I think in my mind, when we take the time to listen, to really be present and allow the images to come forward, and present themselves, there's a certain intelligence that lives in the image itself. Rather than us trying to figure out, what does this dream mean? Or, "that person's just delusional," or "having a dream and needs medication." Sometimes just the opposite is true. The visitations or the figures or the spiritual guides that are in the dream actually have something to say. Something either a warning, or guidance, or something constructive, something useful. It's the way that we listen that makes all the difference in the world. Taking the time to listen first , before we so quickly come in to analyze or interpret.

00:14:23 PHIL: Does that make sense, Bill, [BILL: Yeah.] that we need to take the time and patience for - is it a teaching in there? Is it a spirit? An intelligence? What's trying to talk to us?

00:13:36 BILL: You know, you're not really listening, but the Sprit comes to you to make you listen.

00:14:41 PHIL: Ahh.

00:14:42 BILL: See. Then they put you in your place, and tell you what you can see, think, and dream. Your family might pass away, and you will feel it, because the spirits will tell you. When you go to sleep every night you

dream. When you dream in the night, sure enough, the family passed away. You know did something…might be some sort of accident, we call. There's a lot of things that he could drown in the water, or roll the car over, or fell off the cliff, you know and all that sort of thing. The spiritual will tell you: "You're family come". But for us, we look to confirm all that with a sign: like a falling star, or bird sound or willie-wagtail sound. All these signs will tell us more about what the event means.

00:15:36 BILL: You know, for everything. You can hear a lot of birds bunched up, all making a lot of sound. You can say, "Oh! That means cold weather coming." You know, the bird let you know. Or you can say, "Big rains are coming." And that means some of us will go, "How you know?!" "Bird talking, you can hear him." Sure enough you'll see the big rain come. You are working more inside that spiritual world. It's like a big whirlwind, see?

00:16:01 BILL: Like when the wind is swirling around. Round there, spinning around. And that's what make you feel and happening. Tells you the story same time. You know whenever you travel, or sit, or having a lunch, or sleeping, like during the lunch hour. We call it "40 winks".

00:16:19 STEVE: Well that connection to nature, to be part of - to experience myself as part of nature's dreaming, instead of just my dream, it makes all the difference. Because if everything is dreaming, when I bring my awareness or when I bring attention to that, I can appreciate the star that's in the sky, or the birds that are flying, also are participating in the dream that I am participating in as well. It makes a big difference. And what are you gonna do? I mean, these nightmares they come. These figures. They come with such power and such force that sometimes people get up at night, they're sweating, they're clenching, it's difficult. I mean, it's painful. It's arresting.

00:17:00 STEVE: And it's easy to say, well that's just because something happened that was difficult at work, or something in early childhood was traumatic. I mean those things are true. And absolutely must be explored. It's just that in addition to that, there may be something else going on. It might be two generations back where there's a disturbance. Where there was something that was happening that now re-presents two generations forward in the dreamtime of a person. So it's very important to listen to these things, to dreams and the figures, not only in terms of personal experience of the last 48 hours, which is important, but also in relation to the wider perspective of nature's dreaming and of our ancestors or people.

00:17:44 PHIL: Speaking of which, let's look at some video now of Bill in his land. The world of his nature. The world of the dreamtime of northern Australia.

00:17:55 **VIDEO SEQUENCE BEGINS**

00:18:13 BILL: The area where we're born in Uluru, and I grown up in the bush all my life. I work in my own land. But I work also in other parts of the area, but always come back to the homeland. In the landscape where you travel through, in the open area, that area, again, in some floodplain or little high mountain, is sacred. The sacred area means it was created by somebody back in the dreamtime.

00:18:52 BILL: The river itself, is many sacred places there right. You know, in the waterfall and all this. But that was put in there back in the creation time. Part of the creation story, and song and everything in it there. All in the river. Everything's there to recognize who that totem is. Many other clan groups come in together from mother's side, or grandfather's side, and everybody recognizes one another. We share that water together. That's what we do.

00:19:48 BILL: All the figures you see in the rock paintings, they were people like you and I, walking around. They sang the earth and created white ochre. They sang the earth and created red ochre. They sang the earth and created yellow ochre. They created everything with the song. They sang everything into being. They invented everything in our world. What we're doing today is teaching from the word of mouth. What we teach is ceremony and law. You gotta listen to that. You went through this, what you learn is that custom law in the bush. And you explain to them what the spiritual entity tells you to make them understand everything.

00:21:41 **VIDEO SEQUENCE ENDS**

00:21:42 PHIL: Bill, I found that footage of you in the bush very moving. The whole idea that all of nature began in the Dreamtime, during the dreaming. Everything came out of the ancestors in that period, the rocks, the animals, the trees, eventually the people. Could you elaborate on that for us? Could you even go deeper for us with a story or even with a song if the spirit moves you?

00:22:11 BILL: I'll just give you the sound of the didgeridoo. Now for us, we got this sound from creation time. We got this sound from creation time, we got boomerang sound from creation time. To match with the sound of the song and everything from the spiritual world. You know, came from the top, come down to the ground. But you couldn't just make it

without the spiritual talking to you about how to make that and how to make all the little small tones and everything in your mind. Like us, they give it to us and we play it with our mouth and everything at the same time. You know?

00:22:45 BILL: The sound of the didgeridoo and the drumstick will blend together. The air from the didgeridoo will vibrate through the earth, where you be laying there and go right through your feet. Go all the way up through your back, up to your mind, and it come right down to your body inside and it make you feel and get rid of all of it, the tiredness of the body, all the badness of the body, it'll blow everything away. You will lose all your headache, eyeache, backache, or rheumatism and all that. The sound of the didgeridoo will fix all that up.

00:23:24 PHIL: Sounds like the original Vitamin D, for didgeridoo.

00:23:28 BILL: Original Vitamin D, yeah that's right! Now this is the way the didgeridoo, I gotta cross my leg anyway. This one man band but if one play the didgeridoo and the other one sing, and that's really helping. But this sound, you hear that sound? When you hear that, ooh, and that brighten everyone.

00:23:52 PHIL: It's a brightening sound.

00:23:53 BILL: Yeah, yeah a brightening sound. And this is the way it goes. [Plays didgeridoo.]

00:24:37 BILL: And with that, that relieves all the pain and that bloke will get up, and everyone will stand up! And that makes him happy! One day the didgeridoo sound will encourage everyone to come, because this sound attracts them in.

00:24:52 PHIL: It sounds like the sounds aren't coming from only this world. That they're also coming from the dreamtime. Is that right?

00:24:58 BILL: Yeah, dreamtime. Because this one was made in the dreamtime. The little bird was called long-tail pheasant. It was a human. He created the didgeridoo. You know and his part of the long tail, that's the part of the didgeridoo.

00:25:12 PHIL: Steve, in your work, you've also said that the ancestors are there waiting for us in the dreams, but you say something else that's really provocative to me. That if we make a connection with them, if we respect them, if we meet them halfway, then we have a more fulfilled life. But how does that happen?

00:25:33 STEVE: The first thing we do is we imagine everything in the dream has to do with us. So that's our first move. I am this, I am that, we identify with images. And I think we need to move from identifying with them into developing a relationship with them. When we can develop a relationship with the images, through song, or through writing, or through some kind of expression, just to stay in dialogue, conversation, even the most frightening of images.

00:25:57 STEVE: I mean the more scary they are, actually, the more horrific, the more intolerable, the more difficult they are, actually they're the ones that are the most original. They haven't been homogenized or they haven't already somehow been commercialized as part of our culture. They come through loud and clear. So we need to get to know them. Who are you? Who's visiting now? You know. What are you about? And when we get to know them, then we can develop a kind of relationship and then the best, which is that their intelligence gets revealed. So we go from identification, into developing relationship and then listening to the intelligence. Even the medicinal, the medicines, that are alive in each of these images, they're extraordinary.

00:26:44 PHIL: That's a wonderful and intimate and helpful description. Let's get to know your ideas about the archetypes and these patterns of internal behaviors a little better by looking at a couple minutes of your video, called *Dreamtending*.

00:26:58 **VIDEO SEQUENCE BEGINS**

00:26:59 NARRATOR: In dreams, I'm aware that often figures that are archetypical will present themselves. These are the same figures that show themselves in great works of literature. They show themselves in Greek drama, they show themselves in classical pieces of music. They've been around for a long time, they have a universal quality. And they're so important when we work with dreams because they inform the deeper story that moves through each of us. In the human psyche there are certain elemental forms that seem to be consistent throughout the human experience.

00:27:34 NARRATOR: Those universal patterns of experience are archetypical. Right? They're archetypes. And those images occur in the place a dream. Their origination is not in my personal development, their origination is in the collective psyche of humankind. In the collective human experience, in that wider more universal psychic reality, these images come in and offer themselves in the place of the dream. And then we are asked to understand how those particular images

implicate us in the way of our life. How those deeper stories running through our lives somehow shed a certain kind of depth and sensitivity to what's going on in the particularity of our personal lives.

00:28:23 NARRATOR: Listening to the archetypes is to listen to that which is essential in the human experience. It, from the beginning, has a universal quality to it. It's those figures of home, or family, those figures of journey or conflict, archetypes are figures like flying or falling. These are the figures that are found in the great mythologies, the great stories. But what's so important is that these same figures in dream are visiting us in our personal experience each night and sometimes during the day.

00:28:59 **VIDEO SEQUENCE ENDS**

00:29:00 CLEESE: Hello, I'm John Cleese, and I hope you are enjoying *Global Spirit*, the first internal travel series.

00:29:08 PHIL: That's a wonderful clip from your film *Dreamtending*. And now to the archetypes. Does it help, you in your work, does it help those of us who are struggling to understand our dreams, to name the characters in them? To name the figures? The hero, the demon, the witch, the crone and so on?

00:29:31 STEVE: When the images come forward, to give them a name is so helpful because they become embodied. They become living images. And these images embodied become alive, their name becomes particularly important.

00:29:46 STEVE: It's very simple, very easy to do. The skill set is, a dream image comes, and we look at it, we maybe sketch it, we dialogue or write about it, and we allow the image itself to come into its appearance. How is this horse different than any other horse? What about its mane? What about its texture? So giving particularity to the figure starts to create its name, and then using our senses, of touch, and smell, and to watch its activity. All those things allow the images in the dream to come forward, present themselves on behalf of themselves, and then to find their name.

00:30:24 STEVE: Just wonderful in offering names to images, which is another way of saying allowing the images to name themselves, is to take the articles out. When I say articles. Sometimes a bear will come, and we'll say, well the bear - I had a dream last night, and in the dream a bear chased me through the forest. You know that I'm in the past tense and talking about bears as a general category. My tendency is to immediately interpret, to analyze, the bear might be something that's

fearsome, something that's going on at home, something that is too much to bear, so to speak, you know it might be the tyrant at work, that is overbearing (laughs), whatever. So we go in that direction.

00:31:07 STEVE: Yet, if we pull off from that, just for the moment, we always come back there, and we do come back there, but if we pull off of that and allow the actual entity in the dream—the bear in the dream—to come into the room, look at it again, how is this bear different from any other bear, what's its color, what's its texture, and take the article "the" out, and bring it into present tense, watch what happens: "bear chasing me through the forest." "Bear visits now. Bear here." And Bear then has a name.

00:31:40 PHIL: That's rich. I think there's a whole show there. Bill, as for you, the images that come to you, seemingly, in your dreams, from the dreamtime, seem to be abstract. And then you turn them, often, into paintings. You've been very kind and generous to allow us to actually have a few of your wonderful paintings here. Can you describe how they came to you and then how you actually render them?

00:32:09 BILL: The one behind you there is called The Pigeon Dreaming. Dreaming. A pigeon called "Kuja kuja". The Kuja Kuja will make the sound when he singing called "cuckoo cuckoo. When cuckoo, cuckoo. And the big fish come down on the bottom hear that sound—cuckoo, cuckoo, and he makes the fish float up. And many fish come floating, and they all play around. And he say "cuckoo, cuckoo"! Sometimes he picks up what I call a fig tree, it's like a fruit you can eat. The birds eat it, fish eat it, turtles eat it—we all share and eat that fig tree. He takes that into his mouth and he take him over and drop it in the water. And all the fish race to it. And he feeds them. And he goes, "cuckoo! Cuckoo!" Not only one, there's many of them making this beautiful sound. They're all calling, cuckoo! Cuckoo!

00:33:15 BILL: And the fish can hear it from the bottom. That's the spiritual that tells the fish also, to "come up, it's feed time". And that bring it out. And we go there and get one. That's what is the Bar Solid Pigeon Dreaming painting we call it. The Kuja Kuja painting.

00:33:30 Phil: That's marvelous.

00:33:33 BILL: Now there's another one up here. What we call "Ground Sugarbag". Ground meaning Aboriginal name, it's dirt. Roots of the tree in the dirt, you go and find all this. You can hear the sound. The native bee, is not like a white man bee make the honey. But the white man bee chase you and sting you. But the native bee doesn't sting you

at all. And he makes a lot of honey. He makes some underneath the roots of the tree. And then he makes some honey on top of the tree.

00:34:05 BILL: Now with this, what we call a "sugar bag", sugar bag because it is like a sugar that – the honey itself is like a sugar. And you got white man honey again like a sugar, but you get yours from the cane also, but we get ours only from the flower of the leaf, from the tree. And then what he does, he collect all the stain from everywhere else, he gets some from kangaroo body, he gets some from earth, he gets some from laying on your body, he got a lot of little pockets in his arm. He fill all the flowers and collecting everything and when he sing that, then makes them into the big wax. And what we call a sugar bag, and that's the "Sugar Bag Dreaming".

00:34:48 PHIL: Beautiful, beautiful descriptions. And I also love the sense of the celebration that I hear from you. You're celebrating the dream, you're celebrating the dreamtime. What do you see, Steve, when you look at these paintings. How would you describe them?

00:35:04 STEVE: It's not only the paintings and what they evoke, they carry a kind of—they originate from the dreaming, from the dreamtime—and they bring with them, as a result, a kind of animation. They bring song and they bring a relationship to the natural world. And more important than all that, Bill—I think what I'm aware of is listening to the stories. They're so, they're just so rich and abundant and I find myself meandering or my imagination gets ignited, you know, listening. And I'm just thinking about being in the classroom, in this country, in a classroom of 3rd graders, or 6th graders, where there are so few stories left anymore.

00:35:49 BILL: That's right.

00:35:50 STEVE: You know, with all the funding cuts particularly here in the West. The first thing to get marginalized – or to be left out—are the arts and the stories and the songs and the music programs and the creative arts. And yet - without imagination, I'm not sure how we anchor back into our vitality. And the imagination's so important, and the imagination that's rooted in these paintings and in these songs, that are sourced by the dream—I mean, I think it's remarkably important, crucial, frankly, to keep this tradition and their stories alive. And I think we're in trouble, because I think we're at risk of losing the dream.

00:36:34 PHIL: Bill—what Steve is saying, is this important in your tradition as well? Are you worried about young people today?

00:36:40 BILL: Well our young people now, the half that are living in the bush where we are, that's fine. But other those living in towns, we've had to drag them back into the bush to give them some understanding. But all of that, looking forward. But everybody where I've been all over the world you can say, I seen everything, like an eagle all around. You know, white, black, yellow. Everything is just up in the air there floating. And we try to do what we gotta do to stop all anti-social behavior in the main town and all that. In the biggest city, you can't see it. In a little town you can see it, because it is all open there you see.

00:37:20 PHIL: So can you hear a song coming for young people now? Is there a kind of collective dream?

00:37:26 BILL: Yeah. Help the healing and they can—when you singing the song and that would just brighten the sound up. And the rattler, boomerang and everything just singing over there, and the doctor man operating there, and bring his pride and everything back, and the young one. He'll be talking real sense, you know.

00:37:42 PHIL: Steve, what about yourself? Are you worried about young people today, the disconnect from the natural world?

00:37:46 STEVE: Yeah, I'm terribly worried about young people today. I'm worried for a number of reasons—one, just on the practical side, there aren't any jobs—so people are graduating and don't have a sense of meaning where they used to have a sense of meaning because they would graduate and then be employed and have an identity—so just on that level alone - and without that, without having a sense of eldership or a sense of being given a mark of some sort, so that they know who they are, have a sense of belonging—it does become very difficult.

00:38:22 STEVE: And the bombardment of what I call counterfeit images—you know, you can take an 18-year-old today from any of the public schools, they can identify 500 corporate logos. And yet if you take 'em into the backyard, they can identify less than 12 indigenous plants or animals in the backyard. They have just lost touch with the natural world. And those images that they're experiencing, the bombardment of images that they're experiencing, they're almost genetically engineered with a terminator gene. They're designed to sell a product, and once that agenda is met, they go away. So the images that connect us or root us down deeply to the place of the dreaming, to the place of organicity of nature, that's what's being lost. And when that's lost, that sense of belonging is lost.

00:39:10 BILL: Yep.

00:39:11 STEVE: And with identity being so difficult particularly in this time in our culture, yeah I am worried. I'm worried. And I think that you know the stories live someplace. Our ancestry is going to live someplace. The animals that are going extinct, 90% or more are living someplace. And where they're living are in the images and the figures of the dreamtime. That's where the last place that we can make relationship to those figures are. And I think it's real important that we bring song and music and talk dream, talk story, in schools with kids.

00:39:47 BILL: Yeah. That's an important one.

00:39:51 STEVE: It is important, yeah? The typical reaction of a teacher or a parent, particularly when the dream is scary or frightening is, "Oh, it's only a dream." You know, it's only a dream. And this gets dismissed. Whereas if we listen to the dream, then something else becomes available.

00:40:11 PHIL: Do the spiritual ones, the ancestors, the old ones, do they know that the young people are in trouble?

00:40:16 BILL: Yeah. They know. They know, that's what. This one not interested, they say. Because he's not interested in his body. In his mind, I'm gonna take him away. You know, but when he take 'em away, you can't even find him. He'll be in a little isolated grass and all this—because of what happened. The spiritual camouflaged his body. He look like a tree or a termite you know, or a rock and all this. He'll be walking past it. And you'll come back. But when you go to sleep and you can dream where you're at, you know exactly where that tree, where that rock is, and you can get up, wake up, go straight to there and find him. The spiritual will take you right to him.

00:40:59 BILL: We lost many white people in the bush with the horses and everything. You know while mustering cattle in the bush. And hell you couldn't find it because the scent was gone. And the boy, the Aboriginal boy went to sleep, they can dream what direction they went. They can determine where the horse went. "He took off that way, so we'll go this way." And we'll meet him over there. Sure enough when you went off you can see his track and you follow him and you find him straight away. Because the spiritual entity helps all the Aboriginal people to look for this person wherever he is and they go to straight to it, you know, and find it.

00:41:37 STEVE: And just let me, if I can, loop back to your question, when you asked, "Do the elders know that the kids, the children, are in need?" And your answer, Bill, was yes, the elders do know that and know the

importance that every child, when they go to sleep at night and even during the day, and dreaming happens—that the spirits are visiting and they need some guidance and education on how to host them or how to tend to them right?

00:42:07 STEVE: But Phil, when we ask the question in our culture, "Do the elders have a sense of that urgency?" I would simply suggest probably not. I mean it certainly is not in any of the curriculum. We're not, there's not literacy in imagination, or any funding in cultivating imagination, or cultivating an appreciation of the aesthetic or of dream or any kind of expression for that matter. I mean it's just being so limited now. And yet we know, just as we've been talking about, that each night, when our eyes close, something else comes to wake.

00:42:40 BILL: That's right.

00:42:41 STEVE: And it's awake all day, 24/7, actually you know? I mean we walk around as if that's not what's going on. And in fact that's what's going on. We walk around, what we call in the West, the egotistic point of view, the science, the rational mind—and yet that which is brewing underneath, has a much broader and bigger sense of intelligence and awareness. And it needs to be somehow hosted and supported.

00:43:08 PHIL: But perhaps part of that disconnect, that wonderful word that you use all the time, comes from the fact that we keep looking for the answer, or the dream or the vision, in our head.

00:43:18 STEVE: We stay rational.

00:43:19 PHIL: Over and over. But what Bill has said so beautifully is that often the dream is out there in the world, right? It's in the rock, it's in the tree, it's in the animal.

00:43:28 BILL: In the cave…

00:43:29 PHIL: In the cave. Could you talk more about that?

00:43:30 BILL: Well, there's spiritual people throughout the country. Sometimes in the desert. Sometimes in the river-land. Wherever the spiritual people are. Spiritual people beside the water, on the water-bank, where there are little caves and all that. There are spiritual beings all over. And they're all helping, they're all good spirituals, reminding you of what to do. You know where to go, where to sleep, how to fix everything. C aring for everything. That's what the spirituals tell you. You tell the young ones, "Don't break the tree up! Because that's the Dreamin'. Dreaming put that there. Don't chop that tree down, you

know, because the Dreaming put it there." But in the spiritual side, you've gotta protect everything, care for everything.

00:44:17 STEVE: You know, Phil, just on that, because not everybody's going to be able to go to the bush, and go these sacred places, right? But we can go to the bush, actually, each night. Because dreams, in a curious way, are indigenous. They originate in that quality of consciousness, and one of the things that I draw attention to for folks, is the dream setting, the landscape of the dream. It's the most forgotten of all the elements of the dream, yeah? So most people will focus on the character or the mood, you know? Or the action, and forget all about the setting. But dreams forever will place us somewhere, you know. They'll put us in a city, or in a desert, or in an ocean-scape. We're always in a dreamscape, right? And to bring a little bit of awareness to the dreamscape, then you can walk-about that scape, and that's the organicity of a dream.

00:45:14 STEVE: And the body starts to resonate, which is what happened here, but I'm touched by the spirits of the dream, or the figures, or the ancestors, the landscapes of the dream. Then something happens, right? Then I can go forward and engage, and then I can go back and make meaning. I mean, really it is important to make meaning. What does this dream tell me about the last 48 hours? What does the dream tell me about what happened in my life in early childhood? How is the dream informed by the archetypal structures that exist in the world universally? All of that is so important. Yet if we start there, we get caught there. On the other hand, if we start with the deep experience of the dream, allowing the figures to come forward, present themselves, and touch us deeply, and then turn to the events of the day, or our personal history, or the archetypes of the collective, we follow a very different track, we are then in the walkabout.

00:46:08 PHIL: Right, we have to get the order right.

00:46:10 STEVE: Yeah, get the order right. Not the think-about, the walk-about.

00:46:14 PHIL: Oh that's good [Laughs.] It's not a think-about, it's a walk-about. Is this making sense, are we getting this right that deep feeling is so important if we are to ever understand dreamtime?

00:46:26 BILL: Yep. Well this is the one where we explain everything back in the dreamtime. What the dreamin' is, dreamtime is. We put it there, "Back in the dreamtime" and all that sorta thing. That's what the European doesn't understand. White people, like us, we really should teach about that sorta thing. Like he's been to our native land, so he's learned something. And he can put it together and explain it to the

white man world and we'll put it in the Aboriginal way and putting all the dreaming together.

00:46:56 PHIL: Right. But let me ask you, Bill. Another one of our teachers that has meant a lot to us is a man named Carl Jung. And he once said that, "In every human being, there is a two million year old man. And if we lose contact with that ancient man, that elder, that presence in us, we're in deep trouble." [BILL: Yeah] What do you think about that?

00:47:19 BILL: Well you do. If you lose that concept, you are lost. Like what we're saying now, we explain it to the young one's today: "We teaching you all of the stories for everything, the song and all this. And you gotta teach your kid, and your kids gotta teach your great grandchildren, and your other children gotta be passin' all the way." If you lose that, you lose all of the contact, you know. But you gotta be inside of that spiritual world, to know all this. And they say "Yeah, we know". But the young kids in the bush, they're the ones they're alright. But the young ones in the town growin' up, they're the ones who lose it. But later on when they get older, they say, "Gee I should have listened to that old man". That's the first thing they say. [Laughter.]

00:48:10 STEVE: I think Jung, for me personally, had it right, that two million year-old wise person that two million year old man, the elder that lives in each of us needs to be discovered and related to and listened to. I would just replace that though, or add to that. It's not the two million year old man any longer, it's the two billion year old person. Because the two billion year old person holds not a person-centered perspective, but holds a nature-centered perspective, a cosmic perspective. And I think that's one that the culture's so hungry and each of us individually so hungry to reconnect with. I mean that's the one that I think needs to come through now. We need to listen to the wisdom of nature's psyche, the psyche of nature even.

00:48:58 PHIL: It's really remarkable to see how many parallels there are between indigenous Aboriginal wisdom and the Western wisdom that we've fought so hard to really glean in psychology and the arts, and our own spiritual traditions. And yet there are so many differences, so many differences between the way we dream, and the way that we have our visions, does that mean that we are living in two different realities, or is there still one reality? Are we in the same world or are we in two different worlds?

00:49:30 BILL: Well we're more or less in the same world, alright. But a different way of understanding it between the European and Aboriginees. You know, the Aboriginal has the strong power to

understand how it's all related, and the European understands what that means. He's "switched on", but others don't.

00:49:51 PHIL: So Steve, when you hear his response to that probing question, what does it tell you about these realities? Are we in separate realities, or is there one that we're both sharing, and yet interpreting in different ways?

00:50:06 STEVE: We're in separate realities. Because we don't live in the bush. And we don't have the great stories. So there's the dream, the dreaming, the dreamer. The dream, the dreamer, and the dreaming. In our culture, we're familiar with the dream, and we try to make something out of it, we try to make meaning out of it. We're familiar with the dreamer, because she or he is supposedly having the dream. What we don't appreciate enough and what you've brought, profoundly from the traditions, is the dreaming. The dream, the dreamer and the dreaming. We forget that in that reality, we're all being dreamt up by the dreaming, and sourced by the dreaming from the very beginning. When The Dreaming's in the room, then we can experience the rocks or the landscape, or the waterfalls, or the birds as figures, creatures of her dream. As are we. And then we're participating in the one reality. But in our culture of course, we pay very little attention to the dreaming. We've lost that for the most part, I think.

00:51:14 STEVE: And our job is to recover that. And it's not a romantic fantasy. It's not as if we're going to go to school and learn about the dreaming, or listen to a mytho-poetic lecture and somehow "rediscover." I think what's more accurate to say is the planet is really in trouble and pushing itself on us, out of distress. Usually how we learn is out of our afflictions or pathos, and the planet is in pathos. And so the dreaming is going to present itself much more strongly now in the years to come, and we'll hear out of those feelings. I think we're going to get to One Reality, but maybe through a more difficult way.

00:51:55 PHIL: Bill, Do you have any closing comments after this rich conversation? Anything that you still want to share with us?

00:52:05 BILL: Well. It's closing time now and we say, to the spiritual people with our language, see? With our language we'd say, *"Hera bu lumu wan*!" That means: "I'm going away now." *Hera bu lumu"* means "we're going away". "*Wandu mudu labin.*" That means: "I gave you the story, from The Dreaming."

00:52:38 Steve: Absolutely.

00:52:39 BILL: Thank you very much!

00:52:40 PHIL: Thank you, Bill Harney. Thank you, Steve Aizenstat, for the Dream, the Vision, and the Reality.

00:52:48 PHIL: Now, Bill, could you take us out with a song?

00:52:50 BILL: Alright, well now this is the final sound coming from the Wardaman people from Australia.

00:53:03 [Bill plays song with didgeridoo.]

00:53:25 CLEESE: Hello, I'm John Cleese, seriously wondering if we all really inhabit the same world? I know a few people who wished I didn't inhabit theirs, but I'm thinking the aboriginal world of Bill Harney was seemingly dreamed into being by his ancestors. I wonder if our western "creation" myths are really so different?

00:53:45 CLEESE: And what does this tell us about our common humanity and the Global Spirit? I do hope you are enjoying this unique series as much as I am, and trust you will join us again soon, for another episode of *Global Spirit*, the first internal travel series.

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Phil Cousineau
Stephen Olsson

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