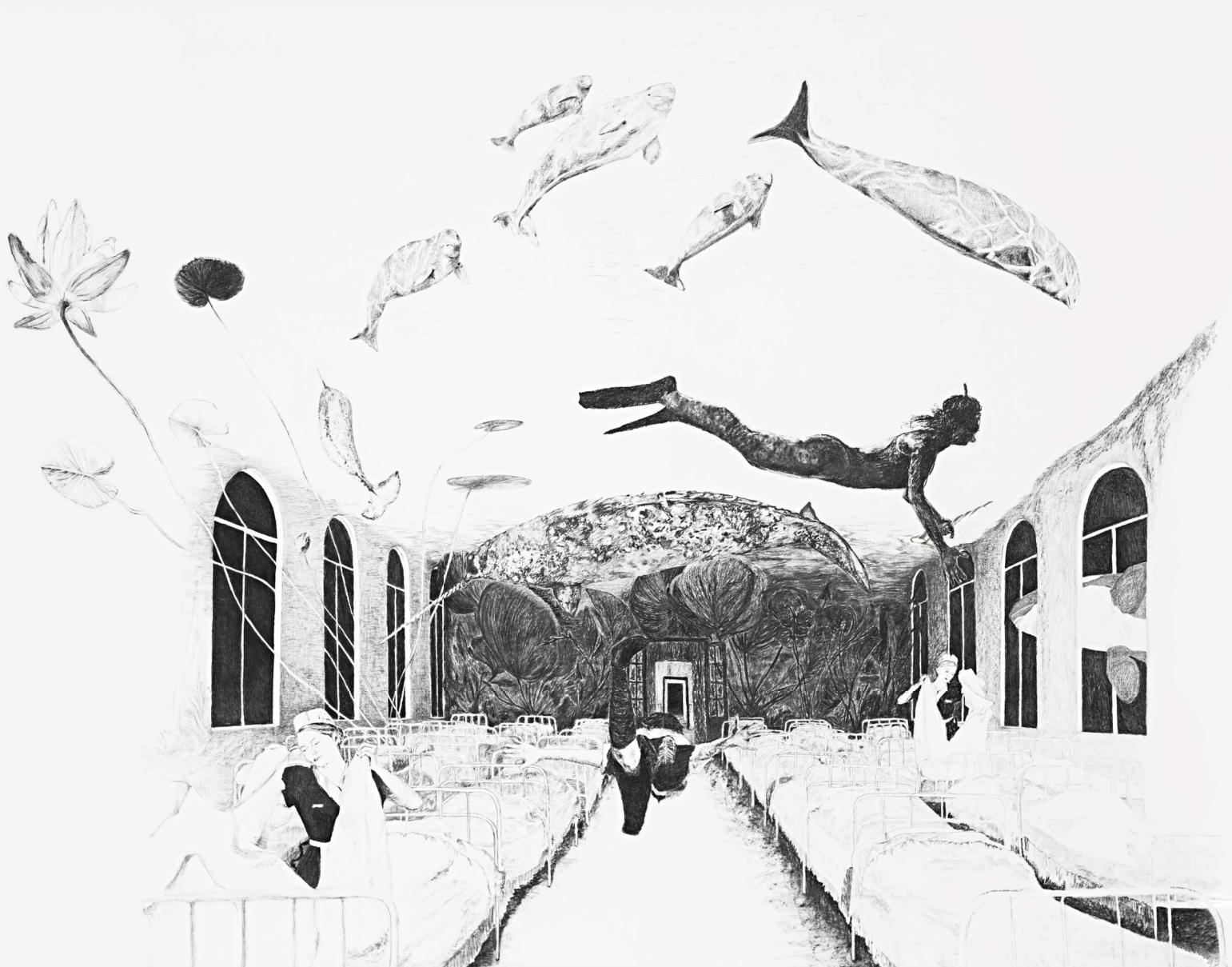


DREAMTIME

M A G A Z I N E



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The Dream Keeps on Dreaming

Tim Arnold and Kate Alderton



Tim Arnold

Constellations is the first album I have made all in one period of time, which was a wholly new experience for me. It was driven by the rekindling of my dream life. When I was thirteen I was introduced to the books of Jung, dream interpretation and archetypes. My elder brother had taught me about crystal energy and meditation. I paid attention to dreams. But somehow, those precious studies slipped away as I began my career in music as the hellraising frontman of a rock

band in the mid 1990s.

It took making 18 albums and 23 years to re-meet the me that used to pay attention to dreams, and that is mostly because of meeting Kate.

Kate and I met working on my film project. We talked a lot about drama and acting and growing up in that world. But Kate was quick to tell me that although she acted, it wasn't her main occupation. I asked her what her main occupation was and she said "I'm a dreamer." I thought she was joking, but a whole year on from that meeting, I can attest to the fact that Kate is indeed a dreamer, and so am I.

I began writing the music for *Constellations* and developing the concept album during the time Kate introduced me to new ideas about dreaming. We live in different towns so a lot of my dream discoveries happened over the telephone. Most nights, Kate would explain a lot to me about how all our nightly dreams can sometimes be used in waking world. We exchanged dreams and I began to learn that dreams aren't only effective by interpretation, but as *calls to actions* in the waking world too.

By the time Kate went to sleep, I would be elated and would want to carry on talking and continue to absorb all the treasure she'd brought into my life. My way of doing that was finding it in my music, deep within my heart. So I would reach into the piano with my hands and reach into Kate's dreams with my mind. I played piano through the night while she dreamt, to reach her, to stay with her. And that is how I wrote each song on the album. What I didn't know when I began was that I was in a hypnagogic state of mind. And as it turns out, most of the music I've written in my life has been written that way. Not with lyrics, but always with the music. I discovered that beginning to write a song used to put me into a hypnagogic state, and now I'm able to put myself into a hypnagogic state in order to write a song. It was an unconscious tool before Kate and *Constellations*.

It's hard to put into words what being in that state does to composition. The choices I make with melody and rhythm are only "half-thoughts." In a liminal dream state, I'm using only the tiniest fraction of awareness to make the music. Most of my mind is somewhere else.

My own belief about dreaming is that maybe there is an atmosphere of dreaming that coats the whole world, and we all see a unique part of it when we dream. Perhaps each of our dreams is a jigsaw piece to the larger picture? Musicians share their music with each other and grow creatively as a result. Miles Davis and Jimi Hendrix. Peter Gabriel and Kate Bush. The Beatles and The Beach Boys. Whatever or whoever we work with, sharing *grows us*.





So when *Constellations* was completed, we realised that most of the songs would have been born at the same time that Kate would have been dreaming. To twin the songs to Kate's dreams felt right, and as Kate often creates stunning collages of her dreams... I couldn't help smiling when I got to thinking about the album artwork.

By happy accident, we built a creative process by following stories in our dreams, and allowing something to unfold in the waking world. From dream to song to collage and from collage back into the album. We've both since trained at the Centre for Social Dreaming with Nicola Wrexford and Marc Maltz, and our next step will be to take all the elements into a public arena to invite others to share our process.

Social dreaming is one of the purest and most beautiful human connections, and like music and love, its supply is infinite.



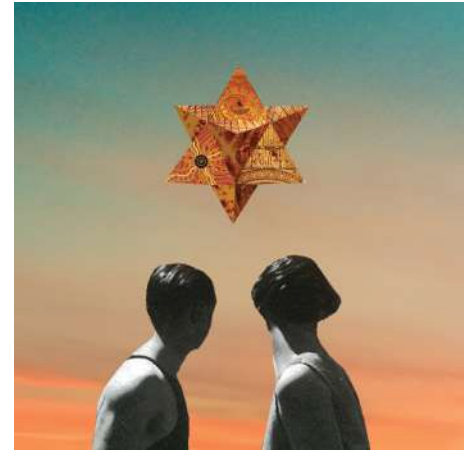
Kate Alderton

I love the porous nature of the border between waking and dreaming: the way you can gather up treasure from deep within a dream, whether it's an image, an idea or a song, and carry it carefully back across the border to work with in the waking world; or practice dream incubation, dropping dream seeds from the waking world into the fertile dreaming lands and watching them grow. I heard *Liminal Dreaming* author Jennifer Dumpert refer to it once as "interdimensional smuggling," which seems the perfect description.

When Tim and I first met I'd just come back from a waking-life pilgrimage to Jung's house in Bollingen, Damanhur, and CERN [the laboratory operated by the European Council for Nuclear Research] with an incredible group of artists and dreamers: a journey inspired by practicing social dreaming and interdimensional smuggling on a large scale by following the threads of a Big Dream of mine, and of Jung's dream of Liverpool.

When we first discovered our shared passion, I was struck by how similar the process of composing music sounded to dream-tending. Tim catches the very first threads of a song from the musicsphere, before expanding it into these vast, beautifully layered soundscapes. It reminds me of the way a dreamer might catch the faint wisp of a dream upon waking, and pull at it just lightly enough for an entire dream to come through. There's a similar quality of "not too tight/not too loose" needed to maintain the delicate balance of being open to what's emerging but not so alert that wakefulness chases it away.

Tim and I got to know each other through some incredibly inspiring late-night conversations about dreams and music. Each night when our call ended, I'd fall asleep carrying the seeds of our conversation through the hypnagogic corridor and into my dreaming; he did the same with music. We realised it was possible



that the music and the dreams themselves were in conversation, as they began to speak to and influence one another across the waking/dreaming borders. The tender way that dreams are able to speak directly to dreams is something I'm familiar with from my training in hosting Social Dream Matrices with Nicola and Marc at the Centre for Social Dreaming, but to discover dreams and music in natural conversation was a surprise and a delight!

We worked with a growing "supposing" that we could be dwelling in a shared space which Tim could find through music and I could find through dreaming. I'd drift into sleep wondering what dreams might come and how they might be meeting the edges of the music that was coming through for Tim who composed while I slept. It was a true meeting of hearts and minds.

When the album was finished and I listened to *Constellations* for the first time, it was like listening to the soundscape of the border crossing. I played the full album on repeat as I fell asleep and it became dreamfuel, a vehicle constructed from sound to travel to the inner realms.

My dreams responded to the vast soundscapes Tim created by dreaming about sound itself: of invisible, oscillating sound strings being played across infinite spaces, of becoming an embodied, dancing version of the sounds, of existing in the space in between two notes. It seemed dreaming and music were natural allies.

The dreams that came from immersing in *Constellations* were so rich in imagery that we decided to invite a

third element into the collaborative conversation. Tim had seen some of my artwork for *The Oneironautica*, a collaged tarot deck inspired by archetypes that appear in dreams, and asked if I'd create the album artwork using the same method. *The Promised Sky*, which features on the front cover, was dreamfished from a dream about watching the dancing light of the aurora borealis while listening to the album.

Tim composed each track on the album over ten nights while I slept; I'm now creating ten collages, one for each of the ten compositions, from the dreams that emerge when they're fed throughout the night with the tracks on repeat, in a process we've named "dreamstreaming."

Like dreaming itself, we've been following the unfolding nature of each stage in this creative process as the music, the dreaming and the collages continue their call and response, back and forth across the waking dreaming states. I love how working with dream-art and music creates an experience and quality of aliveness in a dream as it continues to unfold itself and expand its meaning. The dream keeps on dreaming through the art.

Kate Alderton is an actress and independent dream researcher with a background in producing theatre. She's trained with the Centre for Social Dreaming and Process Work Institute, and at the eco spiritual community Damanhur. She can be found on Twitter at <https://twitter.com/AldertonKate>

Tim Arnold is a recording artist, composer and film maker with a background in the music industry and theatre. As a dream enthusiast, he has trained with the Centre for Social Dreaming. His album *Constellations* is out now and is featured on his website at <https://timarnold.co.uk/sounds-to-pictures-vol-3/>; he can be found on Twitter at <https://twitter.com/timarnold>