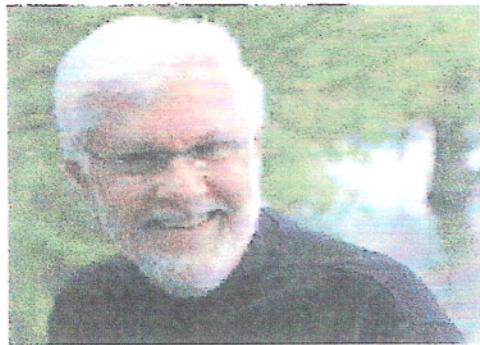


# #241 – Jung in The Louisiana Gulf with Richard Chachere



**Richard Chachere** has lived in Lafayette, Louisiana for the last 32 years practicing Jungian therapy, after founding The Acadiana Friends of Jung in 1978, and after attending the California School of Professional Psychology in San Diego and working in analysis with Jack Sanford and getting to know the Southern California Jungian community, especially the work of Edward Edinger and Diane Cordic. He has also worked with Dr. Theo Abt in Zurich.

Richard has written 2 books: *American Beauty, A Jungian Commentary*; as well as *Legends of the Fall*;, a Jungian Commentary. His "Tears for Louisiana" is an outpouring after the Oil Spill near his home in Lafayette, and summer home, Cypremort Point, La., where he has been working on the life of Laurens Van Der Post for the past 5 years, witnessing the ravages of Hurricanes Katrina, as well as Ike and Gustav; and now BP's massive Oil Spill! Which has also brought to life his boy's story, *The Fisher Boy*, not yet printed, along with *Gone With The Wind, A Jungian Commentary*.

Richard reports he is now 70 years old.

A psychology podcast by David Van Nuys, Ph.D.

D: Richard Chachere, welcome to Shrinkrap Radio.

R: Thank you, good to be here.

D: Yes and I'm happy to have you on the show. As you know, I recently interviewed Monica Wikman, who's a Jungian analyst, and I gather a friend of yours, and she recommended you as a guest. She also sent me a piece that you wrote which we'll get into in just a bit. But before we do, maybe you can tell us a bit about your background and how you came by the Jungian persuasion.

R: The Jungian persuasion... well I guess that necessitates saying, confessing that once I was, once in a far away land and in a far away time I was a Roman Catholic priest in another life, and (um) obviously spirituality meant a great deal to me. And when I was thinking of transitioning, or when life was forcing me to transition, (ah) Jung, Jung was greatly appealing to me, and, I don't think most people come to him in a luxurious way, meaning, with no deal going on, and so there was a deal going on for me, in a personal crisis and that's how I met Jung. When I was speaking at a conference in, in Los Angeles, actually in California, and ran into Morton Kelsey, who at the time was an Episcopal priest and a Jungian therapist, and very engaged in that. And I found it, found it fascinating and that, that began my transition, so to speak, and then a connection with Jack Sanford later on in San Diego, and (um) so it, it felt like where I should have been all along, and where I've been ever since. And after quickly exiting the priesthood and (uh), I've been for the last 35 years working in Jungian therapy and writing as well. So...

D: So would it be too personal or intrusive of me to ask what led to that break with the priesthood?

R: (Whew) Well... (chuckle)

D: I should have warned you, I get personal on the air.

R: Well, its fine, thats fine. I mean its just hard to summarize, you know. I was one of those idealistic young men and I happened to be in Rome at the time of the 2nd Vatican Council and Pope John the 23rd, and there was great talk of a "aggiornamento" and (uh), a new breeze flowing through the church. And you know, it was the time of the Kennedys and all of that, so, it was a great "Camelot time". I think that's the whirl, and I was caught in that, and I believed it (chuckle). I guess I had to be assassinated myself in a way (uh), to kick me out of it when I realized the hope was not happening and, and the doors were closing rather than opening, and, incidentally meaning, then Archbishop Ratzinger at the time (uh), finding him rather liberal, that was to be shattered, too. But anyway, so all of those things, and then came the great, great travesty of the birth control and the encyclical of Pope Paul the 6th, and that, that did it for me, because for me that was just impossible to uphold, then I couldn't and I didn't and so, off I went into psychology.



D: Yeah well, good, well good for you. Because I'm sure that was a difficult (uh), choice and decision after having staked out such a major portion of your life, you know (uh) dedicated to the church.

R: Yes! In a way it was a great, it was a great liberation and probably the greatest thing I ever did for Richard.

(Both laugh)

And, and the interesting thing is now, looking back its, you know; someone said to me, I can't even imagine you as a priest and (um), I'm so happy to say neither can I.

(Both laugh)

D: Okay, okay (chuckle). Now you're in, as we speak, you're in Lafayette Louisiana, I'm in California, and I noticed on your website that you had some affiliation or other with the California School of Professional Psychology.

R: Right

D: Yeah, now what was that?

R: Well, I've been, I went (uh), I went to the California School of Psychology (um), Professional Psychology in San Diego to get my Doctorate which (chuckle) also didn't work. But it was really a guise to get to Jack Sanford, who lived in San Diego and a chance to do analysis with him. So under cover of that I, I did that.

(Both chuckle)

D: Okay. Well, being in Lafayette Louisiana you were very close to the area affected by the British Petroleum oil spill and you, you wrote a very passionate and moving piece...

R: Mmm hmm.

D: ...about that, which Monika Wikman sent to me.

R: Yes

D: So maybe the, and so, that's kind of, one of, the main foci of our conversation today, and maybe the best way for us to get into this would be for you to read that piece to us now.

R: Okay, I'd be glad to. Just maybe as an introduction I, I should say as a boy I grew up on the coast, at Cypremort Pt., Louisiana. So this is a passionate, passionate issue for me and I am outraged that's what happened and, and our constant (uh) mindset in the United States. So that's the context that which I wrote this for our Jungian group here in Lafayette, and I've titled it:



“Tears for Louisiana”

So here it goes:

Mercury retrograde and Scorpio full moon. And it was the precise day of the full moon that we got to know the extent of the explosion in the Gulf. And still we have no wise men who listened to the stars and yet it reveals itself more and more each day as a great catastrophe. And people have been saying on the coast, “We’re preparing for the worst, but hoping for the best; and listening to British Petroleum defendant in the mess.” There are so many errors in this scenario to fill a book, but as usual it runs the gamut from British Petroleum lack of preparedness, or in their own words, quote “This was unthinkable” end quote. And here we are. As human beings are we ever going to face the unthinkable and prepare for the worst? Surely the oil spill in the Gulf makes us go there and, unlike the cosmos, when it happened with the full moon, gives heed to the irrational forces when stronger, even stronger than a Rush Limbaugh rant or terrorist sabotage outrages. Who needs terrorists when human error, miscalculation, and colossal misapprehension and greed are at their worst. And sadly once again the feds were listening to big oil instead of leading the fight. When has that ever worked, teabaggers notwithstanding? This could be the case from hell that makes “Apocalypse Now” tiddlywinks.

But again there’s always the other side. This Friday, the 30th of April, I was shamed to hear my friend D. talk at her business place that she woke up crying for the Gulf Coast and its birds, and its wildlife, and its estuaries and its nurseries, and all of so much that we hold dear. I was shamed because there she was crying and I, almost raised at Cypremort Pt., Louisiana, great nature lover, birder, lover of the coast, hadn’t even hardly noticed. She was crying and I was shamed at my own lethargy and lack of anger, much less tears. She was crying, where were all my vaunted emotions?

And I’m still now stirred to my core. I hear all of us watching as they move to solve this crisis, where are we? Are we just watching? Or are we that helpless? Or is it true that our looking and our feeling can really make a difference, and even get our rage reeling. But of course the government and B.P. and its folly and despite all its public announcements; sort of like the Miners Coal Company, as many died, and watched. So I’m sad now, where are all our tears? Where is our outrage for poor, poor Louisiana? Where is our Randy Newman to sing a new dirge for us now? Where is our confederacy of dunces? John Kennedy II to write for our tears? Where is our Kingfish? Where is our poets to lament for us? Where are mothers and daughters to march for us and our babies of the sea and the Gulf and the coast and our poor, battered and incessantly insulted state. Poor, poor Louisiana. We clown and laugh and sing “Laissez les bons temps rouler”. But is mother nature frowning at our frivolity? Has Katrina and post Katrina...is a post Katrina blues trying to give us a new dirge to sing, anew lament, a new outpouring of stop playing us the fools. A new lament, stop taking advantage of our kindness by raping us. Stop taking advantage of our naivete by robbing us. Stop slapping us because we love to dance and be merry. Stop, stop life enough, or is it life? Or is it us? Thats always the question.

Recently my friend Naomi Lowinsky wrote in Psychological Perspectives in Los Angeles. “We’ve committed crimes against nature and humanity for the sake of more and more energy, more destructive capacity. We’ve taken too much out of the sea and put back into it toxic wastes and mercury and oil spills. These come back in the fish we eat



and poison us. The majority of humanity has lost its connection to the sacred, the numinous and the mysteries. There is a loss of awe and gratitude to the spirit of the earth. We're soiling our own nest, the earth's spirit responds with earthquakes, hurricanes, tornadoes, fires, floods, cyclones and tsunamis. Every way she can slap us about, wake us up, remind us we are not gods. The earth is not our servant and not our resource. She is our only home." End quote.

Truly this oil spill's a huge slap, surely this oil spill is a huge slap, a wake up call. Even Katrina didn't do it, will this? Its not looking so good so far, with the biggest response being lawyers swarming once again like seagulls over a kill, revealing the predatory like nature that (we) they really are, and wondering out of their other sides, "Why do we have such a bad image?" Astonishing, astonishing, once again the collective. So musicians, artists and poets and people of soul come, sing for our ravaged souls, our gulf, our marshes, our ducks, our swamps, our birds, our fish, our oysters. All the little ones dwarfed by British Petroleum and Trans Ocean's huge rig and Halliburton's shades in Dick Cheney's shadow. Is it once again Icarus? Icarus who never learns. Icarus all puffed up thinking he can do anything? As the image of the burning, exploding huge rig; largest and deepest ever, sears itself into our psyches. Our own Star Wars, right here though. May the gods be merciful on the small ones we were meant to protect. May they be merciful on us who played too much while hell was boiling. Sing our dirges, Randy Newman, for ol Louisiana. Sing, play for us, Louie Armstrong and Rockin Dopsie and Fehay sound and Clyde Connell and Elemore Morgan and all those who have loved Loiusiana so. Oh she's so sad, she's so poor now, so bereft, so ravaged by gas and oil. Oh Louisiana! Sing for her people, sing for her, cry for her, for us. Let a great dirge rise up from all our hearts and souls for our land, our gulf, our marshes, our little ones. Cry for our beloved country, please, cry. All our creative ones, cry for us. In song, in chants, in tears and words and poetry, whatever it takes to express our horror for our land, our creatures, our gulf, our way of life. Its been our promised land and may we, please gods, not be another stiff necked people.

D: Wow!... Its hard to know how to comment appropriately.

R: Yeah

D: Its...its very powerful. And you actually wrote that for a relatively (uh) small group. I guess that, a small Jungian group of friends and its kind of gone viral, hasn't it?

R: Yes its um... Yes, as Jung writes somewhere, the genie got out of the bottle, kind of accidentally. And a couple of friends ask me if they could pass it on to their friends which wound up to be huge e-mail lists and now its going around the world, and it's caused, thank goodness, lots of good reaction.

D: You know, as I was listening to it, I was also feeling that (um), that it could, it could just as easily be about other catastrophes that are going on around the world. It could be, you know, I could imagine it having been written by (uh) an Afghany. I could imagine it having been written by an Iraqi...



R: Exactly

D: ...Or a Palestinian, or an Israeli?

R: Right

D: Or you know, the list unfortunately just goes on and on.

R: And on and on. And it could be written by people from California, and especially all the natural disasters and the earthquakes lately, and no one's writing about it from a global perspective. We keep having all these climatic disasters and no one seems to, to notice that they're all connected to one earth.

D: Is there a kind of Jungian lens through which you view this as, as, as some kind of (uh) ...is Gaia responding to our shadow or just...

R: Yes yes. Yes yes, there is. And I think its, you know in....Jung a long time ago said.... When Jung was asked, in an interview towards the end of his life, and I think its played out in that um, video that was made called "Matter of Heart". The movie... the film (um), where Jung says "I'm not very optimistic about mankind's consciousness of its own shadow and its own destructiveness towards nature." And thats, thats to me what the bigger scenario is, even.

D: The, the day that we're having this conversation is June 15th and it will probably be several weeks before I actually get this interview out there. So, as of June 15th, maybe you can kind of give us a report on the state of affairs there in the Gulf.

R: Well, its just terrible and its getting worse and um (um), so far nothing's worked to stop the oil, and (uh) you know, it just goes on and on. And I think its got to go on and on. I hate to be a prophet of doom, but we're still not getting it. We're still not getting it. People, you know, and already the, the oil industry is gearing up and launching a huge campaign, even in the face of this...to add insult to injury, that oh ...we can't stop the drilling, we can't stop the drilling because its going to hurt jobs! (Chuckles) And as Bill Maher said last Friday night, thank goodness he said, "Fuck the jobs, damn it! Its time to take notice of what we are doing to our home!"

D: Yes, I was shocked. I got something in the mail yesterday from, I think it was from a Kennedy actually (uh) saying, "Hey, Shell is still planning to go ahead and drill in Alaska" and I was, I was shocked. I thought well, the blessing of this event, if there is a blessing, is that it will alert us to the big danger of this, you know, coastal drilling.

R: You would think...you would think...you would think it would be so obvious, and its not obvious. And yet for all, you know, its always about the money, and its always

about the jobs, and we don't see (agh,agh),. Oh well, I just loose it over this.

D: I understand that. And there's a level at which we need to loose it more, and thats kind of what your piece is saying, is that...sometimes we are insufficiently moved.

R: Yes, yes. Well thats what I tried to express. Thats what I tried to put into words, to get the feeling, and not the head, and not all our rationalizing and all, and not all our excusing, but the feeling, and the feeling for our land and for our creatures. And I can hardly say it without crying myself...because its so precious.

D: Yeah. I was particularly moved by your references to the little ones.

R: Yes, yes! Thats exactly them. And especially of all, you know, of all the creatures, the little birds and the oysters. The oysters who can't move, can't swim away you know, they're doomed. And (uh) thats a big, big deal for us in Louisiana, oysters. So...

D: I love oysters too! (Both laugh)

R: They're a big deal. In fact you know (uh) I, thanks to Monika I dusted off this little boy's story that I've been working on, 10 years ago, actually, called "The Fisher Boy" and one of the scenes in it is when I'm with my grandfather and we go out in his new boat, which back then was a really big deal and, and we go...drive to a nearby reef and eat oysters on the half shell straight out of the Gulf. Its a very poignant scene now because those days are forever.

D: Ah, thats so sad...Do you know one of my favorite Louisiana writers is James Lee Burke.

R: Oh, do you like him?

D: Yeah. Do you know him?

R: Yes,oh yes.

D: You know his writing?

R: Yes, yes. I have all his detective stories.

D: Yeah. I love his detective stories, and he also writes about Montana. And, and I think of him as kind of the William Faulkner of (uh)...even though he's writing in this crime genre.

R: Yes

D: He has all the skill, I think, of a William Faulkner or some other great Southern writer.



And he did write one of his books...he did write about Katrina...

R: Yes

D: Which of course, was a huge catastrophe. And now this is on the heels of that and I wonder(uh), wonder if he's got something cooking?

R: Well I bet, I hope so, I hope so. Well, he's born right down the road in New Iberia Louisiana which is, which is 30 miles from Lafayette and 30 miles North of Cypremort Pt. Its a...they're all...they make a big triangle geographically and (um), I'm sure he, he would be an expert in evoking the nature scenarios there.

D: Yeah. I was hoping you would know him, actually.  
(both laugh)

R: No. I've never, never met him. But I, I certainly know all his books and I, I devour them religiously.

D: Yeah, yeah. Me too. Well speaking, speaking of books. You've written a couple of books that I haven't had a chance to look at, since I've only discovered you. Uh, you've written one called American Beauty and another one called Legends of the Fall. Tell us about those.

R: Well both of these are really based on movies by that name. American Beauty and the won the academy award...oscar...for the best movie a few years ago. Um, I do a little Jungian commentary on it, as well as Legends of the Fall in which I try to show some of the archetypal background in the characters and (uh)...and they, they wind up being quite lively and helpful and people have enjoyed them. So...

D: You know I had...I knew American Beauty sort of rang a bell in my head, but I had forgotten that there was a movie by that title and in fact, a movie that I really loved.

R: Yes, its a big movie.

D: Yeah and so...

R: Awful movie in a way. An awful story, but unfortunately very true. But it manages to capture, you know, mid life crisis (uh), man and woman relationship going to hell and the anima and the animus in, in colorful counterplay. And then the gruesome (uh), homophobic guy who, who hates gays and (uh) you know is just... and his lobotomized wife because of the (uh)...there's so much depth in that story and so much richness to explore...so I had a great time with that.

D: Well, I'm really going to have to check that out.



R: Yes. I hope so, yes.

D: In Legends of the Fall, I don't know if I've seen that or not.

R: Its a wonderful movie with Brad Pitt and Anthony Hopkins and (uh), you know, its a story of the Colonel who moves out to Montana to get away from the war and his career as a Colonel and (uh), and all of his sons wind up caught in that war. And then a woman rides out, out there in the far west...we know Suzanna, as she is named in the movie and (uh), she casts a spell on all of them (chuckles). And one by one they, they (uh) get enthralled in her charms and whatever. Its quite a romantic (uh), woman's story from one point of view, and an incredible man's story from another...father and sons and all of that. So its a hell of a movie. I think, and (uh)...I loved it. Tristan, played by Brad Pitt, is quite a evocative named character, and especially when you think of myth and legend. Tristan and Isolde and Wagner's operas and all of that. And, and he's marked by a bear at the beginning of the story...and his Indian chief friend and (um)...god, its got layers and layers. I call it the great Tristan adventure story of the hero's journey into, into sanity. And its a modern man's...I think...struggle to, to get his own masculinity back and away from insanity of the modern world. And so, its quite something.

D: I probably saw it and (uh), and evidently if I did see it I saw it on a way (chuckle) too superficial level, and I need to...ah...I'm going to order both of these on Netflix and, and...

R: Great, great...

D: and review them.

R: And you can get my books on Amazon after that.

D: Yes, yes! And I also noticed on your website...I guess you're a real film buff, as am I... because I notice you've got a number of, it looks like audio tapes that are commentaries on films?

R: Yes yes. Yes and CD's now, yeah.

Another big one thats kind of my Jungian thesis work is (uh) "Gone With the Wind" no less. And there again, I kind of show the ...try to show the relationships. I don't take the typical thing of the Civil War and slavery and racism and all of that, but I go more on the inner personal level between Scarlet and Rhett, you know as the two (ah), archetypal male female characters and especially Scarlet as the emerging new woman who, you know, is typified by that great scene where she said, you know, nothing, nothing will stop me from having my Tara. And of course life eventually does in the form of Rhett.

And then there, on the other side is sweet, sweet Melanie and her man...and, and so, I used the quaternity, the foursome of them to play off of each other and to show the differences, and Ashley who...the dreamer and the romantic, who never can quite pull it off. And how weak he essentially is, which might be the curse of lots, lots of modern guys and (uh), vis a vis...will Rhett, who can say with gusto, "Frankly my dear, I don't give a damn." and walk out on this great love story. And where as Ashley is caught in the swamp of it and both of them die, actually, just like the author of the book itself. So it, I think its quite gripping.

D: Fascinating.

R: Yeah, oh I got into it man.  
(both laugh)

D: Yeah, yeah. And I understand that you're working on a book right now about Laurens Van der Post?

R: Thats correct, yes. I've been at, yes...I've been at it for 5 years now. He's a mighty (sigh), he's a mighty (uh) epic...to catch, to tackle and...

D: Yeah I can imagine. And I certainly don't know a lot about him and I don't know how, you know...if all our listeners will have known of Laurens Van der Post. I, I know him as a South African writer...

R: Right

D: ...who was, I guess one of the first who, in his novels, to really call into question apartheid.

R: Yes, yes.

D: And then he became very enamoured with, with Jung. I don't know the whole story. He produced, he narrated a film series.

R: Yeah.

D: Ah, a wonderful film series (um).

R: On Jung's life actually.

D: Yeah, I think its called "C.G. Jung, A Story of Our Time", but I can't swear to that. And then he wrote...

R: Thats, thats his book by the the way.



D: Okay, thats his book.

R: Yes

D: And I read his book which, which has (uh) both talks about the creation of that film series, and a bit about his life and a bit about some of his encounters with Jung.

R: Right

D: He tells some wonderful stories about Jung that points a (um), I think a fuller picture...

R: Right

D: ...than I had recieved previously. But, I'm saying too much for someone who knows so little. (both chuckle) Lets let you tell whats brought you to Van der Post.

R: Well I've been a, I was a big, huge fan of his and especially his emphasis on nature and wilderness and the bushmen of South Africa. And something drew me to that and (um), I remember going to the...there was a...actually his last live appearance in the United States in 19...93 or 4 or 5, in Colorado, and um...Boulder, Colorado. It was part pf a Van der Post festival and I remember going there and I, walking out with my friend Bill Atkinson from London and saying, sort of wisfully and kind of stupidly, "I wouldn't mind writing Lauren's life." And, and... (both chuckle)

D: Be careful what you say!

R: Thats right, talk about. And the...at the time Bill said, "Oh, someone's already been chosen and you know the hundreds are lining up to do that, so don't waste your time." And I took that in, and promptly forgot about it and scratched that off my list. And (uh), and someone did write a book, Life of Laurens Van der Post in England. J.D.F. Jones and it was horrible and it canned him and painted him as a con and a womanizer and (uh), you know a...made up all kinds of things about himself...etc. etc. etc. and just trashed the hell out of him. And as a result of that, there was a great outcry from, from his fans and people that loved him. And (uh), so there was immediately talk of a sequel or something and, the net result being that members of the family called me, thanks to Ian Player in South Africa, and ask me if I would consider writing a new biography of Laurens that would be more accurate and fair and (uh) correct. And so that was a hell of a challenge to start with and (uh)...so I've been at it ever since. And so thats how I got involved, actually.

D: Well, tell us a bit about the man. What is it that...

R: Well...

D: ...you've learned in the process?

R: What have I learned? Well that, that, you know, he's written 26 books and he was responsible, almost single-handedly for bringing the plight...well first of all, as you say about apartheid and his first little booklet, in 1924, for heaven's sake, in a province about (uh)...apartheid...and incidentally, I just gave a little talk in London about him as a prefiguration of the...this was before the national election because it was a white boy, young man, and a black man who became friends which was not allowed in those days in Africa, in South Africa (chuckle). It sounded a lot like Louisiana and (uh) frankly, I took it as a archetypal prophesy of what was going on in the United States in our own elections, McCain vs Obama. And I thought that it was an archetypal moment that he, that he captured because Laurens was exceptionally psychic and close to the unconscious. And sure enough, I mean, that's the way things turned out in the book and in the story, and in the election, how, which I kind of said before, the election.

So he's very attuned to the black man in Africa, to the coloured peoples, as they are called, and especially the little, most ancient group, the bushmen. And he brought them to international attention with a couple of his films and books, like The Pride of the Kalahari and (uh) you know, Lost World of the Kalahari I mean, and (um), and many others along those lines, you know. The Story Like the Wind and A Far Off Place are just beautiful stories about growing up in that culture and in that land with those. And he has a way of writing that can evoke richly imagery and the feeling of the time and place, so he was a great writer of the African soul. Even though for the most, um, latter part of his life and the greater part of his life he lived in London.

D: I seem to recall that he was a prolific dreamer and that, that was what drew him to Jung.

R: Yes yes, yes yes. He loved dreams. And interestingly, in his writings, he wrote of them long before he met Jung. And through his, then to be wife, Ingrid, who was a Jungian analyst. So that was kind of handy.

D: Ah hah.

R: (chuckle)

D: Yeah. Now was he analysed by Jung?

R: No he wasn't. And that got to be kind of an interesting thing because (uh), Jung told him not to and from what I hear, one of the few people that Jung said no, you don't need analysis. You need to keep writing and doing your work, and you're fine.

D: Wow!

(both chuckle)



R: Yeah! One of the few people who get that certification.  
(both laugh)

D: What an endorsement!

R: Yes! And he did. He wrote and wrote and wrote until 91. So he, he's got quite a canon of books. And then of course he got to be an international figure and (um) behind the scenes advisor to Margaret Thatcher and people like that, and Prince Charles...

D: Oh really? I wasn't aware of any of that.

R: Oh yes. And well, he's actually godfather to Prince William. So (um), he was very much behind the scenes in all that, and I think trying to help with that (um) disastrous marriage as well. But that didn't work, so...

D: Okay, well, yeah. Have you had a chance to look at the Red Book?

R: Yes!

D: I won't, I won't ask you to go into it too deeply. I'm planning to (um) do some interviews down the line and (um), its only come out pretty recently. But I'd be interested in anything you wanted to say about, about Jung's Red Book.

R: Well you know, excuse me all you outsiders, but my first impulse upon receiving it was to genuflect because its such (whew)...so powerful. Um, and its so courageous. He took on all these, well the forces of the collective unconscious, alone, for gods sake...and for us it seems to me. And (uh), did it so honestly and with such integrity and with such devotion to it. Which is hard to come by you know. To be so committed to one's dreams, and to dialoging with them, and to dialoging with your own reactions and your own (uh)...all the demons that you can't deal with or don't want to deal with or don't want to face. I think the amazing thing that comes through so, at least to me (barking in background) and my dog agrees (chuckles), is his amazing honesty with himself and with those forces that I can't imagine.

D: You know, for me it put the lie to those biographers who portrayed him as, as being mad, or crazy during this period. Because whats clear is what a strong ego he had...

R: Absolutely!

D: How much ego he had to be able to write about and portray in an artistic way what was going on.

R: I mean what shows in the Red Book is what an artist he was too.

D: Yeah.

R: I mean, the care with which he wrote these dialogues down and drew these images is just astonishing. And to say that that was madness? You know there's a difference between having a breakdown and having a breakthrough.

D: Yeah.

R: And you know, his whole Chapter 6 in Memories, Dreams and Reflections are his confrontations with the unconscious...was a great psychic, worldwide breakthrough by which he encountered these characters, these moods that we all have and all deal with most of the time; be possessed by. That he had the courage and integrity to face them and to work with them and to get through them. Uh, that's not the work of a madman.

D: Mmm hmm. Well, Richard as we wind down is there anything else you would like to say?

R: (laughs) Not, not (uh), well I, I wish I could convey...to that more of the model of The Fisher Boy, because I think its, in light of the oil spill, very evocative of, of the feeling of this part of the country and a little boy, fascinated with nature. And that of course was Van der Post and Jung's great (um) contribution and focus. Was... how much nature...how can I say it? Its so important. I mean its pretty in now, and it's avante garde and politically correct. We all love nature now, damn it! So it's cheapened it and, and its...everybody throws it around like garbage, but it's so important to have a felt relationship with nature and to be in, you know? When I went to the Okavongo Delta as part of my research for Laurens (um), you know, we encountered, the group of us, who were there without any guns, without any protection, a herd of wild elephants, male elephants only, and they were coming right towards us. Our guide said, don't move and don't be afraid, they haven't seen us yet, their eyesight isn't that good, but their smell will pick us up. And well, when you get in moments like that, that's, that's when it separates you, the fear in you from the real person, and that's where you find your ego strength we were just talking about. That's what nature can do and does, you know? And we all have to, all have to be initiated that way or else we're frauds. And (uh), that's what Jung is so intent on, that's what Van der Post was such an exponent of, and that's what can save us.

D: Okay. And is your story, The Fisher Boy, is that available on Amazon as well?

R: Not yet, not yet, its not quite finished. Monika's got her whip on me.  
(both laugh)

D: Okay



R: And you know certainly this whole event has spurred me on and I've written new chapters now and its about finished. So...

D: Good. Well, Richard Chachere, it has been my pleasure to meet you, and I want to thank you for being my guest today on Shrinkrap Radio.

R: Well, its been a joy. Thanks for the light, man.  
(music fade in)

D: I hope you were stimulated by this conversation with Richard Chachere. I keep stumbling over the pronunciation of his last name, its spelled C-H-A-C-H-E-R-E, and to me it looks like it would be French and something like Cha-chere. But he tells me he comes from Cajun country, and thats how it came to be pronounced "sasheree". There, I think I said it right that time (nope! he didn't). I hope you were as touched by his passion as for nature and his reading of his piece Tears For Louisiana as I was. Its challenging to give voice to a catastrophe such as this. Richard is a willing and articulate guest and I probably will have him back in the future, especially to discuss his Van der Post book once its finished. Richard does have a website where you can purchase his film commentaries on CD. You'll find it at [www.richardchachere.com](http://www.richardchachere.com)

(music conclusion)