

Heilig

10 7/300

hearsayseeings

sunday may 16 1976
experimental intermedia foundation
224 centre st. nyc

richard hayman

- invocation -

- hand poem -

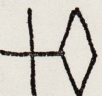
- settings : said -

flutes: Rhys Chatham
Richard Hayman

poems by Sari Dienes, 1949

- rollin' -

a film with production assistance by:
Vivien LaMothe
John Adams
Paco Underhill
Virginia Quesada
Mills College

- late night  -

the comic strip reading of Sari Dienes is a rendition
of a zen Buddhist method of reading the sutras.

rainbow courtesy of John Bowman

program supported in part by the New York State Council
on the Arts.



Richard Hayman
will whistle



in his sleep
Sunday afternoon



December 7
at the

3 Mercer
St. Store
NYC



COLORADO 1971



ANN 

436-4104

3 Mercer

21 store

NYC

A Gathering of Healers

Five workshops with art & healing

Sat. Feb. 26, 1977

2:30 - 8:30 pm

537 Broadway - 4th Floor

NYC

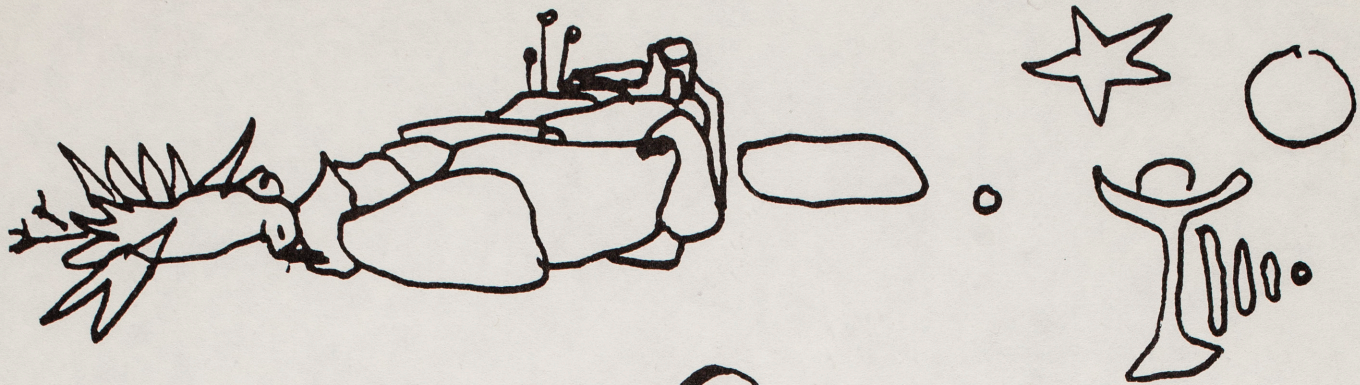
A New Wilderness Event

Book compiled by Mary Nell Hawk
with help from Cathy Shull

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ON

In improvisation the moment is the crucible. Private and shared perceptions, impulses, fantasies, myths and realities - the stuff of experience, dream and memory - are surfaced in kinetic metaphors, materialized through streams of free associating movement. Spontaneity is liberated and creative energy given impetus; expanding awareness of self and other; of connections in and to the space arena.

Methods: techniques of relaxation and centering, exploration of breath, energy flow, dynamics, and the metamorphosis of shape and form, movement amalgamations and isolations, associative processes involving open ended structures, games, rites, juxtapositions of dance with sound and words. Bringing into play the kineasthetic, the sensory, the intuitive, the emotional, the psychic, the participant is both witness and doer.

- Frances Alenikoff

DREAM EVENT (1)

Iroquois

After having a dream, let someone else
guess what it was. Then have everyone
act it out together.

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Iroquois

After having a dream, let someone else
guess what it was. Then have everyone
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THE NET OF MOON: A Pawnee Hand Game Vision

Full moonlit night. . .
everyone goes outside to dance. . .
I felt it. . .
something in my mind. . .
When we went out # it seemed
I would be seeing something
it was coming. . .
When we were dancing
I suddenly looked up
at the moon # Old Moon looks down
& sees me # & laughs at me
that's when I cried

- English working by
Jerome Rothenberg

from Rothenberg's Shaking the Pumpkin

Witchcraft + Healing with Margot

Here ARE some stimulating quotes to think about.

"Witches are taught and believe that the power resides within their bodies which they can release in various ways, the simplest being dancing round in a circle, singing and shouting, to induce a frenzy....
the witches circle... is to keep in the power which they believe they can raise from their bodies...."

Gerald B. Gardner "Witchcraft Today"

"In Type I healing (healing at a distance) the healer goes into an altered state of consciousness in which he (sic) views himself (sic) and the healee as one entity. there is no attempt to "do anything" to the healee... All sense of 'performance' should be abandoned....
The healer views the healee in the clairvoyant reality at a level close to that in which all is One....
This ~~is~~ was a moment of such complete knowing that nothing else existed in consciousness. In some way this was TRANSMITTED TO the patient....
.... knowing this at some deep level of personality, the healee was then in a different existential position. He (sic) was back home in the Universe; he (sic) was no longer "cut off"... Under these conditions there were sometimes positive biological changes....

over

I began to see the light on a possible way of explaining the biological changes ...

None of us do anything as well as we potentially can. We can all learn to read faster, jump higher, discriminate colors more precisely, reason more accurately, and so on through practically any ability you can name.

One of these abilities is the ability to heal ourselves, our ability at self-repair and self-recuperation. This too usually operates far below potential..

Type I healing was not a "doing something" to the healee but a meeting and uniting with him (sic) on a profound level, a uniting that permitted something new to happen... what appeared to happen was that because he^(sic) was momentarily in an "ideal organismic situation," the healee's self-repair and self-recuperative system began to operate at a level closer than usual to their potential."

Lamy Le Shan "The Medium, Mystic and the Physicist."

"Ritual is to the internal sciences what experiment is to the external sciences."



Timothy Leary

Thus:

* "all the trappings surrounding witchcraft can be understood without mystification. chants, dances, candles, incense are all means to awaken the "deep mind" to produce high emotions, high concentration and ease entry into an altered state in order to affect change, healing etc."

me (Margot)

The Meeting Dance. ⁽³⁾



A DANCE OF WELCOME - REBIRTH - AND REGENERATION

"The dance begins with all facing outward, and holding hands. We begin dancing withersins, the direction of death and destruction, singing, "thout, tout. a tout, tout, throughout and about," which are the words the witches of Somerset used to begin their meetings. The men dance with the left heel kept off the ground, in the hobbling gait of the Gullfooted god, the lamed sacred king.

The Priestess who leads the dance lets go with her left hand, and leads the dance in a slow inward spiral: Ariadne leading Theseus into the labyrinth to face the sacred Gull; Ariarhod leading Gwydion into the spiral castle, where his soul will await rebirth. When the spiral is wound tight, the Priestess turns to her right and kisses the prince who sleeps in the Glan Castle, to awaken him to a new life. The Priestess leads the new spiral outward, sunwise, the direction of birth and creation, and she (and everyone else) kisses each other one. The spiral thus unwinds into an inward-facing circle, dancing sunwise. In this dance, withersins is transformed into sunwise, destruction into creation, death into rebirth, and those who dance it pass symbolically through the spiral castle."

This, as all witchcraft rituals, celebrates the myth of the Goddess!
Aiden Kelly, NROGD.
6.

Books you might want to look at.

- "Real Magic" by Isaac Bonewits
 - "Witchcraft Today" Gardner
 - "Witchcraft, the Sixth Sense" Justine Glass
 - "The ABC of Witchcraft" Doreen Valiente
- Many others on request!

A chant you will love:

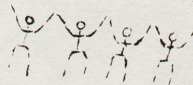
MUSICAL CHANTS

can be sung in round form

Arapaho Indian chant from Ghost Dance
 © Music by Jeriann Hilderley 1969
 Reprinted with permission

I Circle A-round I Circle A-Round the Boundaries of the Earth wearing my long winged feathers

as I fly wearing my long winged feathers as I fly



SOUND PORTRAITS

I Hearing a person

Play a record of a piece of music.

Find a comfortable position, totally relaxed, in a darkened room.

Think of someone you love.
Do not think of the music.

When you find your thought of the person is gone, bring it
back gently.

Let other thoughts come, and then let them go.

As the music progresses, let the thought image of the person
be central.

Be unaware of the music.

You will find explanations of the person - the music will
explain the person.

The music ideas, counterpoint, extensions, contrasts,
repetitions, variants, rhythms, textures, all music
elements, quality of sound, are of the person,

sometimes very literally, sometimes suggesting, sometimes
exact, sometimes understood, sometimes leading to
understanding, sometimes verging on language, always
primarily nonverbal, always a known sense, a coming of
a known sense.

Let anything which happens happen, except keep easily bringing
back, letting the person image occupy you.

You will find after, an understanding of the person you did not
have, and a personal relationship to the music. The music, too,
will be known.

This process may be experienced by yourself alone or with others.
One of the pieces I've used is the slow movement of the Mahler 4th
Symphony.

1973 - Ruth Anderson

SOUND PORTRAITS

II A naming portrait

In a group seated in a circle on the floor, choose one of the group to sing a portrait of.

Using the person's full name or separate names, or syllables, vowels, consonants from the names, singly or mixed or in new combinations,

sing your experience of the name, and sing for the person whose name it is.

Use long sounds and short sounds, sounds that go up or sounds that come down, steady sounds, rhythms of the sounds, high and low sounds, soft and loud sounds,

react to someone else's singing, repeat it, extend the idea, vary it,

start something different,

continue to explore until you sense a completion,

then let the sound finish.

The person whose name it is listens and receives.

This is a variant on a Sonic Meditation by Pauline Oliveros, Smith Publications, 1974.

1975 - Ruth Anderson

Awakening to Energy-

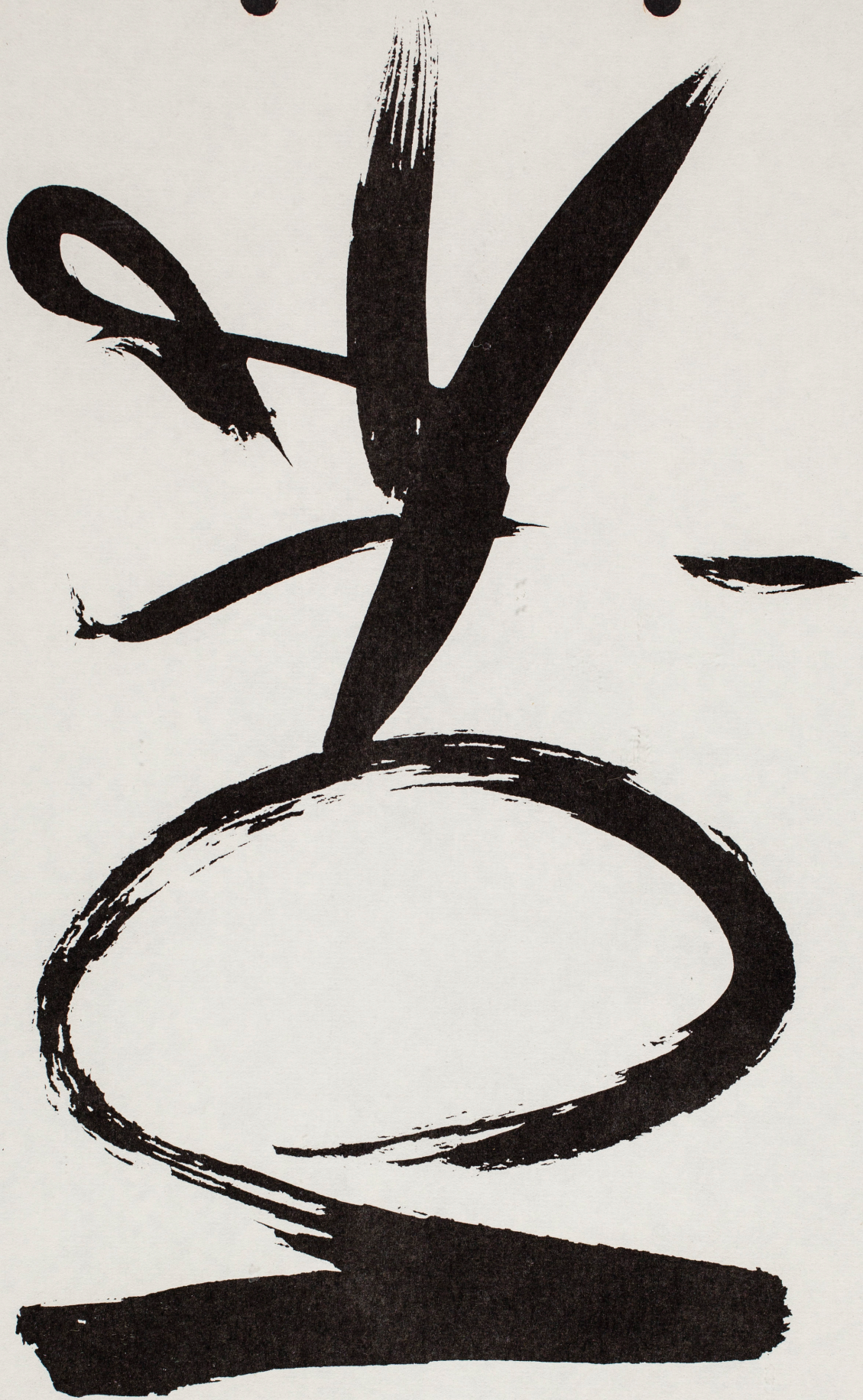
Inner and Outer Movement -
is, for me, the essence of dance.

And this experience and its expression
is dance itself.

By focusing our own Energy healing becomes possible

All becomes Possible!

Healing is the transformation
of energy



Some Silences

follow sound;

follow music,

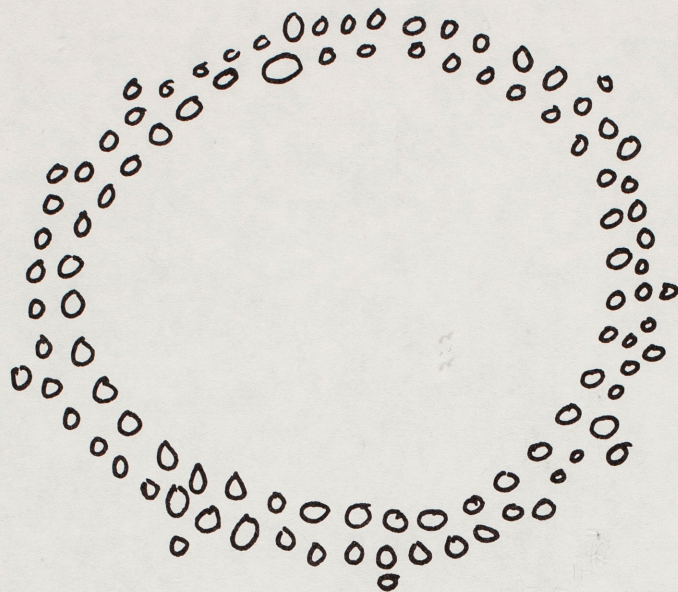
..... (some silences follow after silence)

PHILLIP

Phillip Corner

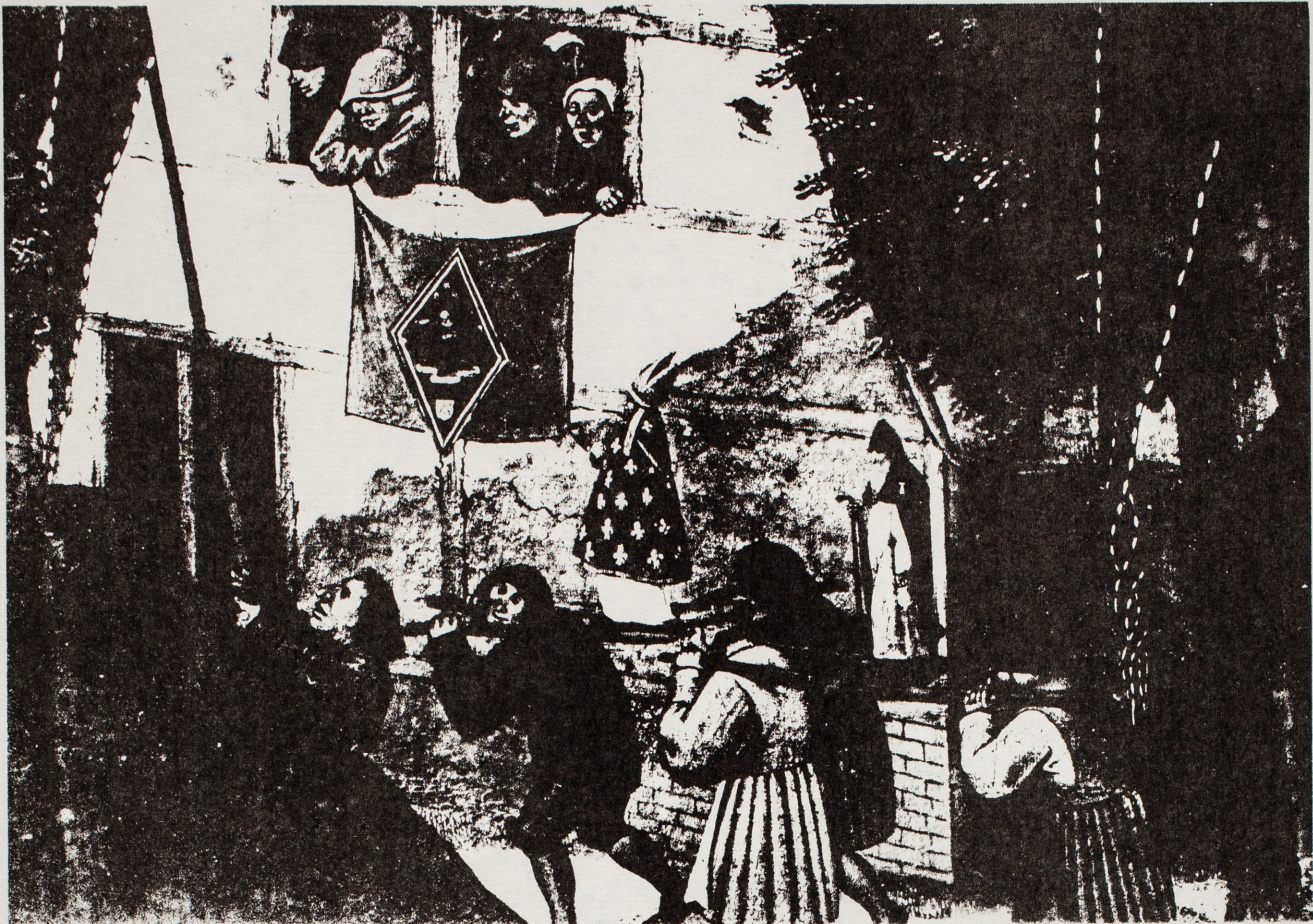
**cor
ner**

Gift bundles



Physical objects can have healing effects, particularly if placed in a ritual context & given away. Ordinary things become sacred. The object is activated, dispersed.

- The Persians cured their sick by playing the lute.
- Pliny's cure for corns: Keep an eye upon the stars while a little oil is poured on the hinge of a door.
- The seventh child of a seventh child is often considered a "natural healer."
- The Babylonians & the Chaldeans exposed the sick in the marketplace in the hope that some passer-by could suggest a cure. The community as a whole drew on its collective wisdom to prescribe for an otherwise hopeless case.
- The Chinese pay the doctor when well, not sick.
- To cure headache mix lavender, marjoram, clove, pinks, betony, & rose leaves. Wear in a bag around the neck. For noblemen the bag should be of red silk, but the common folk may use cheaper material.
- Saxon wise-woman's cure for pain in the eyes: Tie in unwrought flax as many knots as there are letters in the patient's name, pronouncing them as you go, & tie it around his neck.
- Iris "maketh rainbowed to appear."
- In American Indian culture herbalists treat symptoms & medicine men treat origins.



* 3467 (1953)
Peasants carrying statues
of healing saints
by Peter Breuchel the Younger
Ancien Musée, Brussels

Medicines - Miraculous cures

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION

Peasants carrying statues of healing Saints
by Peter Breuchel the Younger
Ancien Musée, Brussels

"Science may heal but it is the poetic illumination of life which makes my patients fall in love with life, which makes them recover their appetite for it. I avoid labels & the hospital atmosphere."

"Patients weep when they discover they are their own victimizers & not the victim of others. They weep when they discover they are responsible for their own suffering. As I expose an imaginative, subjective interpretation, their world changes according to their concept of it, their own vision."

- Anais Nin, 1934

dreamsound

event for sleeping audience :

elements : actions

from 11 pm until morning in a warm space with a kitchen
and beddings ; maximum , 40 people

low light , films of a fireplace and candle flame , a silent television
greeting of audience members as they arrive and settle their beds
serving of camomile tea and warm milk with nutmeg

distribution of "pillow notes" program booklet

taking of sound-camera "photos" , a troupe d'oreille

through pillows equipped with speakers about the room :

crickets , old popular songs with sleep/dream references ,

Ainu shaman chant , Bach Goldberg Variations , Malaysian

Temier dream songs , beating sine tones

once audience is settled : a lecture about the purpose and
plan of the event ; general information on scientific facts
of sleep , dreams , and the effects of sounds ; history of
collective sleep rituals of ancient and current peoples ;
dream in religion and art ; all the while slowly stripping
from a formal suit to nightshirt and once brushing the
teeth while talking .

performance of Dali's short nap with spoon

performance of "ghost cartoon" , tape of surreptitiously recorded conversations

tape of Tibetan bells while recording each individual's voice

message for auto-suggestive playback during sleep

darkness

performance of "spirits" for piano/electronics

"Taps" in slowing time on flute

tape of ocean surf until audience is asleep
quiet through the night with intermittent sound effects:
footsteps, rain, a car driving away, sighs, heartbeat,
applause, a telephone dialing, laughter, a clock ticking,
gurgling stream, baby's coo, cat's purr, wind, etc.
soft playback to each sleeper's ear of own voice
intermittent release of smells: incense, cheese, cinnamon
a fragrant flower at each's pillow in the morning
dawn bird sounds as people arise on their own time
breakfast in the kitchen: coffee, tea, juice, fruit,
bread, cheese, pastry with a continuous film of coffee
disappearing from a cup
inquiry and discussion of the night's dreams and experiences
. . . .

performance assistance: Vivien LaMothe, Paco Underhill

production assistance: ZBS Media Foundation

consultation: Sleep Research Laboratories, Psychiatric Dept.,
Montefiore Medical Center, Bronx, New York
Dr. Charles Fischer, Mt. Sinai Medical Center, N.Y.
Dr. William Dement, Stanford Univ. Sleep Clinic, Palo Alto

particularly valuable reading:

Creative Dreaming, Patricia Garfield, Simon and Schuster, N.Y.

The Dream in Primitive Cultures, S. Lincoln, Univ. Reprints, Balto.

Some Must Watch While Some Must Sleep, W. Dement, Freeman, San Francisco

first performed at 1750 Arch St., Berkeley, California, Feb. 20, 1976

also at and/or Seattle; the Western Front, Vancouver;

a space, Toronto; the Kitchen, New York; Hallwalls, Buffalo

Richard P. Hayman



Deep sleep (susupti) when regarded from the view of waking consciousness (vaisvanara) or of consciousness in the web of dream (taijasa) would seem to be a state of sheer non-being (asat); nonetheless it is from this sheer blank that the dreams emerge, like clouds condensing out of the void of the firmament; and from this same consciousness the waking state bursts into being. Furthermore it is back into this emptiness that the little cosmos of man's waking consciousness dissolves and disappears in sleep. Thus it can be said that the emanation of dreams and the passage from sleep to waking are two stages of a daily little cosmogeny or process of world creation within the microcosm. Just as the colossal universe evolves from the same secret transcendental source, the essence beyond name and form, unaffected by the torrential flowing forth, so likewise the mysterious dream ego, which evolves its own landscapes and adventures as well as the visible tangible individual, who becomes conscious of himself when waking. Dreams temporarily emerge from that innermost secret essence which is called the self, the bedrock of all human life and experience. In other words the macrocosmic self (brahman) and the microcosmic (atman) work parallel effects. So that when the individual makes contact with the self that he holds within, he comes into possession of divine cosmic power and stands centered beyond all anxiety, strife, and change. The attainment of this goal is the one and only end of Vedic and Vedantic thought.

--- Heinrich Zimmer

SPIDER WOMAN MANIFESTO

webs are the true maps of subconsciousness.
the results of a trance.

web weaving is purely primal meditation.
is unconcerned with formality.
is oblivious to rationality.

webs are not to plastify.
to petrify.
to own.

webs contain.
and define.
and support.
and order.
and conceal.
and reveal the order of the universe.

webs are built from the most basic female instinct.
are what hold the world together.
are at once nests and traps.

i am the spider.
i am the fly.

Young Hines 1/25/77

KNOT AMULETS *

Knots, so primitive people have always believed, possess preventative as well as curative powers. They have been widely used, therefore, as amulets, for protection against illness, hostile spirits, the evil eye, the spell of witches, and other malign influences. Apotropaic knots, as amuletic knots are sometimes called, are tied as a precaution against present and future dangers.

The relationship between knots and amulets is an intimate one. Linguistic evidence suggests that knots were among the earliest and most important prehistoric amulets.



In Russia the words for amulet (háuzǔ) and knot (úzelǔ) are etymologically related. One of the words for wizard is uzol'nik (knot-tier).





In Hebrew literature the enchanter or charmer is called hober haber which means who ties magic knots.

The prophet Isaiah (47:19) denounces Babylon for the multitude of its sorceries and the great abundance of its enchantments, but translated literally the passage reads "the great abundance of its knots".

In post biblical Aramaic literature, the amulet is called gami'a, meaning originally a knot and then something suspended from a knot.

In present day Indonesia all magic charms are called "knot tying".

among some 30 or more Egyptian hieroglyphics which represent string, cord, rope, and the like, at least 5 have amuletic significance. The sign ~~⚓~~ which represents either a rope hobble for cattle or just a string of magic knots, means amulet or protection. The ankh sign  which represents some sort of ties or strap, means life, living. Egyptian artists often picture it in the hands of men, women, and deities, and the life of every individual, human or divine, was thought to depend on the possession of it. A variant of the ankh sign known as the tyet amulet *, signifies life and welfare. Both the ankh sign and the tyet amulet are found in the art as early as the 4th Dynasty.

The sign  represents a ribbon or a piece of folded cloth or cord, and like the ankh sign is often depicted in the hands of gods and men. It, too, has amuletic significance, for it is used in the abbreviated cliché   , which means may he live, be prosperous, be healthy. The names of Egyptian kings, furthermore, were inscribed in round or oblong spaces called cartouches, encircled by a doublerope, which served as a magical protection for the king's name.

* Quipus and Witches' Knots : The role of the knot in primitive and ancient cultures. Cyrus Lawrence Day; University of Kansas Press; 1967.

the Greek word δέσμος means literally, knot, but also spell or charm. And κατάδεσις means both binding fast and enchantment. The word ἄμμα means merely knot, but the compound περίαμμα means something worn about the body or amulet. And ἰμῶς which means strap or thong is also the word for Aphrodite's magic girdle.

the Latin words fascia and fascina mean band or bandage and bundle of sticks respectively. Fascino means bewitch. Fascinato means enchanter and fascinum means witch craft. In English, the original meaning of fascinate was bewitch.

It seems appropriate to me that this booklet being prepared for Healing Day should be open-ended, and that it should contain questions as well as answers. So I have included some paragraphs summarizing some of the riddles that a Healer must confront.

The meaning of Homeopathy is that like treats like. A substance that in large amounts causes certain symptoms is prescribed in miniscule amounts to activate the body's defenses against those symptoms. This is the principle of vaccines. It is also the principle that guides an alcoholic to drink a beer to cure a hangover. What is confusing is the way in which this relates to commonly used herbal remedies. One herb that is prescribed as a liver tonic and laxative is given because it is nutritious to the liver and relaxing to the intestines. Another herb given for the same reason is actually toxic to the liver and irritating to the intestines. Yet in proper amounts both have the same effect. Are all medicines toxic? Are all toxins medicine?

More food for thought comes from the new science of Ear Acupuncture. The outer ear is an acupuncture switchboard. There are points that correspond to every section of the body. The riddle is this: The pattern in which the points are situated corresponds exactly to an image of a fetus in a womb - the outer ear is shaped like an upside-down fetus, and where the head would be is where the points are that correspond to the head, etc. How? Why?

A very similar mystery is provided by Zone Therapy. The regions for therapy on both the palms of the hands and the soles of the feet correspond exactly to an image of a standing human - the toes are massaged to treat the head, the insteps are treated for illnesses of the abdomen and spine, the heels for the legs, etc. And it works. How? Why?

Back to herbs. In the Middle Ages (and actually long before)

herbalism was guided by the Doctrine of Signatures. It was believed (and is still believed) that every medicinal plant identified and prescribed itself by its appearance, smell, or taste. A plant with red stems suggests its use in healing blood vessels. A plant with yellow flowers would be indicated for jaundice. A more complex example is taken from Ben Charles Harris' The Compleat Herbal: "The chief identifying physical characteristic of Coltsfoot is seen when a handful of cut or ground leaves is pressed together: it stays in that pressed state. This observation may have led the Indian medicine men and the early herbalists to believe that the herb's active substance would attach itself to the body's toxins." Sound farfetched? Try this one: some people would prescribe extracts of the Sunflower for epilepsy because the plant's head is so heavy that it pulls the plant to the ground. Is the Doctrine of Signatures merely an elaborate coincidence? Apples really are good for your heart.....

One final question. In classical acupuncture a practitioner whose health is perfectly balanced treats a patient by drawing energy from an organ-meridian system that is in excess to one that is deficient. In the translations we have of those ancient treatises that have survived, no mention is made of an energy transfer from doctor to patient - the doctor is neutral - he or she just balances the energy that is already inside the patient. But modern Kirlian Photography has proven what Faith Healers have always known - that this same energy is always radiating from the body, particularly the fingertips, and that it can be focused at will. Is it possible that acupuncturists are unconsciously supplementing the patients' energies with their own? And if not, could they learn to do so, to create a still more effective method of treatment?

Barry Hyman

FROM THE RIVER ARCHIVE

Anna Lockwood

An old Peruvian cure for madness: Take the person to sit beside a stream to listen to the sound of the water. It will purify the mind.

1. Go to a riverbank at a place where the water is breaking gently on rocks or logs. Search out every layer of the sounds the water is making until the river is flowing through your body.

Stay there from sunrise to nightfall.

2. Choose a place where the river cascades through falls, or a weir, or a gorge, so that the sound approaches white noise. Stay there all day also, letting the sound change you, and following those changes.

1972

HUMMING

for any number of people

Annea Lockwood

Sit in the most comfortable and relaxed position possible.
Close your eyes.

Let your breathing settle into long, slow cycles.

Start humming whenever you wish on the note most comfortable for you. Take deep breaths and sustain each note as long as you can with ease.

If the pitch of your note drifts, let it.

Sink into the sound totally.

Let it use your body as a resonator, a channel for its vibrations and send the sound steadily and strongly out from yourself.

From time to time the whole sound may fade, like a communal breath being taken, and then will begin again naturally.

The humming will end of its own accord.

1971

Consulting Musician - Annia Lockwood

Musician: Using an instrument/s with which you are very much at ease and which can be played comfortably in a small room or intimate space (rug on the floor, cushions for yourself and one other, soft lighting), establish an easy rapport with each person who comes to consult you.

You are searching out sounds to make for each visitor which will complement her mood, deepen or change it, responsively moving in whatever direction she indicates. She may describe a certain sound quality to you as what she'd most like to hear, or may describe a present mood or state of feeling at that moment.

If this doesn't easily you may ask how the day has gone, etc. Then you are making sounds accordingly, for as long as you both need.

Visitor: Wait for the person before you to leave, then enter and sit with the musician. You can ask her to play for you the sound quality you'd most like to hear at this moment, sounds to extend your present mood and body state, sounds perhaps to slow your body down from a hectic day, to change your inner tempo - consult her. She can help you to deepen or change your body state if you so desire.

What sounds would you most like to experience at this moment?

1974

M A L A M A N

Anna Lockwood

A chant, or many chantings of the word for 'sound', in many languages, chanted with the intention of releasing the inherent sound-energy in these words. These are not words for music, but are words for sound as one of the world's prime energies, akin to light and heat.

In order to move beyond the performance of these sounds, and to initiate a flow of unbroken energy, I myself chant them in the rhythm of their original pronunciations, not making rhythmic or tonal variants, just as one chants a mantra, and does not perform it or deliberately vary it. Then the variants which occur come about as, I believe, a part of the process of change induced by the sound-energy - they happen to the chanter rather than the chanter shaping the sounds.

The following words are transliterations and are not spelled phonetically.

- singyam (Cantonese)
- tsooin (Welsh)
- fooin (Gaelic)
- ayhos (Greek, with a guttural 'h')
- duidum (Turkish)
- malaman (Australian Maung tribe, Northern Territory, the 'a' as in car)
- soun (Middle English)
- klang (German)
- sadeu (Singhalese, the 'a' as in sad, the 'eu' as in French, deux)
- sote (Persian, as in French, saut)
- leeud (Swedish, the 'ee' very fast and the 'ud' as in hood)
- swara (Malay)
- awnee (Yoruba, 'aw' at the back of the throat, with a fairly closed mouth position)
- n'zeembo (Shona, 'n' a deep chest grunt)
- nad (Sanskrit)
- anhadnad (Sanskrit, all 'a's are long; meaning - the unstruck sound)

The underlinings give the accent patterns.

1973

BREATH LANGUAGE

A person can go thru the whole range of emotions, from depression to despair to exhilaration by breathing differently. Once the breath is focused on, the continuity of breathing carries the mind along. Unlike singing, which can stop, the breath goes on even if the breather doesn't want it to; hence the persistent testimony of the breath.

The whole range of emotions carried by the breath is readable by other people and perhaps other creatures.

BREATH SYNCHRONIZATION

The breath is loud enough to be heard by another person but not so loud that other breathing cannot be heard over it. People can sing together and they can more easily breathe together. Thru careful listening breathing can be synchronized with another person, perhaps someone sleeping next to you. In these recipes interplay of leader & follower roles is explored.

One person breathing alone, thru self listening, synchronizes breathing & listening, assuming both leader & follower roles.

Breath language & breath synchronization underlie all communication.

- Charlie Morrow

RECIPE:

3 CIRCLES OF BREATH HEALING

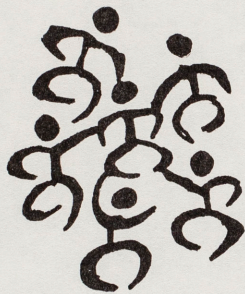
HEALING VIA BREATH

FOLLOWING & RESONATING AT DEGREES OF CLOSENESS
EACH CIRCLE PREPARES FOR THE NEXT.
THE BREATHINGS TEND TO GET LONGER IN EACH SUCCESSIVE CIRCLE.



SEATED IN A CIRCLE
EACH LEADS GROUP IN TURN
IN SYNCHRONIZED BREATHING

GROUP IS "IDEAL SYMPATHETIC AUDIENCE". ENERGY FLOWS MAINLY FROM LEADER TO GROUP. LEADER CONTROLS.



EACH SITS IN TURN WITHIN THE CIRCLE
GROUP MAKES PHYSICAL CONTACT WITH PATIENT/LEADER.

GROUP SYNC BREATHS WITH PATIENT.
ENERGY FLOWS BACK & FORTH
GROUP CONTROLS AS MUCH AS PATIENT.



EACH IN TURN LIES IN CIRCLE.
GROUP MEMBERS PICK AREAS OF PATIENT'S BODY TO WORK UPON.
GROUP SYNC BREATHS ONTO PATIENT'S BODY.

SHARE & TALK BETWEEN BREATHINGS - BREAK MUCK STUCK FROM HYPERVENTILATION
AVOID BLISSING OUT OVER & OVER AGAIN - KEEP MIND CLEAR AND IN THE PRESENT - THE MIND SHIFTS

BETWEEN {CONTROL & BEING} CARRIED ALONG

Books Julie Winter likes:

Born to Heal by Ruth Montgomery

Arigo - Surgeon of the Rusty Knife by John Fuller

Space Time & Beyond by Bob Tobin

Don't Just Sit There - Live by Pace & Lissner

Our Bodies, Ourselves by Boston Women's Health Collective

Getting Clear by Anne Kent Rush

The Nature of Personal Reality by Jane Roberts

Psychology of Consciousness by Ornstein

The Dream Game by Ann Faraday

The Medium, the Mystic, the Physicist by Lawrence LeShan

Interesting reading:

Common Herbs for Natural Health by Juliette de
Bairacli-Levy

Oriental Magic by Idries Shah

How does a person become a natural healer?
Roucous M. J. Roucous, Les Maladies et le Magnetism
holds that 'natural' healers seem to be those who
have abnormally dry skins, which encourage the
accumulation of subcutaneous electricity, a negative
charge. . . this electricity is discharged into the
body of the patient by the 'healer'. In this way
a supposed deficiency of subcutaneous electricity
(the so-called protective electrical shield) is
removed.

As with other magical systems, the Artharva
Veda holds that while certain plants and trees
possess healing and other supernatural powers,
these functions can only be exercised subject to
certain conditions. Knowing the kind of herb to
employ for each spell is not enough. The plant
must be exorcised, invocations made to the spirit
residing within it, and the usual requirements of
ritual purity and prayer observed.

Invocation to the Plants

"We invoke and address the magical plants:
plants that are red, those that are white, and
the brown and black herbs: all these do we invoke!
Verily the spirits are in control of the infirmities.
Herbs, rooted in the seas, mothered by the land,
fathered by the sky!

Plants and herbs of the Heavens! Illness and
maladies coming from sinfulness do you exorcise!

I call upon the creepers, upon those plants
that bear luxurious foliage. These are herbs that
give us life: they multiply by division (of their
stems), they are vigorous, they have strong shoots.

O plants and herbs! You have the power to rescue
this sufferer! I call upon you and adjure you to make
the remedy that I shall prepare powerful and effective."

- from Idries Shah's Oriental Magic

Meditation Cycle

ARRANGED
BY CAROLE WEBER

THIS IS FOR EVERYONE TO DO - YOU GET INTO YOURSELF
AND INTO COMMUNITY WITH OTHERS
THE CYCLE IS MADE UP OF FOUR ELEMENTS PLUS DRONE
THE DRONE CREATES AN ENVIRONMENT WHICH RUNS 4 HOURS
EACH ELEMENT IS A MEDITATION AND IS ALSO A PREPARATION
FOR THE NEXT
FEEL FREE TO GET INTO ANY OR ALL OF THE ELEMENTS OF
THE CYCLE

FIRST ELEMENT - GETTING INTO THE BODY (A PHYSICAL EXERCISE)

PURPOSE: TO BEGIN FOCUSING INTO YOURSELF
FOCUS YOUR ATTENTION ON A BODY PART A HAND, KNEE,
FOOT, WHATEVER

LET THAT PART LEAD YOU. PULL YOU INTO SPACE UNTIL
YOU FEEL YOURSELF STRETCHING. YOU FEEL A LINE OF HEAT,
ALONG THAT STRETCH, YOU ARE WARMING UP THE BODY
WHEN YOU'VE STRETCHED AS FAR AS YOU CAN, SLOWLY
TRANSFER YOUR ATTENTION TO ANOTHER BODY PART AND
STRETCH WITH THAT. MOVE SLOWLY AND CONTINUOUSLY
IF YOUR MIND WANDERS AND YOU DISCOVER IT HAS
BRING IT BACK

THIS IS A FORM OF DISCIPLINE
WHEN YOU FEEL YOU'RE WARMED UP, MOVE TO SITTING -
TO BEGIN THE SECOND ELEMENT -

SECOND ELEMENT - GETTING INTO THE BREATH

FOCUS YOUR ATTENTION ON YOUR BREATH
YOU CAN PUT YOUR HANDS ON YOUR ~~HIPS~~ BACK RIGHT ABOVE
YOUR HIPS AND FEEL AIR - FILLING UP, EMPTYING OUT

BREATHING IN, BREATHING OUT
BIGGER, SMALLER, A CYCLE, CONTINUOUS
IMAGE: THE EARTH BREATHES, IT IS BREATHING
YOU IN + OUT

IF IT MOVES YOU TO ROCK BACK & FORTH, OR SIDE TO SIDE, DO.

THIRD ELEMENT - GETTING INTO CHANTING

IF YOUR BREATH WANTS TO FOCUS TO THE POINT WHERE
IT BECOMES SOUND, ALLOW IT TO HAPPEN; YOU CAN MAKE
A DECISION TO CHANT

TAKE TIME TO FIND EACH AREA OF VIBRATION SENSATION
YOU CAN MOVE THE NOTES OR SOUNDS AROUND UNTIL YOU
FEEL VIBRATION IN THAT AREA

FEEL O VIBRATING IN THE GUT

FEEL OO VIBRATING IN THE SOLAR PLEXUS

FEEL AH VIBRATING IN THE AREA OF THE HEART

FEEL EH VIBRATING IN THE THROAT

FEEL EE VIBRATING IN THE AREA OF THE THIRD EYE

FEEL MM OR OM VIBRATING THE TOP OF THE HEAD

THESE ARE NERVE CENTERS (CHAKRAS)

MOVE THE VIBRATION SENSATION UP + DOWN THE CENTER
LINE OF THE BODY FROM THE GUT TO THE TOP OF THE HEAD

YOU CAN CHANT THE VOWELS A E I O U + OM

OM MANI PADME HUM ALLELUIA

FOURTH ELEMENT FOCUSING INTO AN INSTRUMENT

IF YOU HAVE A SUSTAINING SOUND INSTRUMENT OR
CONTINUOUS PULSED INSTRUMENT AND YOU WISH TO
PLAY TO THE DRONE OR TO THE ACTIVITY AROUND YOU - DO
LET EVERYTHING TAKE ITS OWN TIME

Carol Wilson 35.

Sing Your Body

Look at your body

Feel it.

Sense it.

Hear it.

Sing it.

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