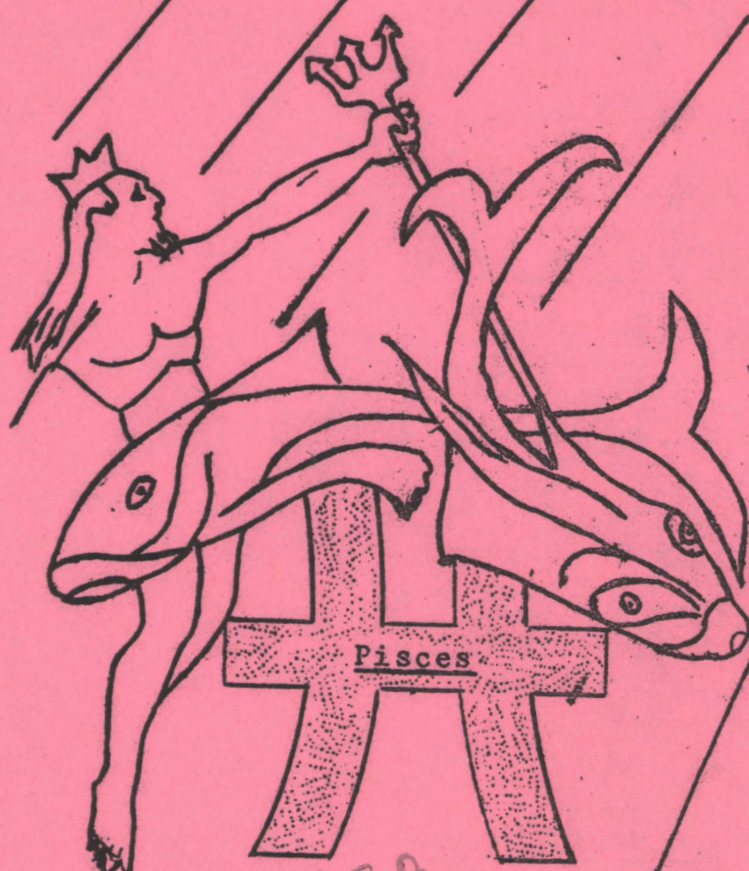
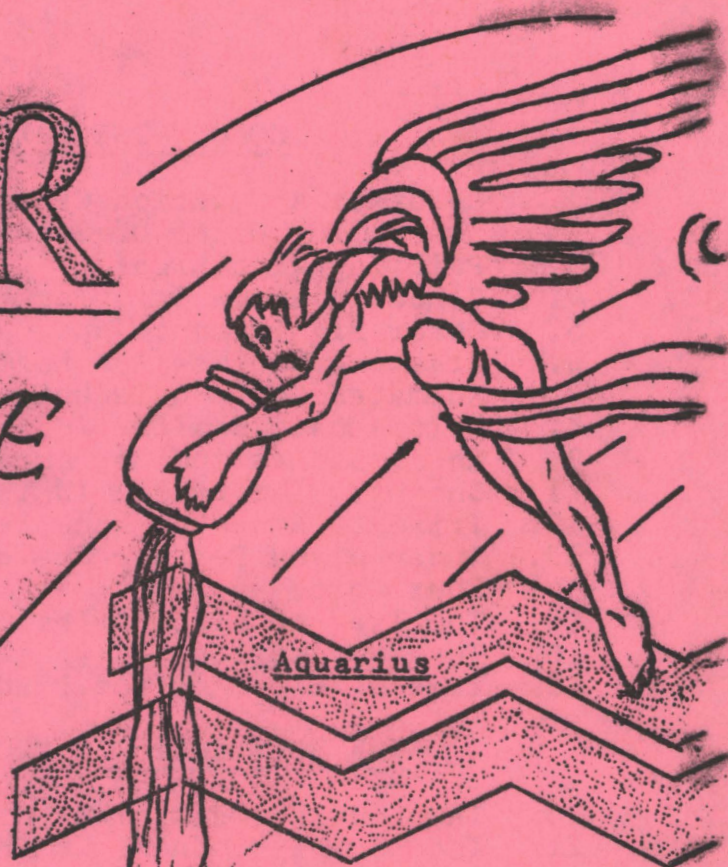


Crabb

COLOR

The BRIDGE
to the
NEW AGE



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OCCULT HEALING and NEUTRAL SOUND

COLOR, the Bridge to the New Age!

By Riley Crabb, Director
Borderland Sciences Research Associates

of
Color is a function/space -- as sound or music is a function of time! Time captures space, confines it, measures it. This has been one of the outstanding characteristics of our civilization, measuring, one of the functions of the forebrain, the concrete mind. Our supreme art form has been music, epitomized in the Bach Fugue.

Now, in the 1960s, we are in a transition period between the old epoch, the Piscean Age, and the New Age dominated by the sign Aquarius. We also are calling this the Space Age. As our rocketry releases us from the confines of the planet, so will our consciousness be released from the confines of our concrete mind. People who respond to this new Cosmic influence will find their thinking shifting from the concrete to the abstract. Ideals will become realities because people will perceive them directly.

Our machines, the automobile and the airplane, have helped us to conquer time by moving us rapidly in one direction or another in a generally horizontal direction. The vertical movement away from the planet, by rocket and later by anti-gravity equipment, will help us to conquer space, thus adding another dimension to consciousness, call it the 4th Dimension if you will.

This is where color comes in. Surely you have noticed this New Age difference in motion pictures. It becomes painfully obvious in a double-bill program where one feature picture is black-and-white, and the other is in color. You look into the screen when color is shown. It has depth, space. But the black-and-white film is flat, two-dimensional. For some types of movies this is desirable because the illusion is more complete. This is even more true of television commercials. In B&W the ridiculous claims of the advertisers take on an illusion of truth. With color TV the advertisers have discovered that they can't get away with phony claims.

It is highly significant that one of the greatest creative talents in America today has shifted television networks because of color. This year, 1961, Walt Disney has left the CBS network and moved to NBC mainly for one reason, the freedom to express in color. He has used color film for years. He must have changed networks because he could no longer stand to see the artistic integrity of his work crippled by having one dimension taken away from it, confined in the two-dimensional plane of the old age.

The increased use of color, the deliberate use of color, especially moving color, is going to help unfold the New Consciousness of the New Age within us. I intend to make increasing use of moving color in my

lectures. I believe this will make people more receptive to the ideas I am presenting. I also want them to be aware of the effect of color on their consciousness. The great teachers of mankind have always said that invisible worlds of sound and color move about us. The electronic equipment of modern science has confirmed this. The next step is to make men and women more aware of these invisible worlds of sound and color, so their beauty enhances our lives.

THE COMING UNION OF SCIENCE AND RELIGION

The living color of the invisible worlds has long been known to the trained clairvoyant. As science demonstrates the reality of this living color it will no longer be able to exclude the world of spirit from its field of research, as it has in the past. Then all will recognize the absolute reality of moral force. This is what the New Age calls for, an understanding of the basic nature of the Universe, moral!

Moving color will help teach us that imagination is an instrument of knowledge. The great German philosopher-scientist, Goethe, knew this. Moving color will help us to reach into hitherto inaccessible areas of the Mind. As Maulsby Kimball puts it, "It is a way of entering into an objective spiritual experience." And he reminds us of the instructions of the great German occultist, Rudolph Steiner, concerning the development of spiritual cognition, the three faculties of "Imagination, Inspiration and Intuition". Maulsby urges anyone "seeking the emerging spirituality of the future as the basis for creative life" to study the work of Steiner.

The Renaissance was an intellectual turning point for man. Among other things artists developed the techniques of perspective drawing, a way of portraying objective life as it was actually seen. Art has been undergoing another revolution in modern times as the artist turned away from the objective world into the subjective. "Modern art actually gives us an image of humanity crossing the threshold", pushing from the visible into the invisible worlds. Because the way from the visible to the invisible leads through the jungle of the emotions, much of today's abstract art reveals the animal passions, the "obsessive beasts" of the subconscious -- of the artist and of the world around him. The "lower forces of the psyche" have to be released, sublimated, before we can move on to the higher levels of consciousness for the spiritual experience we crave.

We cannot avoid this, this "crossing of the threshold"; nor can we avoid the "dweller on the threshold" who awaits us there; for he is our own creation. But cross the threshold we must to get into the New Age because without a new spiritual experience to bless and enrich us we are doomed. Yesterday's solutions will not solve today's problems. We can choose the way in which we meet the "dweller" if we move ahead of the pressures of the change from old to new, rather than wait for it to push us protesting along. One of these ways is the deliberate use of color, of music, and of incense or perfume to harmoniously accelerate the unfolding of the New Consciousness within us.

Color can give us an intuitive glimpse into the true nature of life.

The New Age will give us a truer "perception of reality with color as its organ." The soul experiences with color in the invisible world will have to be made objective. Some artists who have broken through the psychic jungles and on into the realm of spirit are beginning to portray these ethereal realms now. But we come closer to the reality of these invisible realms when we cause brilliant colors to flow and move in rhythmic patterns across a spacious screen. In this way we free the imagination from the fixed forms of the physical world and give it some glimpse of the glories of the world of spirit. And color, when approached from the viewpoint of our Higher Selves, is very different from the subjective role assigned to it by science. The movement and Light of the Divine in us manifests itself in our objective, physical world as beauty, order and harmony.

PAINTING WITH LIGHT

"In working with a liquid color and then bringing color from its more fluid form to its more solid state, the artist reflects that which spirit itself passes through in entering into matter," says Maulsby. "Spiritual impressions arise in subtle innerness and can be brought into tangible form. As the artist develops control of his language and the ability to embody the spirit, his expression will range from the poetic and shimmering, through the full range of the dramatic, to expressions of apocalyptic power. He will learn to do this with a vigor of pure color -- to paint with light rather than substance."

What Maulsby says of the New Age artist applies equally well, perhaps even more so, to men who have developed mobile color projectors. I am thinking here of Claude Bragdon, of Wilfred and his "Clavilux", of Cecil Stokes and his "Aurorator", and of Maurice Wetzel's "Colorobot". This is the gadget I use for creating Color Symphonies. Here I paint with living light the "drama of the human spirit". My canvas is a simple white screen on which I create "the experience of the human being in relation to the cosmos." Light is the element by which I hope to spiritualize my audience and bring an inner illumination with the ever-moving, ever-changing forms flowing across the screen. Many people have told me they see this moving color as a multi-dimensional form in front of the screen and having its own inner radiance! For these people, and for the duration of that experience, I feel that I have succeeded in building a bridge into the New Age. They have seen Creation at work "unfolding an unending and expanding series of transformations."

Steiner spoke of color as "spirituality moving through form". As living color approaches, shines forth, blends and dissolves on the screen there is a mutual response in the audience and New Age qualities unfold within them.

"One might say," Maulsby writes, "that color puts form into cosmic connection and endows it with a soul. A penetration into the deeper nature of each color brings experience of an intrinsic activity arising from the nature of each color. Each color has its own being -- its inner laws and essential activity. In a true inner search a new kind of perspective arises: the perspective of the soul."

The Maulsby references are from his article "Spirit in Art" from Vol. II, No. 1 of "Triad" Magazine, devoted to the unity of Beauty, Ethics and Science, \$1.00 a copy, Box 1356, Greenwich, Connecticut. Mr. Maulsby is former director of Bryn Mawr Art Center and has prepared a traveling art exhibit of paintings which he believes represent the spiritual break-through of modern art.

CLAUDE BRAGDON ON COLOUR MUSIC

Bragdon was a noted architect, stage designer and philosophical writer of the early 1900s. He writes extensively of his attempts to develop color music, or mobile color, as an independent art form in Chapter XIV of his autobiography, "More Lives Than One". He defines colour-music as "the organization of colour and light into an emotional language, just as music is sound thus organized."

He believe that one of the earliest of the color-music machines was Bainbridge Bishop's color organ, on display for years at P.T. Barnum's Museum in New York City. Bishop's machine was a regular organ with a ground-glass panel above it. The light source was daylight from a window, admitted to the back of the organ through colored glass. Each color was controlled through a shutter which opened and shut as the organ keys were pressed. This light, as Bragdon describes it, was "reflected and diffused on a white screen behind the ground-glass panel and on the panel itself, produced colours softly shaded into the neutral tint of the glass." The volume or intensity of the light could be controlled by the organist. Bragdon says the organist had pedal control of the colors so that the color keynote could change according to key changes in the music.

A London artist named A.W. Rimington gave color-music concerts on a combination machine using a subdivided spectrum and a musical scale of twelve semitones. Electricity was available to Rimington and he projected his color-music onto a screen.

Bragdon's first attempts at producing color-music were from a musical score upon an organ keyboard, but being a creative artist he eventually decided that this was not the way to do it. "Every art should progress from its own beginnings and develop in its own characteristic way. Each is unique and singular, and in this singularity dwells its most thrilling appeal. Any arbitrary translation of such a highly complex and kinetic art as music into a correspondent mobile colour expression could scarcely be satisfactory or successful.

"Music unfolds in time. Time implies succession. Colour-music unfolds in space, and space implies simultaneity. If there be a workable correlation between music and mobile colour it should be sought, therefore, rather in the domain of harmony, which involves simultaneity, than in melody, which is succession. . . calmness, serenity, seem somehow of the very nature of light, while sound seems more related to movement and passion. Music is seeking -- light is finding."

Eventually Bragdon developed, but never finished, a machine which

in his words resembled "a great cathedral rose window the colours of which underwent changes at the will of the operator analogous to a succession of musical chords, with modulations from one into another."

Leopold Stokowski visited Bragdon's home town, Rochester, New York about this time and Claude invited him to see a demonstration of mobile color. The great conductor was too busy with rehearsals but he did observe that "in light there was probably an art even greater than music, for the reason that light was a more marvellous medium than sound."

Bragdon was so dissatisfied with this color organ that he junked it and began all over again with an improved version, built with the help of carpenters and electricians, in a hayloft over a livery stable. In the midst of a very busy business and social life he could only perfect this machine late at night. . . "after the other members of my household had gone to bed, I would seek out that alley door behind the Lyceum Theatre and steal up the two dark flights of stairs with the aid of a pocket flashlight, eagerly as a lover going secretly to keep a tryst. All alone in the cavernous spaces of that enormous hayloft, I would seat myself at the keyboard of my instrument and conjure out of the darkness forms and colours of such beauty that I often lost all sense of where I was. From this experience I came to realize how Michelangelo may have felt while at work on his prophets and sibyls high up in the great vault of the Sistine ceiling, alone with beauty of his own creating. This order of activity, pursued in loneliness, has its special isolation, fascination, revelation -- for at times I was visited by a kind of exaltation which makes those nights forever memorable."

This was too expensive for Bragdon eventually and it, too, was inadequate for what he was trying to do with moving color; so this machine was junked. Later on he found two others interested in this new art form, Van Deering Perrine, a painter, and Thomas Wilfred, a musician and technician. They dreamed of a nation-wide, perhaps world-wide, "organization of those interested in any active way in light as a medium of emotional expression"; they even interested a Long Island millionaire, Kirkpatrick Brice, in constructing a true, color concert hall on his Huntington estate. There was also a well equipped laboratory and workshop. As soon as this was completed Wilfred moved in and went to work. Bragdon says Wilfred was a skilled technician with clear-cut ideas of what he wanted to do with color and how to do it; so he went ahead and constructed his "Clavliux" and soon was "giving mobile-color recitals throughout the country, a field in which he has no competitors."

COLOR SIGNIFICANCE AND OUR RESPONSE

After Wilfred had gone off on his own tangent Bragdon decided to do some basic research on "those instinctive emotional reactions to colour and light common to everyone." Some data had been accumulated over the preceding years, enough to indicate that pure colors were preferable to tints and shades, and reds and blues were favorites, probably because they were basic. Red is warm; blue is cold. He also found that the colors of the spectrum naturally divide themselves into

three groups, one group for each of what Bragdon calls the true primaries, red, green and blue. The first group occupies what he calls the thermal end of the color spectrum. They are the lowest in vibratory rate, red, orange and yellow. The intermediate group is yellow-green, green and green-blue. The electric colors, those that have the highest and coldest rate of vibration are blue, indigo and violet. He also identifies these three groups by the way they affect consciousness, the first group being stimulating, the second tranquilizing, and the third subduing.

"This was confirmed by my own experience in the theatre," writes Bragdon, "where I observed that the colour-quality of the light affected audiences in so definite a way as to be detectable. Blue light induces moods mystic or melancholy; it is unsuitable for comedy scenes. Amber, on the other hand is both cheerful and tranquilizing. Red light is stimulating, exciting -- even irritating. It is astonishing to what extent the lighting of a scene can enhance or impair its effectiveness without the spectator being aware, because he himself is affected."

Bragdon names some color researchers whose findings impressed him, perhaps because their conclusions coincided with his own. He mentions Charles E. Vaturin, Beatrice Irwin, and especially Delsarte and his book the "Art of Expression". In this Delsarte reveals man's triune nature, identifying it with the three general regions of his body and with the three primary colors. "The legs and loins represent the physical nature -- the will in the Schopenhauerean sense -- the torso the emotional nature, and the head the intellectual and spiritual. In the torso, similarly, the genital and digestive region would correspond to the physical nature, the solar plexus region to the emotional, and the lungs and breast to the intellectual and spiritual. Dealing with the spectrum in similar fashion, attributing to each one of its main divisions a like meaning, influence or function, it is evident that the red end, lowest in vibratory rate, would correspond with man's physical nature. (proverbially the most sluggish); the middle or green section with the emotional and the blue end, containing the colours of highest vibration, would have relation to the mind and spirit."

Clairvoyant research of the human aura by C.W. Leadbeater and Dora Van Gelder of the Theosophical Society has tended to verify this upper and lower division. The dark, muddy colors of the passions are generally in the lowest part of the aura; the bright, light colors are near the top of the aura. The color charts in Leadbeater's book, "Man and His Bodies", indicate this.

CREATING THE NEW ART FORM

With these general principles in mind and with his previous experience in mobile color, Bragdon felt ready to create a new emotional language, with the addition of another element, abstract form. Brilliant, flowing colors are not enough; they should have form as well but "only such as are abstract seem suitable, for the reason that all other kinds are associated with that world of concreteness from the tyranny of which this art -- like music -- should be an agent of liberation."

Bragdon's new goal was nothing less than an organic unity of color, music and form, all abstract, all flowing out of and into one another. And there should be no frame confining this, with the color rising spontaneously out of the "womb of darkness, with sound there, and abstract geometrical or flower-like forms, mingling, waxing and waning, moving in synchronization with the music, whatever its mood." Mobile color he had already mastered, enough. The music would be chosen from the classics. The forms?

"Music is mathematics made audible; the ideal solution would therefore be to make mathematics visible as well. How was this possible? I had already discovered a way in my search for that new ornamental mode named by me 'Projective Ornament'. In magic lines derived from magic squares, and in the rich field of geometry in four dimensions, I had uncovered such a wealth of strange beauty that I need never be at a loss. . . "

From his own experience Bragdon knew that a color-machine by itself, regardless of how ingeniously built and operated, would never be completely satisfactory. I can agree with this from my own at present limited experience with the Colorobot combined with good music. It has its limitations and could never a full evening's program by itself, not without boring over half the audience. Bragdon characterized a color machine as a trick device whose novelty would soon wear off, except perhaps to the artist or the devotee who becomes ecstatic at the sight of moving, flowing color.

Bragdon saw clearly that color-music should "be infinite in every one of its three dimensions: colour, form and mobility -- nothing less would satisfy for long." The answer to this in his estimation was sound and color film. As a creative artist he saw that a great piece of music, say Beethoven's Moonlight Sonata, should be interpreted in abstract form and color by the artist, a separate painting or drawing for each chord, the drawings carefully synchronized with the music, and the whole carefully recorded on film, the animated cartoon technique. The abstract forms would express the melody; the blending of color would represent the harmony -- "two related and contrasted elements Yang and Yin, masculine and feminine".

ANIMATED CARTOON TECHNIQUE

Bragdon went to a movie cartoon studio to learn the production problems, and realized immediately that the artistic masterpieces he visualized would require technical help beyond his abilities and one number would require thousands of drawings for which he had no time. The money outlay was way beyond anything he had so far spent. Nevertheless, with a recording of the Sonata, a piano score, and using Wilson's Ophthalmic Color Scale, he worked out the basic colors for Beethoven's masterpiece and sketched out a basic drawing for each measure of music, some 200 drawings in all. This was as far as he could go alone. The next thing to do was to interest one of the motion picture firms in the project, to the extent of financing it, with himself as the producer of the sound and color film. He made the circuit, presented his idea, and got nowhere. Only three of all he talked to expres-

sed interest but none was in a position where he could say, "Yes, we'll invest the money." Bragdon was glad he got a "glimpse into the inside workings of that gigantic escape-mechanism for the million. I found there no vision, no imagination, no idealism, but only a beaver-like competence to do some familiar thing well."

There is one creative artist in the American motion picture industry who had the heart, the technical skill, and the organization to bring Bragdon's idea to maturity. That artist is, of course, Walt Disney; and "Fantasia" was the result. I don't know if Mr. Disney knew Mr. Bragdon, or he was familiar with the above passages from Bragdon's autobiography; but the fact that Disney didn't push on with more sound and color films of the Fantasia type seems to confirm Bragdon's conclusion, "colour-music as an independent art would be too feeble a thing to stand alone during its incubatory stages, but would need to be reinforced by something else, the most obvious being the drama or the dance."

So he took the Moonlight Sonata and Beethoven's brief and abortive love affair with Countess Giulietta Giuccardi as the basis for a color-music-drama, the script and description of which are at the back of the book "More Lives Than One". Bragdon called it "The Immortal Beloved" and at the time of that writing, 1938, it had never been produced. Here is Wilson's chromatic color scale, used in setting the colors for the music, compared with the Rosicrucian AMORC color-music scale:

<u>Wilson</u>	<u>Chromatic Scale</u>	<u>AMORC</u>
Purple	C	Yellow-Green
Purple Red	C#, D Flat	Green
Red	D	Green-Blue
Red-Orange	D#, E Flat	Blue
Orange	E	Blue-Violet
Yellow	F	Violet
Yellow-Green	F#, G Flat	Violet-Red
Green	G	Deep Red
Green-Blue	G#, A Flat	Red
Blue	A	Red-Orange
Blue-Violet	A#, B Flat	Orange
Violet	B, C Flat	Yellow

How do I reconcile the differences between the two systems? I don't. If you want to try converting your own favorite musical composition into corresponding colors you are going to have to choose the system which appeals to you. As long as the "authorities" disagree on the correspondence between note and color, any choice of system will have to be arbitrary. This is why, at present, I prefer the Colorobot for musical-color interpretation. I choose the colors which I feel best portray the ideas in the music. Here the artist in me triumphs over the technician.

But if you insist on putting a little contact switch under each key of your piano or organ, and of having that little switch or contact turn on a colored light each time the key is pressed, one of the above scales will serve as a guide. The colors merely repeat themselves for the higher and lower octaves, but you can give them variety by shading

the colors of the lower octaves, and using tints for the colors of the higher octaves.

CECIL STOKES AND HIS "AURORATONE"

One mobile color inventor who flashed brightly on the California horizon in the 1940s was an Englishman-turned-American, Cecil Stokes. There is more than one story current as to how he became interested in moving color and its beneficial effects on human consciousness. The cause apparently was nervous strain from overwork in New York and the resulting need for a Florida vacation. Idly afloat one sunset in Biscayne Bay off Miami he found that the orange and red sunlight, curled into beautifully moving abstract patterns on the gently swelling waters, produced the very sense of well-being for which he had come to Florida! It may be that sweet music on a nearby radio heightened the effect. Anyhow, he came north determined to find a way of reproducing mechanically and at will, the effect he had found in nature, and he sacrificed everything he had in the research which finally developed the "Auroratone". And in Hollywood he found the combination of technical skill, artistic talent, financial backing and the market for the magnificent music-color films he produced. Stokes wasn't particularly interested in giving solo performances across the country as did Wilfred; rather did he prefer to produce a packaged product which could be delivered to a theater for entertainment or to a hospital for therapy. And that was the kiss of death.

Cecil Stokes was one of the pioneers of the New Age. I haven't seen any of his filmed productions, but I've talked to several who saw the combination of moving color and the voice of John Charles Thomas singing "The Lord's Prayer"; and they say it was one of the most moving things they had ever seen and heard. He found a combination which actually opened a higher level of consciousness among some of the viewers. The results, in the form of instant healing, promised knifeless, drugless surgery, and thus posed an immediate threat to organized medicine and the drug industry.

The potency of the Stokes Auroratone is revealed in quotations from this thankful letter of a lady who attended one of the concerts years ago. This is in the chapter on New Age Color-Music in the book "Healing and Regeneration Through Color" by Corinne Keline.

"Four years ago I was taken ill with severe pains in my left breast, which condition was definitely diagnosed by the doctors as cancer of the left breast. These doctors suggested that I take radium treatments, but as I had heard of many others who had taken such treatments without encouraging results, I did not take them myself.

"On this memorable afternoon in question, I sat listening to beautiful music and watching the entrancing colors weave themselves into indescribable patterns. As the color recital continued, I became dimly conscious that something was happening inside my body, particularly in the region of my stomach and left side. Then, at the presentation of The Lord's Prayer, as sung by John Charles Thomas to the beautiful music

written by Albert Hay Mallotte, I suddenly became aware that I was actually a completely healed woman.

"I went to the doctors for an examination after this amazing experience, and they were puzzled to find that the cancerous lump which had filled my left breast had entirely disappeared. This was not the only miracle which took place on that afternoon two years ago. For some time I had been the victim of severe painful spasms of the intestines, and I also suffered from a bad eye condition. Both of these afflictions cleared up at the same time as the cancer. That joyful experience took place two years ago and I have had no sign of any return of any of the conditions since that time."

Mrs. Heline also writes of a report on an Auroratone concert given at the Los Angeles County General Hospital. Here again the results were too good -- for those who profit from the sick industry.

"The large auditorium was cleared of all chairs and the patients were wheeled in. Some of them could not raise their heads and nurses had to put extra pillows under their heads so that they could see the screen which was hung high up near the ceiling. The reaction was tremendous. Many of them cried for happiness and the chorus of "God bless you!" was general. The hospital chaplain reported the following day that all of the patients said they slept soundly and many added that they heard the music and saw the floating colors in their dreams all through the night."

Mrs. Heline saw the Auroratone as an instrument of the Aquarian Age, named other hospitals where the wonderful films were being run, and was hopeful that they would bring the blessings of healing to the thousands of sick in America and elsewhere. But that was right after World War II, and now what has happened to Cecil Stokes and his mobile-color machine? Oblivion.

I first heard of the Auroratone in August, 1957 while talking to Larry Newhouse at "Questhaven", near Escondido, California. He remembered seeing an Auroratone concert in Hollywood about ten years earlier. I had been in Honolulu all that time. It was three years after that before I finally found someone who had actually known Cecil Stokes during that time and worked with him, and what a sad tale it was. He is dead now and apparently alcohol killed him.

This was the information I received from Marion Ver Hoven, a long-time BSR Associate. A professional musician herself, and interested in the possible therapeutic values of music and color, she became acquainted with Stokes while living in Long Beach years ago. She knew him when he was at the top, and on the downhill trail. Many is the time he came to her place after some "lost weekend" to sober up, get a few dollars, and get back on his feet. Money which he never repaid, by the way, and he promised her a "piece" of Auroratone, in his will, so he said. But the secret of his success with moving color he took to the grave with him; for if he did pass it on he certainly didn't give it to Marion; nor to anyone else as far as I can judge; for no one hears of Auroratone here

in Southern California anymore. Another of our BSR Associates, Harold F. Kinney, actually worked with Stokes in his heyday, lecturing on the Auroratone and booking the films. He told me that Stokes had two buildings side by side in Hollywood. In one he produced the combination of moving color and sound, in the other he processed the color film. But in spite of his close association with Stokes, Harold was never let in on how the moving color was actually produced.

COLOR, THE BRIDGE TO THE NEW AGE

All of these pioneers I have mentioned, and of course there are others, were working ahead of their time and paid the penalty one way or another of being too far ahead of the mob. It is my belief that only now as we enter the Space Age, and the Aquarian Age too, that color will come into its own as an art form, as an expression of the New Consciousness welling up within us. I think we'll need moving color to express the greater Light within us, and so whoever works with it in a positive way will find a general response from the public which was lacking only as long as ten years ago.

Side by side with this development is coming the use of odors, of incense and perfume, keyed to specific colors. Already here in Hollywood we have "Smellivision", a technique of filling the theater with odors characteristic of the various scenes in the movie as they unfold.

Perfumes run in octaves just as do notes of music; but this is important, the sense of smell reacts to far higher rates of vibration than do the ears and the eyes. This is why odors have a much more potent effect on the consciousness than do sounds and colors. Jangling noises and inharmonious colors can be born patiently for some time, but just let an unpleasant odor overwhelm you and you'll move! This is also why incense is or should be an important part of every magical ceremony, including the Celebration of the Eucharist. From time imemorial occultists have known that certain odors, the burning of certain gums or spices, helps to open up the psychic centers in the body. Magicians also claim that the gases released by the burning incense also furnish a vehicle through which the invoked invisible force or god can manifest. This is a point which can be proven only by the experience of the operator, and magicians are notoriously close-mouthed about their operations.

INCENSE, THE BRIDGE TO THE OCCULT

Sound is lowest on the scale of vibration. There is a gap of some forty octaves of vibration for which we have no corresponding sense, until we begin to feel heat. The heat vibration continues to increase until we see a dull red; then the vibration begins to register on the eye as light, or color. The vibration continues on up the scale through the visible colors to violet. Shading off into what we call ultra-violet, the vibration is again lost to our senses for some fifty octaves going up the scale until a third sense comes into play, the sense of smell and the vibration registers as odor. Here the range is from the earthy, musky odors of the passions on up through the higher vibrations, the uplifting qualities of the incenses used in religious ceremonies. Then again there is a blank until we get into the Astral regions.

Cosmic mediums, those rare individuals who through concentration, purification and dedication have opened up their psychic faculties, say that every sound in the physical world evokes a corresponding color in the invisible worlds. They say that every physical color sounds a corresponding note in the invisible worlds. The only way you can verify this yourself, of course, is to follow a similar line of study, the study of the Mysteries, and the practice of the disciplines of which they are a part.

The two handbooks you should thoroughly study in this connection are obtainable from the Theosophical Society, Wheaton, Illinois or from your local Theosophical library. They are "Thought Forms" by Annie Besant and C.W. Leadbeater, and "Man and His Bodies" by C.W. Leadbeater. Along with these there are many other excellent books in the Theosophical Library, concerned with the relationship of the physical world with the invisible worlds. There is a tremendous body of literature available now to the student of the occult in the Western world. The German philosopher, Goethe, wrote extensively of his studies of color. In modern times Rudolph Steiner refers again and again to the occult and mystic significance of color in his writings. In her book "The Mystical Qabalah", Dion Fortune actually charts the colors of the higher planes of consciousness, and their relationship to each other, on the Tree of Life. This is a profound work which indicates that Western occultism has an honorable tradition going back through Europe, the Middle East, to Egypt and on back to Atlantean times. In the Kabala the modern student of metaphysics in America has his own Mystery tradition, created by Western men and women for the Western mind!

TRIANGLE RESEARCH

One American student of the Mysteries has pushed his research into the mathematical relationship of sound, color and odor to where he now has them charted. I don't know how accurate his data is, but it is available and it is a starting point for your own studies if you are interested. His name is Eldon Nichols. His incense, perfumes, color materials, music, mimeographed lectures, etc. are available from the Triangle Research Co., 317 Arch St., Greensburg, Pennsylvania. I've been using them in my own studies for a year now (1960-61) and find them of good quality. (Mr. Nichols passed on in 1969 and as far as we know his widow made no effort to continue his work. Mail to the above address is returned undelivered. We had his Handbook on the Magic of Incense and Perfume, and the two brochures, one on Occult healing and the other on Neutral Sound. They start on Page 30.

I learned from Nichols that commercial incense has benzoin in it as a binder. He says this is a poison and when the incense is burned this poisonous vapor is released along with the odor you want -- not so good. He claims his incense is shaped without the use of benzoin or any other binder and has only the pure substance in it. Thus if you want the aura of pure love around you, and light one of his pink cones, you get the subtle fragrance of rose and that's all; and on the astral plane you get the color of love, pink or light red. On Nichols' chart the fragrance of rose, in the lower harmonics of the sound range, corresponds to "C" on the chromatic scale.

TRIANGLE OCCULT INCENSE

<u>Color of Cone</u>	<u>Odor</u>	<u>Note</u>	<u>Color Effect</u>
Pink	Rose	C	Red
Deep Purple	Violet	D	Orange
Orange	Acacia	E	Yellow
Green	Pine	F#	Green
Blue Green	Pergalaria	G#	Blue
Violet Red	Lavender	A	Blue Violet
Red	Southernwood	B	Violet Red

Nichols sells an assorted pack of 28 cones of this incense for 60¢, two packs for \$1.00, plus 8¢ postage.

TRIANGLE OCCULT PERFUME

<u>Name</u>	<u>Odor</u>	<u>Note</u>	<u>Color Effect</u>
May Red	Rose	C	Red
Omor	Orange Flowers	D	Orange
Keyell	Lemon	E	Yellow
Thogre	Pine	F#	Green
Blue Eye	Bluebell	G#	Blue
Ra Bluviol	Special	A	Blue Violet

Nichols says these perfumes are a single fragrance only for occult and healing purposes. They are not a blend of fragrances, a "chord", as are the commercial fragrances, and are not to be worn on the street. He charged a \$1.25 a bottle for these, set of six for \$6, postage 18¢ per bottle. (In 1960-61, no longer available from him or his widow.)

In his mimeographed lecture, "The Magic of Incense and Perfume", Nichols goes intensively into the occult significance of these things and has several charts showing their relationship. Especially interesting for meditative work is his chart of chanting sounds, the note on which the vowel sound should be made, the color it evokes in the Astral body and surroundings, and the perfume or incense which corresponds to all this. For instance the universal Eastern chant of "Aum". Nichols says that if this is chanted on the musical note "D", the color evoked is orange, and the seven odors which will augment this if used in conjunction with your chant are: Vanilla, Clematis, Heliotrope, Violet, Almond, Bergomat, and Citronella.

For Westerners who want to chant the name of the Egyptian god Ra, if chanted on the musical note "A", the color evoked is blue-violet, and the odors to use are: New Mown Hay, (Coumarin) Tonquin Bean, Lavendar, Storax, Balsam of Peru, and Tolu.

I believe you can see now what a tremendous new world of understanding, of worship, of healing, of new beauty is opening up before us with the advent of this New Epoch here on the earth. The old problems of the Piscean Age require new solutions. New solutions mean new vibrations. As these notes and colors, and odors, vibrate throughout the planet, the outworn, outmoded institutions will be destroyed and new ones will take

their place. Oh, there will be a weeping, a wailing, a gnashing of teeth as the conservative and the fearful cling to the old, established ways of doing things; but the pressures of change cannot be resisted forever. The longer a person clings to the old security, the worse will be the shock when he does lose his grip. Better, far better is it to yield gracefully to the Aquarian tides and swim with them, and color, flowing, moving harmonious color will help you to do this. Consciously, deliberately choose colors which harmonize with your personality, which express your individuality, in your clothing, in your work, in your home. Then let this beauty and harmony go out from you to your surroundings to help remove the ugliness of which there is too much in the world today. The Aquarian Age must be an age of beauty. This can only come if Piscean ugliness is caused to disappear.

YOUR COLOR

One hint as to what your personal color might be is in your birth sign. You were born under one or the other of the Signs of the Zodiac. This is one of several charts in Corinne Heline's book, "Healing and Regeneration Through Color". This can be purchased from the New Age Press, 3912 Wilshire Boulevard, Los Angeles, California 90010.

<u>Sign</u>	<u>Color</u>	<u>Jewel</u>	<u>Metal</u>
Aries	Red	Ruby, Bloodstone, Red Jasper	Iron
Taurus	Yellow	Golden Topaz, Coral, Emerald	Copper
Gemini	Violet	Crystal, Carbuncle, Aquamarine	Mercury
Cancer	Green	Emerald, Moonstone	Silver
Leo	Orange	Ruby, Sardonyx, Amber	Gold
Virgo	Violet	Pink Jasper, Turquoise, Zircon	Mercury
Libra	Yellow	Opal, Diamond	Copper
Scorpio	Red	Agate, Garnet, Topaz	Iron
Sagittarius	Purple	Amethyst	Tin
Capricorn	Blue	Black & White Onyx, Beryl, Jet	Lead
Aquarius	Indigo	Blue Sapphire	Lead
Pisces	Indigo	Diamond, Jade	Tin

Mrs. Heline also includes charts of the Signs and the flowers and perfumes which are attributed to each. These again could be helpful in your metaphysical studies and meditations. In the chapter on Color Therapeutics she quotes a doctor who describes experiments with the effects of color on the insane.

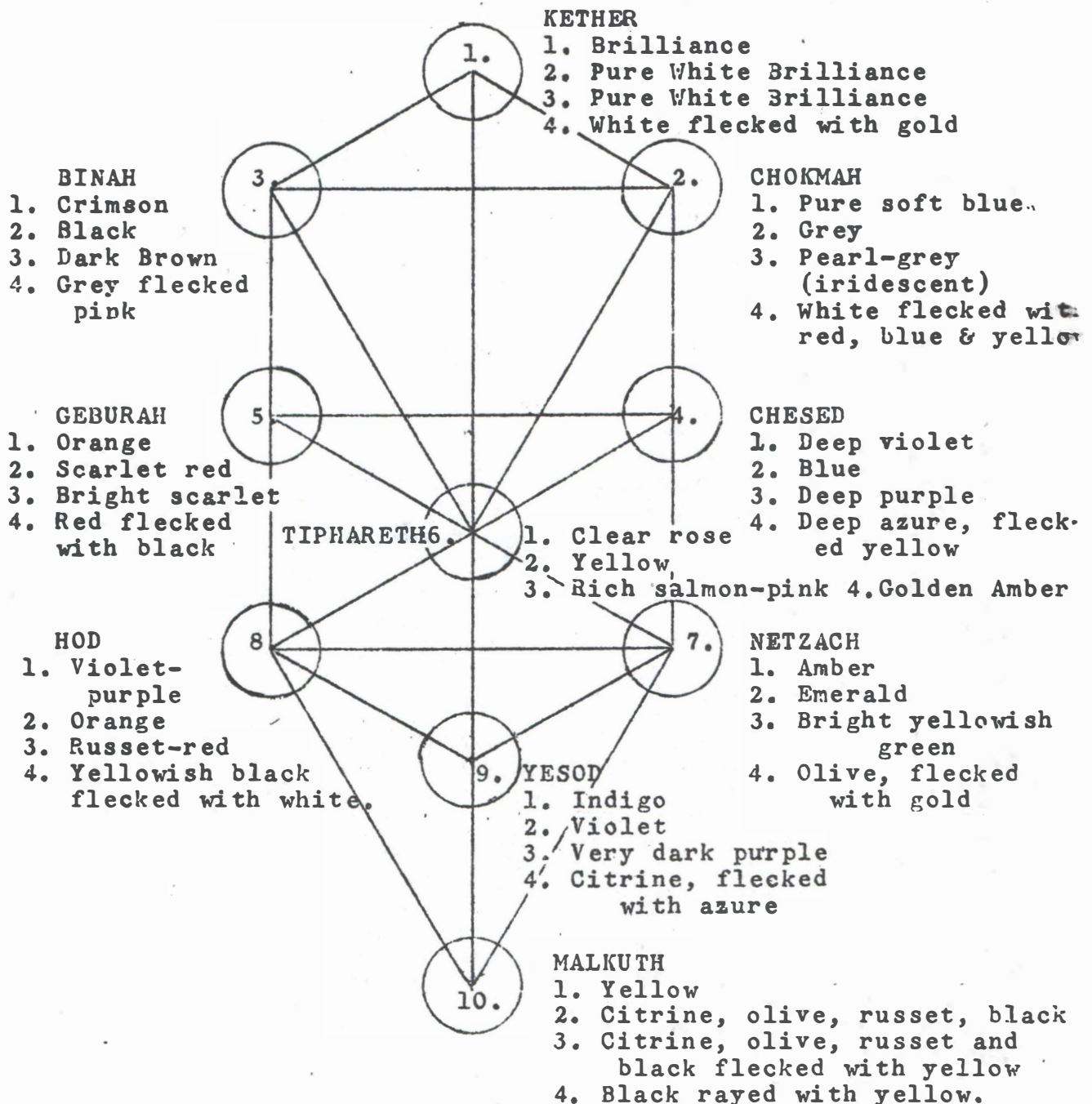
"In one of the French Insane Asylums not only the blue ray but others were tried, and the effect was very interesting -- when violent and maniacal patients were placed in rooms where the red ray predominated they became worse, If the patients were removed to a room where the blue ray predominated, they became calm and quiet."

All such experimental work indicates that for both the sick and the well, we will deliberately choose colors to create certain moods in our homes and offices. I see the time when every home will have as standard fixtures, colored lights which can be used singly or in combination to produce exactly the right mood for study, relaxation, games and parties,

healing and meditation, and worship. Once the invisible but very real colors of the higher worlds are known generally, and used consciously, the unfolding of the Divine within man will be speeded up. Dion Fortune has made a good beginning for us with the attribution of the colors on the Tree of Life, in each of the four worlds: 1. Spirit, 2. Mind, 3. Emotions, 4. Body, in each of the ten Sephiroth.

THE TREE OF LIFE

The Great Unmanifest



Actually there is a complete Tree in each of the four Worlds and it might have been simpler for you if I had drawn four separate Trees and shown the proper color for each Sephirah on each Tree. But if everything is done for you how are you going to develop the spiritual muscle necessary to stand upright in the present world crisis?

THE FOUR WORLDS

The four "worlds" of the Kabalist equate fairly directly with the seven planes or levels of consciousness from the Theosophical Cosmogony. As defined by Dion Fortune and MacGregor Mathers the four levels of creation are:

1. ATZILUTH, the Archetypal World, or World of Emanations; the Divine World.
2. BRIAH, the World of Creation, also called Khorsia, the World of Thrones.
3. YETZIRAH, the World of Formation and of Angels.
4. ASSIAH, the World of Action, the World of Matter.

By meditating upon or visualizing the color of the quality you wish to develop in yourself, this actually comes about, in time, according to the Kabalists. Each of the ten Sephiroth on the Tree of Life represents a force or power of Nature, of God; and the position of the Sephirah on the Tree indicates its relation to the other forces or Powers. To understand all this requires a lifetime of study and I give it here to indicate how far the study of colors can take you -- directly into the Invisible World if you are so inclined!

Much of the information now in print on the Tree of Life and the Kabala has been a jealously guarded secret for thousands of years but now is the time of Revelation, for those who run to read.

THE YOGA OF THE WEST

In the foreword to her book "The Mystical Qabalah" -- available for \$7.50 from the Society of the Inner Light, 38 Steele's Road, London NW3 - Dion Fortune writes, "The Tree of Life forms the ground plan of the Western Esoteric Tradition," and is the system which she used to train pupils in her School. It is regrettable that here in America few students of the occult even knew that there is a Western Mystery Tradition.

Our destiny here in the Western world is to conquer the physical plane, to purify it, to lift it up. Miss Fortune says that the Adepts of our races "have evolved a Yoga technique of their own which is adapted to their special problems and peculiar needs. This technique is based upon the well-known but little understood Qabalah, the Wisdom of Israel."

She goes on to write, in the first chapter of her book, "It may be

asked why it is that the Western nations should go to the Hebrew culture for their mystical tradition? The answer to this question will be readily understood by those who are acquainted with the esoteric theory concerning races and sub-races. Everything must have a source. Cultures do not spring out of nothing. The seed-bearers of each new phase of culture must of necessity arise within the preceding culture. No one can deny that Judaism was the matrix of the European spiritual culture when they recall the fact that Jesus and Paul were both Jews. No race except the Jewish race could possibly have served as the stock upon which the new dispensation was to be grafted because no other race was monotheistic. Pantheism and polytheism had had their day and a new more spiritual culture was due. The Christian races owe their religion to the Jewish culture as surely as the Buddhist races of the East owe theirs to the Hindu culture."

The Kabala and the Tree of Life are not the property of the Hebrew rabbis nor did they create the system. Moses learned his Kabala in the Mystery Schools of Egypt and passed it on to those few of his people who were evolved enough to study it and use it. It is said that the Kabala is as old as mankind and was given to our earliest ancestors by the Archangel Metatron. Tradition has it that the Kabala was brought to Egypt from Atlantis. The priest-initiates of that fabled continent foresaw the great cataclysm which actually occurred in 9564 B.C. and arranged for the transfer of Adepts and certain sacred documents to Egypt long before the waters engulfed their homeland.

Dion Fortune makes no claim that her presentation of the Kabala is the same as that used by the pre-Christian rabbis in Israel, far from it. "The world has moved on since those days," she writes, "and we are under a new dispensation. But what was true in principle then will be true in principle now, and of value to us. The modern Qabalist is the heir of the ancient Qabalist, but he must re-interpret doctrine and re-formulate method in the light of the present dispensation if the heritage he has received is to be of any practical value to him."

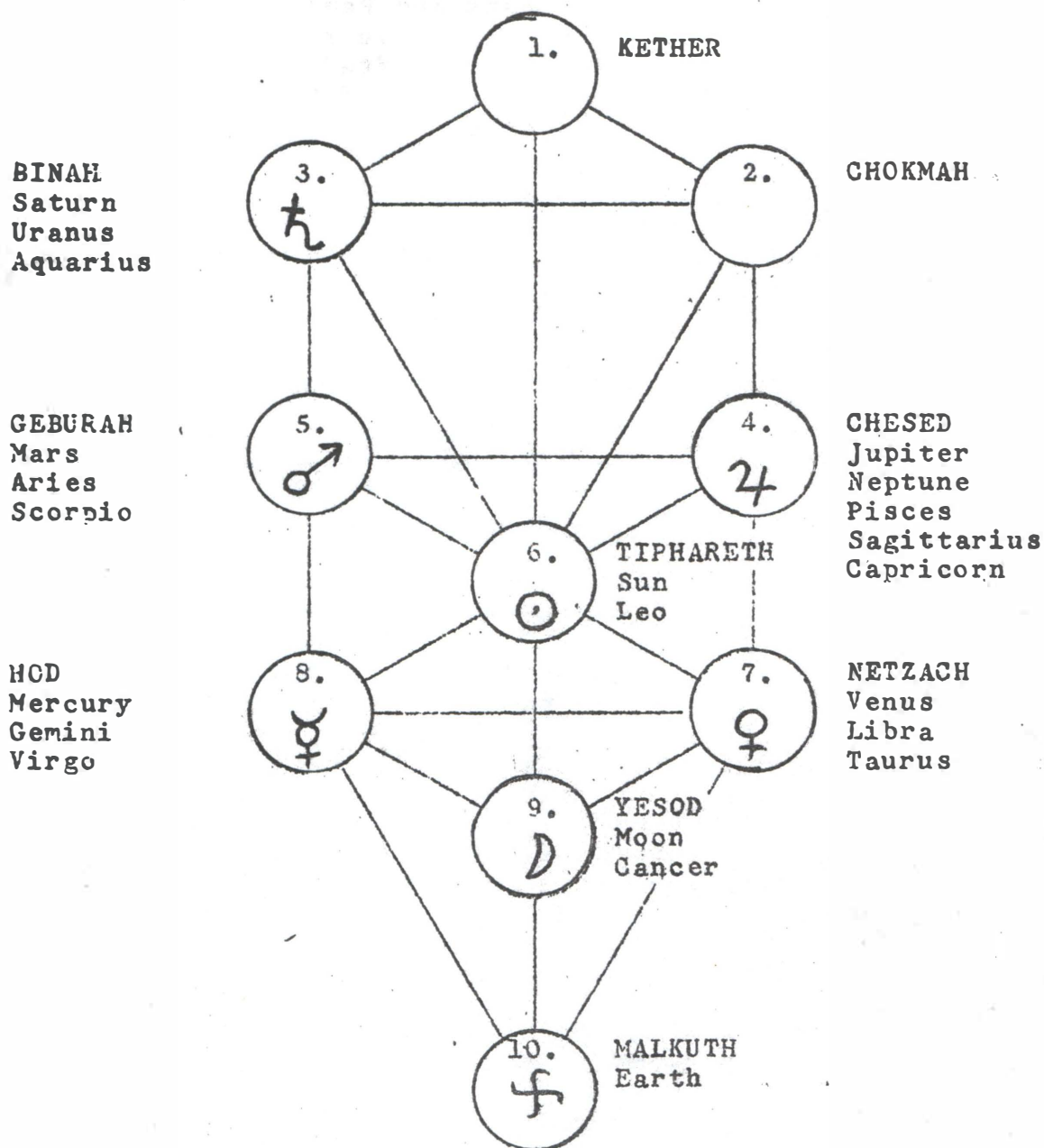
She urges us not to be hidebound by tradition. "A technique that is being actually practised is a growing thing, for the experience of each worker enriches it and becomes part of the common heritage."

My own studies in Kabalistic literature for the past five years have taught me that this is indeed a metaphysical system created by and designed for the Western mind, for the American; and I heartily recommend it to anyone seeking answers to the basic problems of existence. This is the way Dion Fortune puts it.

"The mysticism of Israel supplies the foundation of modern Western occultism. It forms the theoretical basis upon which all ceremonial is developed. Its famous glyph, the Tree of Life, is the best meditation symbol we possess because it is the most comprehensive."

With this system of correspondences at your finger tips, when the tides of the New Age surge through you, you are able to blend the uncorrelated forces within you and move forward with a minimum of friction.

Here we have the Tree of Life again. This time I have attributed the planets of the Solar system, the "mundane chakras", to the eight lower Sephirahs as given by Dion Fortune. This is the Tree as used in the lowest of the four worlds, Assiah. Kether and Chokmah are too immaterial to have planets. The attribution of the Signs of the Zodiac is taken from Max Heindel's Astrological Chart, obtainable from the Rosicrucian Fellowship, Oceanside, California.



To the serious student of metaphysics the value of this chart should be immediately apparent, as it shows him the relationship of his birth sign and planet to the other planets and Forces in the universe. Add to this the colors of the Sephiroth and the notes which can be sounded with those colors and he has a meditation tool which is of incalculable value in unfolding the higher consciousness of the New Age.

From the Chapter "THE USE AND POWER OF RITUAL" in Dion Fortune's book, "Esoteric Orders and Their Work".

"Color and sound play important parts in the operation of transmuting the forces of one plane into their correspondences on a lower and denser level. Their influence has its basis in the principles of the law of the Ratio of Vibration; this can best be explained by analogy. It is well known that many people associate colors with certain musical tones; it is also a proven fact that if sand be scattered on a disc and a violin bow drawn across its edge, causing it to vibrate, the sand will assume regular patterns consisting of geometrical forms; sound is a vibration of the air, of which the number of vibrations per second of any given note can be ascertained; light is a vibration of the ether of which the number of vibrations per second of any given color can also be ascertained, and it will be found that there is a mathematical relationship between the air-vibration of a sound and the ether-vibration of the color which it evokes in the consciousness of certain people of the more sensitive type. The latter will be a multiple of the former. Upon the subtler planes are many different types of force, each with its own vibration rhythm; if the rate of that rhythm can be discovered, and either its root or prime factors be ascertained, and sounds be formulated which have the vibration-rate of the several factors, and these be enunciated in sequence, they will evoke the complementary vibration in the subtle body which corresponds to the plane of the potency it is intended to evoke, just as the musical tone causes the color to which it bears a ratio to rise in consciousness. This is the rationale of the use of Sacred Names and Words of Power.

"And likewise with geometrical forms; certain composite influences have their correspondences in the intersecting lines of force which give rise to the regular figures of the sand patterns; upon a similar principle are constructed the Sacred Symbols which represent lines of force in the Unseen.

"All these influences are employed to construct a great thought-form in the group-mind of the Lodge, and into this thought-form are poured the potencies evoked by the Names of Power used in initiatory work, and these influences are focussed upon the candidate while he is in a state of exalted consciousness. This is the rationale of initiation.

"The candidate, while acting out the ritual with his physical body, should remember that he himself is but a symbol of the Divine Man he is made to represent, and he should follow out in consciousness the processes of the soul that are being enacted on the subtle planes."

* * *

THE HOLY GRAIL, SYMBOLIC BRIDGE TO THE NEW AGE

By Judith Crabb
Compiled from various sources
with the help of Riley Crabb.

One of our most important tasks today is building the bridge into the New Age. This includes all servers, initiates, adepts. Actually the bridge is between the old Piscean and the new Aquarian Age. This is pioneering work by small groups associated with the Mystery Schools. The pioneers belong to the Aquarian Age, the future, rather than the present. They are misfits, born out of their time. They are misunderstood and not well liked. To the conservative the Aquarian is a radical. He is dangerous to society as it is. St. Paul of the New Testament had a word for them, these pioneers, "the abortions".

The Aquarian pioneers are here now, working. The bridge must be built between them and the people of the present day, the waning Pisceans. The builders are the advanced Pisceans, those whose natural place is on the cusp between the two ages. These are the ones who are capable of understanding the Aquarian outlook, though their life training prevents them from living the Aquarian way. The advanced Piscean belongs to both epochs and yet to neither.

We need a universal symbol for the building of that bridge; that symbol is the Holy Grail. The Grail is an archetypal symbol linking together the many peoples of the West. The Grail is common to their history. Every western race and nation has its Grail legends. These go back to early Christian times. They are deep in the soul of the race. With its universal appeal the Grail can unify nations. People can rally around it because it is still a living legend in their hearts. It is a common bond between them.

THE FOUR FORMS OF THE HOLY GRAIL

The Grail legend is a myth or dramatic story of a universal need of everyone here in the Western world. There is a yearning in each human heart for the Holy Grail, in one of its four forms. In one of these forms it is known as Kerridwen's "Cauldron of Plenty", which never failed to furnish a feast. A second form of the Grail is the "Cup of the Last Supper", the sorrowful cup of the sacrifice. A third form could be the shining "Cup of Supreme Mystical Vision". A fourth form of the cup of the Grail could be the simple "Cup of Cold Water", and so the Grail is all things to all men. The building of the bridge is a spiritual drama.

Each of these four forms of the Grail has a body of myth and parable around it. Legend has it that the Cauldron of Kerridwen was originally in the Cavern world. King Arthur found it there and by violence took it from the elemental forces guarding it. He brought it to the surface where its limitless abundance could be available to all men. The story is that Arthur took the Cauldron to the highest mountain in Wales and

gave it to the care of the Celtic Isis, Kerridwen.

Her pot has something of the appearance of a witches' cauldron. It has three legs and a ring of mistletoe, but it is made of silver rather than of black iron. It is said that Kerridwen never allowed the fire to go out beneath her cauldron. Sometimes, after great battles, Kerridwen took her Cauldron of Plenty into the hall of heroes. There they caroused around it. They found in the cauldron all the food and drink their hearts could desire.

In this myth is the truth that the Grail answers or fulfills the elemental needs of the soul. Here is nothing of the higher vision or occult wisdom, just the beauty of nature given by the Earth Mother. There is deep significance to the rape from Hell, the taking of the cauldron by violence from deep in the earth, but this is only for initiates. This correlates with the fourth aspect of the Godhead.

THE LOVING-KINDNESS IN CHRISTIANITY

At a higher level the Grail represents human compassion when, as a cup of cold water, it is given to satisfy human need. Here it symbolizes universal charity and loving-kindness in Christianity.

At a higher level still the Grail represents the sacrificed man-god in the Cup of the Last Supper. He redeems the world by laying down his life. To a lesser degree the Cup of the Last Supper represents the unreserved dedication of the initiate. He also gives wholly of himself that the world can be saved.

Going one step higher in consciousness we have the Golden Grail. This represents Mystical Vision. The shining splendor of this glorious ideal is inspiration and guidance for the twice-born. Here we find the archetypal ideas for the Aquarian Age. The Golden Cup is filled with the wine of the New Age. Higher yet we have Crystal Cup of the pure water of the Spirit. This Grail is beyond thought and is known only to initiates.

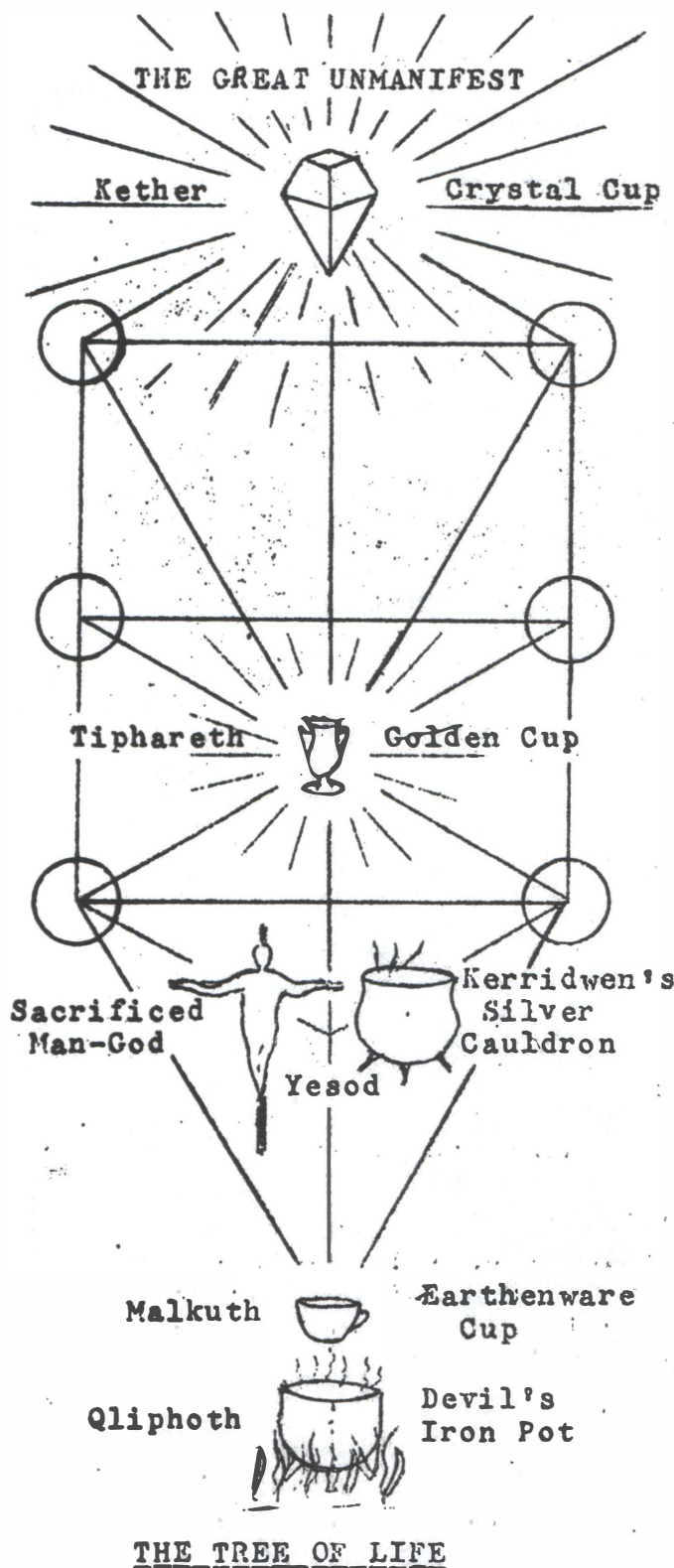
THE HOLY GRAIL MANIFEST, AND UNMANIFEST

So the Cup of the Grail has four aspects in manifestation and two unmanifest. Each has a significant color. Going up the scale the devil's working pot is of iron. Kerridwen's cauldron is of silver. The cup for cold water is earthenware. The Cup of the Last Supper is silver. The Mystical Grail is gold, and finally there is the Cup of Clear Crystal.

The devil's pot is black iron. This is a crucible for breaking up and melting down old forms into simpler elements. He purifies old material for the making of new things. Silver is the metal of the moon. So, Kerridwen's cauldron and the Cup of the Last Supper are of Astral silver. They represent the two aspects of the moon, the waxing and the waning. The Golden Cup is drunk by the Higher Self.

THE KABALISTIC GLYPH, THE TREE OF LIFE

In relating the various Grail symbols to the Tree, we put the black iron pot below Malkuth, in the earth, in the sphere of the Qliphoth.



Here all things are broken down to simpler elements, digested, and sent back up to the upper world as the raw material of existence. Most refractory elements are melted down in the black iron crucible. This is not evil but a center of unbalanced force. This is a sanitary center where the garbage of mankind and of nature is purified and made ready to be used again.

Malkuth is the earthen vessel containing the cold water of compassion. This is practical Christian charity.

The waxing moon of Kerridwen and the waning moon of the dying Christ are in Yesod. The Golden Cup of the Grail goes to Tiphareth, and the Crystal Cup to Kether. All the Grail symbols go on the Middle Pillar of the Tree of Life.

The Cup of the Grail, like Kerridwen's Cauldron, is all things to all men. The once-born, the average man, looks to the Grail for whatever he needs as it stands in its glory on the altar.

The twice-born, the initiate, sees in the Grail all of its aspects. Depending on need, he can choose to serve the Grail, ministering its bounty to those who look to him for help. He can also draw from the Grail inspiration, guidance and maintenance for his own needs.

So to one person the Grail is elemental nature mysticism. To another person the Cup of the Grail is comfort in his sorrow.

To the occultist the Grail is his symbol, his formulae of Power. Yet to another person the Holy Grail is the Vision Splendid!

* * *

MOVING COLOR CAN EXPAND CONSCIOUSNESS!

Mrs. Crabb and I proved this during our October, 1961 lecture trip back east as far as Chicago. (From our November, 1961 Journal)

COLOR, THE BRIDGE TO THE NEW AGE

We took the Colorobot along on this trip and gave color symphonies preceding some of the talks, and also gave the "Color, The Bridge To The New Age" talk in Chicago and Kansas City. It was Lucy Banes, mainstay of the Carmel-Monterey group who gave us a most interesting, personal experience with living color. It was during her career as a concert singer in New York City. While singing her focus of consciousness shifted to some etheric level. The audience before her dimmed, and there at the back of the hall appeared a huge, blank canvas. As she sang the melody each note appeared as a splotch of living color on the canvas, beautiful -- except for the places where tone production was not full, or her concentration wavered -- and then she produced a dull brown. Thus at the end of each song she had a tapestry of living color to indicate the quality of her production.

Associate Andrew Hardie, with whom we stayed in Santa Barbara, has introduced living color into his home with glass prisms, placed on the window sills to catch the sunlight. Throughout the day he and Mrs. Hardie thus have moving rainbows of living color blessing their home with celestial radiance. Andy gets the prisms from a local Surplus store. They are from World War II tank periscopes, from which he removes the metal frame and the mirror silver. He gave us one and now every sunlit afternoon we have the beauty of living color on our walls.

Our Kansas City talk was the first to awaken us to the potency of moving color, combined with music and perfume, and to its dangers! I open the talk with a short concert of two numbers, then a review of the development of moving color by Claude Bragdon, Thomas Wilfred, Cecil Stokes, Disney and others, and then a discussion of color as a manifestation of the spiritual worlds, with indications of our heightened consciousness of color as we move into the New Age. The talk concludes with a showing of slides of Thought Forms, Angelic beings from Hodson's "Kingdom of the Gods" and other related materials. This time, for the first time, I decided to add a closing "symphony" of moving color combined with a wonderful choral rendition of the Lord's Prayer by the Salt Lake Choir, and sprayed the air of the hall with Nichol's special "Ra Bluviol" perfume which, according to his chart, vibrates to the note "A" on the musical scale and gives the color of blue-violet on the Inner Planes.

This combination was more potent than I expected. When I rose to close off the meeting my throat area was so choked up I couldn't speak. Paul Wheeler sensed the difficulty and moved in quietly to conclude with a thoughtful prayer. In a few moments I was back to normal, I thought.

This wasn't the end of the matter for Judy and me. After we retired that night in our second-floor bedroom at the Wheeler's -- and we were tired at this mid-point in the trip -- I found myself slipping over the borderline in full consciousness! I wanted to get to sleep and to rest. Spontaneous psychic experiences of this type are very rare with me; nor

nor are they particularly welcome; any psychic travelling I do must be done at times and places of my own choosing. The evening's work with and talk on color had opened up some astral travel center, that was for sure. A half dozen times at least I drifted off into dreamland, only to find myself fully conscious and awake in strange surroundings, hearing strange sounds, glimpsing odd shapes and lights -- not in color -- which were utterly confusing and senseless. I suppose I was awake in the memory store rooms of my own emotional body, with my astral eyes and ears still unconditioned to this strange, new world. Finally, thank fully, the oblivion necessary to bodily rest came.

Mrs. Crabb also found herself still reacting to the moving color of the evening program when she tried to sleep. To her it seemed as though the pores of her skin and the tissues of her body had opened up like a sponge the glowing, living colors were moving through, in and around her. This condition gradually changed to a less pleasant one, darker, in which she became aware of shapes moving around within this expanded field of consciousness. Some of these shapes had ugly, half-animal faces. They reminded her of disagreeable experiences of her childhood. Experiences which she had long ago put away and forgotten. She wanted to rise out of this condition; for above and beyond the gloom she could see a beautiful world of light and pastel colors, and peaceful, but her struggle to reach it only brought her to full, physical wakefulness beside me in bed. Then she went into normal sleep.

There is no doubt that many modern artists, the impressionists, the cubists, are allowing themselves to drift across this borderline of consciousness; and there is also no doubt in my mind that they are painting their own subconscious beasts, the "dwellers on the threshold" in their own Astral bodies. If the artist is truly inspired and pushes on to higher levels of consciousness he will glimpse the forms and the radiant colors of the Inner Planes and express them in his painting.

Art, if it is in tune with the times, will express the breakthrough into the New Age. The addition of another dimension of consciousness to mankind -- and that is what the Space Age will do -- will reveal first the hidden ugliness of the Astral worlds around us, and then the beauties of the Worlds beyond that. But first must come the revelation and the purging.

This change of consciousness through color is more fully discussed in the 18-page, illustrated mimeo brochure of my talk, "Color, the Bridge to the New Age", which can be obtained here at Headquarters for ~~the~~ \$2.50, and in our Lesson Series on the Cabala, send a dollar for the catalog.

In discussing our Kansas City experience of Oct. 17th, several things about the use of moving color became more clear to Judy and me. We wondered why our own attempts to visualize color, mentally, had not had this powerful effect upon us. We realized now we were protected, by the limitations of our power of concentration. But with the Colorobot we could re-create the moving colors of the Inner Planes objectively, on the screen before our physical eyes, and relax in a passive state at the same time. For most people living the worldly life of these

times this can be a dangerous procedure. An objective glimpse of their own vices and passions could bring on shock, even insanity and obsession. Now we knew why Cecil Stokes, discoverer and builder of the "Auroratone", had died an alcoholic. Working day after day in his Hollywood laboratory creating moving color, watching it, combining it with good music to produce the wonderful sound-and-color films he offered the world, Stokes was constantly stimulating and opening his psychic centers, but he had or used no occult science to protect him from the dangers of his work. If he did he wasn't successful with his ceremony and discipline!

This experience with moving color emphasizes why a genuine Mystery School will insist that the beginner work on concentration, purification and discipline before all else -- for his own protection!

NEW COLORS IN THE SPACE AGE

Back in 1957 LtCol David Simons, USAF, made a high altitude balloon flight over Minnesota and the Dakotas, reaching an altitude of 102,000 feet, a record at that time. Before the flight Dr. Stakutis of the Air Force Cambridge Research Center gave Simons a finely graded chart of all the known colors, to help the Colonel identify the colors of the earth's outer atmosphere. But there was one strange, blue-purple color there which couldn't be found on the chart. Simons also found that "well above the haze layer and close to the curtain of darkness above was a procession of paper-thin sharp bands of yellow-brown etched against the deepening blue of the sky." And then when the sunset came at that incredibly high, cold altitude "the changing sunlight majestically shifted its colors through the atmosphere, deepening here to a fiery red, fading there to a salmon pink, then a pale yellow. Above the slowly changing colors was a layer of blue so clear -- polished bright and clean."

PROHIBITIVE COST OF COLOR CARTOONS

The reason why Walt Disney hasn't produced any more "Fantasias" is cost, apparently. He was interviewed by columnist Art Buchwald while visiting Paris in 1961, and told Art that he was producing more regular movies because "we can produce a good film in about seven or eight months. It takes three years to produce a color cartoon feature!"

If you yearn for moving, abstract form and color as I do, this means that you'll have to produce your own, at home; as I am doing with the Colorobot. Plans for the Colorobot as a do-it-yourself project were originally published in the December Science and Mechanics Magazine 1960. Perhaps you can find a second-hand copy in a used magazine store or write to the publisher for a copy. If you can't find a set of plans in this way write to the inventor of the Colorobot, Maurice Wetzels, perhaps he can help you. His address is: Colorobot Electronics, PO Box 3576, Merchandise Mart, Chicago 54, Illinois. Parts and material costs come to about \$30. The commercial version of the Colorobot sells for \$385. I look forward to the day when a miniaturized mobile color projector for home use will be on the market, of about the same size and cost as a table-model radio.

* * *

LUMIA, THE ART OF LIGHT

Associate Louise Bane, visiting in New York, has sent us two items on the mobile color work of Thomas Wilfred, inventor of the "Clavilux".

STUDY IN DEPTH, OPUS 152

"A completely new art form, called Lumia, has been created for the reception room of Clairol's New York offices, 666 Fifth Avenue, by Mr. Thomas Wilfred. Moving colors are projected on a 10-foot screen to give the illusion of an abstract painting being created in space, as the tints and shapes swirl through a pre-determined series of patterns. The vivid colors, slowly moving across and through the screen in combination with more delicate hues, create an unusual visual experience which may be watched for seconds, minutes or hours. The procession of color constellations is set to run for one year, 34 weeks, 22 hours and 10 minutes, and then start all over again, and exactly repeat the composition.

"The 'light mobile' is called Study In Depth, Opus 152. Mr. Wilfred previously created 151 compositions. These other works are in the Museum of Modern Art, Metropolitan Museum of Art, San Francisco Museum and many in private collections. The Clairol Lumia composition is the largest, will run the longest, and is the first in an office."

ASPIRATION, OPUS 145 - A recorded Lumia composition, 1955, gift of Mr. and Mrs. Julius Stulman to The Museum of Modern Art, 11 West 53rd St., New York 19, N.Y.

"Lumia, the art of light, was developed by Thomas Wilfred who experimented for many years during the first quarter of a century. In 1921 he completed his 'clavilux', an instrument consisting of a number of powerful projectors with an organ-like keyboard controlling the form, color, and motion projected on a large white screen. In 1922, in New York, Wilfred performed his first lumia recital on the clavilux, and for 20 years thereafter he gave clavilux recitals throughout the United States, Canada, and Europe. In 1930 he founded the Art Institute of Light for the study and further development of this new medium. The institute maintained laboratories and a recital hall in New York until the war years.

"Thomas Wilfred continues his work in lumia, creating new compositions and recording them for automatic repetition in instruments such as 'Aspiration' as shown at the Museum of Modern Art. The artist describes this work as a theme with 397 variations. The form and color cycles are of different duration. Thus, every time the form cycle repeats, it does so with a different color treatment -- a near-coincidence every two hours and 32 minutes. The entire composition has a duration of 42 hours, 14 minutes, 11 seconds.

"Of Lumia, the art of light, Mr. Wilfred says:

"Man has built with stone, carved with marble, painted with ground pigments, plucked strings, blown through reeds, sung, danced, written and spoken. Thus our seven fine arts have grown along with our civilization. Their tools and media were both simple and close at hand. One medium, however, defied man's harnessing attempts: Light, the greatest natural force our senses can grasp, the source and maintainer of all life and growth.

'But with the advent of electricity a way opened up, and now a great new epic begins in esthetics. An eighth major art form has been born to join the accepted seven, the art of light. It has been named Lumia. Here light is the artist's sole medium of expression. He must mold it by optical means, almost as a sculptor models in clay. He must add color and finally motion to his creation.

'Motion, the time dimension, demands that he must be a choreographer in-space, a dancer-by-proxy whose body is weightless and may assume any desired shape. This he accomplishes by manipulating sliding form, color, and motion keys on the organ-like console of a clavilux instrument. A special notation system is used. The keys actuate optical combinations in a battery of powerful projections, the result showing on a large white screen.

'The lumia composer may also record his works for automatic repetition in self-contained cabinets resembling television sets. The artists's aim is to transform the screen into a large window looking out on infinite space, an imaginary stage of astronomical dimensions, and to perform on this stage a silent visual music of form, color and motion.'

"Further information can be obtained from Thomas Wilfred at West Nyack, New York."

* * *

SEEING WFAA RADIO IN COLOR

Associate Rose Hiatt sends us a Dallas, Texas newsclip telling of how Radio Station WFAA converted its broadcast into moving color in April. "An electronic process which transforms musical notes into impulses of changing colors made its bow in Wynnewood Village. The new process, developed by Mobilcolor, Inc., of New York, is controlled from an electronic console. Musical notes and loudness of music dictates to the console impulses which are sent to lights focused on a giant screen. Dallas' first demonstration of this type will be located in Wynnewood near Volks each evening through Easter."

Associate Dave Pickett reports that the May¹⁹⁶² issue of "Electronics World" has an excellent article on color mechanics, organ, etc. And for your reference file on color try to get hold of a copy of Francis Bello's fascinating article on the color researches of Dr. Edwin Land of Polaroid Camera, "An Astonishing New Theory of Color", in Fortune Magazine for May 1959. Dr. Land's work has smashed Isaac Newton's basic color theories all to smithereens.

THE PLANETS, THE DAYS OF THE WEEK AND THEIR CORRESPONDING COLOURS AND METALS

From Vol. III of H.P. Blavatsky's "Secret Doctrine".

In the accompanying diagram the days of the week do not stand in their usual order, though they are placed in their correct sequence as determined by the order of the colors in the solar spectrum and the corresponding colors of their ruling planets. The fault of the confusion in the order of the days revealed by this comparison lies at the door of the early Christians. Adopting from the Jews their lunar months, they tried to blend them with the solar planets, and so made a mess of it; for the order of the days of the week as it now stands does not follow the order of the planets.

Now the Ancients arranged the planets in the following order: Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn, counting the Sun as a planet for exoteric purposes. Again, the Egyptians and Indians, the two oldest nations, divided their day into four parts, each of which was under the protection and rule of a planet. In course of time each day came to be called by the name of that planet which ruled its first portion -- the morning. Now, when they arranged their week, the Christians proceeded as follows: they wanted to make the day of the Sun, or Sunday, the seventh; so they named the days of the week by taking every fourth planet in turn: e.g., beginning with the Moon (Monday) they counted thus: Moon, Mercury, Venus, Sun, Mars; thus Tuesday, the day whose first portion was ruled by Mars, became the second day of the week, and so on. It should be remembered also that the Moon, like the Sun, is a substitute for a secret planet.

The present division of the solar year was made several centuries later than the beginning of our era; and our week is not that of the Ancients and the Occultists. The septenary divisions of the four parts of the lunar phases is as old as the world, and originated with the people who reckoned time by the lunar months. The Hebrews never used it; for they counted only the seventh day, the Sabbath; though the second chapter of Genesis seems to speak of it. Till the days of the Caesars there is no trace of a week of seven days among any nation save the Hindus. From India it passed to the Arabs, and reached Europe with Christianity. The Roman week consisted of eight days, and the Athenian of ten. Thus one of the numberless contradictions and fallacies of Christendom is the adoption of the Indian septenary week of the lunar reckoning, and the preservation at the same time of the mythological names of the planets. Nor do modern Astrologers give the correspondences of the days and planets and their colors correctly; and while Occultists can give good reasons for every detail of their own tables of colors, etc., it is doubtful whether the Astrologers can do the same.

The chart is from page 455 of the 1897 edition of "Secret Doctrine".

NUMBERS	METALS	PLANETS	HUMAN PRINCIPLES	DAYS OF THE WEEK	COLORS	SOUNDS
1 & 10	Iron	Mars	Kama Rupa or Animal Passions	Tuesday	Red	Do
2	Gold	Sun	Prana or Jiva, Life	Sunday	Orange	Re
3	Mercury	Mercury	Buddhi or Spiritual Soul	Wednesday	Yellow	Mi
4	Lead	Saturn	Kama Manas Lower Mind	Saturday	Green	Fa
5	Tin	Jupiter	Auric Envelope	Thursday	Blue	Sol
6	Copper	Venus	Manas, Higher Mind	Friday	Indigo or Dark Blue	La
7	Silver	Moon	Linga Shakti or Astral Double	Monday	Violet	Ti

CHART OF THE SEASONS, QUARTERS OF THE DAY, COMPASS POINTS & ELEMENTS

Spring	Summer	Autumn	Winter
Morning	Noon	Evening	Night
Youth	Adolescence	Manhood	Age
Fire	Air	Water	Earth
East	South	West	North

You will look in vain for the first principle in Blavatsky's chart of the planets and corresponding colors, etc., above. Of the Monad, the Atman, the Cosmic Atom, the Divine Spark, Blavatsky writes: "Atman is no Number and corresponds to no visible Planet, for it proceeds from the Spiritual Sun; nor does it bear any relation either to Sound, color or the rest, for it includes them all. As the Human Principles have no numbers, per se, but only correspond to Numbers, Sounds, Colors, etc., they are not enumerated here in the order used for exoteric purposes."

She says that Buddhi, under No. 3, is the "Atmic Ray or vehicle of Atma".

* * *

H A N D B O O K

for using

C O L O R - I N C E N S E - M U S I C - a n d - P E R F U M E f o r M Y S T I C A L & O C C U L T H E A L I N G a n d M E D I T A T I O N

THIS IS THE NEW & REVISED EDITION AND HAS FOUR TIMES THE INFORMATION THAT THE OLDER, FIRST EDITION CONTAINED. IT IS UP-TO-DATE IN EVERY RESPECT. (By Eldon Nichols)

All the information given in this HANDBOOK is 'boiled down' to bare essentials. All excess wordage has been eliminated so that you can get the proper information quickly when you need it. You will not have to read and hunt information for a long period of time. By actual test, the proper treatment for any trouble can be found in less than a minute.

This HANDBOOK could have been 'padded' (as is usual with many writers) and made into a set of 3 volumes to cost five times as much. Still it would not have contained any more real and valuable information. It would have taken you twenty times as long to find what you wanted to know in a hurry or during an emergency. This HANDBOOK is designed to give you valuable and correct information in a matter of seconds. This way it will be a valuable asset to your healing work. Academic, medical terms have been changed to common every day terms wherever possible.

This exhaustive HANDBOOK is presented complete with MASTER LIST, TABLES, CHARTS AND INDEX of different conditions that you might want to rectify or emphasize in your life by using color, incense, music and perfume. You will notice that each condition can be treated with either color, incense, perfume or musical tones.

You can use any of these healing vibrations alone or in combinations to get quicker results. As an example - you may have a nervous condition, so you turn to NERVOUSNESS in the MASTER LIST, and find No. 5 there. Turning to TABLE 'A', you find that No. 5 calls for BLUE LIGHT, so you use a BLUE filter in your color lamp. TABLE 'B' tells you that No. 5 calls for PERGALARIA incense, so you burn a PERGALARIA cone of incense. (The Pergalaria cone is colored Blue-Green). This is its actual color and not the color effect that it produces. It produces the BLUE color effect. DO NOT LET THE COLOR OF THE CONES CONFUSE YOU. They are given only to enable you to identify the different cones of incense. Turning further to TABLE 'C' you see that No. 5 calls for BLUE EYE perfume, so you rub a little on your upper lip or put some on a handkerchief or kleenex and place in the top of your shirt or blouse.

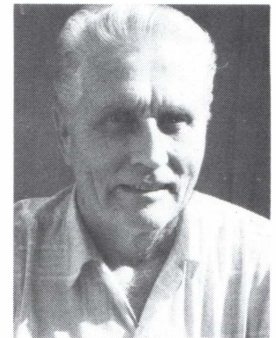
So, you use either the COLOR, INCENSE or PERFUME ALONE OR IN COMBINATION. The more of them you use at the same time the quicker the results. In the MUSIC - TABLE 'D' you find that Brahm's Lullaby is also good for nervousness, so you can play that along with the others if you are in a hurry to get results.

Always be SURE that you check the MASTER LIST first and then the TABLES 'A', 'B' & 'C'. A mistake in checking could throw the whole system out.

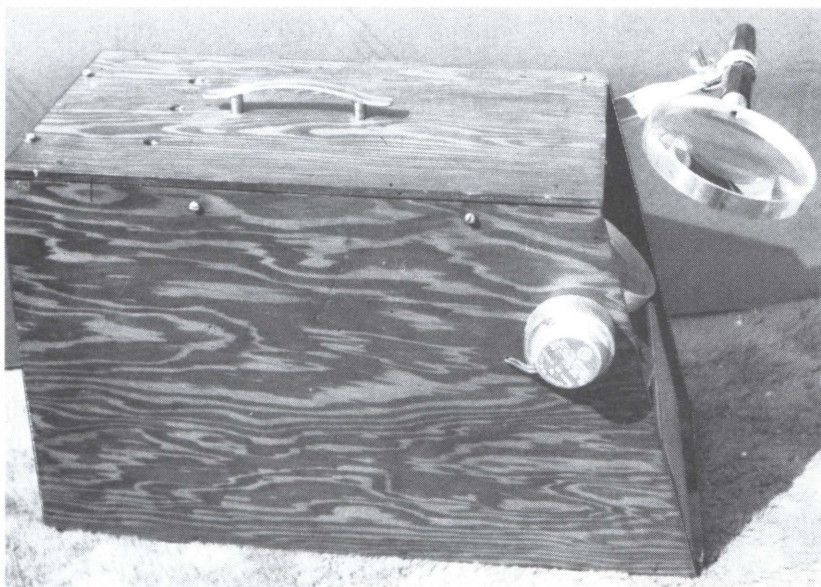


ELDON NICHOLS, with young admirers, in front of his Greensburg, Pennsylvania home in 1963 when we visited him there. He was expert with his hands in creating new things or in taking old things and recombining them into something new, in cooking for instance, where his sensitivity to odors and colors made him an expert in the culinary art.

BELOW is a Colorahma Projector developed by Mr. Crabb to demonstrate the consciousness-expanding effect of moving, abstract color patterns to his lecture audiences across the country in the mid-1960s. Three Bristol timing motors activate mirrors at 1 rpm, color wheel at $3/4$ rpm, and



CRABB



revolving lens at $2/3$ rpm to create on the screen slowly moving, inspiring patterns which never repeat themselves. Our Colorahma brochure is complete with instructions, drawings and pictures for the building of your own Color projector, \$3.50 a copy.

NOTE - The MASTER LIST, TABLES & CHARTS in this HANDBOOK comprise the complete knowledge that is known today about using "Light", "Incense", "Music" and "Perfume" for healing - meditation - mystical, spiritual, occult and mental purposes.

There may be a few long-winded side issues, but this HANDBOOK is complete in every respect for all practical purposes. By using this information intelligently, you will be able to produce the conditions you wish in your daily life. Its studied use will enable you to live a FULLER, HEALTHIER, HAPPIER and BETTER LIFE HERE AND NOW.

It is suggested that you read over this entire HANDBOOK at first, so that you can get a good idea of how to find the proper procedure in case of an emergency. By reading the MASTER LIST, you will find out how complete this HANDBOOK is and how it can be of great benefit to you and those you wish to help. So - read everything first; study the list, tables and charts before attempting to use the information. It will pay you to do this.

The vibratory sources of the Universe rank in power as follows - 1 - MIND (We are not dealing with mind in this HANDBOOK) The Art of Suggestion and Vibratory Evolution of Man as listed in our materials are available for more information on MIND. 2 - Colored Light. 3 - Incense. 4 - Perfume. 5 - Music. Of course by using more than one of these power sources at the same time - your results will be quickened.

Seven colors, odors and notes are used in this method. They are RED, ORANGE, YELLOW, GREEN, BLUE, BLUE-VIOLET and VIOLET-RED. You can see that GREEN is the center color of the seven. Those below the GREEN (YELLOW, ORANGE & RED) are called MINUS GREEN. Those above the GREEN (BLUE, BLUE-VIOLET & VIOLET-RED) are called PLUS GREEN. As you can see all troubles can be divided into 2 categories. That is MINUS-GREEN and PLUS- GREEN. But, in order to get the best results, we also use the intermediate colors, odors, etc. These intermediate factors produce a finer class of vibrations and give quicker and more accurate results.

We could heal almost anything, if we had the time, by using only BLUE and RED. But the intermediate colors give better and quicker results as mentioned before. You can see that this method is reduced down to the simplest process possible. BUT YOU CAN BE SURE - IT IS ACCURATE AND EFFECTIVE.

All of this information is the result of many years of study, research and experimentation. Everything suggested has been checked and rechecked so that you can depend on all statements 100%. It is given in the hope that you will use it to help yourself & others.

This HANDBOOK is not sponsored by ANY mystical or philosophical group. It is issued to those who wish to use these Divine Laws of the Universe to help themselves and others.

It is to be used for the good of ALL MANKIND.

30 years of testing have proved that all this material is successful. In places there may appear what seems to be contradictions. However, mortal man cannot even pretend to understand all of God's Laws and state positively that such and such is an absolute and true answer. But, as all this material has been tested we KNOW that it works and that Divine Law in being manifested even though some things cannot be explained to the satisfaction of non-believers.

Some sources use Indigo instead of BLUE-VIOLET and Violet instead of VIOLET-RED. In this HANDBOOK we use the simple terms as given in the lists and tables. So do not be confused by other names for any color. These instructions have been kept as simple as possible.

ITIS - this suffix is used for many troubles such as ARTHRITIS, BRONCHITIS, BURSITIS, COLITIS, CYSTITIS, DERMATITIS, ENTERITIS, GASTRITIS, GINGIVITIS, HEPATITIS, MENINGITIS, NEPHRITIS, TONSILITIS, ETC. Itis means inflammation and any disease ending with this suffix always calls for No. 5 - BLUE.

FEVERS - no matter what the name - be it TYPHOID, HAY, BRAIN, MALARIAL, RHEUMATIC SCARLET, ETC - always calls for No. 5 - BLUE. There is ALWAYS heat associated with any kind of trouble calling for No. 5 - BLUE. It is well to remember this fact.

The FRONT RADIATION ZONE and the BACK RADIATION ZONE charts will be useful in locating any internal organ when you are not sure where it is. The charts are self-explanatory.

The TABLES - 'A', 'B' and 'C' tell you quickly the proper color, incense or perfume to use for the condition listed in the MASTER LIST. TABLE 'D' lists the music that can be used for additional help.

The list, PROPERTIES OF THE SEVEN COLORS with the effects of each is given for those who want to know more about this type of healing. They are definately not necessary to the successful use of this method. Read them once and forget them if you like or you can refer to them from time to time for further study and experimentation if you so desire. These properties have been given in as simple language as possible and medical terms have been kept at a minumum.

Some writers contend that twelve colors are needed, but research, experiments and actual use prove that only the seven given here are needed for the best results. Of course this applies to the odors and musical notes also.

The MASTER LIST will enable you to locate 98% of all the ailments and conditions that man is heir to. If something should come up (which is unlikely) that you do not find in the MASTER LIST, you can read over THE PROPERTIES OF THE SEVEN COLORS and the FRONT and BACK RADIATION charts and find out for yourself just what to use. You will seldom, if ever have to do this.

It was mentioned earlier that negative thinking causes disease. You should always think positive thoughts. Two lessons are available on this subject and it would be well for you to study them. They are - RAISING YOUR VIBRATIONS and THE VIBRATORY EVOLUTION OF MAN. They are available where you secured this HANDBOOK.

While the MASTER LIST is comprised in the most part to ailments that are retarding your health, it also contains references to MEDITATION, PSYCHIC ADVANCEMENT, STUDY, WRITING, BOOSTING INTELLIGENCE, ETC. You will find these things very useful for yourself and in the helping of others. Do not overlook this part of the HANDBOOK. This is why it is recommended that you read the MASTER LIST over carefully and get a good knowledge of what it contains. In this way, when you need help you will know just where to find it.

Here and there a skeptic may read this HANDBOOK as dismiss it as a lot of 'poppycock'. Some people suffer untold misery because they do not or will not accept something that they consider unorthodox.

H O W T O U S E C O L O R E D L I G H T FOR HEALING

Look in the MASTER LIST and find the condition that you wish to correct. There you will find a number. Now turn to TABLE "A", FOR USING COLORED LIGHT. You will find after each number the color of the filter you are to use in your color lamp. As an example - - You can't go to sleep, so you look under "I" in the MASTER LIST and find INSOMNIA. After Insomnia you find NO. 5. Looking in TABLE "A" FOR USING COLORED LIGHT, you find that the color is BLUE, so you put the BLUE filter in your color lamp and the insomnia is relieved after the rays shine on you for a short time. You proceed in this manner for any condition.

You will find that some conditions require more than one kind of vibration for the proper correction. Where this applies you will find 2 or more numbers after the condition as listed in the MASTER LIST. As an example - - for BRONCHITIS, you alternate No. 2 ORANGE with No. 5 BLUE. This means that you use the same length of time for each color, first using the first one and then the second one listed. When three rates of vibration are listed, you use the three in the order given and for the same length of time, for each.

Always shine the light on the affected part. If in doubt as to the exact place - for instance the SPLEEN, LIVER, HEART, GLANDS, ETC. Look it up on the FRONT RADIATION CHART or the BACK RADIATION CHART. This will locate the exact spot that you will need for that particular condition and you will shine the light there.

In case of PAIN, INFLAMMATION, BOILS, etc., you will know exactly where to shine the light and so you do not need the charts. Just shine the light on the affected part. The charts are given as a convenience to those who do not know exactly where some of the internal organs are located.

For each treatment the minimum time for radiation is 5 minutes at 12 inch distance. If more than one color is to be used, you increase the time a like amount for each. If a larger area is to be covered and you have to put the lamp 24 inches away, you will need 15 minutes for each instead of 5 minutes. You can use much longer times if you like as you cannot over-expose. No part will take any more vibrations that is necessary to bring it back to normal. It is not like taking medicine - you just can't take an overdose. The above times are given as a guide and do not have to be adhered to exactly. The minimum times that should be used are given. You will want to give further treatments, but it is suggested that they are given at least one hour apart.

The foregoing applies to the color lamp that we furnish. In some instances we will be able to furnish the special bulb and gelatines, in which place the same times would apply. If you do not have a color lamp, get the kit "DO-IT-YOURSELF" and make your own color lamp. Or, wrap a gelatine around a regular bulb and use that. These makeshifts, do not insure exact results however. It also takes a lot more time when using regular bulbs. Usually 4 or 5 times longer are required, even if you have a lamp that radiates the entire light spectrum, which is unlikely. Still it is a good way to experiment. A professional color lamp or at least proper bulbs and gelatines are to be preferred if at all possible. In passing, let us say that our Gelatines are all tested with the 'Beckman Flame Photometer' and the lamps tested with the 'Beckman Model DU Spectrophotometer' with suitable accessories. Many of the advertised gelatines and color lamps are not any better than one you make yourself with the DO-IT-YOURSELF kit.

For Meditation, study, writing, mystical, spiritual and occult purposes - place proper color filter (see MASTER LIST) in lamp and place it where it will shine over your body and flood you with the color. Leave your lamp on 'till exercise, meditation, study, or writing period is completed.

H O W T O U S E I N C E N S E

FOR HEALING

As with the colored light - first look in the MASTER LIST and find number that is given after the condition you wish to correct.

Consult TABLE "B" - FOR USING INCENSE and find the odor to use. In this list, you will find the color of the cone to be used and also its odor. Triangle Incense which is available where you got this HANDBOOK is recommended for this purpose. Here is the reason - incense found in variety and 10¢ stores is made for general use and contains BENZOIN. As benzoin has an odor of its own and when burned generates benzoic acid fumes, it interferes with the floral scents of the incense. It should never be used for healing because of this fact. If you cannot find incense of the proper odor without benzoin, it is better not to use incense at all for healing. Triangle Incense as mentioned above is made for this purpose and does not contain anything that destroys the odor needed.

Light the incense and place it where you can easily detect its odor as it burns. One cone is usually enough for one treatment. You can repeat again in an hour if you wish. When more than one odor is to be used allow at least 15 minutes between the burning of one until you ignite the next one.

When using the Triangle Incense, for this work, first light the incense (cone) with a match. Hold match to the cone until the cone starts to blaze well. Blow out the blaze and place cone upright on a saucer or in an incense burner.

The lesson THE MAGIC OF INCENSE AND PERFUME would help you with the incense. It is also available where you bought this HANDBOOK.

FOR MEDITATION, ETC.

Use the same way as for healing, making sure that it is placed where you can detect its faint odor.

H O W T O U S E P E R F U M E

FOR HEALING

Perfume is used the same way as incense except for the way of application. Look up the condition exactly as before to get the right number or numbers. Look in TABLE "C", FOR USING PERFUME and find the right odor. Again you want to be SURE that the perfume you are using contains only the single odor and is NOT a combination of odors as most commercial perfumes are. In this kind of work, mixing up odors completely destroys the effect that you wish to attain. That is of course unless all the odors vibrate harmonically.

Place a fraction of a drop on the forefinger and rub it on the upper lip. Use very sparingly as the perfume should give you just the faintest suggestion of the odor. This is necessary for best results. It is better to use too little than too much.

Many do not prefer the lip method even though it is the best. For those who don't like the lip method, put a little on a handkerchief or kleenex and place in the top of blouse or shirt. Be sure it is located so that you can detect its odor faintly. When more than one odor is used, allow 15 minutes between each one. Also be sure and not use another treatment in less than one hour.

It must be stressed that you must use it SPARINGLY. Too strong an odor does not work as well. It is needless to say that one's breath should be free of strong odors such as onions, garlic, cabbage, alcohol, etc.

One application is sufficient for one treatment. Proper perfume made especially for this purpose is available where you got this HANDBOOK.

FOR MEDITATION, ETC.

Use the same as for healing, making sure that it is placed where only a faint odor can be detected. The odor we have called "PSYCHEE" is perfect for meditation, etc.

H O W T O U S E M U S I C

In the TABLES, "A", "B", and "C" - you will find reference to a MUSICAL NOTE after each number. If you have the facility to play a sustained tone - that is the ideal way to use musical vibrations. TAPES or RECORDS are available where you got this HANDBOOK with these sustained tones for this use. Write for information if you are interested.

Vowel sounds have been used for centuries for this type of healing, etc. The use of a pitch pipe to get the right pitch and then sing, hum or intone this pitch to a vowel sound and it will be a great asset to your healing technique.

Any vowel can be used, but it is better to settle on a certain vowel for a certain pitch or tone and use the same one every time. Example intone "A" as pronounced in 'aim' to the tone of "C". This will give the effect of RED light. Later on a complete manual of vowel sound technique will be available.

However, music as far as compositions are concerned is used mainly for such conditions as Nervousness, mental fatigue, insomnia, pain of different kinds, heart tonic, etc. In using music for this type of condition, you play the musical numbers on tapes or records and thus help these conditions.

A list of such music is given in TABLE "D" at the back of this HANDBOOK. The list contains general conditions for healing and meditation purposes, etc. Music can be used right along with color, incense and perfume to augment their efficiency.

The recordings listed are available where you got this HANDBOOK. Write for any information needed.

P R O P E R T I E S O F T H E S E V E N C O L O R S

R E D

Energizes, vitalizes, heats, promotes circulation. It is alkaline, non-electric and non-astringent. Vitalizes the base of the spine, the creative, sexual and restorative processes. Causes adrenalin to be released into the bloodstream. Increases the red blood cells, invigorates the circulation and dispells colds and chills. Removes dormant and sluggish conditions. Good for all types of anaemia. Strengthens will-power and courage. Increases the function of the arteries, activity of the kidneys and excites the organs of generation, arouses the sex desires, stimulates the menstrual flow when scanty, builds up sex power. All these things are stimulated to a high degree by RED. Relieves sterility, frigidity and impotence. Never use RED when nervous conditions are present. Never use it when there is heat associated with the trouble.

O R A N G E

Good for chronic asthma, bronchitis, wet cough, gout, chronic rheumatism, kidney trouble, gall stones, stimulates the menstrual flow to a lesser degree than red, mental debility, epilepsy and cholera. Frees body and mental functions, relieves repressions. Combines body strength and mental wisdom. Fuses the physical with the spiritual. It is warming, cheering, non-electric and non-astringent. Aids mentality. Acts as an alcoholic drink and therefore should be used carefully. Use when a stimulant such as alcohol when first taken is needed. Later alcohol has the effect of a depressant. Orange does not have this follow-up. Helps one to have tolerance. Also raises the sex force but not as strongly as red. Shallow breathing is helped by orange.

Y E L L O W

For stomach trouble, indigestion, constipation, gas, liver trouble, diabetes, blind piles, eczema, nerve exhaustion. Yellow is positively non-astringent. Alkalizes the system and strengthens the nerves. Inspires and awakens mentality. Helps one to reason logically. It aids self-control. Stimulates the solar plexus. Helps elimination of the intestines. Good for liver troubles. Cleanses the pores of the body. Improves the skin and heals scars and blemishes. Good for all stomach, liver, digestive and intestinal troubles. Good for skin diseases such as eczema, etc. Good for diabetes.

G R E E N

A tonic which soothes and restores. Is non-heating and non-astringent. Not acid nor is it alkaline. It is the central or neutral point of the color healing system. Stimulates the heart. Neuralgic headaches are benefitted by green. Soothes heart, nerves and brain. Soothing to the eyes. Refreshes those that are exhausted. Good for ulcers, but takes a long period of treatment. (See ulcers) Helps the body throw off waste materials. Helps relieve the bad effects of colds in the head. For this alternate equally Red and Green. Green can be used to clean out everything before using any other color. If you have the time, always use it for this purpose. Especially if the trouble is one where a cleaner

or purifier is needed. Green cleans out the dross and gives the healing color a much better chance to do its work. If you have plenty of time, it is good to use green before any other color that is used when a thorough cleaning is needed. On both sides of GREEN are the minus GREEN and the PLUS green. Studying this principle will give you a lot of insight into this method of healing with color.

You will note in the MASTER LIST that a lot of treatments have two or more colors to be used. When No. 4 GREEN is one of them, always use it first.

B L U E

Good for all throat troubles, laryngitis, sore throat, hoarseness, all fevers, like typhoid, scarlet, cholera, bubonic plague, small pox, chicken pox, measles, apoplexy, hysteria, irritations, epilepsy, palpitation, spasms, acute rheumatism, vomiting, thirst, dysentery, diarrhea, jaundice, biliousness, colic, inflamed bowels and intestines, inflamed eyes, stings, scratches, itches, toothache, headaches, nervous disorders, insomnia, painful menstruation, shock, etc. It is antiseptic, cooling, electric, soporific and astringent. Stops bleeding of lungs and is a sedative. It promotes truth, loyalty and reliability. It is very relaxing and soothing. Always use BLUE when there is heat, inflammation or a swelling in the throat.

Decreases overactivity of brain. Helps with nutrition and rebuilding the body. Counteracts alkalinity and tones up the system. Builds the skin. This ray relieves burns and most all skin disorders; eczema, erysipelas, cold sores, prickly heat, blisters, head lice, ringworm, hives, shingles are examples. For all of these skin diseases, first remove the dross with No. 4 GREEN, then use No. 3 YELLOW and finish with No. 5 BLUE.

BLUE is THE color to use for Meditation, occult, mystical, and spiritual purposes for those who have just started studying these things. Blue-Violet described later is for the advanced.

B L U E V I O L E T

Good for eye troubles, ear and nose complaints. Pneumonia, asthma with heat, dyspepsia, creeping palsy, infantile convulsions, mental troubles, delirium tremens and some forms of insanity are helped by blue-violet. Controls the psychic body. It is electric, cooling and astringent, but is not as strong as blue. Can be used as a local and at times a total anaesthetic. Increases the action of the Spleen, is a heart depressant, and so it decreases action of the lymphatic glands, builds white blood corpuscles and decreases the action of the motor nervous system.

It should be remembered in this description of the different colors, that what may seem to be discrepancies are really not so. If a trouble is associated with cold, RED is used - if the same trouble has heat present - then BLUE is the proper color. Please remember this when evaluating these color properties.

V I O L E T R E D

Good for mental disorders that require more power than ordinary. Neuroseses, neuralgia, diseases of the scalp, spinal meningitis, concussions, cramps, rheumatism where there is neither heat nor cold predominant, tumors, kidney and bladder weaknesses are all helped by Violet-Red. Helps purify the ideals. This color depresses those of lesser mentality and mystical or spiritual advancement. They cannot assimilate these higher vibrations. It stimulates the spiritual nature and intuition. It elevates inspiration. Expands Divine Understanding.

When one is using Violet-Red and finds it depressing, it means that they need more advancement and should then use Blue-Violet instead. After using this for a time - the Violet-Red will then be the best. To one not advanced, this is hard to explain, but it a fact, nevertheless.

In some places more than one color is given for the same trouble or condition. This is because some are associated with heat, some with cold and some with a neutral place between heat and cold. In the mystical, spiritual and occult class there is a high/low development to consider.

T A B L E "A"
FOR USING COLORED LIGHT

NUMBER	COLOR OF FILTER	MUSICAL NOTE
1	RED	"C"
2	ORANGE	"D"
3	YELLOW	"E"
4 -	GREEN	"F#"
5	BLUE	"G#"
6	BLUE-VIOLET	"A"
7	VIOLET-RED	"B"

T A B L E "B"

NUMBER	COLOR OF CONE	ODOR	MUSICAL NOTE
1	PINK	ROSE	"C"
2	DEEP PURPLE	VIOLET	"D"
3	ORANGE	ACACIA	"E"
4	GREEN	PINE	"F#"
5	BLUE GREEN	PERGALARIA	"G#"
6	VIOLET RED	LAVENDAR	"A"
7	RED	SOUTHERNWOOD	"B"

T A B L E "C"

NUMBER	NAME OF PERFUME	MUSICAL NOTE
1	MAYRED	"C"
2	OMAR	"D"
3	KEYELL	"E"
4	THOGRE	"F#"
5	BLUE EYE	"G#"
6	RA BLU VIOL	"A"
7	PSYCHEE	"B"

T A B L E "D"

FOR USING MUSIC

SEE LIST AT BACK OF THIS HANDBOOK.

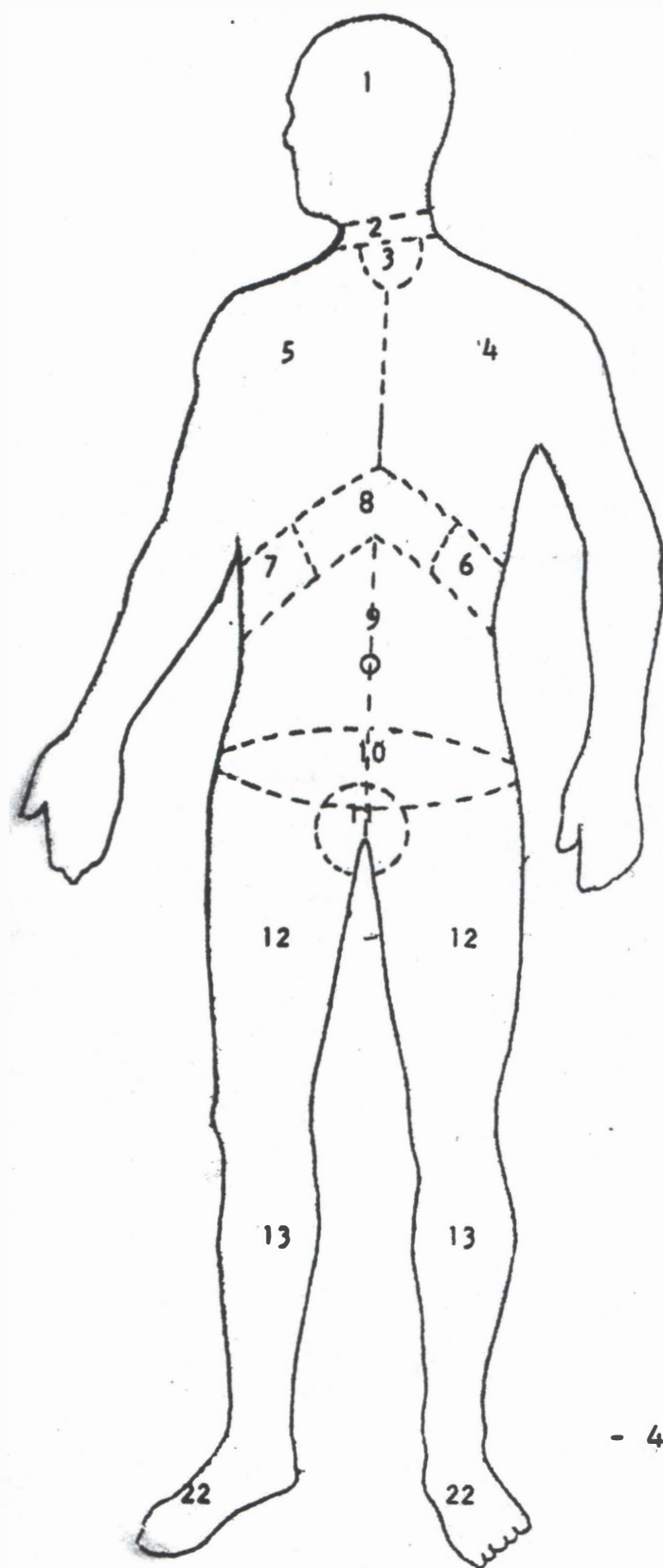
NOTE - The above lists are a composite of vibrations when using COLOR, INCENSE, PERFUME and MUSIC.

You can use any one of these sources of vibrations by themselves or use more than one at a time. The more you use the quicker the results. Music is lowest in the vibratory spectrum, next is Color and next is Odors. Further up comes thought waves. This is all explained in great detail in the lesson THE MAGIC OF INCENSE AND PERFUME. THE HARMONIC RELATIONSHIP OF COLOR, INCENSE, MUSIC & PERFUME IS FULLY COVERED. Available where you bought this HANDBOOK

NOTE - The reason that regular bulbs take much longer and are not as effective as the special bulbs is - the special bulb radiates all the colors of the spectrum, while the regular light bulbs are very deficient in some of the spectral colors. If the color is not there to begin with, no gelatine can give it to you.

NOTE - a new approach to healing with sound vibrations is now available in a new lesson just issued called HOW TO USE NEUTRAL SOUND. This gives how neutral sound is generated, how it works and is complete in every respect. It really is something new and different and is worth anyone's effort to study its possibilities. It is low in price and can be secured where you got this HANDBOOK.

F R O N T R A D I A T I O N Z O N E S



1 - BRAIN
EYES
NOSE (Irradiate proper location)
MOUTH
EARS
FACE

2 - WINDPIPE

3 - THYROID GRANDS
PARATHYROID GRANDS

4 - HEART
LEFT LUNG
BRONCHIAL TUBE

5 - RIGHT LUNG
BRONCHIAL TUBE
THYMUS GLAND

6 - SPLEEN

7 - LIVER

8 - STOMACH
DUODENUM

9 - INTESTINES
SOLAR PLEXUS

10 - BLADDER
REST OF INTESTINES
OVARIES in female
WOMB in Female

11 - GENITAL ORGANS
VULVA in Female
CLITORIS in Female
PENIS in Male
TESTICLES in Male

12 - THIGHS

13 - LEGS

- 40 - 14 - ARMS

22 - FEET

B A C K R A D I A T I O N Z O N E S

15 - BACK OF HEAD

16 - WINDPIPE

17 - LUNGS (Use this instead of the front zone when lungs only are to be treated)

18 - KIDNEYS
SUPRARENAL GLANDS

19 - LOWER BACK
RECTUM
PROSTATE GLAND
in Male

20 - BACK OF THIGHS

21 - CALVES OF LEGS

22 - FEET

FOR MEDITATION,
STUDY and
CONCENTRATION
Irradiate top of head.

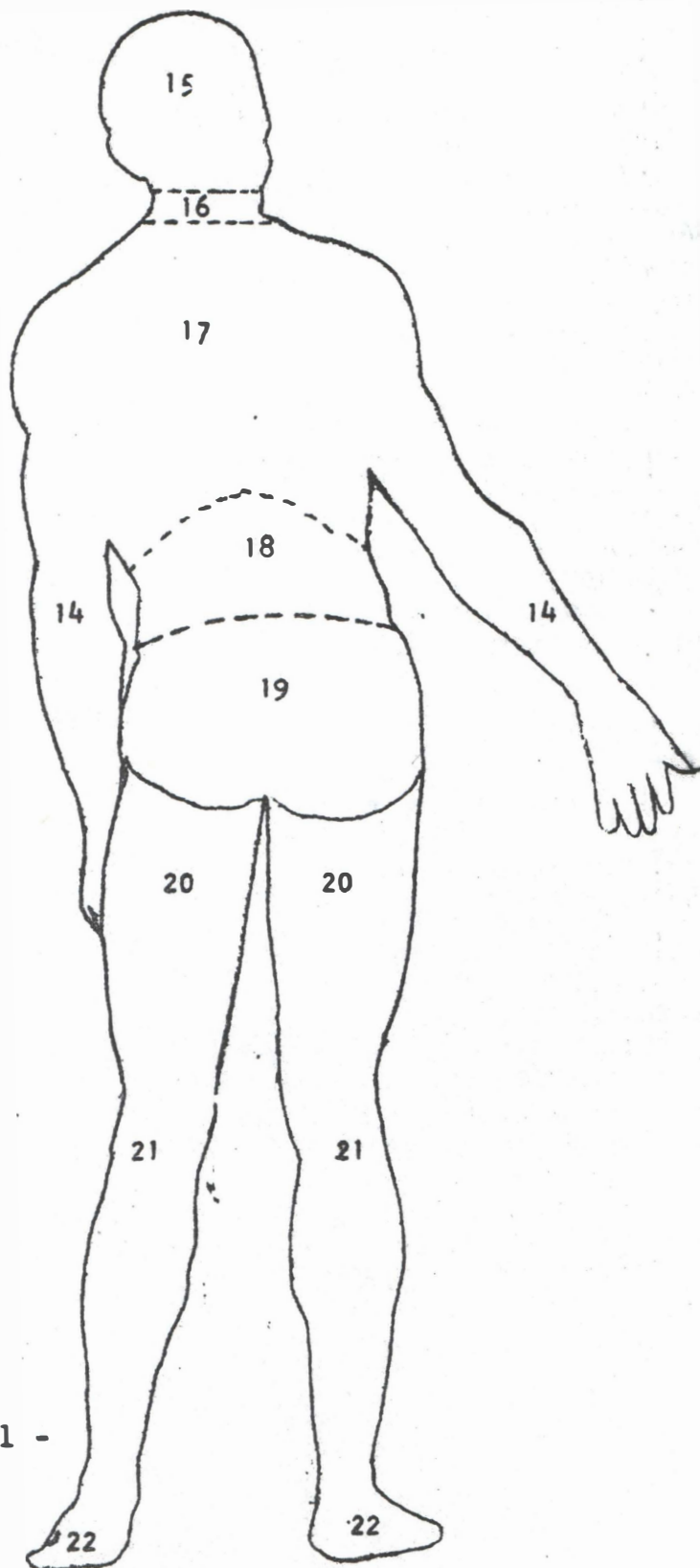
FOR ALL MENTAL TROUBLES
Irradiate top of head.

FOR CONSTIPATION, DIARRHEA
CRAMPS, ETC. Irradiate
Zone 8 or 9 as indicated.

These suggestions will show you
how to use the proper zone for
any and all purposes.

WHEN USING NO. 2 (ORANGE) for an
ALCOHOLIC EFFECT irradiate top of
HEAD. Use this very sparingly. It
is intended only for healing pur-
poses.

WITH THIS METHOD, NO DIAGNOSIS IS
REQUIRED OR NEEDED. NO DRUGS &
NO SURGERY. IT IS A GIFT OF "GOD"
USE IT IN A SPIRIT OF HUMBLENESS.



T H E M A S T E R L I S T

See sections - How To Use Colored Light - - How To Use Incense - - How To Use Perfume - -
for proper use of this list. Please read these first before attempting to use this list.

"A"

ABSCESSES - Use '2' until pus forms and throbbing starts - use '4' until pus drains
and then use '5' until completely healed.

AGED CONDITIONS	3
ADRENALIN, to release into the blood	1
ADVANCEMENT, psychic	6
ALCOHOLIC EFFECT, for tranquilizing (use sparingly)	2
ALKALINE EFFECT strong 1 mild 3	
ALKALINITY, to relieve	5
ANAESTHETIC	6
ANEMIA, any kind	1
ANGINA PECTORIS	2
ANTISEPTIC	4
APOPLEXY	5
APPETITE, loss of	3
ARTERIES, to increase their function	1
ARTHRITIS, chronic	1
ARTHRITIS, acute	5
ASTRINGENT	7
ASSIMILATION, of food	2
ASTHMA, chronic	2
ASTHMA, with nervousness	6

"B"

BACTERIA KILLER	4
BELCHING	3
BILE, to increase flow of	3
BILIOUSNESS	5
BLADDER, inflammation of	5
BLADDER, weak	7
BLEEDING, to stop	5
BLEMISHES, to remove	3
BLOOD, to purify	6
BLOOD PRESSURE, to lower 4 alternated equally with 7	
BLOOD STREAM, all other troubles	1
BLOOD CORPUSCLES (RED) to build	1
BLOOD CORPUSCLES (WHITE) to build	6
BLOOD VESSELS, to expand	7
BLOOD VESSELS, to contract	1
BLUE - read complete information in section "PROPERTIES OF THE SEVEN COLORS!"	
BLUE VIOLET - read complete information in section "PROPERTIES OF THE SEVEN COLORS!"	
BONE BUILDER (calcium effect)	3
BOWELS, inflamed	5
BRAIN FEVER	5
BRAIN STIMULATOR	3
BRONCHITIS Alternate 2 and 5 equally	
BURNS, any kind	5

CALMING EFFECT	"C"	5
CARBUNCLES, same treatment as abscesses		
CATARRAH, stomach and intestines		3
CATARRAH, of nose and throat		5
CATHARTIC		3
CHEERFULNESS, to promote		1
CHEST, sore		6
CHICKEN POX		5
CHOLERA, without burning		2
CHOLERA, with burning		5
CIRCULATION, poor		1
COLDS		1
COLD SORES Alternate equally 4 3 5		
COLIC, with burning		5
COLIC, with stomach misery		3
COLITIS, mucus		7
CONCUSSIONS		7
CONSTIPATION		3
CORPUSCLES, (RED) multiplied or increased		1
CORPUSCLES, (WHITE) multiplied or increased		6
COUGH, wet		2
COUGH, dry and hot		5
COSMIC ATTUNEMENT		6
COURAGE, to bolster		1
CRAMPS, with spasms 2 with violence 7		
CREATIVE PROCESSES, to stimulate		1
CYSTITIS alternate equally 4 and 5		

"D"

DEBILITY, physical		1
DEBILITY, mental		6
DECAY, to prevent		4
DELIRIUM, regular		4
DELIRIUM, with mental troubles or drinking		6
DERMATITIS		5
DIABETES alternate equally 4 and 3		
DIARRHEA		5
DIGESTION, to improve		3
DIPHTHERIA		5
DISCHARGES, to stop		7
DISINFECTANT		4
DIVINE UNDERSTANDING, to improve		6
DIZZINESS		3
DREAMS, distorted, nightmares, etc.		6
DYSENTERY		5
DYSPEPSIA, regular		3
DYSPEPSIA, nervous		6

"E"

EAR TROUBLES, regular		6
EAR TROUBLES, with inflammation		5

ECZEMA alternate equally 4 3 5

ELECTRIC EFFECT

ELECTRO-CHEMICAL POWER

ELIMINATIVE ACTION on liver and intestines

ENERGIZER

EMETIC

EMOTIONS, to quiet

ENTERO PLEGIA, paralysis of bowels

EPILEPSY, with lassitude

EPILEPSY, with violence

EPILEPSY, with mental troubles

ERYSIPELAS alternate equally 4 3 5

EXCITIBILITY

EXHAUSTION, physical

EXHAUSTION, mental

EYES, inflamed

EYES, all other conditions

FAITH, lack of

FEELING, to improve sense of

FEVERS, any kind

FLATULANCE, gas on stomach and in the intestines

FOOD, assimilation of

FRESHENER

FRESHNESS, restored to green vegetables

FRESHNESS, restored to fruit. Use natural color of the fruit.

FRIGIDITY

GALLSTONES

GAS, stomach and intestines

GASTRIC TRACT, to stimulate

GASTRITIS

GERM KILLER

GINGIVITIS, inflammation of gums

GLEET alternate equally 4 and 5

GOITRE alternate equally 2 and 6

GONORRHEA use 4 for a few days and complete with 5

GOUT

GREEN

Read complete information in section "PROPERTIES OF THE SEVEN COLORS"

HAY FEVER

HEADACHE, regular

HEADACHE, with lassitude

HEAT, to promote in any part

HEART DEPRESSANT

HEART STIMULANT

alternate equally 4 and 7

HEARING, to improve

HEMIPLEGIA, paralysis in one side of body

HEMORRHAGE		7
HEPATITIS, inflammation of liver		5
HIVES alternate equally	4 3 5	5
HOARSENESS		6
HUNGER, cannot be satisfied		3
HYPERACIDITY, too much acid		5
HYSTERIA, regular		7
HYSTERIA, if associated with mental trouble		

"I"

IDEAS, how to get new ones		2
IMPOTENCE		1
IMPURITIES, in body - to clean out		4
INABILITY, to cope with things		1
INDIGESTION		3
INFANTILE CONVULSIONS		6
INFANTILE PARALYSIS		3
INFLAMMATION, of any kind - in any place	(See general comment earlier in book)	5
INFERIORITY COMPLEX		2

INFLAMED BOWELS

INFLAMED EYES

INFLUENZA

INITIATIVE, to bring on

INSANITY, with violence

INSOMNIA

INSPIRATION, for regular use

INSPIRATION, spiritual

INTELLECT, to stimulate

INTELLIGENCE, to increase

INTESTINAL ELIMINATION

INTESTINES, to energize

INTUITION, to stimulate

IONS, to form

IRON EFFECT, to build up blood and relieve that tired feeling

IRRITATIONS, of all kinds

IRRITIBILITY, mental - to relieve

ITCHES, all kinds alternate equally
 4 3 5 | 5 |

ITIS, inflammation. Any trouble ending with (See general comment in front of book)

"j"

JAUNDICE

"K"

KIDNEYS, inflammation of		5
KIDNEYS, to stimulate to greater action		2
KIDNEYS, weak with poor elimination		7
KIDNEYS, all other troubles		6
KIDNEYS, to increase action to the highest degree		1
KNOWLEDGE, to gain more		3

"L"

LARYNGITIS	5
LASSITUDE	1
LAXATIVE	3
LAZINESS	1
LEUCORRHEA - whites - to stop discharge	7
LICE, head alternate equally 4 3 5	
LIVER, general troubles	3
LIVER, to stimulate	3
LIVER, extra strong stimulant (do not use unless necessary)	1
LUNGS, congestion	2
LUNGS, inflammation	5
LUNGS, to build up	2
LYMPHATIC GLANDS, to stimulate	3
LYMPHATIC GLANDS, to decrease action	6

"M"

MALARIA, to prevent or remove	7
MALARIAL FEVER	5
MASTOIDITIS, pain in breast alternate equally 4 and 5	
MEASLES, all kinds	5
MEDITATION, to promote	5
MEDITATION, to promote for the advanced mystic	6
MELONCHOLIA	3
MENINGITIS, inflammation of brain	5
MENINGITIS, inflammation of spinal cord	7
MENSTRUATION, excessive	2
MENSTRUATION, to increase flow	1
MENSTRUATION, painful	5
MENTAL ASSIMILATION, new ideas and enlightenment	2
MENTAL DEBILITY	2
MENTAL DISORDERS, nervous	7
MENTAL STIMULANT	3
MENTAL UNFOLDMENT	3
MUCUS, all kinds in all places, to loosen	3
MUMPS	5
METROPLEGIA, paralysis of the womb	3
MILK SECRETION, to stimulate for nursing mothers	2
MUSCLE BUILDER	4
MUSCLE STIMULATOR	3
MYSTICAL ADVANCEMENT	6

"N"

NARCOTIC, use sparingly	2
NEPHRITIS, inflammation of kidneys	5
NERVE CENTERS, (Solar Plexus, etc) to stimulate	2
NERVES, to strengthen	3
NERVES, to build	3
NERVOUS EXHAUSTION	3
NERVOUSNESS, regular	5

NERVOUS SYSTEM, to calm when over excited	6
NERVOUS SYSTEM, to raise its power	3
NERVOUS STRAIN	6
NEURALGIA, with lassitude	7
NEURALGIA, regular	4
NEUROSIS	7
NEURITIS	5
NOSE TROUBLES	6
NUTRITION, to aid	3
NIGHT SWEATS	6

"o"

ORANGE Read complete information in section - "PROPERTIES OF THE SEVEN COLORS"	2
ORCHITIS, inflammation of the testicles alternate equally 4 and 5	
OVERACTION	5

"p"

PAIN KILLER	7
PALPITATION	5
PANCREAS, troubles of (blends psychic, physical and spiritual)	3
PARALYSIS, of bowels	3
PARALYSIS, ordinary	3
PARALYSIS, infantile	3
PARALYSIS, cerebral	3
PARALYSIS, drunken	3
PARATHYROIDS (Glands) to stimulate (important in contact treatments, equalizes the spinal and sympathetic nervous systems and prevents interaction)	7
PEACE OF MIND	5
PERSPIRATION, to increase	5
PHYSICAL ACTION, to stimulate	1
PHYSICAL DEBILITY	2
PHYSICAL STRAIN, to lessen	6
PILES, bleeding and regular	7
PILES, blind	3
PILES, burning	5
PINEAL GLAND, to stimulate. (transfers impressions from psychic to objective)	2
PITUITARY GLAND, to stimulate. (promotes harmony between physical & spiritual)	6
PORES, to clean	3
POSITIVE MAGNETIC CURRENTS, to bring about	3
PRICKLY HEAT, alternate equally 4 3 5	
PROCREATIVE PROCESSES, to stimulate	1
PROSTATITIS, alternate equally 4 and 5	
PSYCHIC ATTUNEMENT	6
PSYCHIC ADVANCEMENT	6
PSYCHIC BODY, to stimulate	6
PURGING, to stop	5
PURGING, to start	3
PURIFIER, for any organ or part	4

QUIETING EFFECT

"Iq"

3

"IR"

REASONING, to stimulate
RED, Read complete information in section "PROPERTIES OF THE SEVEN COLORS"

3
1
2

REPRESSIONS, to relieve
RESTORATIVE PROCESS,

1
2

RHEUMATISM, with heat

1

RHEUMATISM, chronic

5

RHEUMATISM, with mental troubles

5

RHEUMATIC FEVER,

7

RICKETS

5

RINGWORM alternate equally 4 3 5

2

"S"

SCALP DISORDERS alternate 4 3 7 same amount of each

5

SCARLET FEVER

5

SCIATICA

5

SCIATICA, with mental troubles

7

SCRATCHES, to soothe

5

SCURVY

3

SEDATIVE, if nervous

5

SEDATIVE, if not nervous

7

SEX ACTIVITY, to stimulate

1

SEX, to arouse and excite

1

SEX POWER, to build up

1

SHINGLES, alternate equally 4 3 5

5

SHOCK,

5

SKIN, sagging (a beautifier)

7

SKIN, to improve texture

3

SKIN TROUBLES, general alternate equally 4 3 5

5

SKIN BUILDER

5

SLEEP, to induce

7

SLUGGISHNESS

1

SMALL POX

5

SMELL, to energize

1

SMELL, to intensify

1

SOLAR PLEXUS, to stimulate

3

SOOTHING EFFECT

5

SOOTHING EFFECT, when slight stimulation is desired

4

SORE THROAT

5

SPASMS, to relieve

5

SPEECH, loss of

5

SPIRITUAL ADVANCEMENT

6

SPLEEN, to increase action

6

SPLEEN, to decrease action

3

STERILITY, when vital organs have not been removed by surgery

1

STINGS,

5

STOMACH TROUBLES, general

3

STUDY, to increase mental action and ease of understanding	3
SUPRARENAL GLANDS, to stimulate (the seat of the emotions)	7
SYPHILIS, use 4 on both front and back of body for a few weeks - follow with 3, also on front and back for a few weeks more. Body from neck to thighs should be radiated with the light.	
SYSTEM, to purify	3
SYSTEM, to tone up	5
"T"	
TASTE, to improve sense of	1
TEMPERATURE, to raise	1
TEMPERATURE, to lower	5
TENSION, to relieve	7
THIRST, to relieve	5
THOUGHT, improvement of	3
THROAT, sore	5
THYMUS GLAND, to stimulate (aids psychic projection, brings soul back to body through the silver cord)	3
THYROID GLANDS, to stimulate	4
THYROID GLANDS, to lessen action	7
THYROID GLANDS, to stimulate heavily	2
TISSUES, to build	4
TOLERANCE, to help achieve	2
TONIC, for mind and body	4
TOOTHACHE	5
TOUCH, to improve sense of	1
TRIALS & TRIBULATIONS	2
TUMORS, use alternately and equally 4 3 7	
TUBERCULOSIS	2
TYPHOID FEVER	5
"U"	
ULCERS -	4
UNDERACTIVE	1
UNDERSTANDING, to stimulate for reading, writing and studying	3
URINE, to increase flow of	1
URINE, to decrease excessive flow of	7
"V"	
VARICOSE VEINS	7
VEGETABLES, to freshen - use natural color	
VEINS, to increase activity	7
VISION, to improve (do not shine too close or too long in the eyes)	1
VIOLET RED Read complete information in section "PROPERTIES OF THE SEVEN COLORS"	
VITALITY, to build up	1
VITAMIN "D" EFFECT	6
VOMITING, to stop	5
VOMITING, to start (as an emetic)	2

'W'

WHOOPING COUGH, with fever	5
WHOOPING COUGH, without fever	3
WARMTH, to promote, greatly	1
WARMTH, to promote, mild	3
WILL POWER, to strengthen	1
WISDOM, to induce	2
WORMS, stomach	3
WORMS, pin	3
WORMS, tape (in some cases only)	3
WORRY, regular	5
WORRY, with mental troubles	7
WRITING, for greater ease and concentration in	3

'Y'

YELLOW Read complete information in section "PROPERTIES OF THE SEVEN COLORS"	3
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N O T E S

It had been wished that everything could have been in exact alphabetical order. Since new conditions have been added as this was 'set-up', exact order was not possible. It is however, almost perfect in that respect. You can be absolutely sure that every condition appears under its proper letter.

You may see what you think is a difference in listing for some troubles. This however, is not the case. As an example - you will find under SEX ACTIVITY that you are to use 4 and 7 alternately. It states also it is for stimulation. Under SEX POWER, you will find that 1 is recommended. At first glance one might think that this was a contradiction. Such is not the case. Here is the difference - - SEX POWER, to build up, means that there may be the desire and although weak, there may be some inferior results. For SEX Activity, to stimulate, for run down conditions, means that because of the run down condition, there is stimulation needed if any results are to be obtained.

T A B L E 'D'

FOR USING MUSIC

MENTAL DEPRESSION

Pilgrim's Chorus	Wagner
Prelude Op. 28, No. 1	Chopin
Egmont Overture	Beethoven
Hungarian Rhapsody No. 2	Liszt
Pathetic Symphony (March)	Tschaikowsky
Stars and Stripes Forever	Sousa
National Emblem	Sousa
Semper Fidelis	Sousa

NERVOUSNESS

Lullaby
Ave Maria
Ave Maria
Berceuse, Jocelyn
Intermezzo
On Wings of Song
Pastoral Symphony
The Sea

Brahms
Bach-Gounod
Schubert
Godard
Mascagni
Mendelssohn
Beethoven
Debussy

BLUES

Eroica Symphony (closing movement)
Ride of the Valkyries
Carnival Overture
First Symphony
Die Meistersinger (prelude)
Rhapsody in Blue
Fifth Symphony (last movement)
Mars, Bringer of War

Beethoven
Wagner
Dvorak
Brahms
Wagner
Gershwin
Beethoven
Hottz

MENTAL FATIGUE

Good Friday Spell
Largo, World Symphony
Symphony No. 13 (slow movement)
Appassionata Sonata
Feldeinsamkeit
Prelude to Parsifal

Wagner
Dvorak
Haydn
Beethoven
Brahms
Wagner

HEART TONIC

Soldiers Chorus
Tannhauser March
Spring Song
Love Duet (Faust)
Ride of the Valkyries
Hungarian March
Sword Episode (Die Walkure)

Gounod
Wagner
Wagner
Gounod
Wagner
Berloiz
Wagner

PAIN - (Dental & Operating Room)

Anchors Aweigh
The Stein Song
Stars and Stripes Forever
Parade of the Wooden Soldiers
Toreador's Song
Soldiers Chorus (Faust)

Navy
Maine
Sousa
Jessel
Bizet
Gounod

PAIN - (non-surgical)

Poet & Peasant (overture)
William Tell (overture)
Flight of the Bumblebee
Sugar Plum Fairy (Nutcracker Suite)
Waltz of the Flowers

Von Suppe
Rossini
Rimsky-Korsakov
Tschaikowsky
Tschaikowsky

PAIN - (headache)

The Old Refrain
Souvenir
Nocturne in E Flat
Serenade
Evening Star

Kreisler
Drdla
Chopin
Toselli
Wagner

RELAXATION or DINNER MUSIC

Clock Symphony
Indian Suite
Deep River
Finlandia
Italian Street Song
Symphony in "G"
Triumph of Neptune
Concerto in "D" Minor
Symphonie Espagnole
Moonlight Sonata
Meditation from Thais
Narcissus
Song of the Brook
Barcarole (Tales of Hoffman)
Memory Song
Most all the Waltzes, played by -
Most all the Waltzes, played by -

Haydn
Mac Dowell
Burleigh
Sibelius
Herbert
Rousseau
Berners
Schumann
Ialo
Beethoven
Massonet
Nevin
Burleigh
Offenbach
Ware
Wayne King
Montavani

INSOMNIA

Afternoon of a Faun
Air for the "G" String
Souvenir
The Skaters
Blue Danube
Wedding of the Winds
Serenade
Humoresque
Moonlight Sonata
Serenade
Lullaby (Cradle Song)
Enchanted Lake
The Sea
Venus, Bringer of Peace

Debussy
Bach
Drdla
Waldteufel
J. Strauss
Hall
Schubert
Dvorak
Beethoven
Toselli
Brahms
Liadov
Debussy
Holtz

MENTALLY ILL

Swing Sinfonietta
Morning, Noon and Night (overture)
William Tell (overture)
The Flying Dutchman (overture)
The Trojan Prince
Iron Foundry
The Bartered Bride (dances)
Flight of the Bumblebee

Gould
Von Suppe
Rossini
Wagner
Holmes
Mosolow
Smetana
Rimsky-Korsakov

MYSTICAL MUSIC for MEDITATION, ETC.

Prelude to Lohengrin (Act 1)
Prelude to Parsifal
Grail Music
Good Friday Spell
Venus, Bringer of Peace
Neptune, the Mystic
Poem of Ecstasy
Prometheus, Poem of Fire
Engulfed Cathedral
Reverie
Enchanted Lake
Swan of Tuonelo
Largo (World Symphony)
Uranus, the Magician

Wagner
Wagner
Wagner
Wagner
Holtz
Holtz
Scriabin
Scriabin
Debussy
Debussy
Liadov
Sibelius
Dvorak
Holtz

~~The Soothing Organ
The Tranquil Organ
In the Silence
Deep Meditation
Mystical Moments
Flight of the Soul
Cosmic Attunement
The Mystic's Choice
Soft and Smooth
Deep, Devout and Myaterious
The Awakening
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~~Special organ music in a 30 minute sequence
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~~(These recordings contain the best of available
(music for Mystical, Occult and Spiritual use.
(Available on tape or records. Each one lasts for
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(these purposes. Write for list.~~

~~Deep, Devout and Myaterious
The Awakening
The Favorites~~

~~All available where you got this HANDBOOK. No!~~

PSYCHIC STIMULATION

~~Subconscious Reveries~~

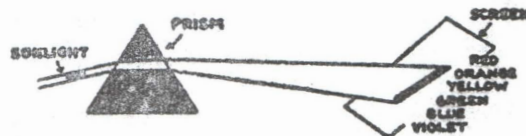
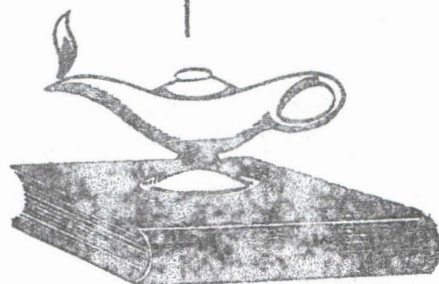
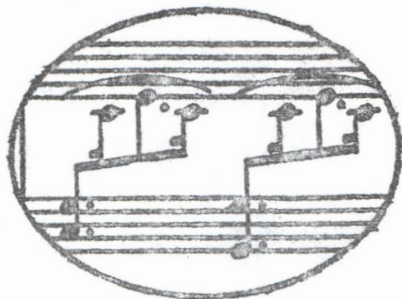
~~A medley of music for this purpose. Available on tape or records where you got this HANDBOOK~~

EMOTIONAL STIMULATION

~~Prodded Emotions~~

~~A medley of music for this purpose. Available on tape or records where you got this HANDBOOK~~

OCCULT HEALING



by - ELDON NICHOLS - *Deceased*

TRIANGLE RESEARCH CO.
317 ARCH AVE.
GREENSBURG, PA. 15601

SUPERIOR CERVICAL

"C"
"B"
"A"
"G#"

MIDDLE CERVICAL

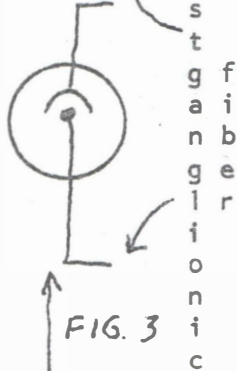
"F#"
"E"

INFERIOR CERVICAL

"D"
"C"



Fig. 2



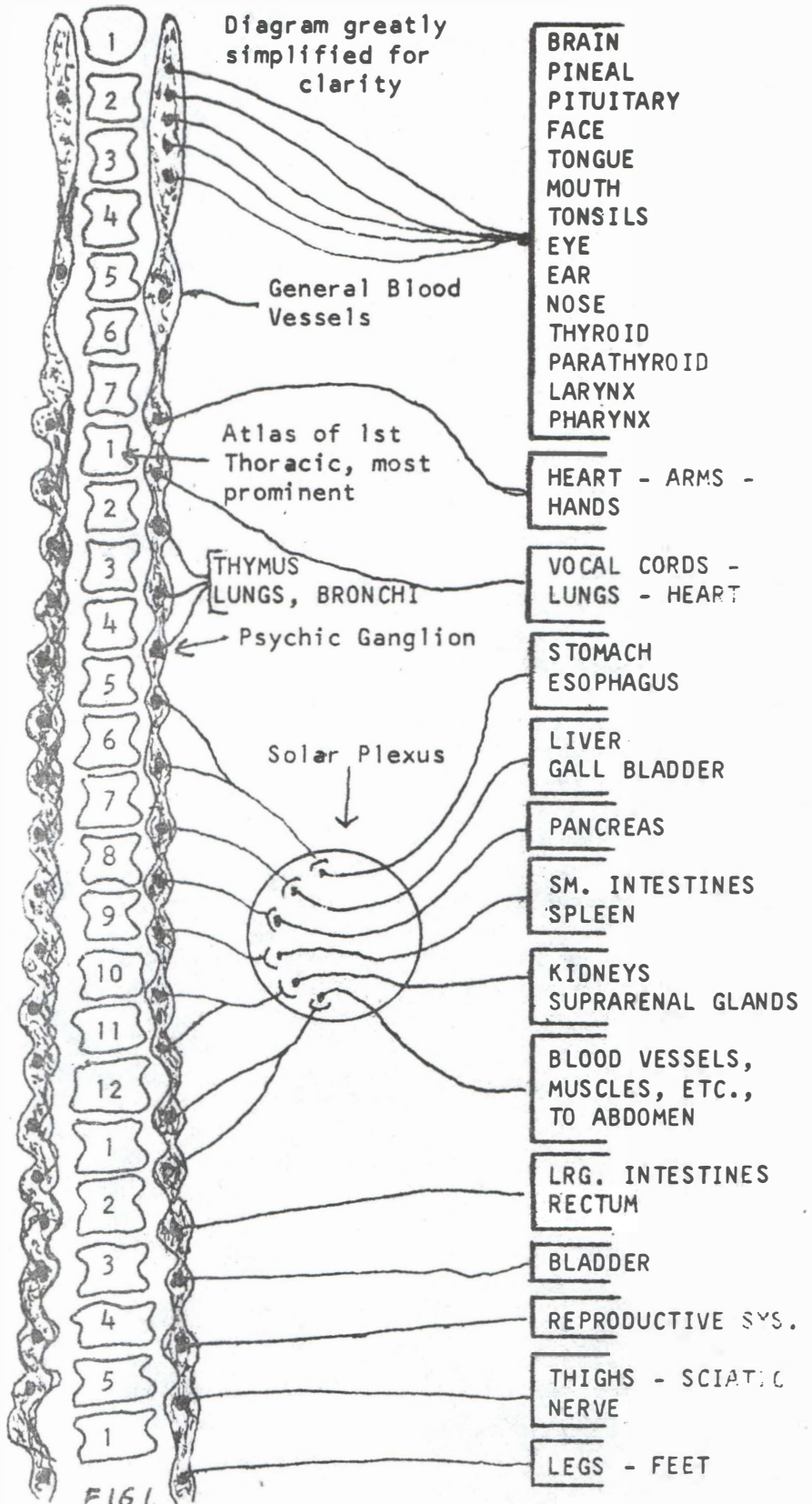
Action similar to electronic condenser. Is present in every ganglion.

T H O R A C I C

"B"
"A"
"G#"
"F#"
"E"
"D"
"C"
"B"
"A"
"G#"
"F#"
"E"

L U M B A R

"D"
"C"
"B"
"A"
"G#"



Notes - Only solar plexus shown - other plexuses omitted for clarity.

Drawing does not show the balance of sacral and coccygeal as they are not used with this method.

Table of Musical - color - odors is shown on last page.

"HOW TO PERFORM OCCULT HEALING"
"Vibrations and the Mystic"

Many metaphysical societies, movements and cults have advanced different methods of Divine or metaphysical healing. Most of these are good. However, very few of these organizations have taken into consideration the discoveries of the medical science who have spent millions in research and have come forth with some very important findings. It seemed to me that if someone would bring all of these sources of information together in one compact explanation, easy to understand, with instructions for healing that are easy to follow, it would serve a great service to those interested in the healing art. I have been a student of mysticism for many years; I have also made a study of anatomy from the medical point of view. I am an electronic engineer engaged in the practical use of electronics, which closely follows the workings of the human nervous system, so I started to work on this course of instruction many years ago. In the meantime, I have used this system myself to achieve very satisfactory results, and performed countless experiments to prove that this system is correct and will work for anyone who applies it properly.

This lecture, therefore, is designed to take metaphysical healing apart and see what makes it "tick". Please bear in mind that this course of study does not in any way vary from the teachings of mysticism, it is in full accord with what they teach. What it does do, however, is to take into consideration the findings of medical science so as to make the metaphysical part understandable to a person with a critical mind. So this treatise consists of a healing method in which the knowledge of metaphysics, modern anatomy, and electronics are blended together in a composite form that is easy to understand and use.

To start our discussion, a few facts must be stated. 1st - Illness begins in the psychic part of man. 2nd - This illness is caused by inharmony of the psychic body. 3rd- Inharmony is caused by the vibratory rate being either faster or slower than normal. 4th - This vibratory rate is changed from normal by negative thoughts and actions such as worry, hate, intolerance, suspicion, failure, strife, fear, doubt, irritability, and so on. 5th - In order to bring the vibratory rate again to normal, we must first remove the cause by thinking positive thoughts and driving the negative thoughts just mentioned from our thinking. Then we must use some method to quickly bring the vibratory rate back to normal. My purpose in this lecture is to give you a quick, sure-fire and efficient method to bring these vibrations back to their normal frequency.

Let us now see just how the nervous system works. Let's say, I want to cross my legs. First, I think in my brain that it would be nice to cross my legs. This thought of crossing the legs leaves my brain and starts down the spinal column to the spinal nerves that control the leg muscles. And so the legs are crossed. This takes an effort on my part as I must first think of what I want to do. Involuntary actions such as heartbeat and breathing are controlled by the sympathetic nervous system which is controlled by the subconscious mind and not by the brain. If I want to consciously instruct the subconscious mind, I hold the thought in my brain by visualizing the effect wanted. This visual thought travels down the spinal cord from the brain to the proper spinal nerve where it is transferred to the proper ganglion of the sympathetic system by way of the rami which is a little connection from the spinal to the sympathetic system. In this way, it is relayed to the sympathetic system and the subconscious mind, where the command is carried out.

Now for a moment let's consider another fact. Did you ever notice that when you do some work or exercise that exerts you very much, such as running upstairs you begin to breathe faster? The energy received from these breaths is used up in the physical

act of running up the stairs. Now suppose that you take a lot of deep breaths and do not run up stairs. All that energy is in your body, but it is not being used. What happens? It simply radiates from your body until it is dissipated. Furthermore, this energy radiates from the thumb and first two fingers more readily than anywhere else. You can prove this to yourself by taking three or four deep breaths and then hold the fingers close together in a dark room and you will see a haze form between them. If you touch them quickly, a slight shock can be felt. When you hold them close, you can also feel a warmth emanating from them. If you wiggle them vigorously you can feel the magnetism coming from them (Try it). There is also some of this energy that radiates from the left side of the hand and the solar plexus, but this is a psychic function and will be taken up in another lecture later on. A system of metaphysical healing is based on using this radiated energy from our body and having it flow through the sympathetic system by placing the fingers on the different ganglions. This is an excellent system if you take the time to acquire the technique. You must be sure when using this method that you place the contact on the right ganglion if you want to get the proper results.

In order to make this explanation easy to understand, we must now say a few words about vibrations. As you know all manifestations-material, immaterial, physical and psychic are due to Cosmic energy in motion or a state of vibration. In other words, all these things are the same energy except that they are vibrating at a different frequency. When vibrations are of a frequency from 20 to 20,000 cycles per second, we are aware of them through the sense of hearing. When vibrations increase in frequency, we are aware of them as light. Still increasing the frequency and we are aware of them by the sense of smell. As we go still higher, we have the material elements, and on up to thoughts, psychic manifestations and so on. Bear in mind that all these vibrations are related to each other by the law of harmonics. As an example: 440 vibrations per second is the note of "A" natural in the second space of the treble cleff. 44 octaves higher we have the color blue violet while 56 octaves higher is the odor of new mown hay. Now bear in mind, if we think of blue violet color or the smell of new mown hay, that thought of ours is vibrating many octaves higher than the actual color or smell. This is very important to remember, as it is the basis of the healing we are going to explain. To sum up, all manifestations are different only in the frequency of vibration of this Cosmic energy. At this point, we must point out that nerve energy both of the central or spinal nervous system and the sympathetic system is also vibratory in nature and should the nerve energy that governs the liver for example get off its regular frequency from negative thinking, worry, etc., the liver will become diseased and stay in a diseased condition until the frequency is back to normal. Also the frequency that governs the liver is different from the one that governs the heart, stomach, kidneys and other organs. We will be more specific about this point later.

From this, it is easy to see that illness is caused by inharmony or change from natural rate of vibrations in the psychic body. Also we know that the psychic body is controlled by the sympathetic nervous system and in order to cure the illness, we must bring the rate of vibrations back to normal. Each ganglion of the sympathetic system has a particular note of the musical scale that it is in harmony with through the law of harmonics. So we can see by this that music could be used to bring the rate back to normal. As we have found that color and odors are also in harmonic relation in the vibratory scale, we can also use color, incense and perfume to correct the rate of vibration and bring it back to normal.

In a former lecture, "The Magic of Incense and Perfume" I stated that there was a way to heal with incense and perfume. Since that time, I have received many letters from people who have been healed of sinus trouble, asthma, kidney and liver troubles

as well as many others by the use of incense and perfume alone. Later I compiled a list of different illnesses and the proper color, music, incense and perfume to use in healing that ailment. This was the "Handbook for Using Color, Music, Incense and Perfume". This method that I am giving you now is a further advancement of the use of these different types of vibration in healing. I feel that I have eliminated the difficult parts and made the whole process much easier. We are not only going to use music, color, incense and perfume, but also we are going to add a metaphysical method to it.

A little electronics now will finish up this description and we can get into the actual method of healing. To begin with, the nerves that run to the different parts of the body are bundled up into cables and enclosed with a tubular sheath that acts as an insulator. A nerve trunk then becomes practically the same thing as the coaxial cable that is used to transfer many telephone conversations at the same time. Each conversation, however, is transmitted at a different carrier frequency, all on the same wire and then when it reaches its destination, it is filtered out of the rest and fed to the phone being called. The nerve trunk acts the same way, each organ is stimulated by a different frequency and the plexuses and ganglions are the filters that route the energy just where it is needed.

If we want to transfer a command to the subconscious mind, we first think of the command in our brain. The command then goes from the brain down the spinal cord and out a spinal nerve where it is transferred by the rami which is a small connecting nerve to the ganglion that feeds the nerve force to the part of the body we are commanding. This rami goes into the ganglion and spreads out in a semi-circle and the energy is radiated by this rami and is picked up by the post ganglionic fiber in the ganglion and thereby fed to the proper organ or part of the body. This action is similar to the coupling condensers used in your radio and television circuits. This condenser in the ganglion will pass only frequencies that it is tuned to. This is an important fact when we get into actual healing. You will see by the chart just how this happens. The pineal gland in the brain is the transformer that steps up the rate of vibration to the point where these condensers in the ganglion will respond to it. In other words, the pineal gland is the step up transformer. It also steps the frequency down when receiving psychic impressions, but that is not a part of this lecture. The sympathetic system picks up thoughts from others as well as from yourself. The cosmic is sending out vibrations all the time of a frequency that is picked up by the sympathetic system to cause the heart to beat, the lungs to breathe, and all other involuntary actions of the body. Each of these frequencies are of a different rate. When you are around people of a negative kind who are always worrying, complaining, always afraid of something, you pick up those frequencies and cause sickness in your own body if you stay around them long enough for those discordant thoughts to cause a change in your rate of vibration. Also your negative thoughts can cause harm to others. Never stay around someone who is sick and in a sensitive condition if you are worried, angry, or have any negative thoughts as you will most surely retard their recovery if not actually cause them harm. On the other hand, cheerful, happy and positive thoughts will help those who are ill. Give this fact a lot of thought.

Suggestion is also very valuable in this type of healing. We will not go into that in this lecture except to say that when healing, you should always instill confidence in your patient, to do this you must also have perfect confidence in yourself. I have just prepared another lecture called "The art of Suggestion for Health, Wealth, and Happiness". If interested in suggestion, this lecture will give you the complete story. It also describes a series of phonograph records that you can play to give these suggestions to your sub-conscious mind.

What is the fundamental principle of all healing? It is Divine Intelligence, the Mind of God which saturates every partical of matter in the Universe. This Mind is the Intelligence that holds together the atoms in a rock, that causes sap to flow upwards in a tree, that causes you and I to breathe and our hearts to beat without any conscious effort of our own. It is not something to be approached with awe, but something to be searched for in everything that exists. The scientist in the laboratory, smashing the atom with the cyclotron or looking through a microscope to find the origin of life, is merely studying the handiwork of God, and is seeking to follow the workings of Divine Mind. As man follows accurately, he advances; where he misinterprets, he is retarded. Man, looking in the face of Nature, is looking into the face of God. He may not know it, he may ignore it, or deny it, but the fact remains that the universe can rightfully be called the body of God. The truth is that God is Impersonal Mind just as sure as he is Personal Spirit, and his activity of Law. This same Intelligence that causes the earthquake heals the body. The greatest difficulty to most people who attempt healing is the lack of confidence. They will say, "I believe this is the truth and I see plenty of people who have plenty of faith in it, but it seems as if I am naturally skeptical, because I am unable to work up a strong faith, no matter how hard I try".

This is getting the cart before the horse. Faith is not an emotional state that one "works up". It is something like air that we pump into a tire and carry around. Faith does not lie in the feeling that we develop. Faith always rests upon its object, and when that object is strong enough, there is no question of faith. Faith naturally follows knowledge. We must first get the knowledge, and then we become aware that we already have the faith, that it came of its own accord when it found a substantial enough object on which to rest. Any kind of faith is based upon observation and knowledge, and it is my purpose to show how easy it is to have faith in the Law of Healing. If you will forget all about your faith, or lack of faith, you will find as you go along that your faith will be rising to the exact level of your knowledge of the Law of Healing.

Faith is not built on uncertainty, or upon revelation. We do not have to accept any sacred writings. Right before our eyes is the finest builder of faith that we shall ever see. The human body is the greatest example of the working of Divine Intelligence that the world has ever seen. If properly understood its workings and activities will provide the basis for a faith that will make anyone a healer of himself and others.

The human body is the most marvelous machine ever built. It stands as a living tribute to the operation of Divine Mind, for here, right where we can watch it, is the clear-cut evidence of Divine Intelligence and the way it works. From the moment of conception until the last breath is drawn, we can see a definite, fixed plan. It is as though an engineer should sit down with complete blueprints and construct, piece by piece, the several thousand parts of a machine, assemble them, and start it running; with this added wonder, that this human machine is started running before it is completed and builds as it runs.

Watch the evidence of a plan, and therefore a Planner. This body is the result of the union of a male and a female cell. This fertilized ovum, a tiny pin-point of life, is the beginning of the plan. Wrapped up and hidden away in this microscopic sphere of jelly are inherited characteristics of past generations. The color of the hair that is to be, the eyes, the very tone of the voice and the characteristic inherited mental traits are all there.

We see a boy swagger down the street. We say, "Look at that boy. He walks just like his grandfather; holds his chin up in the same way". Yet the boy never saw his

grandfather; so he could not have imitated him. His own father did not walk like grandfather, so the boy's walk was something that must have been hidden away in the genes, those elusive carriers of inherited qualities in the original cell from which he developed. That cell had potentialities because it was infused with the whole Intelligence of God, which immediately began to follow a plan, the end of which it saw from the beginning. Resident in that cell was all the undivided Mind of God, whether one chooses to call it Cosmic Mind, Divine Mind, Universal Mind, or Nature, the adjective doesn't matter. For a period of 280 days that Intelligence demonstrated its activity. It had knowledge of structures which would be needed later, such as teeth, bones, and so on, and laid them down long months before they would be needed. At definite intervening milestones along the way, certain formations began to take form always strictly on schedule, as though laid down by an invisible architect. When you realize the wonderful planning and carrying out of a schedule like that, how can you help from having faith?

Now remember, this Intelligence that planned and made the body is the same Mind that knows perfectly how to heal this structure it has built. In 280 days it built a complicated organism of bolts, pulleys, hinges, trap doors, with kitchen, pantry, dining room, complete hot water system, air-conditioned to keep the temperature always at 98.6 degrees, and even wired for sound. Do you think that Divine Mind then loses all interest in it? Why it lives in it and uses it as a vehicle for its activities. It knew how to build those cells out of nothing; it certainly knows how to rebuild new cells when something has happened to sicken old ones. We do not have to plead with it to heal - it actually wants a fit vehicle in which to manifest. Our part, therefore, is to set before it a perfect plan for it to use in rebuilding. For after all, we are now placed in a position where we have to choose what we want. This Divine Mind has now turned the reins over to us, we must guide our life from now on. For this reason, we must use these Divine Laws in the proper manner so that healing can take place. That is what we are now going to do.

Study the diagram on the first page carefully. It has a wealth of valuable information and is the entire basis of this method of healing. It is greatly simplified for ease of understanding. Many plexuses have been left out, but the basic principles are there and everything for this method is shown. Sacral and coccygeal ganglions are not shown as they are not needed in this method.

HERE ARE A FEW STATEMENTS THAT SHOULD BE REMEMBERED

If the subconscious mind and sympathetic nervous system are in harmony, no illness occurs. When inharmony develops, we have illness. Inharmony can come from fear, worry, intolerance, poverty, jealousy, greed or any other negative condition. This is the reason that worry causes ulcers, indigestion and other ailments. One way to correct the trouble is to eliminate negative conditions and replace them with thoughts of a positive nature such as love, tolerance, cheerfulness and joy. We can also remove inharmony by bringing the vibrations up or down to normal frequency. This is the method that we shall consider.

Now we will discuss the actual method of healing. We have stated that inharmony causes illness. This means that when the natural frequency of any organ is changed and the vibrations are above or below normal, we have a condition of illness. Now, how are we going to bring the vibratory rate to normal? There are several ways. We are going to consider the easiest and most effective. Each ganglion of the sympathetic system vibrates to a certain note in the musical scale. This note is also in sympathy with a color and an odor. Therefore, all we have to do is bombard the particular ganglion where inharmony exists with the proper musical note, color or odor

the proper number. The ganglion of that number is between this vertabre and the next.

that is in sympathy with it through the law of harmonics. You will notice that in the diagram, each ganglion has the note adjacent to it and that in the reference table at the bottom of the diagram, there is given the proper color, incense, and perfume that is also in sympathy with it. Therefore, we can use color, odor, music or visualization to correct inharmony and bring the vibratory rate back to normal. If we do not have color, music or odor, the visualization of any of these conditions will bring the same results, through the law of Harmonics. Just visualize the affected organ bathed in the colored light that is in harmony with it. The sympathetic nervous system guides these thoughts through the spinal cord, to the rami and then to the proper ganglion - thence to the affected organ. And, it works.

If you have a color lamp, this becomes very easy. The color from the lamp is quite powerful and we have only to locate the approximate position of the ganglion and shine the light on the spine in that vicinity. As the light shines on the spine, its color vibrations are carried up and down the trunk of the sympathetic system until it comes to a ganglion that is tuned to that color, and from there it is transferred from the rami to the post ganglionic fiber and on to the affected organ where the vibrations are brought back to normal, and healing takes place. For an example: Say we have stomach trouble. We look in the diagram on Page 1 or the "Handbook on Healing with Color, Music, Incense and Perfume" and we find that the color of yellow is called for. We find from inspection of the diagram on Page 1 that the stomach is served by 5th thoracic ganglion. We also find from the diagram that the 5th thoracic ganglion is located about one-fourth the way down from the base of the neck to the bottom of the spine. All we need to do is to shine a yellow light in this vicinity and the vibrations of yellow find their way to the stomach through the rami and ganglion and healing takes place. This same method works with all other troubles. Simply look in the diagram or the "Handbook" before mentioned, find the proper color and proceed. If you do not have a color lamp, locate the 5th thoracic ganglion by first locating the first thoracic vertebra, which is the most prominent and at the base of the neck. Count down the spine until you come to the 5th thoracic vertebra, and then count one more, or the 6th thoracic vertebra because the 5th thoracic ganglion lies alongside the 6th vertebra. Do not let this confuse you, as you can see by the diagram that the number of a ganglion lies beside the vertebra of the next highest number. After locating this 5th ganglion, we place the thumb and first two fingers of the right hand on the right side of the spine at this point, and the thumb and first two fingers of the left hand on the left side of the spine directly opposite. We now visualize a yellow light leaving the fingers and thumb of the right hand, shining all over the ganglion and returning into the fingers and thumb of the left hand. This forms a circuit and the vibrations are picked up by the ganglion that is tuned to it and conducted to the stomach where healing takes place. This should not be confusing if you study the chart on Page 1 carefully. If you do not count exactly to the right ganglion, this method still works, but as the energy has to flow through more nerves to get to the right place, it takes longer to give the right amount of treatment.

As stated before, the vibration will not be transferred to any ganglion except the one it is tuned to. No organ will take any more vibrations than it needs to get its vibratory rate back to normal. We cannot give too much treatment by this method. If a ganglion vibrates to the color of red and we shine a red light on it, there is no chance of it getting any redder than the light we are using, so it cannot take more energy than it needs. If you have the other lectures I wrote on healing with color, you'll remember that we healed by shining a light on the body in various places. That is a good method, but the method we are now discussing is more direct and takes less time in treatment. In the former method, we used the light up to 30

minutes, while now we never have to use it longer than 3 or 4 minutes at a time to achieve the same results.

The diagram given on Page 1 of the nervous system and spine is greatly simplified. There are hundreds of nerves, connections and plexuses, that are not shown as they would make the diagram too complex for easy understanding. For example, the solar plexus has nerves going and coming from it to almost all parts of the body. Should you look up a disease in the "Handbook" and find that on this chart there is no nerve shown for that particular organ, remember that there is a connection from some network or plexus that does go through there, so go right ahead as instructed, because the method given there is correct. With this lecture and the "Handbook" you will have all the information necessary if you want to perform healing with color, music, incense, perfume and Visualization.

You can increase the power of your healing almost 100% if you will prepare the right atmosphere by raising up the vibrations of the room where you are healing. In ancient times, the Temples were used, with their incense, soft music and gongs, to produce this atmosphere. We can produce the proper atmosphere in our homes by using the right type of music, incense and perfume. An atmosphere that is charged with these higher vibrations assists the healing in a powerful way. For example, when treating the stomach as given before, we can help the healing along by burning "Acacia" incense, or using "Keyell" perfume. Then, by playing the proper music, which in this case would be "Moonlight Sonata" or "Narcissus", as given in the "Handbook".

I have prepared a series of four records, that contain the instructions and music for this method of healing. They will enable anyone to perform this healing properly. Record No. 1 - Gives instructions on how to perform this healing on one side, the other side has the music and suggestions for healing with "Blue-Violet". No. 2 - Red and Green. No. 3 - Orange and Violet-Red. No. 4 - Yellow and Blue.

These recordings and a little incense and perfume are all that is needed to perform this healing, and create the proper atmosphere. Shine the colored light on the spine while playing the record and using the incense and perfume, or place the right thumb and first two fingers of the right hand on right side of the spine, and the thumb and first two fingers of the left hand on the left side of the spine; both hands on the right and left ganglion that serves the organ to be healed. Visualize the color flowing as described before and hold this until the record is finished. This completes a full treatment, another should not be given for at least an hour. Twice a day is usually enough for ordinary troubles.

DO NOT CALL YOURSELF A DOCTOR OR ADVERTISE YOURSELF AS A HEALER UNLESS YOU ARE A REGISTERED PHYSICIAN. DO NOT TAKE DONATIONS OR FEES. DO THIS TYPE OF HEALING FOR THE SAKE OF HUMANITY ONLY. JUST CALL YOURSELF AN OPERATOR CARRYING OUT THE WILL OF GOD.

This method does not interfere with any other kind of healing. When treating yourself, visualize the color leaving your brain and traveling down the spine, through the rami, to the ganglion and the proper organ. When treating others, the color is introduced by lamp or visualization directly on the ganglion that supplies the afflicted organ. There is no danger of the energy going into the spinal nervous system from the sympathetic ganglion for the nerve current will not flow in the opposite direction. The same principle as a rectifier in an electronic circuit. This fact has never been mentioned before in metaphysical healing.

When you use the contact method of placing the hands on either side of the spine, if your hands are not moist, you will not get a good contact. Wash them in warm water and then shake them violently until the finger tips tingle. Your hands are then in perfect condition for directing spiritual energy for healing. THIS IS IMPORTANT.

Negative and positive treatments need not be considered in this method, because the energy travels both sides of the sympathetic system and is then directed off in the right direction for proper healing. Negative and positive points differ only in their relation to one another. Actually, there is no such thing as positive and negative vibrations. These terms are used only to make explanation easier.

IT IS RECOMMENDED THAT YOU USE THE RECORDS MENTIONED TO PRODUCE THE PROPER RESULTS.

ADDENDA FOR "HOW TO PERFORM OCCULT HEALING"

After you have learned to perform this type of healing by the visualization process, you are then ready for this post graduate addition. For want of better name we will use the term "induced emotion" to describe this advanced technique. By this we mean that you must induce in yourself the emotion described for each of the colors. You must think - believe and feel these emotions at the same time that you have your thumbs and fingers in place on the spine and while visualizing the color leaving the right thumb and fingers, bathing the ganglion in the color and returning to you through the left thumb and fingers.

RED - Assume a positive, aggressive, and energetic attitude.

ORANGE - Assume an attitude of vital power, feel like a king, a leader.

YELLOW - Assume the affection of impersonal love.

GREEN - Assume the attitude and feeling of a mother for her babe in arms. An enfolding, caressing, gentle and sustaining attitude.

BLUE - Feel cool - calm - soothed.

BLUE-VIOLET - Assume an attitude of Devotion and Prayer.

VIOLET-RED - Keep your mind on the healing that you are doing.

Eldon Nichols and his Triangle Research Company are no more, but the results of that research are still physically alive in his Handbooks; so, as a Color-Artist or Color-Therapist you can carry on from where he left off. Dr. George Starr White, in his color therapy work in Los Angeles in the 1920s, found that pulsed or off-and-on light was more effective than steadily shining light. You should take this into consideration in making and setting up your Color Lamp equipment. A brief review of Dr. White's work is in our BSRF Brochure, No. 2-M, "Three Great Aquarian Age Healers", \$3.25. We also have a brochure, No. 31, \$3.50, with complete description and plans for building a Color-ahma organ or projector for creating an endless, ever-changing flow of abstract colored patterns across a large screen. Electronic circuitry can be added to make the light go on and off in time to the music being used. BSRF, PO Box 548, Vista, California 92083 USA.

R E F E R E N C E T A B L E F O R

(note - color - incense - perfume)

<u>NOTE</u>	<u>COLOR</u>	<u>INCENSE</u>	<u>PERFUME</u>
"C"	RED	ROSE	MAYRED
"D"	ORANGE	VIOLET	OMAR
"E"	YELLOW	ACACIA	KEYELL
"F#"	GREEN	PINE	THOGRE
"G#"	BLUE	PERGALARIA	BLUE EYE
"A"	BLUE VIOLET	LAVENDAR	RA BLUVIOL
"B"	VIOLET RED	SOUTHERNWOOD	PSYCHEE

See regular supply list for prices on any of the above incense and perfume. If you do not have a list send 8¢ and one will be sent at once.

A D D E N D A

To clarify some of the questions usually asked, the following comments are added.

The question most often asked is - I do not understand the numbers of the ganglions and vertebrae. Here is the proper way to be SURE. - Using the Atlas or most prominent one of the vertebrae as a starting point count down or up from that point. The Atlas is most easily found by bending the head forward with chin on the chest. Then feeling the vertebrae down counting the Atlas as number one, count to the number required.

Perhaps you want to treat your (or someone else's) liver or gall bladder. You look for the liver and gall bladder on the extreme right hand column of the diagram and find the ganglion that they are connected to goes through the solar plexus and on to the ganglion between the 7th and 8th thoracic vertebra. So - you count down from the Atlas (the most prominent vertebra and counting it as No. one, you count down until you come to the 7th vertebra. The space between this (7th) and the next (8th) and to one side is the 7th thoracic ganglion. There is one on each side of this spot. This is the spot you are looking for and so you treat it in the way given before in this lesson. To find it is very easy if you do as just instructed.

You must remember that the number of any ganglion is between that same number of vertebra and the next higher numbered vertebra and that there is this same numbered ganglion on each side. The exact spot is not necessary for good results. Just get as near as possible.

When you want to treat a ganglion that is ABOVE the Atlas, you find the Atlas as before and count backwards calling the next vertebra ABOVE the Atlas 7 and then count on down to number 1. These are the cervical vertebrae and there is NOT a ganglion between each of them. Just an approximate location is necessary. Find this from the diagram for results.

Some also ask - Why do you recommend the records? The records contain suggestions and instruct the subconscious mind that the proper colors etc., are actually flowing and flooding the desired spot and bringing on God's healing power. They add many more times the power for healing. They should be used if possible. They contain suggestion in the 7 different colors. They also contain instructions on how to use the recordings for superior results. These recordings are listed with price in the regular list of recordings as No. 24 "Occult Healing". It will be to your advantage to use them if you can.

REMEMBER - With this method you CAN - HEAL YOURSELF AND OTHERS.

H O W T O U S E N E U T R A L S O U N D

But the Lord sent out a great wind into the sea, and there was a mighty tempest in the sea, so that the ship was like to be broken.

Then the mariners were afraid, and cried every man unto his God, and cast forth the wares that were in the ship to lighten it of them. But Jonah was gone down into the sides of the ship; and he lay, and WAS FAST ASLEEP.

In Jonah - Chapter 1 - verses 4 and 5; we find the above passage which is the first recorded instance of 'neutral sound'. The howling wind, the rain pattering on the ship, was a curtain of 'neutral sound' that relaxed Jonah, so that he lay down and went to sleep. We'll talk more about this later.

Today the airline companies are very much concerned about the hypnotic effect that the aircraft sounds have on the crew. Long exposure to these sounds makes the members of the crew sleepy and thus becomes a real hazard.

In factories, where the noise is great; studies have shown that noisy conditions hamper production. It slows down the worker's responses and aggressive drive. Then too, it is not safe to be around dangerous machinery while in a sleepy condition.

All these things have to do with 'neutral sound' as we shall see later. We will try and find out why these sounds cause a slow-down of human response and aggressiveness.

For years, people have insisted that 'rain-on-the-roof' caused sound sleep. Of late, it seems that the roof should be made of tin. Tin amplifies the sound of the rain. People go to the seaside on vacation because they say, the sea air enables them to sleep well. Actually, it is the sound of the 'rain-on-the-roof' and the sound of the 'surf' that causes the deep relaxation that makes sleep come as a natural course. Both 'rain-on-the-roof' and the 'surf' are related to 'neutral sound'. In fact a part of it.

By now, we begin to understand something of what 'neutral sound' really is. However, we cannot always depend on the 'rain' and the 'surf' for a good night's sleep, so we must find another source of this sound, so that we can have it any time we need it.

Sunlight is composed of ALL the colors of the visible spectrum as you know from your study of physics with a prism. 'Neutral sound' is composed of ALL the notes of the audio spectrum. It is something like striking all the notes of the piano keyboard at the same time. These piano notes, with their harmonics tend to neutralize each other so that there is no music as such audible. 'Neutral sound' actually sounds something like steam escaping and a blow torch both going at full blast at the same time.

Some people insist that it sounds like a huge 'waterfall'. It might be well to mention at this time that the natives of South Central Africa, go to the Victoria Falls on the Zambezi river and listen to the falling water when they are troubled or in pain. The sound of the falls, which is a form of 'neutral sound' relaxes them in mind and body. It has also been reported that Indians that lived close to Niagara Falls did likewise.

Neutral sound as we use it today, is made from a complicated electronic circuit. It has a great peak-to-average ratio. If viewed on an oscillograph, it looks like a heavy growth of fine blades of grass. These blades grow and fall very quickly and are so thick that they represent all frequencies that the human ear can detect. Each pulse lasts from one to three milliseconds. If the electronic generator of this 'neutral sound' is not designed properly, the sound will lack some frequencies and will not perform properly. Every frequency from 40 to 18,000 cycles should be present in the same amplitude.

The equipment used in producing the 'neutral sound' as described in this lesson, is the best that can be made. The best components are used and the sound is pure and contains all the frequencies, which are of equal intensity.

To those electronically inclined, an electronic plasma in a partial vacuum is used. A special diode is used in the circuit.

Frequencies are present that will stimulate every nerve fiber of the auditory nerve in the human hearing system. First rate results cannot be obtained when some of the needed frequencies are absent.

When 'neutral sound' was first studied as it is used now; it was for the purpose of subliminal communication. I am sure that you have heard of subliminal conditioning through the sense of sight. If one frame out of 25 on a motion picture film contains an 'ad' saying "BUY WIPSO" and is shown on the screen, no one can consciously read it. Still the subconscious mind picks it up and there is a strong tendency to go out and 'Buy Wipso'. In fact, the tendency is so strong it is now unlawful to use this principle.

Subliminal conditioning is also possible through the sense of hearing. This was the purpose of 'neutral sound' in the beginning. However, it was found that it had a far more significant use. This use is the subject of this lesson.

It is not in the scope of this lesson to go into great detail on how to produce 'neutral sound' as the equipment used is quite expensive. Neutral Sound is available on records or tape for anyone who wishes to use it. Listings appear at the end of this lesson.

Dentistry has used 'neutral sound' for quite some time to 'mask' the sound of the drill and to produce analgesia for the extraction of teeth, etc. Earphones are usually used by dentists, with a volume control for the patient to control the loudness of the 'neutral sound'. As this lesson is primarily for the layman, this phase of 'neutral sound' will not be pursued further.

It appears that 'neutral sound' works in the following way. The 30,000 nerve fibers of the auditory nerve are bombarded ALL AT ONCE with all the frequencies that these nerves can detect. In this way they 'jam' the nerve pulses in much the same way as radio signals are 'jammed' by some countries, who do not want another country to send radio information to its people. So they send out a conglomeration of signals that 'drown' out the broadcast. Neutral sound acts in a similar manner. Pain, headaches, tension, insomnia, etc., do not have much chance to manifest themselves with this many nerves 'jammed', even though other nerves may be used instead. There is just too much to hold the attention. It's like having a toothache and there is a car accident nearby. Your attention is on the accident and you forget about the toothache for the time being.

Each nerve fiber produces electrical pulses similar to the dots in the Morse code. They in themselves, do not transmit the exact waveform of the incoming sound. They operate at about 400 pulses per second. Sometimes this varies, because of the necessity for recovery between pulses. About 2 milliseconds is the average recovery time between pulses. Some frequencies require more recovery time than others. This is not important in our present study.

All that is necessary for success is that all frequencies must be present so as to stimulate each individual nerve fiber of the auditory nerve. They must also be of almost the same amplitude in order that all fibers be stimulated to the same degree. With the sound we offer on record or tape, all of these factors are present. If you use another source for your 'neutral sound', you will have to experiment until you get the amplitude 'just right'. Still it is very encouraging, to experiment along these lines and we advocate this very much.

WHAT WILL NEUTRAL SOUND DO?

The full possibilities of 'neutral sound' have not as yet been fully explored. New and interesting things are being found every day. To you, who are studying this lesson, I would appreciate it very much if you would write and tell of your experiences with this new principle. At a later date all this information will be published and all that send in their experiences will be sent a copy free of charge. Be sure though that your ideas are different from those mentioned in this lesson.

Probably the most important thing about 'neutral sound' is its ability to cause deep relaxation. It is probably the quickest way to relax that is known today. As relaxation will alleviate a great many discomforts of our every day life, it is easy to see why this is so important. Instructions for using 'neutral sound' to relax will be given in the last section of this lesson.

As you know, tension is the opposite to relaxation and of course 'neutral sound' will relieve tension. Nervous tension is one of the greatest enemies of most people today. The 'hustle' and 'bustle' of every day life and the desire to do everything at once, is responsible for this condition. In Mexico and other countries where the common people always take their time, tension is seldom a problem. The ability to relieve tension and bring on relaxation makes 'neutral sound' a very valuable 'tool' for modern society.

As most headaches are caused by nervous tension, 'neutral sound' will relieve 97 out of 100 headaches. And it will do it in three or four minutes in most cases. Rarely does it take more than five or six minutes to make the headache vanish.

Insomnia is very prevalent in our society. People go to bed with their troubles and business worries. 'Neutral Sound' is considered the best remedy known for insomnia. Forget about sleeping pills and their dangers. There is no danger present when using 'neutral sound'. It makes it unnecessary to have 'rain-on-the-roof' or go to the seashore and listen to the 'surf'. You get the same effect right at home in your comfortable bedroom.

Some people suffer from loss of appetite. This is a very irritating condition. They try in every way to eat and enjoy their meals, but they just are not hungry. It was by accident that we discovered that 'neutral sound' was good for this condition. After trying it on hundreds, we know it will alleviate the loss of appetite.

Some like to smoke, while others have the habit and would like to stop it. If you like to smoke and it is not injurious to your health, well and good. But if smoking is bad for your health and you'd like to stop it, there is hope for you by using 'neutral sound'. It has helped about 80 out of 100 to break the smoking habit.

We have tried to use 'neutral sound' for those who wish to stop drinking. Alcoholics need help. So far we have not been able to get the answer to this problem with 'neutral sound'. It is hoped that you will aid in getting the answer to this problem. Personally, I believe that there IS an answer to this by using 'neutral sound'. So far, we have not found it.

As 'neutral sound' is so effective in bringing relaxation, it naturally follows that it is an aid to hypnosis and self-hypnosis. Some people go under self-hypnosis very quickly when using it. This is a vast field as self-hypnosis is one of the greatest discoveries of our time. With it you can solve your problems without the expense of psychiatry. The results in this field with 'neutral sound' are hard to believe. That one could hypnotize himself just by listening to a recording of 'neutral sound' is hard to believe. But it is a proven fact. And it does not take excessive time to accomplish it either.

Many have hypnotized themselves in less than 5 minutes with 'neutral sound'. Consider the great length of time it requires by other methods and you can tell why it is so good.

We do not believe that an amateur should hypnotize others as they could make harmful suggestions. In self-hypnosis, you are safe and can do your self a lot of good with this technique. 'Neutral sound' has taken self-hypnosis out of the difficult class and put it in an easy, 'do-it-yourself' category.

We have also found that while you relax after using 'neutral sound' psychic experiences come much easier. Some have witnessed 'visions' that later were proven to be true. While under its influence, many have travelled psychically for great distances and witnessed happenings that were later confirmed by letter or phone. It would seem that there is a large field to be explored with 'neutral sound' to those who study psychic phenomena.

Others who use a 'crystal ball' to delve into the future, find that 'neutral sound' will heighten their ability to get answers from the crystal. After receiving these reports, I tried it myself and found that in fact, it did make the information come quicker than before. If you are interested in crystal gazing, this may be just what you need.

It would seem to follow, that if it works with the crystal, it should also be very good to use with the planchette or ouija board. We have not had the time to experiment with this angle as yet. Going on the reports and knowledge that we now have, it would seem that 'neutral sound' should be a big help to those who are interested in psychic science.

If you are not a believer in psychic phenomena, discard these ideas and forget all about them. If you have an open mind, you might experiment with these ideas: & it's possible you might be convinced. Who knows?

After going this far, it seems as if we now know why the natives of Africa and America went to the 'waterfalls' when they were worried of mind and suffered from some pain or the other. They were using 'neutral sound' and didn't know it. And so it goes in all history - the latest discoveries go back to what was once thought to be only a superstitious notion.

Superstition is a real thing to those who believe in it. And more people believe in it than is suspected by the general public. A man walks down a crowded sidewalk. He is in a hurry as it is raining. He was walking close to the buildings to get a little protection from the rain. He was a regular guy, well educated, fairly prosperous and intelligent. He walks faster, looking ahead and sees a ladder up against a building. He says to himself - - -

A lot of superstitious bunk. I know better. Walking under ladders. H'm.
That kind of stuff is alright for the old folks - they didn't know - but for me

Never slowing down he glances up to the top of the ladder to see if there was something up there that might fall on him when he walked underneath. He stops in the rain, dumfounded.

Well, what do you know, I'm really looking for an excuse not to walk under the ladder.

This man was a victim of hearing it was unlucky to walk under a ladder. It is just an old superstition. The natives of Africa and the Indians of America, probably were superstitious too, but the falling water DID relieve them of their worries and pains.

H O W T O U S E N E U T R A L S O U N D

Now we come to the actual way to use 'neutral sound' for the items we've been discussing. How do we use it and how does it work? How can 'neutral sound' make my life a better one HERE and NOW?

At this point we must tell you that 'neutral sound', as it is used today, is NOT used alone. We have to have something to go with it to get the superior results we want. We use music with it for these results. For all conditions, music is used as a catalyst.

There is a relationship between the volume of the music and the 'neutral sound'. In all cases the 'neutral sound' must be higher in volume than the music. This makes it somewhat difficult to hear and understand the music. And ... any music will not do. It must have rhythm and the passages must NOT be too loud or too soft. For this reason popular and symphonic music is not well suited for this work. The music is a special type. In the records and tapes we furnish, the music is especially selected and balanced properly to insure the best results. It has an even trend all the way through.

In using 'neutral sound', you must always tell your subject - or understand yourself if using it personally - the following and MOST important information. If you do this, you will be sure to get correct results.

- (A) - The subject MUST cooperate. If using it on yourself, you must also follow these instructions closely. You must make a game of trying to hear all the finer points of the music. This is difficult, as the 'neutral sound' is louder. The very fact that you must concentrate deeply to distinguish the musical content from the 'sound' is the factor that makes this principle effective. Your subject must do likewise.
- (B) - It is also necessary to make a great effort to remain relaxed or stay relaxed. You MUST try and stay relaxed at ALL times. After awhile, this will be difficult, but at that point it is not so important. The conscious effort makes for success. Of course this applies to your subject and also you - if you are using it on yourself.
- (C) - You - or your subject - must think of 'neutral sound' as much like a piano keyboard. In regular music, different notes come to your ear and are picked up by an individual nerve fiber that is tuned to that note. But with 'neutral sound' it is as if all the keys on the piano were played AT ONCE. In this manner all the nerve fibers are so busy trying to separate the 'neutral sound' from the music that they become tired of the struggle and relaxation follows.

The above points must be adhered to every time you use it yourself or on your subject. Of course after some time these instructions are fully understood and it is not necessary to repeat them. Just be sure they are understood before you use 'neutral sound'.

The next point is VERY important. When using 'neutral sound' you must be seated in such a way that your ears are VERY NEAR THE LOUDSPEAKER OF YOUR PHONOGRAPH OR TAPE RECORDER. It is better to use a tape recorder if you have one, although phonograph records work equally well - except for the fact that records wear out quicker than tape. Tapes will last indefinitely, while the records will lose some of the frequencies after 100 to 125 playings. Of course this is a long time too, but we suggest tapes whenever possible.

As soon as you or your subject understand the points given before and have been seated close to the speaker of your phonograph or tape recorder - start the recording and turn the volume up as HIGH as you can and still be comfortable. You do not want to hurt your ears, but the highest volume you can stand comfortably, will give you the best results.

The foregoing procedure is to be used in ALL cases, no matter what you are using 'neutral sound' for. It is best to review the foregoing until it is familiar to you or to your subject. It should be followed to perfection.

While getting ready to listen to 'neutral sound', it is best to sit in a reclining chair or something similar, lean back with your head as close to the loud speaker as possible. If using a stereophonic tape, put your head next to the speaker with the 'neutral sound'. (The 'neutral sound' comes from one speaker and the music from the other) Stereophonic material is available ONLY on tape. It is best not to lie down as in regular sleep. A reclining position is best.

I N S T R U C T I O N S F O R E A C H C O N D I T I O N

RELAXATION - Do not increase volume level to a painfully loud point. Recline as mentioned and listen. Try to separate the music from the 'neutral sound'. The idea is to make a game of this. Listen to the music and forget 'neutral sound'. Make a conscious effort to relax. This procedure is almost the same for all conditions, so learn it perfectly.

TENSION - Follow instructions exactly as given for relaxation.

HEADACHE - Same as for relaxation.

INSOMNIA - Same as for relaxation, but always listen to it about one half to one hour before you are ready to retire.

SMOKING - When breaking the smoking habit, if you feel as though you just have to smoke a cigarette, play 'neutral sound' as given for relaxation. In most all cases the desire to smoke is removed. The amount of times necessary to break the habit varies with the individual.

LOSS OF APPETITE - Use the same as for relaxation, but use about one hour before meal time. 75 out of 100 report success.

PSYCHIC EXPERIMENTS - Use the same technique as for relaxation. Use this for - visions - crystal gazing - planchette - ouija board - etc. Always have your accessories ready - (crystal - planchette - etc.) so that you will not interrupt your concentration. You must realize that this is MOST important.

OTHER USES - The instructions given above will suffice in most cases for ANY use. Still, further experiments may change the procedure somewhat for other uses if and when these new uses arise.

N O T E S

It was found that when 'neutral sound' was used during the day, a good night's sleep usually followed. This tells us that the effects of 'neutral sound' will last for quite some time. This is very important. It will explain a lot of phenomena.

'Neutral sound' usually puts the subject into a light hypnotic sleep or the borderline state. There is nothing to be feared as the subject awakes on his own accord shortly. 'Neutral sound' does make you sleepy, so do not drive or go near dangerous machinery soon after using 'neutral sound'. No accidents have been reported, so this is just for your protection. At home, there is no danger - so use it any time you wish. As this sound makes you drowsy, the above precautions should be considered seriously. Govern yourself accordingly.

E X P E R I M E N T S

Before perfecting 'neutral sound', a great many experiments were performed under test conditions. A few of these experiments are described here, in case you might want to try them out for yourself.

In all the experiments given a tape recorder was used operating at a speed of $7\frac{1}{2}$ ips. The material was recorded on a 'tape repeater' reel with a 'moebius' loop. This enabled us to turn on the recorder and it kept repeating the same information until the recorder was turned 'off'.

A recording of heavy RAINFALL was used first. We found that it produced the very same results as regular 'rainfall'. This proves that it is the SOUND of rainfall and not the damp conditions of the air as is usually supposed. It made sleep easy and restful.

A recording of a WATERFALL produced the same results. All of these recordings were played at a medium volume. Different volumes were tested but the medium volume produced the best results.

A recording using the SURF sound produced the very same results.

Recordings of the BLOW TORCH and ESCAPING STEAM were also tried and the relaxation and light hypnosis were better with this sound, but sleep and relaxation seemed to be better with the WATER sounds.

We then made a composite recording, by dubbing all of the above sounds on ONE tape. When this was done, and played under the same conditions, the results were much better than any of the others when used alone.

This leads to the electronic generation of 'neutral sound' which contains all of the frequencies from 45 to 18,000 cycles per second. All of these frequencies being approximately of the same amplitude. This worked much better than any of the other experiments given above and so this was adopted as the proper 'neutral sound' for best results. This 'neutral sound' stimulates practically all of the individual nerve fibers of the auditory nerve and produced the result we are seeking. Recordings of this type of 'neutral sound' are listed below. Each has the proper type of music for good results. You will note that the music will seem to sound familiar and when you are ready and when you are ready to say that it sounds like - - - - you will find that it is NOT what you thought it was. This is the effect that we want to produce.

R E C O R D I N G S

No. 35 - NEUTRAL SOUND with small orchestra & guitar. Also instructions.

No. 35A - NEUTRAL SOUND with small orchestra.

No. 35B - NEUTRAL SOUND with organ No. 1.

No. 35C - NEUTRAL SOUND with organ No. 2.

No. 35D - NEUTRAL SOUND with guitar No. 1.

No. 35E - NEUTRAL SOUND with guitar No. 2.

Price - Any above recordings, tape or records - \$10.00 plus 50¢ packing & postage.

MUSIC REVIEW, SORT OF

Eine Kleine Spacemusik

BY MARTIN BERNHEIMER
Times Music Editor

"Ladies and gentlemen, we're gonna go for it." Thus spake the portentous voice on the very loud loudspeaker. Some 25,184 music lovers cheered, stomped, whistled and threw paper airplanes into the damp air.

Well, many of them did those lusty things. Well, some of them must have been music lovers.

This was "Music From Outer Space," Saturday night at Anaheim Stadium. The entrepreneurs billed it as "an audiovisual spectacular starring Zubin Mehta and the Los Angeles Philharmonic." The real star, however, turned out to be a sky crisscrossed by green laser beams and punctuated with quasifloral pyrotechnical explosions.

The sky wasn't supposed to make its razzle-dazzle entrance until the end of the concert, when Mehta and the boys got down to the syrupy-yet-serious John Williams business of "Star Wars." About 10 minutes into the main event, however, some ill-humored extraterrestrial fate



TWO SIDES OF MEHTA—Giant screen reflects maestro in space concert.

Times photo by Larry Armstrong

NEWS CLIP from the Los Angeles "Times", April 3, 1978 shows how far projected, abstract color has come since our pioneering efforts in the early 1960s, and since Walt Disney's "Fantasia" of 1939, not to mention Claude Bragdon's early efforts.

interpolated editorial comment in the form of rain.

Although a message printed on the tickets promised a concert regardless of climatic vicissitudes (and no hope of refunds), the precipitation brought the proceedings to an abrupt halt. The musicians on the mighty platform erected somewhere above the pitcher's mound fled to protect their precious instruments from the angry elements. Some hid under umbrellas that materialized miraculously. Great waves of audience dashed for cover.

Within 15 tense minutes, however, the gods stopped frowning and the starry wars were permitted to continue. The wait proved worthwhile.

Flash. Thunder. Gurgle. Streak. Boom. Rumble. Ping. Zap. Pazaaaam. Pow.

Reminders of Who's Boss

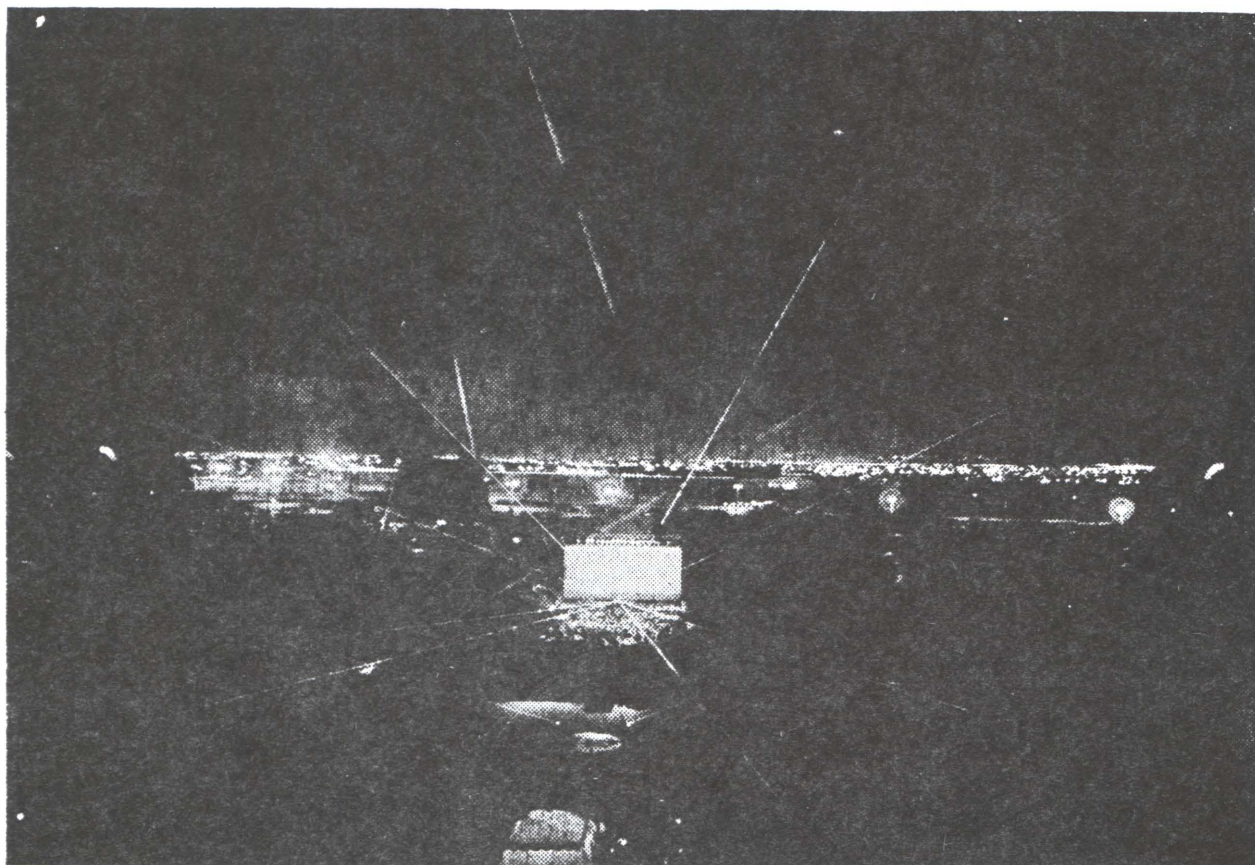
The gigantic movie screen behind the orchestra oozed a wondrous hodgepodge of abstract designs, geometric patterns. Hollywoodish space imagery, Rorschach-test ambiguity and symbolic splash. Once in a while, just to remind us who was boss, the cameras actually projected the silhouette or full face and form of Mehta himself in action. Bigger than life in his flowing white robe, and thrice as dramatic. (Too bad only those lucky enough to be seated directly behind home base could get a view unobstructed by light rigs and related paraphernalia.)

In general, the eyes were benumbed.

Earlier in the evening, outer space proved somewhat less prepossessing. On behalf of "2001. A Space Odyssey," Mehta & Co. doled out only the introductory fanfare from Strauss' "Also Sprach Zarathustra." Williams' modest little suite from "Close Encounters" failed to really capitalize on that beguiling five-tone motive which, in the film, serves as the crucial communicative link between man here and man-or-whatever there. Three excerpts from Holst's "Planets" provided Muzakish accompaniment for a curious astronomical slide show.

Wagner's "Liebestod" slipped in, apparently as an afterthought, as a distinctly earthbound excuse to show those who could see it Ron Hays' slickly poetic "visualization." This television composition, created for Leonard Bernstein and the Boston Symphony in 1974, utilizes (it says here) "a variety of analog and digital computer devices, including video synthesizers, special-effects generators, optical film cameras and videotape editing machines." I don't know what that means, but the ever-moving pictures were deliriously pretty.

Please Turn to Page 10, Col. 1



FRIENDLY SKIES—Laser beams crisscross nocturnal landscape at Anaheim Stadium space concert. Times photo by Larry Armstrong

Mehta's Music From Outer Space

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William Shatner turned up to recite a self-conscious rhetorical monodrama about exploration and expiration by Arthur C. Clarke, with Hays again providing the semi-impressionistic cinematic obbligator.

It was all fun to watch at best, painless at worst.

But what, you ask, about the music?

What music?

While Anaheim Stadium was transformed into the world's biggest jukebox, the Los Angeles Philharmonic was subjected to the sort of super-—no, hyper-—amplification normally reserved for the rockiest rock ensemble. It was, in every sense, unreal.

For the Shatner spectacular, the impresarios resorted to a sonic collage on tape which surveyed everything from tribal percussion to jazzy improvisation to the climactic

symphonic flight of Stravinsky's firebird. The tape sounded no better and no worse than the live, blown-up orchestra. One had to wonder why they bothered. . . .

One also had to wonder how the fragile sensibilities of the Philharmonic instrumentalists survived a performance in which they had to play amid a barrage of blinding and/or deafening explosions. Making music—any sort of music—under these conditions must be a little bit like trying to dance "Swan Lake" in a mine field.

Philharmonic apologists cite this far-out exploration as a cultural-missionary breakthrough and as the ultimate experience to lure new audiences into the conventional concert hall. One fears, however, that the uninitiated might just find poor old muted Mozart and bemused Beethoven a tad dull without the outer-space crutches.

Saturday, incidentally, was April Fool's Day.

These color-music spectacles are the work of Wolf and Rissmiller and have been staged in major cities across the country, including the Hollywood Bowl, San Diego, Seattle, Dallas, Vancouver and others. No doubt they will become more popular as time goes on.