

OXYGENETS

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© OPA Notes

OPA INTERNATIONAL

Maurice Rowdon

Dachiell Oddson

November 16, 1985

Dear Billy,

It was grand talking to you and having your news. I am delighted for you and your bride. Hopefully one day we can rendezvous for a belated toast.

Maurice Rowdon and Laos Kozma are offering two summer courses in Gubbio, one of the most remarkable medieval towns in Italy. Laos is the maestro and I believe he is already known to Menotti. He will be giving private lessons and arranging group performances. I have seen him at work in Assisi last summer and I was struck by his brilliance as well as his marvelous voice and powers of interpretation. He has the extraordinary gift of seizing on each singer's uniqueness. Maurice Rowdon is the originator of Oxygenesis, a breath process which he took twenty years to perfect. During the course Maurice and I will be giving students private sessions in Oxygenesis, and also the substance of our current OPA workshop (Oxygenesis for Performing Artists) here in California. Maurice will enhance the students' stay with lectures on the Renaissance in Italy which they will find surprisingly pertinent to their lives. He has published several books on the subject, most of which are available in American college and public libraries. Incidentally, the passage on Gubbio by Maurice, a copy of which I am sending you now, is from his book The Collins Companion Guide to Umbria. He also has years of experience in the theatre.

Both Laos and Maurice have lived in Italy for the greater part of their lives and have farms--Laos' in Umbria, Maurice's in nearby Tuscany.

As well as guiding students in the breath process I myself will be teaching movement and dance therapy, with some reference to health aspects, which will be collated with information about herbal and other methodologies by Doctor Alessandro Grinfan, president of the pharmaceutical association in the rural district of Venice.

Our courses will be held under the auspices of Gubbio's municipal authorities. They will be giving us space in their public buildings, with the promise of a particular palazzo, now under repair, if we develop the project as a permanent event.

125 Crescent Road
San Anselmo, California
94960 USA
(415) 485-5453

They are also offering some publicity facilities within Europe, and the town's seventeenth century theatre for our stage performances.

We would much appreciate help in locating American students. You mentioned that your friend in Charleston, the chairperson of the Spoleto festival there, might be of some assistance to us.

Hotels in the area will be cooperating with us by offering our students a reduced rate for room and board so that each student's cost should not exceed more than one thousand dollars. So you will see the total fee including airfare and the tuition will be in the thousands rather than in the hundreds which, until we are established enough to grant scholarships, restricts us to students and professionals of some means.

I enclose:

- one, a flyer for our current OPA Workshops in California.
- two, a brochure for Laos' present school in Umbria.
- three, a monograph by Maurice, Oxygenesis: The Secret of the Breath.
- four, an excerpt from Maurice's book on Umbria about Gubbio.

We are currently planning for each of the courses to last one month, but we are also discussing with the town shorter courses if this facilitates the fee situation.

I shall possibly be away when you get this letter but a message on my answering machine will reach me within a few days.

Looking forward to talking to you sometime soon. Take care of ya' own self, dahlin'.

Fondly,

Dachi

Dachiell A. Oddson

THE OPFA INSTITUTE

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PRESENTS

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FOR
PERFORMING
ARTISTS

WORKSHOPS FOR PERFORMING ARTISTS

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MAURICE ROWDON MA (Oxford), the originator of OXYGENESIS, has published twelve books and written and directed plays in London, Stoke on Trent and Munich, besides teaching OXYGENESIS in four countries. KAREN MCCRYSTAL MFCC has been fully trained in OXYGENESIS and now incorporates it in her clinical work with creative and performing artists.

For information on our one-day workshops in San Francisco, Contra Costa County and Marin, call or write for information

at

THE OPFA INSTITUTE
3618 Sacramento Street
San Francisco
CA 94118
(415) 652.3714

MAURICE
Rowdon
PHOTO

MAURICE Rowdon

KAREN
McCRYSTAL
PHOTO

KAREN McCRYSTAL

higher

I the great performance, the job,
are going missing because of simple
accidents if where the author
was for ~~some~~ has not been
considered.

II The plastic area is missing.
Rhythm is there — the technique —
the gifts — the energy — the scope
application — are there: but they
still don't work as we wish them to.

MAURICE ROWDON received his first introduction to breathing systems over twenty years ago from the hatha yoga master Selvarajan Yesudian and Elizabeth Haitch (author of INITIATION) at their school in Ponte Tresa, Switzerland.

He has published four novels on various aspects of self-development (Hellebore the Clown, Of Sins and Winter, Perimeter West, Afterwards), two histories (The Fall of Venice, The Spanish Terror), two biographies (Lorenzo the Magnificent, Leonardo da Vinci), a study of animal intelligence (Elke and Belam), two books of personal impressions in Italy (Italian Sketches, A Roman Street) and a guidebook to Italy's most mystical province, Umbria.

Rowdon has lived much of his adult life in Italy, where his studies of the Italian Renaissance convinced him that Christendom had destroyed most vestiges of ancient initiation techniques, and that the Renaissance was a masked attempt to revive these, quickly smothered by the Counter Reformation as heresy and witchcraft.

At Oxford he concentrated on theories of perception and the philosophy of science, specialising in the work of Immanuel Kant. This led him to his conviction that western science was derived from certain strong trends in mediaeval Christian and Islamic theology which declared substance to be graceless and inert, while only the human mind was truthfully alive (i.e. linked to the divine).

When he was introduced to rebirthing techniques five years ago he felt that while these were effective and potent in his case, as a climax to twenty years of daily pranayama, such a rigorous approach to the breath, carelessly administered and without precise directives could harm others. He also felt that with the growing use of hyperventilatory and cathartic methods, largely derived from Reich's practices,

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it was time to bring order into the field, and initiate a detailed study of the breath in western terms.

He began teaching his synthesis of breathing systems, Oxygenesis, four years ago. He worked in Italy, Britain and Sweden before bringing his technique to California in 1981, where he joined forces with Karen McChrystal, licensed therapist, to form CREATIVE PROCESS CONSULTANTS in San Francisco.



Oxygenesis

Oxygenesis involves the breath and "VO2 Max" or maximum oxygen utilization capacity. Maurice Rowdon holds that the breath is no longer understood, even in the East, and that its reintroduction as the chief restructuring mechanism in our physiological system is overdue. Proper breathing does not come "naturally." Nor does utilization-capacity.

Thoughts and feelings are synthetic. The oxygenetic breath reaches the zone where the power of decision lies, and where decisions are made before they reach the cerebral cortex. Thoughts and feelings are the end-results of these decisions, not their source.

Oxygenetic effects are therefore a specific evolutionary process involving the whole personality. A striking rejuvenation frequently results. For breath-flexibility is essential for the optimal functioning of the immune system.

Without breath-initiation, kundalini practices and prolonged meditation may lead to grandiose hallucination, agoraphobia, depression and physical distresses. The sensory deprivation involved may also excite a necessary counter-reaction (anger, irritation, vehement self-assertion, immense sexual fantasy, etc.) to reestablish sense-connection.

A person undergoing his introduction to techniques of this intensity requires careful and sustained guidance. Maurice Rowdon, M.A. (Oxford) has published twelve books and practiced Oxygenesis in four countries. Sessions in Berkeley and San Francisco.

Contact: CREATIVE PROCESS CONSULTANTS, 3618 Sacramento, San Francisco, CA 94118. (415) 652-3714.



Oxygenesis

Do you gasp for air, find yourself short of breath, feel constricted in your chest, hyperventilate easily?

Oxygenesis involves VO2 Max or maximum oxygen-utilization capacity. Proper breathing does not come "naturally." Optimal performance in any field cannot be achieved without oxygenetic breath. In-athletes, a quick reaction, anaerobic take-over and minimal recovery time depend on breath flexibility.

Smoking is an attempt to achieve proper breathing on the part of someone whose breath is chronically "turned-in." But the habit only increases this state of isolation, as it momentarily soothes it.

The simplicity-of the breath masks an extraordinary variety of effects. These are not only physical and rejuvenating but quicken the whole personality. A person undergoing his introduction to techniques of this intensity requires careful and sustained guidance.

Maurice Rowdon, MA (Oxford), has published twelve books and is on the board of the Ramana Health Foundation, England for the collation of new therapies. Sessions in Berkeley and San Francisco.

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11-6-84

maurice ...

not really knowing (or even really caring at the moment) what the connection really is of the physiology of the breathing with "psychology" or "emotions" i do share with you the following:

my friend who worked with me in breathing before back in cincinnati talked with me on the phone last night and she said that after five years she's still trying to get her breathing right

it's quite probable that any release of grief or other forms of tender emotion, which since last session i'm experiencing mostly from the solar plexus and often it's from that spot on up into the chest area in a general dispersal ... that this warm mooshy soft sadness kind of stuff is quite simply related to a sense of loss or denial of internal experiencing and internal self regulating ^{in the past} ... the tensing or the holding has probably been partly, or part of, well, i'll get to my inner or inward life ~~later~~ later, in private or with some one who understands, but right now i've got to gear up and function ...

so, anyway, by way of keeping in touch, this note is to say: the "from within" is happening consistently in me belly, and it feels right, and i'm doing the fire breath^{am}, about ten, twelve, fifteen ^{reps} and getting cautiously back into the shoulder stand while favoring my back a little ...

thanks for getting me back with the gentler feelings again, and i look forward to our next session and the shorter time span in between ..

Dave

(wed. nov. 14
5 PM
Berkeley)

MAURICE ROWDON is a British writer and has published twelve books. His novels include HELLEBORE THE CLOWN, OF SINS AND WINTER, PERIMETER WEST (about West Berlin) and AFTERWARDS. His biographies include LEONARDO DA VINCI and LORENZO THE MAGNIFICENT. His history works include THE SILVER AGE OF VENICE (which he made into a 55-minute BBC film) and THE SPANISH TERROR, a study of sixteenth-century religious persecution. His travel books include ITALIAN SKETCHES, A ROMAN STREET and THE COLLINS COMPANION GUIDE TO UMBRIA. His latest book, ELKE AND BELAM, was on animal intelligence.

His publishers include Putnam, Regnery, Praeger, St Martins Press. In Britain they include Chatto and Windus (2), Heinemann (1), Gollancz (2), Weidenfeld (4), Collins (1), Constable (1), Macmillan (1).

His first play, set in the Northwest Territories of Canada, was directed by Peter Cheeseman, and featured Anton Vogel and Robert Powell. Rowdon later directed this at the Mercury Theatre in London with the same cast. His second play, MAHLER, with Vladek Sheybal in the title role, was produced at the Arts Theatre in London under the direction of Peter Watson. Rowdon later directed it himself at the Studio Teater in Munich, Germany, where he was director of English-speaking productions for a time. While on the governing board of London's only Black ensemble he wrote CHRISTOPHE which James Earl Jones took on option.

Rowdon has an MA from Keble College Oxford and after leaving Oxford he became Lecturer in English Literature at Baghdad university (Iraq). He later began living in Italy, where he still has a farm. For the past three years he has been resident in the San Francisco area.

O A I G E N E S I S

MAURICE ROWDON
40 Glenilce Road Greenwich SE5 7SD
Tel/Fax: (0161) 636.2957

Marjorie Ayling
Principal
Blackheath Conservatoire
19-21 Lee Road
London SE5 9RQ

6.1.97

Dear Ms Ayling:

I've just settled in this district and am resuming my teaching of a breathing technique which I call Oxygenesis. I took this to Northern California in 1980 and have been doing one-to-one sessions and workshops there for many years. Since I work from time to time in the theatre I have a special interest in the performing artist's needs---especially the moments of stress or crisis during performance. But everyone to some degree needs to perform, so I've used my technique for stress management among professionals of all kinds.

I enclose a few samples of handouts etc from the time I was teaching at my San Francisco office, a rundown of my publications on both sides of the Atlantic and the plays, theatrical and television, which I've written and/or directed.

I am thinking in terms of half-day or one-day workshops, in a series which can lead to one-to-one sessions when and if people feel they are ready for them.

The basis of my system lies in the principle that the abdominal muscles involve effects on the autonomic nervous system, blood circulation, digestion etc while the thoracic area involves emergency breathing, fight or flight attitudes and aspiration/inspiration. Until the two systems are coordinated no proper breathing can be undertaken, and even in singers this condition is frequently not met. As an example a few years ago I did a course at the Assisi Music Festival (AMOR) for music students worldwide where only singers were expected to attend my classes. By the end there were over 120 students---but mostly orchestral conductors, pianists and solo instrumentalists, namely those who needed to perform musically in the fullest sense and weren't under the impression, as the singers were, that these were simply more exercises.

There is currently a school of thought in California which says that there are really two nervous systems. The deeper or more 'primitive' one operates on a subtle level far below consciousness while the other, medically recognised one

works by means of electrochemical impulse etc. It is the deeper of the two systems that Oxygenesis tries to reach. Muscular relaxation isn't enough to support the nervous or immune systems. Only 'cellular' relaxation, which is controlled by breath alone, is a starting point for self-revolution. Oxygenesis is designed to evoke the complete artist-organism rather than simple local effects which are too far from interpretation to influence performance.

People who have done a full course of one-to-one Oxygenetic sessions sometimes speak of feeling closer to animals than ever before---equal to them for the first time. This is because they've begun to share the habitat as opposed to being cerebral observers of a 'landscape'. The artist can't thrive on such distance.

It would be pleasant to discuss this further with you should you find the idea of a workshop in this subject feasible or interesting.

Yours sincerely

blonde, terribly thin, with big eyes and thick black eye shadow. She's a canny dresser: Beatle boots, a tiger-skin blouse, tight gray jeans. She walks with a scowl, and chain-smokes. We work together at Metro News, as telephone solicitors.

What draws me to her? Her meanness, and her youth. Behind her bored look is a fear that she'll be found out.

I've heard she has a three-year-old son.

I watch her out of the corner of my eye as she dials, and imagine us living together in a trailer full of cigarette smoke, listening to Madonna on the radio, her child crawling on the floor, me washing the dishes, in bliss.

I can think of this for hours.

*Sparrow
Denver, Colorado*

I am obsessed by everything. Life never leaves me alone. That's what an obsession is, isn't it? It's something that just never leaves you alone. You can't stop it, shake it, or get rid of it. It sticks to you like burrs in a dog's ear or gum in your hair.

Obsessions are strange because they start out as something else. What does the larval stage of an obsession look like? Is it beautiful or ugly? Probably both. I wouldn't be asking these questions if I weren't obsessed with beauty and ugliness. Both fascinate me, draw me inexorably. I can spend immense amounts of time studying the beauty and ugliness in a face, a landscape, a corner of light and shadow, often marvelling at how one can change into the other in a millisecond.

I am obsessed with curiosity. What is *really* going on here? Just what *is* this? I am obsessed with the moon, with love, with the wind, with lost people, with light. Nothing that has ever happened to me in my life will leave me alone. I can't — despite all good intentions — seem to let go of *anything*! Maybe everything won't let go of me. In any case, I do move around and move on — I do all the letting-go things that people do — but I am jammed with pictures and fragments of a life in untidy profusion. I'm trying to put together the puzzle from these pieces without ever having seen the whole picture on the front of the box. Some of the pieces have sharp edges, and stick me until I bleed no matter where or when I pick them up. The bits won't leave me alone, and every day there are more of them.

Yet — and this is the funny part — my biggest obsession is freedom. And this is a laugh because I know that the moment I am not obsessed by anything at all is the moment I will be free.

*Renais Jeanne Hill
Seattle, Washington*

I don't think I've ever met anyone who obsessed in exactly the way I used to, though I'm sure there are many poor devils out there who do or have. For years, obsessing ruined my life because whenever I was either having fun or about to do something im-

portant my mind would grasp hold of something — it could be anything — and obsess about it in such a way that I could not focus on or derive joy from whatever I was doing. This was not a constant state, or else I would have gone nuts (I suspect it's one way that many people do go nuts), and I did have plenty of joy in my life despite it. But it was an insidious, vicious and frequent syndrome. I would obsess about any little thing — from, "Did I remember to put the dust cover back on the record player?" to worrying about an unkind word that I might have said to a stranger last week — and this little thing would become so magnified in my mind, and would gain more and more charge from the energy I'd put into alternately feeding and resisting it, that it would utterly destroy my capacity to be in the moment. Even when I consciously knew that the subject of my obsession was of no great import (which was almost always) it didn't help. Often my obsessions compromised my ability to function in the world, but not seriously. Most of the time they merely compromised (and greatly so) my quality of experience.

My obsessive years were from about age sixteen to twenty-five. About two years ago I told my therapist that I needed some way to discharge excess tension, because I was having trouble falling asleep at night, and I was constantly feeling the need to chew vigorously on something, like one of my sweater sleeves. She suggested a kind of breath work called Oxygenesis. (She didn't tell me the name at first, or I might have left.) Briefly, it consisted of lying flat on my back on the floor and being led through various breaths, or breathing rhythm patterns. Sometimes I'd fall into an extremely deep sleep during these sessions and sometimes, wide awake, I would suddenly jolt up, as if shocked, for no particular reason. My therapist said that this was a "clearing out of old trauma in my system."

After about ten of these sessions, which generally lasted about one and a half to two hours and sometimes more, not only did I stop needing to chew and start being able to fall asleep at night, I noticed also that my tendency to obsess had faded out. Cross my fingers; it's never been back. At fifty dollars a session, the breath work totalled five hundred dollars, which was quite a chunk for me, but many times worth it. The losing of my obsessions has been one of the greatest blessings of my life.

*Mark Polonsky
Berkeley, California*

A few years ago, though I was too old to develop such an ambition, I wanted to collect polo shirts with all sorts of animals on them — alligators, foxes, swans. I even wanted an L.L. Bean shirt with nothing on it. I wanted one with a pony on it. I wanted one with somebody else's initials on it. About this time, I got an unexpected windfall that enabled me to indulge this childish wish. I bought eight or ten polo shirts of all sorts.

Nobody I see every day pays any attention to fashion, so they went unappreciated, except by me. I

OXYGENESIS

When one gives undivided attention
to the vital breath, and brings
it (to the utmost degree) of
pliancy, ^{one} he can become as
a tender tube: = the state of
primal reflexes before ^{human} conditioning
begins. THE TAO

OR LAO TZU ✓

The activated ^{health} a Chinese
experim^{er} doctor said 'communicate
+ the world!

i.e. You become aware that you
have hooked in: certain
natural processes, and that these
can guide and inform you, and
that you weren't hooked in before.

MAURICE ROWDON - THE OXYGENESIS FOR PERFORMING ARTISTS WORKSHOP

The OPA Workshop represents an entirely new approach to the performing arts. It concentrates on the physiology of performance, without which no actor, dancer, singer or musician, however skillful and however successful can make full use of his or her ^{talents} skills, overcome insecurity & achieve performance that will create not simply approval but that "that out-of-the-ordinary" quality that distinguishes the star from the player. OPA workshops don't set out to create stars - they make them possible by the simple observance of certain physiological principles without which neither the artist's life nor the work can achieve magnetism or assurance. It's no good studying the psychology of interpretation if the where-withall for interpretation is missing in the life. OPA workshops examine the physiological necessities behind experience, before any question of interpreting roles can be broached. ~~OPA means Oxygenesis for Performing Artists~~

OPA means "Oxygenesis for Performing Artists". Oxygenesis is a breathing system which releases the breath from a passive to an active role. If the breath isn't awakened, the human being isn't (either). Oxygenesis begins from strictly physiological principles. While a great deal is known about the metabolism of oxygen, and various aspects of the breath, little has been done either by medical science or Oriental breath teachers to analyze the key role of the thoracic and abdominal muscles in the determination of the breath. In a vast number of cases we have a muscular tension so great in that area that the respiratory system, on which all action depends, may become permanently distorted. Without first attending to the relationship between the thoracic and abdominal muscles, we cannot establish a fully functioning organism. Whatever gifts a performing artist may have the performance cannot be optimal if this situation has not been analyzed. Oxygenesis shows that there is a connection between paradoxical breathing and constipation, sexual reluctance, allergies, insomnia, low vitality and, above all, a state of insecurity and fear. However well a performing artist may perform, if he or she is breathing in this way, insecurity will never be beaten, but will become a lifelong problem both in performance and in interpretation.

Breath flexibility means flexibility of feelings & therefore performance. Without it there is strain, both life and work. Unless the strain is banished in the life the performance cannot be right. Interviews and auditions, too, depend on the ability to master, monitor and manage energy at will. This cannot be done without an understanding of the breath.

P.2 OPA Workshops

Throat tightness, the sense of not being in full expression, a general sense of physical restriction are due to the breath not having been found. Restriction in work is physiological restriction. Once there is command of the breath, once we know that proper breathing does not come naturally (while distorted breathing does) the situation clears up as if by a miracle. A sense of well-being and self-reliance replaces the restriction.

The workshop is conducted by Maurice Rowdon and Karen McChrystal. Maurice Rowdon originated Oxygenesis and has been teaching it for the last six years in four countries - the U.S., Britain, Sweden and Italy. He has published 12 books in a variety of subjects - the latest - on animal intelligence. He has worked in the theatre as writer & director. His first play Eskimo Trance was performed at the famous in-the-round Victoria Theatre in Stoke-on-Trent, England under Peter Cheeseman whose stable at that time included Ben King\$ley and _____ Powell (the actor who played Jesus Christ in the Zepherelli film), and several others who have international fame today. Mr. Rowdon's Mahler was produced in London's West End and later at the ~~the~~ Studio Theatre in Munich, Germany, where he was director of English-speaking productions. Maurice was also a director of London's only Black ensemble, "The Dark & Light Theatre". As a teacher of Oxygenesis he has worked extensively with actors, singers, dancers and directors.

A branch of the OPA workshops has already started functioning in Italy, for singers, under the auspices of the brilliant tenor, Lajos Cosma, who has sung in most of the great opera houses of the Western world. This course has taken place in the summer music festival in Assisi, which is one of the most important international music festivals. This is an advanced course for experienced singers. Next year in 1986 Maurice & Lajos will be conducting a 6-week course for singers in the remarkable medieval town of Gubbio in Italy. Both Lajos & Maurice have homes nearby.

A performer of any kind is expected to project to an audience an intimate message, whether through singing or dancing or acting or playing an instrument; that is, unless his or her work connects with our most intimate feelings, it fails in its purpose. Even if intimacy disappeared from the world, the performing artist would still have to purvey it.

Entertainment is a mass obsession today because of our need to see feelings expressed which have been deeply inhibited and restricted by the kind of society we live in. Plays and soap operas and films seem to say that feeli.

are the basis of life, that the human being is the center of life; mainly it says all the things that are not true for our society. In film, people's feelings influence the world. Those people initiate their own destinies, which is the very thing we are starved of.

If you cannot breathe efficiently, if your respiratory muscles fail to serve your nervous system as they should, you cannot have an understanding of your own feelings, much less project them. On the contrary, there is a feeling of distance from oneself, a sense of estrangement from one's own body. OPA workshops set out to teach intimacy not as a psychological factor, or as a public expression, but as an internal connection which derives primarily from the breath, this being the most intimate facet of the human system.

Intimacy doesn't mean sharing or feeling with or for others. It doesn't mean gregariousness, or even love of fellow men. Hatred is intimate. So is anger. The human system is built and designed for such feelings, and the power of intimacy depends on our physiological power to sustain and support those feelings, so that they form a natural, sympathetic bond with the outside world.

This sympathetic bond is intimacy, itself. It may be present in people who shun the world - in their case the sympathetic bond is so sensitive that it is all but shattered by contact with the world.

Oxygenesis holds that the seat of this sympathetic bond lies in the abdominal muscles. When the abdominal function is missing (a matter which can be detected immediately from the breath), we become prey to mental feelings. Anger ceases to be an organic event; it is now provoked not by an encounter with the world, spontaneously, but by thought, artificially. This feeling finds its way out of the nervous system with great difficulty & has the lingering function of a toxin. It is this mental feeling we fear to express because we know that mentalized feeling is frequently cruel in content.

When the abdominal function is depleted, neglected feelings force their way out through the mind, which becomes their only outlet. The sympathetic bond is missing, and this necessarily turns feeling inward.

P.4 OPA Workshops

Abdominal development; on the other hand, produces easy self-forgiveness, accepts all feelings as natural events and acts as a warning system on feelings that might be dangerous in content. It makes attempts to placate, please, flatter and appease the outside world unnecessary. It produces a rhythm which naturally attracts others without effort.

This introductory workshop is a practical event. It doesn't offer social skills, counseling, touch therapy, love-yourself meditation, sharing, group awareness. The performer cannot successfully use these things because they are emergency systems for distorted organisms. Group smiles, group embraces, group allowing, group meditation are a flight from the intimate work to be done inside the organism which is one and not several. The performer is always in the last analysis alone with his own nervous system.

Today, it is the simplest function - breathing, eating, drinking, digesting, evacuating, sleeping, making love, moving - that creates the greatest problems: It is these problems that OPA workshops, whether dealing with singers or orators, addresses

The greatest gift may be brought to naught by our failure to grasp the physiology of performance. In a sense the performer must be healthier than his audience if he is to portray sickness.

In the singer the voice is the barometer of the entire physiological field. Everything about the life may be deduced from the voice. If the voice comes from dysfunction, it will project disfunction directly and be incapable of performing dysfunction. Performing is not about conveying experience (this is Lee Strasberg & the Actor's Studio) but about symbolizing it physiologically.

Security is a state in the performer not related to the difficulty of the role.

5 " Once activated, the breath is virtually a new organic function, a new vehicle for metabolizing, perceiving, imagining. Most people are passive breathers, quite unconscious of their own patterns or the effects of these patterns on the body. Most people believe that proper breathing comes naturally. In a performer this is a disastrously wasteful defect."

6 " Onstage the performer is alone with his nervous system. Yet he rarely pays attention to its key conditioning factor---the breath. When he does it is usually in the vaguest terms---'diaphragmic' breathing, 'deep' breathing, 'natural' breathing, none of which convey the slightest sense in terms of the physiology of the respiratory system."

7 " Most people breathe simply to fuel the metabolistic system, not to receive guidance, vitalize the imagination, support themselves in emergency or stress, invigorate and inspire and rejuvenate. Only when the breath is activated can these things be achieved."

12 " To an astonishing degree the performance takes over the performer, and leads a life of its own, once the breath has been activated. "

13 " Breath is the difference between life and death at every given moment. That is, it endows more life or more death according to its appropriateness. "

14 " The popular fallacy is that we need to take in as much air as possible and that we breathe 'shallowly'. But 'shallow' breathing and 'deep' breathing are two sides of the same coin. They are required by each other, and encourage each other. Too much rather than too little breathing is the rule in the west today. Yoga and prāṇayama will do nothing to alter this. You cannot do exercises beneficially on the basis of the wrong physiological practices. "

15 " Oxygenesis examines the physiology of your breathing, that is the patterns adopted by your respiratory muscles, before any rhythmic, much less any intensive, breathing is attempted. Breathing exercises on the basis of patterns adopted since childhood and entirely unexamined are an absurdity. "

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INSERT

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Physiology of Poisons

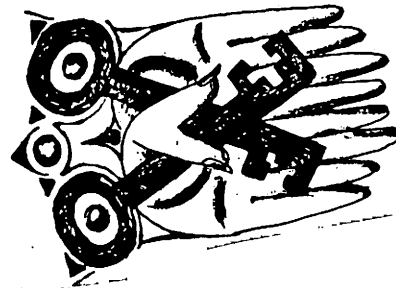
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5th Apr 1958
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OPA INTERNATIONAL
125 CRESCENT ROAD
SAN ANSELMO, CALIFORNIA
94960 USA





THE OPA WORKSHOPS

PREVIEW

This evening we shall be talking BUT OPA IS NOT ABOUT CONCEPTS. It is about THE PHYSIOLOGY OF PERFORMANCE, and it urges that THE ROOT of this is THE RESPIRATORY SYSTEM.

Introduction to KAREN and DACHIELL.

Dachiell and I have been preparing the GUBBIO workshop. In 1986 this will be devoted to singers only. There are two six-week workshops. I hope to establish Gubbio as a center, and perhaps open others.

The one-day workshops we are doing here are an introduction, designed to provide the basic tools. There is to my mind vast ignorance of the respiratory system both in the western medical world and even those practicing yogic techniques.

The popular fallacies---'deep' or 'shallow' or 'the complete yogi breath'. The toxicity of oxygen, and the breath-rate as a determinant of longevity.

There is a misprint in the brochure:

- a) No demonstration this evening.
- b) The sentence on physiology.

1. 'Before Oxygenesis I didn't know exactly what my feelings were.' This may happen particularly to people who feel that their profession is 'removed' from life. A lot of people feel that way about the performing arts, including a great many performing artists. In fact the profession is closer to life than most others.

Drama couldn't have happened, historically---not sung or spoken or mimed or written drama---without THE IDEA OF INCARNATION. This was the great Hellenic idea, of profound influence not only on the society Christ lived but on the way Christianity and therefore the West developed, as well as on Buddhism (for the Greeks had a factory in Pondichery).

Today this concept of ONE PERSON INCARNATING ANOTHER MOMENTARILY is of obsessive importance to the world. The performing artist is the focal point of more attention than any other figure of modern life. And the OPA workshops want to examine this fact, underline the importance from the internal point of view. Unless it is handled from the internal point of view the importance, that is the responsibility, cannot be shouldered properly.

We who cannot fully express our feelings, our intimacy, adore too see feelings openly and publicly enacted before us. We love to see the intimacy of which we are starved openly portrayed. This society is based on plans for humanity, but hardly for human beings. We develop an area industrially and residentially because it will make money, not because we feel that way. And in films and plays and musicals and opera and even in recitals we see a full admission of intimate feelings, but above all we see the human being at the center of life. We see that his feelings influence the life around him, he is an initiator. This is what the story is about. We have even imported the cinema into our homes so that we may have if we wish a round-the-clock show.

How can the performer momentarily incarnate other people's lives if he lacks detachment from his own, if he lacks the necessary animal vigor, if he lacks the necessary self-analysis, if he lacks the necessary inner support? The OPA workshops are designed to show---to show not mentally but physiologically---that these four things are one and the same thing.

2. The Opa workshops are about BEING IN FRONT OF AN AUDIENCE, from the point of view of the nervous system. When you are out there on the stage, whether as an actor or a lieder singer or even as a writer,

the point of view of the nervous system. When you are out there on the stage, whether as a performing artist or a lieder singer or even as a playwright or songwriter, you are ALONE WITH YOUR NERVOUS SYSTEM. And therefore the OPA workshops dwell on your nervous system, as a unique enterprise, not as part of a group. The OPA workshops say that developing a sense of intimacy and developing a sense of art are the same process.

3. What is Oxygenesis? It isn't rebirthing, it isn't pranayama, it isn't a hyperventilatory technique. It isn't cathartic. There is no releasing or expressing---no touch therapy---no letting go---no working on yourself, on so-called unfinished business or 'garbage'.

One of the chief things that distinguished it either from pranayama or the brutal techniques of the West is the ANALYSIS it involves, the SELF-ANALYSIS or INNER DIALOGUE it induces. This doesn't mean mental analysis but a physiological process in which the mind may be quite asleep.

The three-month voyage is impossible in one day. But what you will take away from the one-day workshop are the basic working tools that will if you are willing last all your life. We can induce a basic physiological understanding of the respiratory system which will be used not only, or even principally, in performance, but in the conduct of everyday life.

4. Freud's great contribution---the ANALYSIS OF HUMAN BEHAVIOR, that is THE VALUE of analysis in the understand of human behavior. But his probably inevitable inclusion of analysis in medical practice meant that it carried the onus of the medical habit of viewing the organism ethically, namely as either sound or unsound. And so Freud has in our day aroused much resentment for what is in fact not in his work at all. Though there are hints of it.

It is the basic principle of Oxygenesis that this analysis cannot be mental.

When Otto Rank described all anxiety as essentially birth trauma or dispnoea he was perhaps unknowingly pointing to this. What Oxygenesis says is that whenever you are in crisis you return to this dispnoea. THE FIRST BREATH is the first transaction with the world, frequently the most terrifying, always the most momentous. And when our transaction with the world becomes critical WE RETURN TO THAT FIRST TRANSACTION.

I am going to ask you now: what more critical transaction with the world is APPEARING BEFORE AN AUDIENCE? Yet people enter opera or acting or dancing careers without ever giving attention to the PHYSIOLOGICAL NEEDS which this fact implies.

5. Let me quote two statements, one by the actor Antony Sher and the other by Chekhov in a letter to his wife:

Antony Sher's YEAR OF THE KING:

'To the King's Arms for lunch, but I'm terribly restless. Keep thinking back to a similar lunch here two years ago, with Gambon before Lear opened. We chatted and joked as always, but he wasn't quite with me. A man with something else on his mind. I think the only people who can know this feeling are those in the performing arts, sports, bullrings and death row.'

Chekov:

'Art, especially the stage, is an area where it is impossible to walk without stumbling. There are in store for you many unsuccessful days and whole unsuccessful seasons, there will be great misunderstandings and great disappointments. You must be prepared for all this, accept it, and stubbornly follow your own way.'

Those statements are about 1) the performance and 2) the life. They reflect each other. The organism has to be able to sustain both.

6. Detachment, analysis, animal vigor, flexibility. They mean the same from the point of view of Oxygenesis because none of them can be achieved physiologically without examining the respiratory system. WE REGARD THE RESPIRATORY SYSTEM AS THE ROOT AND CORE OF THE PHYSIOLOGY OF PERFORMANCE. I have seen stars who disregard that and their marvellous technique and presence is hampered and finally defeated by that fact. I watched two stars performing together who had chronic chronically dysfunctional breath and there is no way that they can achieve their most cherished objectives, and I perceive that as a matter of fact they don't.

7. The STOIC philosophy---Zeno, Cleanthes, Chrysippus. PAIN isn't evil and PLEASURE isn't good unless the organism assents to this interpretation. All the supposed ills of tension, fright, insecurity can become assets when the organism is IN CONTEXT. The context is the PHYSIOLOGICAL ORIENTATION TO THE TASK.

THE OPFA INSTITUTE

MEMO

-----Investment returns to be reaped from workshop activities and training programs internationally.

-----Work in theatres, opera houses, drama schools, ballet companies.

-----OPFA centers to be established in LA and NY for courses with film/theatre actors and actresses.

-----OPFA centers in London and Rome to handle performing artists from all over Europe.

-----Bonnie Weiss to gear all publicity to this end, using forthcoming book BREATH TAKING MOMENTS as hook.

Suggested

\$10.000	Publicity Bay Area, LA and national.
\$10.000	Travel and expenses for workshops, centers etc.
\$10.000	Workshop publicity on an international level.

\$30.000

Cassettes
Video showing process
Club Mediterranee

THE OPFA INSTITUTE

3618 SACRAMENTO ST
SAN FRANCISCO
CA 94118
(415) 625.3714

LOGO

OXYGENESIS
FOR
PERFORMING
ARTISTS

MAURICE ROWDON MA

KAREN McCRYSTAL MFCO

The one-day OPFA workshop that
introduces the Oxygenetic method
and leads into 6-session handson course

The OPFA flyer to be dsitributed in all theatres
in San Francisco, drama schools and theatres in
Contra Costa County and Marin.

Vists to New York and Washington (John F Keenedy
Center for the Performing Arts).

Thus every aspect of the breath can be broken down and analysed, but so far, in medical science, there is little recognition of the fact, and even the work of the medical doctors on the staff of the Himalaya Institute (for breathing) is lacking in adequate observation. They seem unaware of the key importance of the bellows system, as Oxygenesis calls it, and the need to prepare this as the first step before any exercises are attempted. Indian pranayama simply does not recognise that western breathing patterns are deeply disturbed, often from birth.

The respiratory departments in hospitals will often rely on one exercise (of Indian origin) for their emphysema patients, the so-called 'hissing' or 'pursed lips' exercise, to expel as much as possible the pockets of carbon dioxide lingering in the lungs. But lung associations (see the pamphlet BREATHING EASY published by the Oregon Lung Association and currently in use in respiratory departments of hospitals) declare that there is no evidence that it does any good.

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BREATHTAKING MOMENTS

A Handbook

for

Oxygenesis Trainees

by

MAURICE ROWDON



INTRODUCTORY WORKSHOPS (415) 485-5453

A BREAKTHROUGH IN ACHIEVING THE HIGHEST PERFORMANCE SKILLS

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OXYGENESIS

Oxygenesis begins from strictly physiological principles. While a great deal is known today about the metabolism of oxygen, and various aspects of the breath, little has been done either by medical science or oriental breath-teachers to analyse the key role of the thoracic and abdominal muscles in the determination of breath.

A

Oxygenesis begins with the examination of the relationship between the intercostal and abdominal muscles. Only after flexibility of response has been obtained (between arousal or sympathetic energy produced by thoracic breathing of varying kinds and autonomic or parasympathetic energy produced by abdominal rhythms) can the breath be 'activated' from its usually passive to an active role. 'Proper' breathing, in Oxygenesis, means 'the right breath for the right moment'. It is possible that the bulk of western mankind have the wrong breath, that is, the least efficient one for the requirements of the organism at any given time.

B

This is the reason, according to Oxygenesis, why hospitals are taking in an increasing number of hyperventilation cases, especially among young people, who complain that their breath simply ceases at times, with ensuing panic. The medical solution is, in most cases, to invite the patient to breathe back into his lungs his own rejected carbon dioxide, whereas, in Oxygenesis, it is only necessary to reduce the panic by engaging the right muscles. Recently a woman in hyperventilatory panic was told by a hospital worker over the phone to breathe into a paper bag, and she died.

Many aspects of the breath perplex hospital practitioners unnecessarily for the simple reason that no norm of breath has been established by medical science. Quite erroneously the Pulmonary Association teaches that the breath 'comes naturally'.

Practitioners are puzzled by sleep apnoea which they frequently observe in their patients. The question to be asked, according to Oxygenesis, is whether the apnoea takes place at the top of the inhale or the bottom of the exhale. If the former, there is a traumatic background, if the latter the effects are restful and beneficial unless the pause is unusually prolonged. For retention at the top of the inhale is harmful when involuntary, but beneficial when voluntary (i.e. in the form of an exercise).

Thus every aspect of the breath can be broken down and analysed, but so far, in medical science, there is little recognition of the fact, and even the work of the medical doctors on the staff of the Himalaya Institute (for breathing) is lacking in adequate observation. They seem unaware of the key importance of the bellows system, as Oxygenesis calls it, and the need to prepare this as the first step before any exercises are attempted. Indian pranayama simply does not recognise that western breathing patterns are deeply disturbed, often from birth.

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Oxygenesis shows that there is a connection between paradoxical breathing (increasingly widespread today) and constipation, sexual reluctance, allergies, insomnia, low vitality and frequent states of fear. It points out

that this is because paradoxical breathing means breathing by means of the intercostal muscles in situations (such as sleep) when these muscles should not be in play. The intercostal area is the 'flight-or-fight' or sympathetic area, and thus, when indulged round the clock, produces a constant state of fight-or-flight in the organism. The effects of paradoxical breathing on pregnancy and birth are incalculable, and the Lamazs breathing adopted in hospitals will not correct them.

Finally, much of the Oxygenesis course is spent clearing up popular misconceptions, such as that we need to breathe 'deeply' (in itself a meaningless statement) and that the 'more' we breathe the better it is. Yet biological research shows us that the greater the breath-rate the shorter the lifespan (dogs 28, tortoises 3 per minute). Experiments with flies and rats have shown that reduced oxygen-needs facilitate longer lifespan. These misconceptions understandably lead people to regard a breath specialist as one who simply gets you to take long breaths, and waits for a healthy flush to appear on the cheeks. In many if not most people today such oxygen-bombardment would produce an unpleasant pallor, extreme dizziness, nausea and maybe a panic-stricken visit to hospital.

Oxygenesis is not appropriate as an accompaniment to psychotherapy. The subject must at all times be referred to the physiological process taking place, and not invited to regard himself as the sum of the effects of certain childhood events. The organism is so unbelievably prolific in every form of self-repair, its neuro-transmission service is so far beyond mental understanding in its complexity, that its work cannot be enhanced by mental procedures once the breath has been engaged. This is not to say that psychotherapists may not make excellent oxygenators, but the skills must not be mixed in one and the same session.

Oxygenesis approaches mental distress as it approaches sickness---as a cellular condition: it attempts to reach the cell by means of the breath. This is by no means a fanciful or speculative procedure, for we know that the mitochondria, the 'cell within the cell', which is responsible for respiration, has its own code, incomprehensible to the rest of the organism, but nevertheless happily tolerated. Some biologists are beginning to speculate that this cell may be an 'originating' cell, the basis of the whole development of the organism, and if this speculation is right it may well be that Oxygenesis has found the only means of direct and immediate access to the key program of cellular structure. It would be difficult to explain the manifold and diverse effects of Oxygenesis in any other terms.

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THE OFPA WORKSHOP

OFPA workshops

- Establish the promise
- 1) an information service
 - 2) immediate recovery
 - 3) early morning inspiration to face the day with clarity, in a few seconds (yoga / etc / every night)

The annual to be based on developed outcomes:

{ THE ROLE-PLAYING IN LIFE (TO GET JOBS)
THE ADAPTABILITY FOR ROLES. }

Next Covid. piece

(Patricia Trish)
465 Magnolia Ave 5453
Jenkintown 485-~~8113~~

TRAINEE

SALLY STEFFENSEN

222-7741

2940 CINDY CT ✓

RICHMOND 94803

BRUCE DAKS

673-2293

2443 FILLMORE SUITE 212

SF 94115

Call Trish

+ have explicit

intention Canceled
after 8.30.

will contact me if
worth if he can afford it →

WILLIAM SCHAUF

474. 8557 (SMOKING)

LUCIANO SADET

BEFORE 9.A.M. 843 5613

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Shook Rd,
Berkeley, 94708~~

~~ZAJDSZNAJDER~~ →

Dept. of Philosophy
314 Moses Hall
Univ. of Calif. Berk

94720
94720

DIANA THOM

955. 7637 (WEEKDAY)

WAITING LIST

(209) 795 1137

~~833 0961~~ ✓

ROBERT REED

CHRIS MARIE HORTON

W (707) 544 2273 ext 248 ✓

H 823. 0873

TOM

DANIEL

863 3633

(Smoking) will call back
if interested
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60 for me 75.00 1/2000

3:00 Sunday

1 hr

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Bob Bachtel 365-5322
w. (408)-245-7300
evening 6/7

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7:00
Any day evening
Mon-Tues-Wed-Thurs
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~~Sinda 931-8195~~
~~Bob Stewart 386-1727~~
~~Nelson 846-8925~~
~~Helmi Campbell 343-7940~~
~~Peter 777-0818~~
469-9849
Margaret Meyer - 843-1463
642-1770
New
~~Esther Wanner 773 Hamonton Ave~~
~~Judy Jagers 469-9849~~

Frank Conway 347 9223
526 Highland Ave.
San Mateo 94401

Toxins.
Will call
when / if
ready.

Miles Bath 673 1563 ✓

Chris Marie Horton w (707) 544 2273 + 248
9 p.m. H. 823-0873
Diana Thom 955-7637 {left message Nov. 13}

OPA WORKSHOP

LUCILLE BLISS (actress & director who came from LA) FREE *
777 3976
(SF)

PATRICIA RYAN
726 2519

KATHLEEN YOUNG
367 9083

JULIA ~~JACKSON~~ JEPSEN
591 5159

SHANDA SAWYER
621 7411 (dancer/actress)

FOR
FUTURE
WORKSHOPS:

MARY MILLER
175 24th ST AVE No 205
SF 94121

GLORIA NORTH
15 ESTELLE AVE
LARKSPUR
94939

VIVIEN TUCCIARONE
661 3353

OPA WORKSHOP

2

PREVIEW

We start here the outside in there is a design and a guidance. It has been the fundamental of the higher religions, that if you lay yourself open to it, if you can surrender to that point, you will be guided, the design ~~will be~~ will become clear. The key of the however lies in that it to be a matter of mental, surrender, mental faith, mental belief. And probably there are ^{many} more mentally religious people on the earth than there are experientially religious people. It is difficult to surrender - pray - jump in a work shop, and to surrender in the face of death. Especially as Do NOT SURRENDER is written on our lives for birth. Every symptom, get rid of it. They disappear, take action to remove it. Every ^{FAILURE} failure, error occurs next time. It is easy to surrender while things are going OK. etc etc.

But the 1st purpose is the the guidance a design isn't accessible until the response is by way of receiving it physiologically. And the 2nd the muscles and the joints and the gears do is to make a disotic physiological revolution which requires the requisite response in all circumstances, not just mental circumstances.

DPA WORKSHOP

(3)

PREVIEW

It is the same with anyone, and not least with performing artists. The type of role, the type of genre, the type of life, the type of audience, the type of associates, all drop fall into place without effort use the physiological mechanism has been brought into play.

Of course the skill of a solo or double giving live a life is a mystical best is practical of the present: there is a physiological gap which makes the use of tools blind to the experience of the other. The experience is missing.*

And if we are performing, if we are working to project a certain experience to the audience, it is like a reaction, we cannot do it if it is diff a mental projection. All we get is a mental reaction! And we may be very good! More than one actor has got to the top with good mental performances - because there is a division an audience which is not real some form of existence, for all audiences like to have a reaction, the like a level of consciousness, then rejects to the mind and say yes! while is not having no experience to speak of at all.

~~The cannot project experience~~

* When the parent cannot perform the role of devotee for love a hooky! The physiological apparatus is missing, although he may use sympathetic with the apparatus, and be aware of his happiness. for it is his apparatus that makes the experience. Until the apparatus is impaired the experience cannot happen.

OPAO

You will never fully be a performer while it is ahead - as it is of Robert Sher* - to be dressed up speaking - part written by somebody else; that is, while you cannot see the thin - perfect paradigm of life itself. While it remains an advert it remains also a game, and has to rely on effect, cheap attention...

* Why is an actor's unintentional giggling called a 'coprol'? It seems to be quite the opposite, it proves the L. very much alive, and can still tell how silly this all is; L. is dressed up as someone else speaking words written by third party! (P45)

It is a possible description of a human being - dressed up as someone else speaking words.....

Only when this physiological detachment is achieved of the actor can there be a manifestation and therefore understanding of feeling = of this physiological detachment is precisely what animals have, in their understanding of feelings in other animals, ~~the~~ sympathy contact and their invariant contact in all body-management. Horses in damage etc.

Real Tactful to see the Real of presence is the

Part of the frustration of the performing artist in our world is that he conveys intimacy to us in a ~~world~~ ^{society} which crushes and undermines it. And the power to convey intimacy may not accompany the greater gifts. It is the key to feeling ~~understandable~~ ^{understandable} on the stage.

~~Without proper physiological development of the respiratory system there is a physiology of performance which requires a special physiological training.~~

~~Teaching a sense of intimacy, ~~OPA workshop~~ ^{and desire} provide a sense of intimacy and a desire for physiological balance.~~

~~is a physiology of intimacy. ~~OPA~~ because there is a physiological balance. ~~OPA workshop~~ ^{at least there} feelings on the proper basis of life on the human being is the center of life. Which is not the case in dancing. ~~OPA~~ ^{at least there} that people are~~

~~effective just into this non-deterministic ~~OPA~~ ^{to the lack of} the proper development. This is largely dependent on the breath, and proper ~~development~~ ^{development} of the respiratory system. ~~OPA~~ ^{the muscular} ~~without proper development~~ ^{mental - and} ~~at least there~~ ^{development} cannot be sustained, much less projected to an audience, with animal vigor. Mental feelings have much the same effect - the oxygen is toxic~~

in the blood. Mental work is heavier - for here/there work
~~the~~ ~~part~~ fall with the full support, the abdominal
 area. It is the duplex function which today create the
 greater pressure - eating, drinking, breathing, moving, sleeping,
 digesting, evacuating. In the night the voice is the
 barometer of the entire physiological field, and unimpeded
 of the region it is simply a technical ~~attainment~~ facet.
 Performing is not that conveying experience but also
synthesizing is physiological. The failure is profound
 experience is the failure is experience is the failure
 of the physiological background. The work itself
 approaches the body through its primal and work with
 element, the work. The manipulated + control
 knowledge it yields extraordinary artistic results,
~~intensity of change which cannot fail~~ The
 night feel insecure is interpretation or performance
 it is simply insecurity, which is ~~failure~~ the
physiology. lack.

necessity for
all performance

and means that the necessary aerobic
vision cannot be achieved effortlessly and
with a ~~stroke~~ depletion of the nervous system.

As these abdominal support feelings go up
into the mind: this induces a common understanding
and ~~misinterpreted~~ interpretation and ~~misinterpretation~~
to the world (and performance). This abdominal
support can only be achieved by the breath. It
is, however, known to help the secret and it may
energize the upper abdominal function. New forms,
new hotels, new audiences, new production, new
border musical directions do not take the
artist who can do with ideas of a sure being
as he is drawn to have - hard.
as here is to keep.

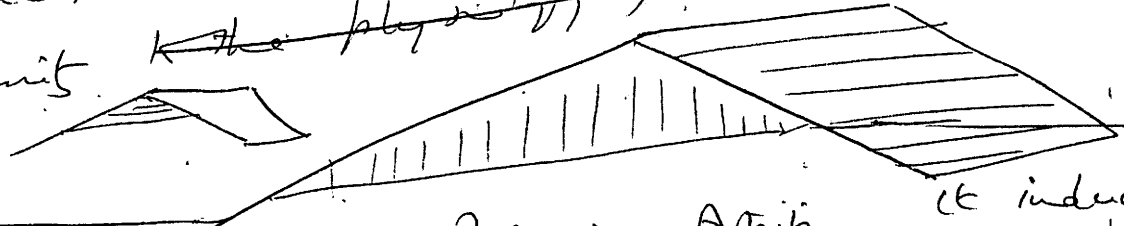
This can only be achieved by oxygenation. This
is a minute analysis of the physiology of the
respiratory system. ~~to find any aspect of life~~
refers.

The OPA workshop concentrates on the
physiology of performance. Upper upper abdominal
function feelings can only exist through the wind -
as we feel feelings...

OPA ~~stands~~ mean Oxygenation of Performance
Artists ~~to analyse the physiology of~~
performance, ~~the~~ ^{studies} ~~is~~ the physiology of
performance. ~~without~~ ~~insight~~ of
interpretation in performance arise for inability
to analyse and change the physiological
situation, ~~which is central~~ ~~noted~~ at its
root is the respiratory system.

OPA mean Oxygenation of Performance Artists.
It deal with the physiology of performance.
~~and defines essentially the physiology of~~
~~itself~~ and tries its work to the ~~optimal~~
physiology of the respiratory system. With
analysis of these, feelings can be expressed
thru the mind, and the animal region
required of Monaca cannot be achieved.
Insight of that interpretation and performance
are physiological incidents.

OPA means Oxygenation of Performance Artists. ~~It induces~~ ^{to deal with the physiology} it induces a careful self-analysis in physiological terms which ~~is essential~~ ^{is essential} and ~~of interpretation and performance~~ ^{enhances quality of research} and ~~enhances quality of research~~ ^{and enhances quality of performance} ~~and enhances quality of performance~~ ^{analysis begins for the physiology of the} ~~It traces the roots of all physiology~~ ^{It traces the roots of all physiology} ~~to the respiratory system.~~ ^{to the respiratory system.}



OPA means Oxygenation of Performance Artists. It induces a careful self-analysis in physiological terms which traces the ^{roots} of all ~~is essential~~ ^{is essential} to the respiratory system. It covers the whole of the ~~skill~~ ^{skill}, ~~and~~ ^{and} ~~handles~~ ^{handles} the daily ~~functions~~ ^{functions} so the quality of performance + ease of interpretation are ~~enhanced~~ ^{enhanced}. ~~Monoculture is treated not as the~~ ^{is essential} ~~cornerstone of experience~~ ^{cornerstone of experience} ~~but as a~~ ^{but as a} ~~physiological~~ ^{physiological} ~~process~~ ^{process} ~~which~~ ^{which} ~~is~~ ^{is} ~~essential~~ ^{essential}. ~~in charge of the voice is~~ ^{in charge of the voice is} ~~essential~~ ^{essential}. ~~the respiratory system is MR, so~~ ^{the respiratory system is MR, so} ~~the student just knows the one enhanced + supported~~ ^{the student just knows the one enhanced + supported} ~~clarified lessons +~~ ^{clarified lessons +} ~~OPA International. The other~~ ^{OPA International. The other} ~~lead of real workshop centers will be~~ ^{lead of real workshop centers will be}

performed by the trained artist, on the style of Cuthbert's
seventeenth-century theatre ~~in the Renaissance~~
The course will include talks ~~on the meaning of~~
~~the Renaissance~~ ^{on} the meaning of the Renaissance
in Italy and tours to Florence, Pienza, etc. to illustrate these
talks, with a view to a new understanding of Italian
culture & music.

OPA workshop

This package is so perfect,
so complete, so instantly capable
of improvisation, repair and re-
improvement that there is no need
of the slightest enhancement. No
days are needed. No mushrooms.
No special inducements to stimulate
an already mercurial system for
beyond the capacities of a single
chemical, plant or device to improve.
Profits is built there for use -
and by force is the in their
day and of the day of it

O P A

The 3 Hamlets are in this
difference determined entirely by the

length:

1] The vocal - strong projection -
 (AROUSAL/MOUTH)
 anguish - euphonia - address audience -
 2] Looking up stage as if at court -
 at king - over shoulder - hole-breathing -
 determined - limited - victim - ~~reflective~~
 yet collected - THOUGHT.

3] 'To be... down to die - to sleep'
 walking down stage, then ON CHAIR down -
 stage 'Ay! No! the rest!' alone or
 conversational - wondering - impersonal -
 reflective - atmosphere - magnetic - compelling.

Now I can work backwards in the sense, going thru each interpretation of how we have lost a concept we entered by remembering the math.

Note it isn't the sitting I remember, or sitting, but the act of going to the respiratory support - system (by sitting).

OPA

The Henry James "The American" description
of the "nice woman" — the woman
WITHOUT A PELVIC AREA.

Henry James isn't cerebral so much
as "everything except the pelvic area."

The relationship between the
American and the French woman
lover and is almost to many is
conducted not on the level of reasoning
but a complete lover's intercourse
except in the matter of the pelvic
area, so that it has the substance of
a sister/sister, friend relationship
but not lover relationship.

- 1) What degree of success will the OPA workshops have?
- 2) Will we create a center = Hollywood?
- 3) What degree of success will the OPA workshops have in Europe?
- * 4) What is the importance of my association + Gerry.... and the? (show paper).
- 5) What importance does inviting Henryk Baranowski have for a) my work = the theatre b) the OPA workshop?
- 6) Do you have any observations about my relationship + Line?
- * 7) What chance do you see of the Italian house becoming a center, or at least a tourist center?
- * 8) What degree of professional collaboration will there be between this person (M. Olg. Friedrich) and myself?
- * 9) King Kristina?
- 10) What should my approach to the OPA workshop be?

INTIMACY

What is our Position + the
proficiency with - the he privacy
intimacy is in, in - what will

then we intimate message of us,
we intimate with - of feelings
and attitudes and the very things
abstract yet deep practical goals,
MONEY, will or all has, will is
you, the ALIENATED is for
all relief, so the we are in kind
despite the existence of the children
we love and cherish, and we perhaps
help to restore ourselves.

INTIMACY

Henry James ^{the} America is the impact of
the American ideology a European intimacy. An
anxiety which was in fact largely discredited
and peculiar is erected back to a sort of
legitimist power, belonging to at least 2 centuries
before, and then exposed by the American assertion
the way was he is right to make a fortune,
and the his moral character is his own, not
an aspect of
~~the perfect~~ ~~being~~, ~~a~~ ~~code~~ of ~~some~~, ~~heredity~~.

This process has actually shaped the
with the film-like 'realities' today. The 'old'
Europe, with traditions which make a visit a
educational necessity, was actually reconstructed
by the American presence - 1945, and held
there. The 'old face' came with it a time
of great ferment and rise revolution. A
series of renaissance the dominated era
returned being - the year 1946-48 was
quicker quenched. Since then the clock has
stood still. 'History' ceased. →

Despite extreme deploration,
HJ's work, the work early rejects the
difference between the ~~hobby~~ had groups (the
closed, restrictive, hidebound worker, against the
open-dealing American diplomat) the young
(unofficially 'democratic') son of the house.

Basically the message is the same
as the typical Hollywood movie - the
30s, the American man European -
has no background lit ~~could be~~ ~~you~~ ~~carries~~
~~titles, depicting~~ ~~to~~ ~~and~~ ~~ing~~ I'm wealthy!
with the cowboy 'In the end need me to
survive!

STUFFY, the exclusive, the
The stuffs, the new
degenerate - these were the tips the new
America? wealth pitched lives again.
He didn't know - all it was INTIMACY
he was conjuring up, and pitching lives
again.

THE FAILURE OF INTIMACY

A British television program satirized Roy
Reagan - he has lost his brain, he can't feel
the difference between film and reality.

But in America can't feel the difference
between film and reality.

Since the reality has no intimate
form, it can be seen, seen a film. This
is why film has been so highly developed
- America, and why Hollywood films are
filmed ideology, the narrative of SUPERMAN.
There has never been a film comparable +
Day of the Locust, a work utterly political
the time because it sought to give an
intimate picture of people who had lost all
hold on what reality was. French, Italian
and British films are intimate = expression. →

→ Even the early Hitchcock, despite a Hollywood fixation ^{with} the gun, are all people or intimate entities, not ideal entities. See ~~the~~ pleasure of the Hollywood film of population the whole world over - the 30s was the realistic; ideology (sex, marriage, ethical standing, strength, power over others). The Hollywood story was always & remains - some of propaganda.

OPERATION BRAINBOX

Atheism is 'I disbelieve in God' —
the statement may be made by a deeply
religious person.

Religious person is 'I believe in
God'. The statement may be made by an
atheist person.

Christianity has made it possible of
religion to be vehicle of atheism in the
strange contradiction man has ever lived
through.

This argument left the area of experience
altogether, and he came identified with
ritual, ritual organization, Tradition etc.
E.g. Catholicism fitted the latter

OPA workshop - THROUGH

Bonnie

Nomis Bailey, ex-girlfriend
(Berkeley Rep).

Elizabeth R. Follis?

user

I do "the famous speech = the theatre"

in 3 ways. Holding the mouth up - and
then taking advantage of my seated position.

- ① Mouth open
- ② Anus open
- ③ Different breaths.

downstage
right

Thorne  pill

The Thorne I hit
out of the

Bodkin - play + dagger.

OPA workshops

Real
Attorney
Attorney

Letter Molly
Socks
Pen de Goye
Bank
Pop Star

We are beyond the Lee Strasberg
approach — the psychological, the
experiential — is the PHYSIOLOGY OF
~~ACTING~~ PERFORMING, which is a
common factor between dancer, singer, actor —
it all requires the special situation of
STAGE and AUDIENCE. THE THINKING BODY

The PHYSIOLOGY OF INTIMACY
has broken down, yet ~~the performer can~~
only ~~perform this~~ INTIMACY is the
source of projection. Even if it is displaced

In the world, the performer would have its
curves, and a weaker echo in the
deduction of the audience, in the heart.

THIS IS WHY ENTERTAINMENT
IS A MASS OBSESSION TODAY, AND
PERFORMERS CONSIDERED MORE →

→ IMPORTANT THAN POTENTATES
AND PRINCES.

OPFA

~~THE OPFA INSTITUTE~~

Maybe the ad: ^{matched with & bad diet}
Irregular & late sleep, alcohol, rush,
emotional involvement, smoking, the fetid
air of theatres and studios, the artificial
lights, ~~the anxiety~~ 'entred anxiety' — all
these are a source of depletion to the
organism which lead to the famous 'we
take a puff of ~~the~~ air' collapse all an
age when the gifts are at the height
& then is still need to give, and this
depletion can be turned into repletion =
they can be stimulated to health, rather
than depletion. It simply is a question
of ~~knowing~~ having the do-it-yourself
kit which OPFA provides — it is of
all occasions, all cities,

OPA workshop

The larger media permeability —
~~Adaptation~~ ~~cheap~~ newsletters, ~~radio & TV~~
advertisers — radio & TV — the health
is a key to post self-protection, and
invariably a big player ~~in~~ ~~the~~
~~rights~~ ~~and~~ in performance.

Allen Bianco 707-528-8096 Dec 4 Marice ^{oxygenesis} client.

OPA Don Ganz 361-7224 (Karen) Dec. 4 Marice

~~Russ 453-6666 Connection Over.~~

Jack Fitzgerald = 381.0143

Rae Garcia = 7630235 Trainee!
eve aft 5-30 (will send details of back pain)

Call Bruce ^{Dahn} ~~Walt~~ again @ 673.2293.

Jeff Linden - 547.0819

318 Ramon GARCIA 763 0235

75

John Smith - 626 9163 ✓

291

DANA

~~Walt~~ Anderson - 652.6088 (Student - will call + money)

33

177

20

40 OPA → 523 4909 (give)

24

\$978 Sazette Gautier = (415)644 1435

Don Genn

361.1224

OPA!!

CALL.

GARY

563.6291

JAMES KONWINSKI

383.6047 ← OPA.

~~WENDY~~

~~365.0108~~

BOB STEWART

221.0625

JOHN A. SMITH

626.9163

Charles TRAPLIN

621.6306

OPA



~~Robert Maneghini~~

~~433.0146~~

← TRAITOR

Dave Taheri

283.1489

Harry

665.7734

4.00 ↑

Gloria Cardone

(707) 963.0275

St Helena, USA

+ cosmetics (wants)

Rachelle

3816014 Apt 11 a.m.

~~Jeni Felton (415) 5661197~~

ERIC 821 7955

New York City
 Chrissy Nixon
 (212) 460 8100
 'DIRECT CENTERING'

Jim Nelson ⁽⁴⁰⁸⁾ 3384664

P

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 2191 PINE Apt 2
 SF CA 94115

10.00 a.m.

Ken Burrows 365.2669

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Arizone

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E-1
E-2

Contact
re letter

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P

V. int. in oxy.

"Logo very stinking"

~~FOX~~

"double-
andre"
= 4 stars
middle

Crallagher

DR Hendricks

Planet
Neptune
discovered
by William
Herschel
4 stars.

9 East del Norte

to PPA

Colorado Spines

International

Colorado 80907

Uransas

P 43A LOYOLA Terrace SF
94117

Sent away for Cassette Back

Dec 11, 1985

Dec. 5

Dashielle

John From Little Rock

called he was

expecting you.

I told him you'd

be back the 19th

Pacific Steer.

924-9632

JVC Co. of American
Division of U.S. JVC Corp.
41. Slater Dr.
P.O. Box 3900
Elmwood Park. N.J. 07407



6" Queen Ritan 289-

Cyasil Sesil

I made 2 long distance
phone calls on Sunday Dec. 1

one was 303-728-424 Colorado, Telluride
505-988-5060 Santa Fe, New Mex.

7 # should cover

- 350

day food

350

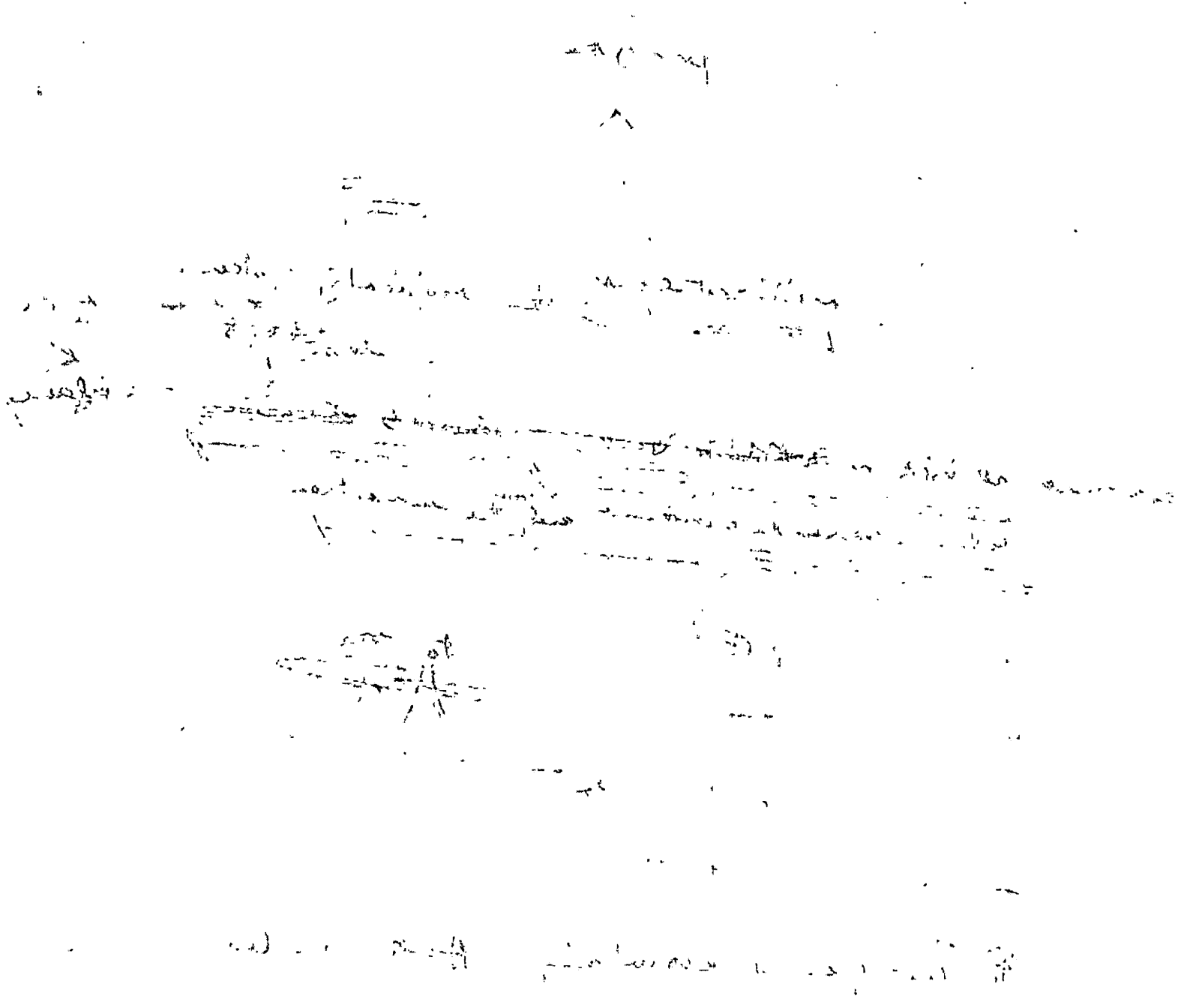
sch.


+ 3 -

phone call

7 # should cover
day food
sch.
phone call
100. Box 3500
Santa Fe, N.M.
100. Box 3500
Santa Fe, N.M.
100. Box 3500
Santa Fe, N.M.
100. Box 3500
Santa Fe, N.M.

achieved by the action of certain breathing apparatus
in the mitochondria of a respiratory cell, called
'breath-activation', which is the re-orientation of
the breath for its 'passive' role, which is a feature
of the entire of several breathing patterns.





OPA WORKSHOPS

STANISLAVSKI — "External contortions, physical tenseness and incorrect physical life are bad soil in which to grow truth and feeling"

"Come to the tragic part of a role without any nervous twinges, without breathlessness and violence and, above all, not suddenly. Arrive gradually, and logically, by carrying out correctly your sequence of external physical actions, and by believing in them. When you will have perfected this technique of approach to your feeling, your attitude toward the tragic moments will change entirely, and you will cease to be alarmed by them."

An Actor Prepares

OPA workshop

AROUSAL

The tea the jipped Lawrence Olivier. Real time
came out as his last effort. Arousal breathing
must have been an element here: it exacerbated
the difficulty. Had he engaged his diaphragm
system the situation could have been brought under
control. Remember the continued thoracic breathing -
that is PARADOXICAL BREATHING. The lack
of breath control - will encourage anxiety,
and breath control initiate deeper layers of it.

In an extremity of arousal, a person may
feel like a child of wine; 'if the phone rings, if
someone asks me to do something, it's the end! (at the
office): the aroused organism is caught in a fixed and
determined situation with no choice of movement.

So arousal, contact of the stage, is
something the actor is performing while not
become aware of it as something at any time
may turn a die, helpfully after a performance is
possibly during.

Brochure of 1986 OPA workshop

Except for UMBRIA.

Revenue higher = MR

Each student will ^{experience} { be for type } the
unique Oxygenetic process in private
sessions ^{to} ~~with a receiving~~ the they receive
~~and high intake performance~~
a life long package in ~~low to handle the~~
by means of which to wash the nervous system of the
hemispheres in crisis, ~~in~~ ⁱⁿ ~~detention~~ ^{performance}
~~artistic rejection, or high speed~~ ~~performance~~
~~inherent energy depletion, in demanding~~
~~structured manner~~ It is a process which
the private and the public life ^{of the whole} ~~is~~
and we synchronized ourselves

IB

Jodi 3812467

Angela / 5450752

leane manage

Thurs
Fri

KB

OPA

Am to you a) Preview
b) workshop

①

Note: DEMONSTRATION

Mental Feels = (manage the?)

Scenarios - lyrics going right / wrong /
CHASING tragic /

HORROR SHOW

ANIMAL VIGOR

damned /

1] Preview - end

without the presence of pelvic autonomy the OK of
only way the feelings can go is through the keep
mind. This produces the need to "release" change

this is artificially rid the mind of the thoughts

this is successful but the habit of anger
takes hold of the organism and it will never

find the level of repose essential to life

and the natural emanation of feelings. for (living

this seem mental feelings ~~the~~ create release. (work, moral drama)

2] OPA workshop =

a) the level of repose: endure create / un- / per.

b) CURVE

c)

No human being can open the

door of another

The breath metabolism is inefficient (i.e. immune
system not = full function) WHEN REPOSE not achieved

his can of be done + the breath.

3] OPEN with importance of the performing activity -

OPA

(2)

before oxygenesis, didn't know she is feeling exactly were.
 This small way people - particularly if the steel their person
 is "removed" from life. Actually the person is more
close to life than most others. Drama couldn't have happened,
 destructively - not rising in spirit - and indeed a bitter
 drama - without the idea of incarnation which is the
 great Hellenic idea, of profound influence out of a X &
 Xiang but in the east - a faculty in Pondicherry and
 strong Buddhist connections. Today this concept of one
person momentary incarnation another is of massive
 importance to the human being, so the actor's signs in the
 highest way of action can come from work this.
 We also cannot help express our feelings, in intensity,
 either because the probability was for within - without,
 which is the same in the end, above it: see intensity: the
 most intimate feelings, played out of us by others. ^{A society based on a plant harvest, with human beings}
 Love we imported the cinema it, no longer for a 28-
 low long show, no need was so great. ^{It can}
 the artists enact these feelings into the detachment
the analysis, the actual view, the raw support level
 of presence agrees? ^{An theory terms will be explained}

in the workshop.

II What is oxygenesis and
 how can oxygenesis in people as
 breath attain directions &
 apparently guidance?

^{IN SELF} And in films etc we see
 the human being as the center
 of life, the source of influence,
the initiator, and a to whom
 is in Today's world. And

* insert

And so people pay a great deal of attention to performers. When famous performers write about their own experience (like Shirley MacLaine, William S. Burroughs) there may be a much more illuminating book - the same subject will even be published, it's a new trend. It is this sense of importance and responsibility that the OPA workshops with

to cultivate; and the means developing a sense of urgency and a sense of art as the same thing.

1. hope to establish a permanent OPA workshop - perhaps

in one place, perhaps in several places, as in the Hollywood, the world center of false feelings.

Duchille - I have been working in the last few

months - large performing the OPA workshop ^{these} 1987

in London, in 1986 of singer w/f. But ~~work~~ or hope to have the full performing studio centered for

of the visual arts. There are 6 week workshops at

2. take place in the domain. We shall be using the

theatre there - for performance at the end of each course and we may be running a support - small independent

per group, avoid fracturing, which has created a lot of

notice = 1 Feb.

~~these are objectives~~

It is a relationship. It is not for catharsis. It is a hyperventilation technique. There is no releasing - expression - group hugging - no touch therapy - no letting go - no working yourself - IT ISN'T A CONCEPTUAL PROCEDURE AT ALL. One thing characterizes Oxygen and distinguishes

in low pressure in the no hand and ^{BRUTAL} brutal western techniques
 the other - and the is ANALYSIS, and the DIALOGUE the is
 evidence: how are these conceptual in PHYSIOLOGICAL. By
 the place with effort, & they may take place + the mind
 blank, we about. we should ALH connected + the IMMUNE SYSTEM

Popular fallacies:

not 'deep' not 'shallow' not 'complete' 'Yogi
 breath'. We should be looking at the actual physiology of
 breathing and analyzing the various parts, so that we can
 achieve detachment, analysis, animal view, inner experience
 and understand that these all were the same thing. Now
concepts are physiological (repeated).

FOR THE WORKSHOP — INSERT

SLEEP APNOEA — doctor puzzled by it —
 the question is where the pause is at the
 end of the cycle or the end of the whole?

BELLOWS

Explain the SYMPATHETIC = THORACIC =

FIGHT-OR-FLIGHT

ABDOMINAL breathing is sexual

recharge

PROVOCATIVE ~~QUESTIONS~~
EUSES

QUEEN CHRISTINA

QUEEN ELEANOR OF AQUITAINE

QUEEN ELIZABETH

OXYGENESIS

is essential to the performing activity. Maurice Rindow's breath system has repercussions far beyond the breath itself.

It is a physiological preparation of the kind that nearly all performing artists undergo, and which is essential to the successful performance of their work. The physiological preparation of the voice is a subject which the PHRYSIOLOGICAL

PREPARATION of the voice is a subject which the PHRYSIOLOGICAL

approach can give. M R / has published 12 books, the first of which is a manual of the voice. The author of a long and successful career in the theatre and in the cinema has been a pioneer in the study of the voice. He is a pioneer in the study of the voice. He is a pioneer in the study of the voice.

OPA International presents Oxygenesis

Oxygenesis is essential of the performing artist. Maurice Rawdon's breath system has revolutionized far beyond the breath itself - the result of a remarkable separation and the capacity of self-renewal at will. The performing artist ^{extensive successful} ^{instructor} ^{the} ^{PHYSIOLOGICAL} in their own, cannot afford to overlook

PREPARATION

preparation which up their approach can give. MR MA (Oxford) is a playwright/director and

has published 12 books, the latter a manual intelligence. He has taught oxygenesis of the last 7 years in 4 countries, and is the author of a monograph

Oxygenesis: The Secret of the Breath.

Enter OPA (Oxygenesis of the Performing Artist) at _____

Sessions are private. Available until

~~April~~ March 1986 only.

LC & MR ~~to~~ have this houses in the area
MR is the author of the Collins Concise Guide to the

OPA International for Singers

OPA (Oxygenation of Performance Artists) we
running 2 six-week workshops ^{for advanced singers} in Gullio (Tuscany),
Italy, during the summer of 1986.

Lajos Kosma

Maurice Ruden's health system Oxygenation

~~on a full scale~~
~~musical culture~~

The workshops provide

PHYSIOLOGICAL preparation of the singing career ^{COMPLETE} ^{Package}
~~with voice of breath instruction~~ ~~and includes instruction~~
~~in the Italian language~~ ~~as well as movement~~
instruction and lecture/tours of the Renaissance Towns nearby.

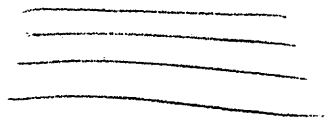
Anditions of the workshops. Since can
be held in 25 singers ^{from any part of the world} ~~chosen worldwide~~, will

be held in January 1986.

Cost: \$5000, ~~including~~ inclusive of ^{Tuition} ^{Hotel}

and board but exclusive of airfare.

Contact OPA International



Chris Marie Horton

w: 707-544-2273

x 248

h: 823-0873

Heslie Peak

431-4658

824-6622 week-days

RACHEL KALISKI

135 Seminary Dr

Apt D

Mt Lk Valley 94941

381-6014

Love,

K

Dear Mo,

(potential)

Here are some clients waiting for you, if you care to follow up:

Sally Steffensen (interested in being trained)

2940 Cindy Ct
Richmond, CA 94803
222-7741

~~William Schauf
474-8557 (stop smoking)~~

BRUCE DAKS

673-2293

2443 Fillmore, Suite 212
SF 94115

GAIL GORDIN
863-8768

left message

Genny Freelan
845-5547

couldn't make out name on machine message)

(over)

DETACHMENT!!

OPA workshops ①



X X X

ROLES = INCARNATIONS

I The Objectives

— how to feel comfortable on stage

— how to feel ~~comfortable~~ ^{ease} in interpretation

~~as a critic~~

— how to prepare for performance in the function of every day, unconsciously.

— how to approach ^{with ease} ~~cases~~ interviews, photo sessions, new directors, ^{difficult parts} ~~under-financed~~ under-financed productions, ~~over-financed~~ ^{work with celebrities} over-financed productions, work with stars and with peers admired and feared,

— how to reconcile ease with conflict, self-

doubt, loss of courage, unemployment.

THAT IS, PHYSIOLOGICAL EASE = if you do it have it as a soldier in the front battles you are likely to see it. So [A] insert

II Insecurity of interpretation & performance

INSECURITY OF LIFE, and will not disappear with success or wealth & acclaim.

The giggles, drying, tears, voice ^{anxiety} ~~anxiety~~
"TRY TO BE BORED" - i.e. ^{physiological} ~~detachment~~ ^{detachment}

III Insecurity is a physiological matter

we study the physiology of performance, at the core and nose of which is the respiratory system.

IV

2nd time we say OPA, Oxygenation & Performance

Artists, Oxygenation being a revolutionary technique of breath-analysis, which is life - a self-analysis.

Here analysis becomes PHYSIOLOGICAL, not psychological.

P10

weather
a person who is calm

The process of Oxygenesis is

it would be called 'transformational' in a workshop - in a group - there can only be the highest introduction (a) because Oxygenesis cannot be done in a group and (b) because it usually spans at least 3 hours of weekly sessions. It is an essential transformation. It is like someone gradually opening the gates to the self and their own feelings and at least disturbing with a pleasurable and sometimes ecstatic. Sometimes the person stands the gate closed again after the group. It seems such a heavy burden.

Since is physiological & not psychological, cellular and not mental (the impact does happen in the mind to be cause there are cells in the brain). Let's be large, ~~private and secluded~~ and witness individual. These 3 requirements make reading a ~~workshop~~ workshop.

But what we can do is to create a proper breathing system for the person who is dancing, singing, acting or training. A ~~proper~~ proper

Because the classical art was based on gymnastics, health and pipe functioning with classical Greek notes in which theater and games and music and athletic training were of considered parts of the whole subject (the proper man).

And singing is an art to do with your eyes as colleagues to agree with the the classical background, classical theater and classical dance, classical singing are an excellent and inexhaustible source of value to introduce the type of acting, dancing or singing you wish to do.

I shall for time to time use a classical model. I shall be happy to do.

GOLDFISH

THE NEXT AVAILABLE OPA WORKSHOP IS IN JANUARY IN SAN FRANCISCO
THE ONE-DAY WORKSHOP COSTS \$80 make checks to OPA INTERNATONAL
and MAIL TO 125 Crescent Road SAN ANSELMO CA 94960
ENQUIRIES FOR OPA WORKSHOPS

How do you know about the workshops: referral
or a flyer or ad?

CRAIG BRODIE 421-6788 10-5 daily

Mitchell.
892-4358
454-8497

11/21 Dackiell - Rene Weller TLC Property Management. 332-6468
Lou Lipski Accountant will call.

Message from Cameron bids 750 for trellis in front
350 for retaining walls.

457
6255
1143
454-~~8493~~


Terry returning your call. Dackiell.

* Christopher Fairbanks Flyer at College of Marin. (899 Marin) 454-7190

1) IBM Portable Personal Computer \$13000 - system unit intel. 8088 micro processor -

2) Compact Portable Computer. 2 disc drive 1949 - } -
call Pet with.

Dacki - (Jeddie? had a so. account)

Oxygenesis Gerald Boroda 973-9489 ^{was code?} Cupertino } from Karen. } Dec. 2
Ted 929-7346 ~~was code?~~ } 

Oxygenesis Frank Wildman 527-7198 } also from Karen Dec. 3
Called - left message

MAURICE ROWDON/DACHELL ODDSON ARE IN EUROPE AND WILL BE CALLING U U ON THEIR RETURN AT THE END OF DECEMBER.

ENQUIRIES FOR PRIVATE SESSIONS IN OXYGENESIS

Dec 10

Daniel 921-2476
1328 Fell St. 94117

from Commenground

Oara 459-0279 Whole Life Expo.
Museum Center March 21-23.
like World's Fair for Health
350 booths
200 speakers.

Before the 20th if you pay in
full your put in ad 25,000 circulation

750-900

16-18,000 people came last year. now 18-22,000. radio-TV ads.

Van Norms 453-6371 your cards are ready

Patty Montoya ~~545~~ 7447 Pacific Bell

Silvia 457 4260 W:

524 7739 H:

Brv Bachta (408) 245 7300
Maurice

Rae Thurni 332,9254

aka II.

JOF

~~JOF~~ Bound(?)

355.2980 OPA?

OXYGENESIS CONT

(LARRY GRAY 731-0751)
OXY -
I called Mon note Rebooting
Pachion therapy getting more & more
inhabiting

SYLVIA LA ^C PAGE

524 7739

I called left
Twenty

BOB BACHTAL

365 5322

No reply

10-12 a.m.

FRANK CONWAY

347 9223

526 Highland Ave
San Mateo
94401

~~? MEX 332 9368 Research~~

Miles Bath

673 1563

Mari Trani
332 6600

~~NO 1.~~
Trani U.

Herbert Dunne

week
before 5:

951 1579

141 Seminary Drive Apt L
Mill Valley 94941

Jack F. Fitzgerald (P)

381.0143

{ W. 408-245-7300 }
{ H. 365-5322 }

{ Bob Bachtal
any day evening }
7:06

Don Ginn

361-1224

Monday

ready to start - San Anselmo

JAN STEVIO
427 5367

WERNA WINTERS
524 1601

NAME

JENAN GARTHIA (actor)
861 8375

JEAN PAUL SAWANDE
344 DOLORES #3
SF 94110

~~FRANK RYAN~~

~~585-7242~~ (P) also

~~437 GONZALEZ DR
SF 94132~~

wrong
number

SHANE RILEY (P)
416 LOVELL AVE
MILL VALLEY
949.....

OPA INTERNATIONAL

Maurice Rowdon

Dachiell Oddson

November 16, 1985

Dear Billy,

It was grand talking to you and having your news. I am delighted for you and your bride. Hopefully one day we can rendezvous for a belated toast.

Maurice Rowdon and Laos Kozma are offering two summer courses in Gubbio, one of the most remarkable medieval towns in Italy. Laos is the maestro and I believe he is already known to Menotti. He will be giving private lessons and arranging group performances. I have seen him at work in Assisi last summer and I was struck by his brilliance as well as his marvelous voice and powers of interpretation. He has the extraordinary gift of seizing on each singer's uniqueness. Maurice Rowdon is the originator of Oxygenesis, a breath process which he took twenty years to perfect. During the course Maurice and I will be giving students private sessions in Oxygenesis, and also the substance of our current OPA workshop (Oxygenesis for Performing Artists) here in California. Maurice will enhance the students' stay with lectures on the Renaissance in Italy which they will find surprisingly pertinent to their lives. He has published several books on the subject, most of which are available in American college and public libraries. Incidentally, the passage on Gubbio by Maurice, a copy of which I am sending you now, is from his book The Collins Companion Guide to Umbria. He also has years of experience in the theatre.

Both Laos and Maurice have lived in Italy for the greater part of their lives and have farms--Laos' in Umbria, Maurice's in nearby Tuscany.

As well as guiding students in the breath process I myself will be teaching movement and dance therapy, with some reference to health aspects, which will be collated with information about herbal and other methodologies by Doctor Alessandro Grinfan, president of the pharmaceutical association in the rural district of Venice.

Our courses will be held under the auspices of Gubbio's municipal authorities. They will be giving us space in their public buildings, with the promise of a particular palazzo, now under repair, if we develop the project as a permanent event.

125 Crescent Road
San Anselmo, California
94960 USA
(415) 485-5453

They are also offering some publicity facilities within Europe, and the town's seventeenth century theatre for our stage performances.

We would much appreciate help in locating American students. You mentioned that your friend in Charleston, the chairperson of the Spoleto festival there, might be of some assistance to us.

Hotels in the area will be cooperating with us by offering our students a reduced rate for room and board so that each student's cost should not exceed more than one thousand dollars. So you will see the total fee including airfare and the tuition will be in the thousands rather than in the hundreds which, until we are established enough to grant scholarships, restricts us to students and professionals of some means.

I enclose:

- one, a flyer for our current OPA Workshops in California.
- two, a brochure for Laos' present school in Umbria.
- three, a monograph by Maurice, Oxygenesis: The Secret of the Breath.
- four, an excerpt from Maurice's book on Umbria about Gubbio.

We are currently planning for each of the courses to last one month, but we are also discussing with the town shorter courses if this facilitates the fee situation.

I shall possibly be away when you get this letter but a message on my answering machine will reach me within a few days.

Looking forward to talking to you sometime soon. Take care of ya' own self, dahlin'.

Fondly,

Dachi

Dachiell A. Oddson

OPA INTERNATIONAL

Maurice Rowdon

Dachiell Oddson

125 Crescent Road
San Anselmo, California
94960 USA
(415) 485-5453

MAURICE ROWDON received his first introduction to breathing systems over twenty years ago from the hatha yoga master Selvarajan Yesudian and Elizabeth Haitch (author of INITIATION) at their school in Ponte Trésa, Switzerland.

He has published four novels on various aspects of self-development (Hellebore the Clown, Of Sins and Winter, Perimeter West, Afterwards), two histories (The Fall of Venice, The Spanish Terror), two biographies (Lorenzo the Magnificent, Leonardo da Vinci), a study of animal intelligence (Elke and Belam), two books of personal impressions in Italy (Italian Sketches, A Roman Street) and a guidebook to Italy's most mystical province, Umbria.

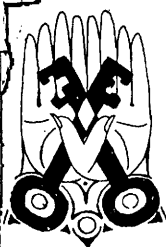
Rowdon has lived much of his adult life in Italy, where his studies of the Italian Renaissance convinced him that Christendom had destroyed most vestiges of ancient initiation techniques, and that the Renaissance was a masked attempt to revive these, quickly smothered by the Counter Reformation as heresy and witchcraft.

At Oxford he concentrated on theories of perception and the philosophy of science, specialising in the work of Immanuel Kant. This led him to his conviction that western science was derived from certain strong trends in mediaeval Christian and Islamic theology which declared substance to be graceless and inert, while only the human mind was truthfully alive (i.e. linked to the divine).

When he was introduced to rebirthing techniques five years ago he felt that while these were effective and potent in his case, as a climax to twenty years of daily pranayama, such a rigorous approach to the breath, carelessly administered and without precise directives could harm others. He also felt that with the growing use of hyperventilatory and cathartic methods, largely derived from Reich's practices,

it was time to bring order into the field, and initiate a detailed study of the breath in western terms.

He began teaching his synthesis of breathing systems, Oxygenesis, four years ago. He worked in Italy, Britain and Sweden before bringing his technique to California in 1981, where he joined forces with Karen McChrystal, licensed therapist, to form CREATIVE PROCESS CONSULTANTS in San Francisco.



Oxygenesis

Oxygenesis involves the breath and "VO2 Max" or maximum oxygen utilization capacity. Maurice Rowdon holds that the breath is no longer understood, even in the East, and that its reintroduction as the chief restructuring mechanism in our physiological system is overdue. Proper breathing does not come "naturally." Nor does utilization-capacity.

Thoughts and feelings are synthetic. The oxygenetic breath reaches the zone where the power of decision lies, and where decisions are made before they reach the cerebral cortex. Thoughts and feelings are the end-results of these decisions, not their source.

Oxygenetic effects are therefore a specific evolutionary process involving the whole personality. A striking rejuvenation frequently results. For breath-flexibility is essential for the optimal functioning of the immune system.

Without breath-initiation, kundalini practices and prolonged meditation may lead to grandiose hallucination, agoraphobia, depression and physical distresses. The sensory deprivation involved may also excite a necessary counter-reaction (anger, irritation, vehement self-assertion, intense sexual fantasy, etc.) to reestablish sense-connection.

A person undergoing his introduction to techniques of this intensity requires careful and sustained guidance. Maurice Rowdon, M.A. (Oxford) has published twelve books and practiced Oxygenesis in four countries. Sessions in Berkeley and San Francisco.

Contact: CREATIVE PROCESS CONSULTANTS, 3618 Sacramento, San Francisco, CA 94118. (415) 652-3714.



Oxygenesis

Do you gasp for air, find yourself short of breath, feel constricted in your chest, hyperventilate easily?

Oxygenesis involves VO2 Max or maximum oxygen-utilization capacity. Proper breathing does not come "naturally." Optimal performance in any field cannot be achieved without oxygenetic breath. In athletes, a quick reaction, anaerobic take-over and minimal recovery time depend on breath-flexibility.

Smoking is an attempt to achieve proper breathing on the part of someone whose breath is chronically "turned-in." But the habit only increases this state of isolation, as it momentarily soothes it.

The simplicity of the breath masks an extraordinary variety of effects. These are not only physical and rejuvenating but quicken the whole personality. A person undergoing his introduction to techniques of this intensity requires careful and sustained guidance.

Maurice Rowdon, MA (Oxford), has published twelve books and is on the board of the Ramana Health Foundation, England for the collation of new therapies. Sessions in Berkeley and San Francisco.

Contact: CREATIVE PROCESS CONSULTANTS, 3618 Sacramento, San Francisco, CA 94118. (415) 652-3714.

D.

C R E D I T S

Callwood /
Ron Kelly
885.5678

Vicki

454-6263 Computer Maintenance

~~Bruce Backs 673-2293 Fri 13~~

~~Wed 5:30~~ Wed 5:30 ~~Thu~~ Wed.

~~885-5678~~

* Jeff Linden 547-0819 Oxygenesis

OPA BOOK

1] PREVIEW

2] WORKSHOP

3] SPEECH / SPEECHES

Don't forget

LIGHT as

climax — esoteric
~~~~~

forms — of the day  
~~~~~

The creative exercise:



1) lift the head

2) pull down its body

3) use up its energy

We have ~~seen the~~ ^{seen the} ~~idea~~ ^{idea} we use the 2nd OUTLINE

OPA. WORKSHOP 5 in the flexibility.

ENTREPRENEUR = the way people have,
"fumble" breathy - like a "ump"

1] The "FLEXIBILITY" MAHLER STORY LEADS

INTO BREATH FLEXIBILITY:

2] What with "should" I have? I hear the
deep breathing is good, shallow bad, the yogi
breathing is good. The should I breathe? The
nose in the mouth?

Shallow breaths bad - is good. Deep
breaths good - and bad. etc. What are you doing?
you breathe? It is the posterior question.

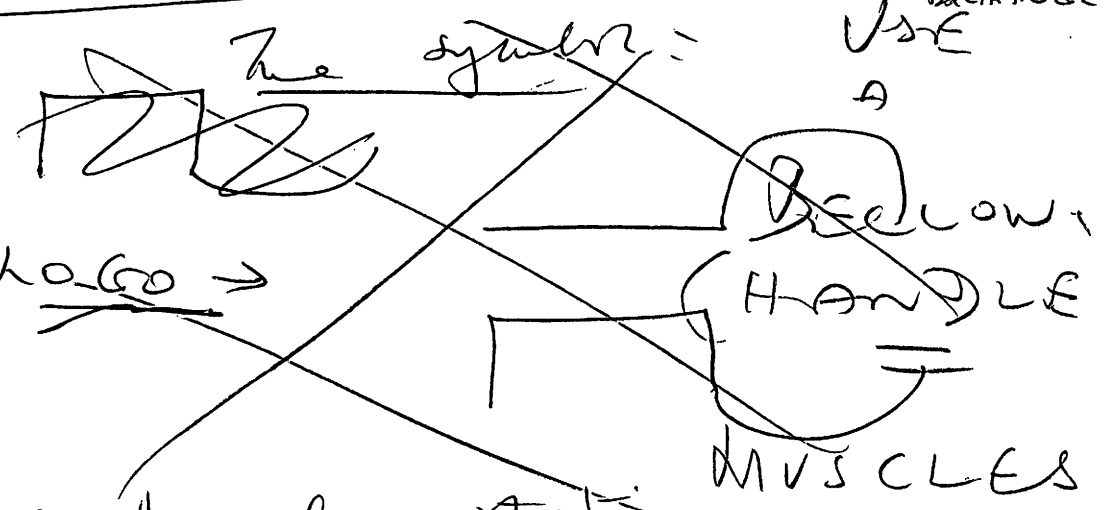
- a) 1. reflex.
 - b) standing
 - c) moving in a reaction.
- But WHERE do I breathe?

Top performer would
have the rib with
of the rib movement.
in between
autonomic the
in how the
flexibility.

It depends on

3] BELLOWS SYSTEM.

- 1] LUNGS - AIRSACS
- 2] OXYGEN / CARBON DIOXIDE EXCHANGE



OUR LOGO →

Replacement, the demonstration.

1
* 4] Kaver
Lies down, and see the degree of flexibility
of her, without breathing. on the stage

5] LIFE FLEXIBILITY depends.
(Stage + life flexibility - where you walk on both kinds
BELLAWS DIVISION = because they're interdependent.



And this is the hub, our desire is to do
because this is when the performance starts

case is. DEMONSTRATE + HAMLETO
INSERT TAXI

We have to balance those 2 areas.
ASK WHAT WE WANT ONLY BREATH

6] The nature of AROUSAL - fight - BREATH
a - flight, hook FOR RECOVERY
Paradoxical breathing. PTS and a
2nd act of the displacement BIG PART
The retreat + the displacement of anxiety
don = abdominal
So ACTING, RUNNING ETC AROUSAL

OPA WORKSHOP

P 2

INSERT AXI

This is also appearing before an audience.

All artists, when it comes to writing plays ~~and~~ or music or painting pictures ~~or~~ ~~carving or~~ ~~clay or~~ or do sculptures, they are presenting themselves to an audience. And if the writer - or the singer or actor - alone is a work preparing himself doesn't achieve an objective status then signifies physiologically a certain meaning that the audience absent or present will capture he will have failed.

To return to the Stoics, we ASSENT to pain in the theatre, in life, in opera, in painting: we do not accept it as evil - this is the Greek word of catharsis, the PURGING of PAIN through contemplation of it. It all depends on ASSENT - and our work is to create field of bending on audience to a world of ASSENT and we cannot do this if we accept pain as evil

and pleasure as good. We have to be beyond that.
If we have an immense pain and we feel furious and
our throat is burning and we handle it really and we
say we can't accept it as an evil to be
banished by any means: when to go on, as if
we don't want to go on we should be a stoic,
in that business. In other words when to be STOICAL
in the proper sense.

And that means having as a game stille is
not altered by pain, discomfort or failure. And

That is the ABDOMINAL AUTONOMY.

(THE RETICULAR SELF)

MAGIC on the HUB and CENTER of life.

RETICULAR SELF

7] But the arousal will not function evenly,
health, if it is inadequately supported
of the ABDOMINAL OR AUTONOMIC.
Manage liver etc. Reproductive
organs!

THE RETICULAR SELF cannot
be efficient with autonomic perfection.

* 8] ~~DEMONSTRATION = ABDOMINAL BREATHING~~

- 5) BREATH HOLDING
- 6) SMOKING

- ~~a) Up & down~~
- ~~b) u croquet~~
- ~~c) Sit~~
- ~~d) Noisy~~

- DEMONSTRATIONS:
- 1] 'Vertical' breathing — total NONFLEXIBILITY.
 - 2] 'PARADOXICAL' breathing — the EFFECTS (ANXIETY).
 - 3] 'DEEP' 'YOGI' BREATHING.
 - 4] MOUTH Breathing (Venus Redness?)

9] Silent CALM Noisy breath = VELOCITY
(SUPPORT)

So calm + ABDOMEN
o Silence.

IN AROUSAL Maximal THE
ORGANISM CAN FIND REPOSE

e.g. when waiting for cues, being

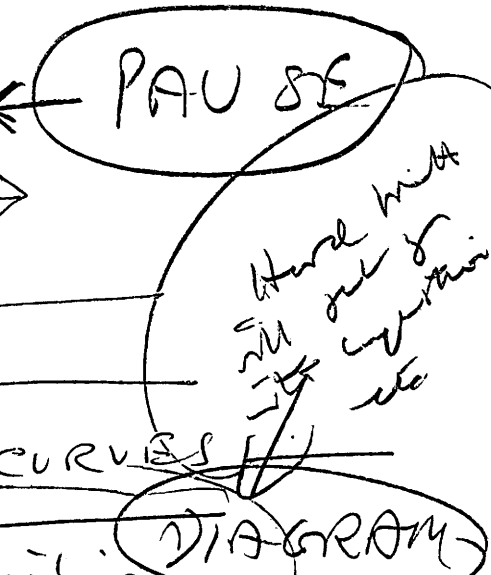
addressed and for static, seated. Advantage can be taken of this. Resting in the driving room. Sleeping at odd times. An important factor in actor or public performer.

The breath itself is a SEPARATE PHENOMENON while MOST PRIVATE & INTIMATE THING you know. Like the WASHING OF THE SEA. This differentiates the organization of the act from the deep technical criteria.

10] The "CURVES" that are essential to all breathing. To define whether you breathe in tense or efficient.

* (11) REPOSE BREATHING

- a) "Washing of the sea"
- b) SILENT NOISY
- c) Slow Rhythm
- d) Fast Rhythm
- e) WITNESS THE CURVES



The tennis ball against the ceiling. AROUSAL BREATHING he plays

12) This is important to actor because ROLES. And here we have to differentiate

Superman
had had
acute
liver trouble
constipation
sexual reluctance
insomnia

hypertension
depression

DIAGRAM

OF

DIAPHRAGM (Moe's)

Now if you breathe along
the spinal (= paradoxical
breath) you are always in semi
stagnant - n - stagnant. ~~Book~~ Whole culture
based on CAFFEINE & PCSA (Hypertension / oxygen)

If you are in a semi-conscious state of life-performance cannot be good. OUTLINE 5

between ONSTAGE and OFFSTAGE when. 'What is the difference?' Life is the latter. To the other extreme body + the ONSTAGE when - and differ. & then = his incomplete, lagg, shoddy, unthought-out, unlearned.

Take my own behavior in the Mable play. [See out] It was my fault. No detachment.

13] THE INCARNATIONS. RARELY ON ROLE-PLAYING. Phillip on the LIFE-ROLE. Interviews, rehearsal, interpretation, The 3 survival-modes DISCUSSION (rehearsal, performance, production).

14] OXYGENESIS IN DEPTH 6 SESSIONS. NOT THE BREATH BUT ANALYSIS!! When we work + the arousal and make the deep self-ANALYSIS - satisfaction possible in mind & even deeper.

1] The MAGIC is liberated & life of a cell as a RETICULAR SELF. 2] Immediate recovery is made possible - invigorated by stage of fatigue. 3] DECISION MAKING, INTERPRETATION, INFORMATION ON PROBLEMS - the Antenna Effect 4] The therapeutic effect. 5] The Station Principle

6] The immune system stimulated - cold can be method at before the take hold (not sleep because of my head - not) 7] Natal aim. 'I found my self'

CONSCIOUSNESS = INTENT IN BIRTH CANAL

OPA WORKSHOP

ROKIES

Y play the man on the stage he see
and the man offstage? What's the
difference? The difference is that the
off stage man are YOUR LIARS. You
you play them haphazardly, incompletely,
shoddily, lazily, half heartedly.

Deceive

Mahler - a 2-handed god vehicle
- didn't choose the right director, actor or actress
- opened cold = the wrong end
- no pre-arranged trust, not even provisions!
I wanted everything in peace & tranquility!
- And the Ken Russell. - the script - the
already, working fee - you do it, I write it -
and the producer 'will you - he', see it hasn't
he?'. So he makes a film after me! And
he takes the setting - important scene!
- What's the Name! My life - when were shoddily.

my one (had the breath - it said wait a minute, do you know who you are? And it began to orient me. It was like being introduced to myself.

Like a meeting in a darkened room = deep silence deep deep in the mansion of your body. You've never been before, a sense so there is a place which is mine, and I needed to be paid, I needed to be certain deep work, this is something worth working hard for, something that has a real dignity = 1
begin to allow myself real dignity;

BREATH is the STOIC FIRE

It informs
guides
autonomizes
authenticates
heals
CODES
mine

MITOCHONDRIA

O.F.P.A

Opening of the workshop

1. describing the actress I lead to show the newspaper is wanting to pay her a little more because she could have saved the show. 2. could be say by play was ^{longer, one-session,} ^{in order} with somebody insipid which, and to say the top justified her.

And if she had had her career established she might have seen that indeed it needed a little flexibility. So this is the subject of our workshop today.

The first thing is performance in the Turing of the abdomen and you will cover it, e.g. of a dance, Pop study still, writing etc.

To be a successful contact need not deplete the region. Look at the anthropologist & diener - Alfred Hall, Noel Coward, Laurence Olivier - a star there & a star tonight in there. This is the →

O.F.P.A.

'the mad mad world of powder and paint' —
Noel Coward
~~Essays in...~~

The SPIRITUALITY quest is all SUPERMAN
quest, and this cannot be of the human being,
and hence of all of the performing artist. It has
to move the human being, which means above
his largely is himself, and without a dialogue
with the self, after the mysterious oxygenetic
meeting, no real operation is possible.

Somewhere the great performer has his life. They
need not be immediate actors or singers and
the time (Marie Callas, Laurence Olivier). They
have with the awareness) magic being the hub,
weighty is life, and the capacity to engage the
magic in themselves at will. And this is the
Oxygenetic Teacher.

NOEL COWARD),
Why must the show go on?

OPA WORKSHOP

Built inside me is everything I want to be: the
I am already the time I want to be, I have already
achieved the ^{lower} I want to achieve in life. We are program
from I cannot say if the program will be realized
of transactions with the world. But what are these
transactions with the world? We make it possible
for me to initiate & participate in them. We give
me, & deplete, energy. We give me clarity,
in the power to find an opportunity and the leverage
in it in the right time. We give me the power
to concentrate to perfect my technique, to involve
myself in my weaknesses. (L) direct
the course of time, transfer (L) the
attention ~~away~~ toward ~~the~~ ^{greater} structures.

My NERVOUS SYSTEM. And until
I concentrate my attention on this and then, almost
depleted for all my other activities, I shall not
be able to realize those in mind (program)
mine, now all ~~the~~ ^{the} achievements of the future
are already set down in code.

My NERVOUS SYSTEM. In the DOS of the
computer. Until the computer has been "booted" we
cannot apply a program: a link has to be established
between the computer and the ~~program~~ ^{software} ~~software~~ ^{each time}
we use it: and, as we

→ the DOS operation is done each new time with the breath.
Then all those marvellous program can be realized. The
genius comes to being. The people will genius hit
upon all their ^{existence} ~~in~~ ^{some} ~~of~~ ^{gashing} ~~ways~~ ^{it} ~~accidental~~
inborn, the fruit of a particular use of the intelligence -
childhood? The fact that the genius mean of the
we have fully realized a world transformation is unimaginable

self was luxury few human being can achieve.
Because the last thing they attend to is the nervous
system the in the past then that constitutes the

(genius not taken & required)
engines of the super electro-magnetic apparatus, the
is more complicated complicated than - huge city, and

And this system is related to, dependent

and conditioned by the RESPIRATORY SYSTEM,

we have enclosed us, fewer than 300 million air

each since faithfully inflate and deflate to supply the
organism with information, energy, ^{autonomous} stimulation, ^{resilience} ^{resilient} ^{resilient}

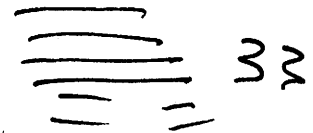
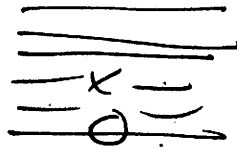
all the other properties of oxygen

This is by or day of oxygen
I do all I need to be
I know I need to have a world to be in or to be in
Not an experimental standard, is has a motivation

OPA workshop

GBS said he always enjoyed
the wrestling scene in A. Y. Likely
~~it~~ more than anything else in the
play. Because it is so much
easier to find ~~with~~ people who
can overtake the people who can
not.

X - 2000 fm?



- 0 (-1): Inocent behavior by (of original inputs) the heart.
- 6.3: Undeserved history (no context).

~~Av. Italia~~
~~8/00-22-4749~~

931.4924

URSUHA

NY 'divine center'

CARL: Italian Consul ^{47.2 1964}

~~Proposed in Italy...~~

390

Call insurance in earthquake
Cell Cirkelta Service

PGE estimate
for heat.

Lau King (Tuesday)
Lau King (Saturday)

Builder estimate?
(insurance?)

CLIENTS Raven
Bob Bachtol

Magda

Sanctus Cancel Bank of America account

Eye glass prescriptions

Post Office

TRAVEL AGENT

Take Car to be cleaned

COPY Catrud + Power Attorney (Gibber)

Letter Wells Fargo Bank

\$100 Tom Marok

Maneskey Miles 6731563

I equate the loss of the institute
to order, hence the disruption of the
new habitat, with science: and

therefore the myth of excellence by
means of which it flourished.

Xianity was universal and
proselytizing, the first of its kind:
to spread not by the word as but by
war and by social organization.

The role story of X has the air of
having been rewritten, covered, finalized
with an eye to the social end.

The state spirit of universal dignity
is the same as the collapse of new
habitat (locality) body wrap
Whole new parts
No consistent before Xianity.

42 Stratford Rd
No 4.

SW8 (Kearney)

9373780

Handwritten scribbles

Handwritten symbol

OXYGENESIS

COMMON GROUND

9 Mono Ave., Suite B, Fairfax, CA 94930

primal scene etc. Psycho-
analysis & therapy, when
the ~~entire~~ ~~thing~~ ~~is~~ ~~alto~~
their defective ~~part~~ for
the cerebral cortex, cerebral

1] The most-matter or
fixed structure principle
- I think is I am
was actually the
closure of the religious
experience - western
humanity, yet it
had been defined
& agreed to
existence by the
Middle Ages.

The ORTHODOXISTS are
a feature. A fixed
structure thinking.
We SEE the
world in childhood as
NON-RELIGIOUS.

It is then that the
breath is distorted.

It is a fact
that can be copied to
family trauma, to the

I'm reviewing the claims of oxy
as a brain high. They
might be active & being
as a fixed-structure thinking.

Maurice Radden
1327 Milvia #7
Berkeley CA 94709

from direct of our
analogical, law,
blind mechanism &
at the religious.
D.P. W. W. W.

hope to include this
real territory of the
future.

Western person
factor non-religious
vs perceptual, nature his belief
system. This, of course



CREATIVE PROCESS CONSULTANTS

Through years of experience working with people suffering from so-called 'creative blocks' we at Creative Process Consultants have come to realise that creativity is as natural to the human being as it is to the plant, and that one can't help but be creative whatever one does. Whether we approve of the result or not, our lives are never otherwise than our own creations. We continue to create them under the worst conditions, in battle, in prison, under torture. There is a never a moment when the human system ceases to be creative except in death.

* Most creativity seminars discuss creativity as a special power that has somehow gotten buried under a 'block'. Release the block and the power emerges in full flood. But we cannot be 'blocked' in our creativity. We can feel that our creation is alien and estranged from our own organism, that we somehow don't quite inhabit our own lives, and that our decisions aren't quite squared with our dispositions or desires. And while this is going on we feel that the creation isn't fully ours, that is to say, unique. It is the uniqueness we are after---whether in bringing up children, writing books or running a business. And until we have tapped that unique source, our nervous systems have to work to protect us, repair us and rehabilitate us, rather than supply us with the full vigor and certainty we require for any enterprise. It is when the nervous system has to invent protective structures that we say we are 'blocked'. Nevertheless, we have created those structures. And until the unique source is reached that seeming block will continue.

CREATIVE PROCESS CONSULTANTS

- 2 -

Many creativity seminars also emphasise 'knowing who we are' or 'finding ourselves'. But the self isn't an entity. It is only felt to exist in relationship to things and to others. The self is a relation. There is no 'false' self, no 'blocked' self, only relations which seem to us not truthfully ours, because full energy and autonomy aren't behind them. There is only one way to achieve this energy and autonomy and that is to get the nervous system to work for us, directly, instead of evolving protective or emergency structures which offer themselves in interim relationship with the outside world. Even 'success' may be an interim relationship, destroying the organism because the nervous system is overtaxed and estranged.

But once the nervous system is put in proper (and therefore unique) command of the organism, little thought has to be given to 'how' to be creative. The work is done ~~for~~ as naturally as a plant will spread its leaves to give light and air to a new shoot. It is in this sense that the great religions call man 'perfect'. He has in his nervous system an unimpeachable, certainly miraculously sensitive and responsive machine which is uniquely geared to his organism and no one else's, to tell him what it is that he wants, and that whatever he wants most passionately is what he most eminently can do. The vigor and certainty come packaged, so to speak, in the method or form of the creation.

~~Creative Process Consultants has designed a program which combines three powerful approaches to help you take the fascinating journey of observing that relation with outer phenomena which we call the self, and which can only be monitored in its working function, not in abstract.~~

RAL

Relationship
Fear of Slavery

Much of the fear of relationship is the fear that it will create domestic imprisonment, into which the fear she WILL WANT TO FALL, and which she fears SHE WILL ENJOY.

Then the reluctance of relationship is SELF DOUBT, a lurking belief in one's stupidity, and, above all, biological inferiority to men.

Of course men as a whole don't fear relationships or imprisonment, unless the woman is the imprisoning, possessive type. He doesn't have to fear domestic slavery. That is why he doesn't fear relationships, and why he doesn't interfere with his sense of freedom. So why not get rid of the fear of slavery?

RAL

Relationship

The absurd 'astimant' heroine' heroes, as if she had made a mistake of women, and as if machines were making any kind of mistake anyway.

What do you want - the same machine structure in the man? Am I saying the man won't naturally direct and lead, He is a center in himself? He loves the man, the work he can do. On the great warriors have said. Men = battle of joy & joy. They are a product to - by. He need structure, he don't all by demise but the because it will get better, like structures create tension and destruction.

Machos men are just a creation of women



(= a positive 'ideal' of 'strong' male behavior)

in the way of women.

On people - he, woman - but to feel

why those structures. **BECAUSE WOMEN ARE ADOPTING THEM**

WDTJ/RAH

A woman said Kimo 'All babies look lovely, all people
start beautiful; I hope the = oxygenosis the return
to this primal beauty, however unattractive they may think
themselves to be.

RAL

The macho structure = I can do it
they try to do it is. This how they see a man
should be? well is this man conformity with
dual structure? Well, the first hypothesis
is "I am fearless, I'm unafraid!" And, right
at the bottom, the thing the face is, the
most fearful thing, is destruction, death. So
they are saying "I die for death!" Proving
because they see. (The battle 'hero' who collapsed)

This is why the structure is needed
"I'm not, I'm betrayed!" This is the same
for the women. She has the same grandiose schemes,
then the same pride in a woman's statement, in
big movements of liberation, in helping themselves,
self-improvement it's all because a macho
structure of self-protection. While WOBBLY =
the middle = it is there that they get CONFUSED →

Both male and female have rejects the
with a woman. She says to the man 'listen to your
feminine side'. She means 'listen to me'. But
ironically she means 'drop your macho structure
and look at my macho structure! of course it has
both male & very feminine in a masculine.

→ managers. So do the men. In the context
taken now, it is very natural that, and
the woman's side is deep intellect - it's
rejected. It does the job of putting the
again. A woman with the macho
structure is, if she's wrong side, the
have to relationships are don't work, and
she do it herself. It's the same with the
man. h

RAL (Kover)

Do you want the work? if not, then what is the situation with a child's THE relationship?

I can't be clear about the work in the head. I can't present the relationships you are having ~ will have.

I have to be in the middle area, this is to say the work above the child's head and below. Hence, the pre-fatal period is a preparation.

Deciding for the cortex is a kind of -
error as it is of a man; the unconscious thinks,
and it only thinks strongly, and puts up the right
advice, when the organism has its own nervous
system working of it instead of doing emergency
jobs of repair, rehabilitation and safeguard.

Men are our babies because the mechanics
structure is the to conceal weakness, and we the same?

RAL

(1)

The DE-THEORISING OF LIFE, and HOW,

The immune system cannot function optimally with intense theorization: there is an ^{extra-}cortical imbalance.

Eg. 'I am God' - the Indian message - control remains in theory as it does in the west: in the miracle of the nervous system, in the extraordinary resourceful aspects of this system, in the very chemicals themselves.

This does NOT mean "awaken", because this is intrinsically a CORTICAL awaken, home theory, more unreality, more posing, more tension of a ceremonial kind. It is largely unconscious.

"Tension": the idea isn't to do away + tension. This is part of the algebra system. Essential. We are unconscious without tension.

Meditation = it doesn't mean cortical calm.

ALTHOUGH THIS can only be done by being

the earth as if it were eternal, as if it were eternal.

It is what it feels like.

We have to feel of the conveyer-belt, the differential system of Christianity. The whole RAL-

RAL

De-theorizing.

(2)

principle is here = named, the removal of the
EVOLUTIONARY of DEATH which is the cause of more
like despair, from the earliest age, than we can
realize. This is where critical activity is needed,
to pull up of the roots these despairs that we are
the abandoned, for here we return to an earlier
and primal abandonment fears, which death has
become.

Then "regeneration and integrity" are cover-
words, cover-principles of CROSSING THE DEATH
BARRIER, for until ^{we do} this we cannot properly live.
This is the Oxygentic process is, yielding
the negation of these covers, without vital or
critical intervention.

RAL

Emotions and Toxicity

(1)

Anxiety and ~~anxiety~~ worry and tension are treated by the organism as toxic material. This is how we should treat them. Emotions aren't of all time. They're aren't toxic. They are symptoms. Symptoms of an interaction with the world, so that we can gain great understanding of ourselves and the world if we have the capacity to emotions calmly and without a desire to curtail, inhibit or end them. If we have all our disposal a good auto-immune system at work, we can learn to let the system release the toxins. I do not mean that we should be 'detached' from our emotions, in a mental way. On the contrary, the attitude arises from fear of emotions, especially strong emotions, and for the conviction that they should be discouraged. They cannot be discouraged. They are ^{and} effort, the ordinary healthy functioning of the organism is worth it. They are indeed signs of health, the more vigorous they are. When they are 'toxic' -

RAL

Emotions and Toxicity

(2)

like fear - they are often accompanied by a bad taste in the mouth, and the breath of a extremely nerve-wracked person will invariably smell. * Heightic and love and playing will be accompanied, on the other hand, with a sense of well-being.

But without toxins no immunological system could function. Oxygen is the oxygen - powerful toxin in water this case: its being being ^('free radical') metabolism of oxygen. So a powerful antioxidant is ^(superoxide dismutase) it over its being a well but is low the oxygen function, by enzyme, even by stress, and is should be regard toxins, 'negative' emotions in the air will be deg - if we 'work - ourselves' sufficient - be instead.

* Animal laboratories have - powerful stress because of the terror of the animals.

It is an absurd to eschew or be ashamed of emotions as it is to eschew or be ashamed of the carbon dioxide ^{released} ~~the~~ ~~respiration~~ ^{from} our cells - exchange for oxygen. This alone makes them giving ^{emotions} ~~the~~ a causal role in our organisms, which seeing them not as symptoms of ~~an~~ ^{the} interaction between

RAL

Emotions and Toxicity

(3)

in devices and the world (i.e. varying degrees of congruence or correspondence) ~~is natural~~ but as ~~a true~~ a description of a permanent state.

Our emotions must be more toxic than necessary if we ~~try~~ try to remove them, just as the body will be more toxic if we try to remove ~~a~~ ^{locally} symptom(s) means of a pill or injection. Danger will invariably be the short-term ^{of this} morbidity, and degenerative disease the long-term risk.

His doc's mean expressing an emotion.

There is no evidence that those who ~~are~~ express their emotions vigorously have any ^{lower} ~~higher~~ incidence of heart failure, hypertension etc. It means that they must be accepted, and regarded as ~~the~~ the natural function of the organism, rather we choose to express them or not.

Now is the danger = suppressing emotions,

if we do it without fear = if the nervous system is able to control its toxic situation, even, or so-called, at times. But our way of suppressing anger shall be beneficial to the system, and our the control = but expressing anger is always risky, i.e. that it may breed further anger, and cause distress = the nervous system. Now we 2 →

Types of anger which are confused: punitive-oriented
societies — the first child is highly dependent. Both
the subject and those around him; unless no child
actually arises for self-expression, it being a need

In order to release of thwarted emotion, and thus/or
hysterical: nature; and there is the anger the, C.S.
the mother will feel for the child, and which is
natural, fleeting and even beneficent, like a storm,
and is perfectly well understood by the processing the S
the child.

RAL : Final Lecture

The medical profession is typically divided -
by some time ago. Harry said, in applied, the
menopause is an aspect of aging - and that
the universal symptom - it says that some live
longer because of the estrogen effect on decreasing
atherosclerosis = pre-menopausal women. This
~~X-chromosome~~ ^{the recessive} mutations collected + X-chromosome
is the male causes greater male susceptibility. It
behavioral diagnosis seem to us: male adopt
the aggressive ~ competitive coronary-prone behavior;
"seeing the feathers" (WAL) Row - liquid, Univ.
of Pennsylvania).

1) kindly w/ the debt =
RAH workshop rights 2) getting rid of the
General theme FAIRY TALE, which
w/ the most death;
The emphasis is on because it kills reality.

i) not withdrawing the symptoms - stress, irritation,
worry, panic - but treating them like toxins;

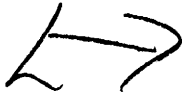
ii) treating toxins as pre-emptive energy;

iii) not striving to be rid of toxins, because toxins
are a necessary part of the functioning of the organism,
and the immunological system ~~is not a efficiency~~
~~if it is not used~~ is there for a purpose, Burnet's
'immunological surveillance';

iv) increase the efficiency of the immune system;

v) become aware that we today live virtually
in conditions of war, compared with former generations;

the pollutants, the social survival-struggle, the
decrease of oxygen in the atmosphere, the state

of racial tension between the ~~sexes~~ ^{sexes}; the crime; 

vi) and that is a state of crisis is not normal conditions,
and we cannot hope to return to an ideal or dreamed former
state of 'normalcy': this only defers our need for a crisis;

vii) not to DEFER - by 'self-improvement', continued therapy etc.

→ I realize how low
SAFE was ~~was~~ —
the supplier, the secure
relation, the predictable day

2nd Rel Lecture

Conced + the mother makes
the transition womb/life smooth. See
the autistic child recovers. The uterine
security in drawings — i.e. + structures.
We all do the same because — we
could the mother cannot help make
the transition smooth: she has her
own problems.

RAL

Sendon - talking about "relaxation -
response" in students. Among the A-
priority sites detrimental the mineral
site.

2nd R.A.L. Lecture I

1) So we come to the problem the post-menopausal "symptoms" come during old-age symptoms that apply to the human race in general, and so we have to ask whether these can be removed if the human race in general.

2) The 'his life will end' preoccupation begins v. early in life, perhaps as early as a 7 or 8 year 7 age; it is especially acute in some cultures, the fertility period and the cycles that demand it. ~~Here we do not become ancient. While Greek civ. became increasingly patriarchal, as tragedy, the Egyptians like the Indians, related a whole different concept, the woman (mother). Or would understand the mother - the Greek world did mother-severance in due to itself.~~ Essentially a theological attitude and or how to reconcile the science conveyed from the Church, we mustered of the Church (Catholic, Anglican).

Because the 'wrong' orientation of the Church.

3) AUTISM (also macho) - the destruction of the mother due to failed mother-severance. supported of (and it protects) the pleasure-sytle. MACHO = male structure to protect and weaken. And it is a feature growing along with. "Appearing to be fearless" said to be no, the prime cause of high hostility along with, but it is growing along with.

THE RAL WORKSHOP

SRP

FOR WOMEN

II

Based on the principle that longevity will never be accepted unless it is practiced by women, which means breaking down the basic global myth that once their lives are virtually ended at the close of the fertile period, and that the fertile period closes at around the age of 40-45.

RAL = Regeneration and Longevity.

Manage, mental rehabilitation, medical realities, initiation into Oxygenesis...

Presumptive with death, which begins to appear strongly in adolescence, when it is first understood, least experienced a death-orientation, is especially strong in the women (because) the fertile period, and the myth that the same in the earth solely of the fertile period, and the after he is finished. This theological attitude is kept alive by the doctors with their confirmation teaching (as then derived from theology): the life is →

more easily earlier because the
'fertile-period' of the do as
hang on their lives. It has
not to do with the feminine issue
which is based in the fallacious
weeks-sex idea.

artists, craftsmen, writers, compared with men, though they have
proved in their great experiments, ~~as the result of~~
in their mystic, that they have the same sensitivity, the
same discipline, the same vigour. Men can develop

due to a sense of having missed life in the first half.
But the woman, just the same, lives to full span -
It is the woman's nature to be more valuable,
productive and artistic years, because of the fertile
period. This is why there have been so few women

→ divided stuff into childhood, youth, middle
and old age, which the woman must necessarily
it is not saying that she has fertile period
is not the best of life has already passed. The
fact that she feels that we have the we (?) is

Why kick back ? To make cell-
mediated work - ad is y need
more vitamins - esp C.

Lack of zinc causes the "C" virus
- regular - is Chinese prof gets
deficiencies, therefore
daily
exercise no. level of protein
+ nutrients

Food of
red (zinc
needed in it)

Change living ? Survival

our deep mouth -

Charlotte Joh

Air-conditioning system was being monitored
even in hospital. So people were healthy.

Parkinson's - each individual has a
different vulnerability to e.g. toxins.

We don't lose brain cells as we grow
older - different cells were differentiated in
nervous system - they take over & start functioning -
the new neurons - in tissue culture.

A MYTH Amnesia is reversible ?

The yolk is large protein.

Sleep-deprivation -

SACCA 01E

Jeffrey Johns

juvenile myoclonic epilepsy - toxic
1. covers permeability - cytotoxic die

MACHO = AUTISM

An instructor is protecting the
un-healthy - derived self.

" Most people I see have been
mis-diagnosed and mis-treated"

D. J. M.D.

Significantly still by
advised Medical with

the last incident - the legs!

It's gone right into un...

2 minute presentation

OXYGENESIS

i) This is a healthy system - different than the one found in the ordinary than any other healthy system, a so-called kriya yoga. Safe, non-catecholaminergic steps which achieve - take up + the nervous system is held by the nervous system begin to send the right message to the cortex, with the protective energy over. (e.g. paranoia, autism)

ii) It is not a therapy to deal - total restructuring, the neurotransmission work of it = the nervous system the I would call it a necessary ~~basic~~ left in for all mankind.

iii) It is achieved in between 6-10 sessions, and all subsequent sessions as a learning of a mental process the will the plus energy on the course of 2 years, radical change (over life), activities, friendships.

iv) It achieves is the of system (the - mind - changes) alone, the 'easy way' is meditation or the practice (the - I will do it); the other part is done with to quiet the system; the cortex is resp. of activity practice of reactions & processes; the experience is sent to the cortex through psychoped so with direct; trial + the cortex - verbal, ~~control~~ ^{a = psychology} - the reflective feelings on the cortex - verbal, ~~control~~ ^{type - process - is meditation} (getting rid of) will do this.

iv) It is therefore the practical eff. require of the the
hindi puru & extreme advocate myself & myself, let
cannot achieve = the end of the system of any other
meditation practice.

v) Oxygen has no form; it is itself the form, it
pursue the visible guide, the is by the
control the does the psychology behind the conscious
key. So it also a relative of the Indian 'pure
& universal sleep', which service = not distinguishable
to the actual mind for the ego.

All organisms that use oxygen have devised the enzyme SUPEROXIDE DISMUTASE to get rid of the very toxic superoxide free radicals produced in the metabolism of oxygen. It appears that the more long-lived species have more of this enzyme. So here an enzyme is directly involved in longevity.

We know that ^{pure} oxygen stimulates the enzyme systems. Is this a possibility of longevity thru 'oxy-gensis'? The genes that protect the organism could very well be the key here.

Some scientists concentrate on the free radicals as the evil (the 'old-age' scientists). While others concentrate on the protective enzyme (the 'longevity' scientists).

~~to be done~~

Relaxation:

1/2 cut down on oxygen intake & relaxing muscles. This is yr need for oxygen. Is there something achieved in oxygenesis of an over-apply of oxygen to the body's needs? by producing the protective

enzyme in great quantities and thus reducing the free radicals? Is the aging effect at first catalytic because the free radicals are over-produced? Is the aging effect at first catalytic because the body is not in relaxation? [Also sudden cessation of the →

oxygen supply will reduce protective-enzyme supply,
while continue the ^{normal} toxic effect of oxygen-utilization.
Then it is worse than the original condition, and
this is why I from the beginning have urged a
gradual build-up to a point where the organ can
naturally and spontaneously maintain the
supply. 'Crossing the death barrier' as the
way of putting this.

Relaxation is itself, of reducing oxygen-uptake, ^{leaves a great}
~~leaves a great~~ the supply of superoxide dismutase in the system
for longevity.

The less oxygen an animal consumes, the longer it lives. Elephants, for instance, have very low oxygen consumption.

If you decrease oxygen consumption of various species, longevity has been done with flies and other species, experimentally.

Oxygenesis turns in this contradiction: it over-uses oxygen in relaxation, in order to reduce the use of it later. It excites the production of superoxide dismutase, and lowers the free radical & reducing oxygen-consumption to normal times.

Free radicals are unattached molecules and are thought to be responsible for much cellular waste, of the interaction + other chemical compounds. A decisive aging agent. When they react + unsaturated fatty acids they produce LIPOFUSCIN, a pigment that occupies 30% of cell-space.

Learning to breathe properly is learning how to use as little oxygen as possible. By using 'too much'.

THIS IS WHY, TOO, OXYGENESIS MUST BE DONE IN CONJUNCTION WITH THE "DEAD MAN".

WDJ

AUTISM as a universal phenomenon

The autistic child no see himself inside a safe and
often complicated structure ('if I had given up, the structure I
could have been see like intelligence and then I could have been
left') of Bettleheim. This is continued throughout life.

The neurotic structure is clung to (making money, being
social, having power, success, influence) and after a
therapy adopted (FALKEN ANGEH'S) which is known to
be effective, ~ - the moment he begins to be effective -
he or she withdraws back into the structure. Homosexuality
is an autistic structure of the same order, but with
the power of psychosis - its hold on the imagination, and
Oxyglenosis is usually abandoned at the 5th or 6th
session, or is ineffective (that is, breathing in a pattern
is impossible if the child).

A

Child-bearing is equally deep
- individuality, perhaps deeper and
more deeply so. But even
for many kinds of intellectual
processes, deprives the mother of

these are the paper records,
videtur in mente bene
herself is the maternal role,
while the ad ~~ad~~ frequent
induces her to ~~to~~ ~~util~~
the clutter of ~~of~~ ~~and~~
~~known~~ ~~an~~ ~~intellectual~~

~~her~~, and is done by ~~by~~ ~~which~~ ~~into~~
intellectually, ~~at~~ this ~~way~~ ~~ways~~
herself ~~is~~ ~~an~~ ~~intellectual~~ ~~form~~ ~~of~~ ~~the~~
~~refers~~ ~~is~~ ~~a~~ ~~form~~ ~~of~~ ~~the~~ ~~circum~~
~~refers~~ ~~is~~ ~~effect~~ ~~year~~ ~~of~~ ~~self~~
denigration, ~~to~~ ~~do~~ ~~→~~

~~by thoughts & this subject become developed part of the
thought do see how those inclines, then we is enjoyed
the act, - subject,~~

(U) I

hunger

Death-awareness in our civilization sets in very early in life. It is, together with sex, the great mystery. It is the unattainable, as sex is the opening; it is the deprivation, as sex is the possession. Their peculiar contradictory connection begins to dominate the mind, and the two tend to operate together, not as a concept, but as a provoking force. It is life, the more provoking the more. Then I would expect to find in death-servants, these services in which death and wishes of dying was the subject, a tremendous boost to libidinous forces, as a defence.

But in childhood, like sex, it represents something of an -prohibition, a unsolved mystery, ~~subject~~ and like sex an unattainable one. ARARAT / WHITE HOTEL

It is in adolescence and early manhood that it begins to haunt the mind and determine actions. It is now that the

view of time as a moving production-belt which carries one along toward death begins. Every year is like an execution. Thirty seems old to the ^{early} twenties. Fifty is a dreadful milestone. Long is the end. And after the you get - a hundred years. After 50 you would have implicit instructions to see you as aging and dying.

Old age is the manifestation of a deep division the the →

→ kernel system cannot protect the region efficiently.

Oxygenesis

On not being loved:

A metabolic result: 'inadequate' digestion takes place - the body doesn't seem to receive its proper nourishment, however much food is absorbed. It may go to 'swelling up' or 'getting skinny'. It either stores up the incompletely metabolised material or evacuates it. In this caused by a state of tension - since the toxic material isn't sufficiently combated by protective enzymes? As well as the fact that the actual organs - the liver and the kidneys - may tense up and perform very little function. In the case of the "DEAD MAN" during crisis? Oxygenetical

Sessins will not alone ensure the oxygen doesn't tense up, between times.

Norman Cousins' idea that people are killed or made ill by EMOTIONS. It depends on whether you have things that make you want to get up in the morning. Thus, the organism in crisis essentially doesn't want to get up, and therein lies the action of swelling up or withering away with unassisted food.

In the "DEAD MAN" the organism goes back to pre-emotional sources, and a digestive upset or blockup will invariably clear up. Minimal oxygen-itcher here ENSURES PROLONGED RELAXATION.

RAH WORKSHOP

It takes enormous concentration is die preparation. The
organism has to be willing to die. If we drill ourselves day
after day. In the critical age to think of ourselves i) as dying
gradually, as the doctors mostly believe we are, with no evidence
to support them at all, ii) as dying at a certain socially accept-
able age. This amounts to an enormous concentration.

It is also a great inhibition to the love-flow if
we believe the age period we are unlovable and
cannot function even if loved. This is a death-oriental
attitude.

W D J

urgency

SRP

Premature death at 70 ~ 80 is caused & due to
psychology is called self-fulfilling prophecy. It has been
inducted since early childhood & almost every book you've
read and film you've seen and doctor you've visited and newspaper
you've read to believe that at 50 you start 'going downhill'
and that if anything like giddiness or a fever happens to you at
70+ it is death knocking on the door. But this self-
programming has affected the body of many years = death
thought does not have a chemical manifestation in the body.
Norma Corwin has called the chemicals = the brain 'magic'
because of the way they perform at the smallest size
in ourselves. She works both ways - they are magically
beautiful in the repetition of death and forbidden thoughts, and
magically healthy & protective in the repetition of joyful
and grateful thoughts.

LECTURES

W13

LECTURE

Meeting the Crown

Describe the first evening, and the time
I wish the created as remembered and how it
remembered like the next 20 years and much of
the time it was love and friendship seemed to die
but in California in the floger his name came
up - part of my background and I saw that
indeed the remembering had been so deep
that I hadn't been a victim ^{of} it and had
been more deep than I thought it had died
for good.

LECTURE

People are v. ungrateful about the effects of oxygenation. There is a reason for this - 'When we become we forget' All the same + eng. envt, medical or otherwise. We would remain ill until it is and we forget no former condition. There are further reasons than, let us the whole we accept that we are how a whole or how do you see.

Oxygenation is a process of
decomposition of the body, etc.

RETURNES

(1)

1] It is a BOMBHELL. "I - goig k fell det
something explosive - nuclear - a - showe 7
lyju." According to the o3 it is managed.

2] The first explosion was uncontrolled & col
large. Learned over lucking, to take this
explosion, I had been involved in programming
20 years I was ready. But what the other?
Hopefully they're world young - or of feel it
at the edge - or why' happen because it in
down right.

The memories ARE FEED TO THE
CORTIX = WHO DID THE FEEDING?
THE so-called 'CONSCIOUS CONTROL'
cannot control even its cognitive material.

The "psycho delir" stage. - within the "panicky"
feeling attitude & a ~~drug~~^{drug}, and with a putting eyes
into your system for a while and being used to

LECTURES

(2)

control of the chemical. You are using your own
chemical, which you have produced yourself.

"I accept the Freudian analysis" — the emphasis
is on a guard against forces "outside life" —

his great fear of the occult (conversion + Jung —
'give me a part of the sexual theory, a guard
against occult sludge'). His death-wish was
his final recognition of these forces which he
could not call death.

My
is not vision, not a tip, not a thought-image.
like the grandmother bending on the bed.

"THE SECOND COMING"

He has destroyed the NORMAL — that way
the regime leaves behind. (Keep death out and
it will invade all life until you feel there is
nothing else).

LECTURES

(3)

(Amygdala and hippocampus)

The CORTEX RECEIVES ready-packaged memories. In the sense that can be said to CONTROL the organism! The cortex literally does not know where the organism is going, it can only organise, synthesise and plan the material it is given.

It is the real control the "seams" - Oxygenesis = it is a process which is, only possible when the CONSCIOUS MIND ceases its hold, which actually interferes with the optimal functioning of the organism.

THIS IS A MOMENTOUS DISCOVERY which as you would expect ALL THE SCIENTISTS HAVE OVERLOOKED. They are too deep in the state of depression that started in the middle ages, in the aftermath of the rise collapse of the ancient world, to awaken and see how they themselves have made the discovery which will end their depression!

LECTURES

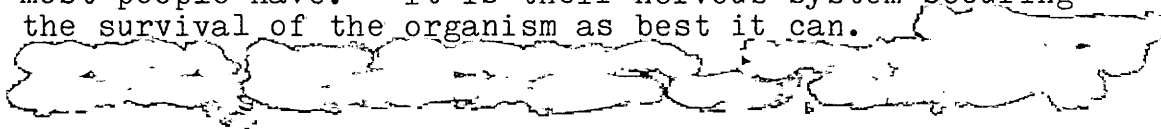
BREATH is a BOMBSHELL that cannot be delivered to the work in a crude and brutal form. It is dangerous. It is an unbridled discovery. It is a crude and oxygenous. It is the first cause of these discoveries - the work. Relativity was the introduction of this system - we are complicated by physics, and other real causes of the breath and knowledge, its connection to the nervous system is not this implies.

W) J
[LECTURES]

The FATHER COMPLEX is nothing but a version of UNCOMPLETED MOTHER SEVERANCE. In it, the child never fully reaches worship and acceptance of the father. But the fundamental and causal factor is the attachment to the mother which cannot be for no reason or another ~~religiously~~ relinquished.

Freud's father complex was clearly of this nature. ~~He was a~~ He showed the classic effects of incomplete mother-severance in his anxiety to prove the human life was also there was, that is, he feared the vague, bottomless and infinite "beyond", just as he failed to feel the universe as secure and protective (i.e. ability to reach the world-experience). This is why he urged Jung to accept his emphasis on sex - it would keep the "occult" out, i.e. any dependency that a primal urge could refer to some-thing outside human life. His 'death-drive' is the end of his career was his refusal of explaining all that lay beyond. For the mother-bound it is all that lies "beyond."

GUIDELINES

1. The flyer. Not a doctor. But a link-up with the nervous system takes place: this is what Oxygenesis is about.
 2. It has to do with oxygen intake---VO2 MAX. But not the volume, the transmutation; death and senility.
 3. Breathing alone won't do it. At first it seems simple but it depends on the design, the quality and the aptness of the breath at any given time. And this extremely subtle process can only be done gradually, not brutally as it was done to me.
 4. It is the most intimate thing that happens to a human being: the recognition for the first time of his own breath--- 'he becomes himself'.
 5. Three stages: 1. The essential or cellular, when a new non-muscular relaxation takes place. 2. The dynamic, when the therapeutic, energy-producing process starts. 3. The psychodelic, when excitement can be induced safely.
 6. The first phase alone will rejuvenate and regenerate but the stages are not chronological, they are each apt for what you want to get, and what you are ready for.
 7. The object of a complete cycle is to do it yourself, on yourself: a) synthesis of emotions---eg crying. b) 'messages' about your work-situation, current problems or strong emotions c) an injection of self-belief, ie courage and determination.
 8. Oxygenesis does not state that your anxiety or stress are wrong, and should be removed. It does not promise a supposed return to 'normality' in which presumably the anxiety and stress are finished. It acknowledges that life today is a kind of war. These are unprecedented conditions for the human nervous system. Therefore that system has to be prepared for the battle lines, not to an imagined society.
 9. It does not advertise a weakening of emotions as so many of the techniques and ashrams do. It strengthens the emotions; It doesn't outlaw human emotions. It says that emotions are safe if under proper control. And Oxygenesis gradually supplies this control.
 10. What is this control? Mental control? Mental control produces the 'let it out' 'act it out' schools: But probably it is better to suppress anger than let it out. No: mental control is an Emergency Control System. Oxygenesis takes this system down and substitutes a control, hopefully, that is neither mental nor emergency nor mental but real.
 11. What is the Emergency Control System? It is what most people have. It is their nervous system securing the survival of the organism as best it can.
- 

12. SCREENS. Autistic child. Paranoia. Escaping from deep commitment. 'I am stupid'. 'Schizophrenia' is a sane response to an insane world'. Bodyworkers and hypertension. Erudition. Battle conditions (crying, tenderness), macho attitudes behind lines: two emergency systems. We use them all the time. These are 'wrong messages', sometimes. But the system is never wrong, properly speaking. It is PERFECT.

13. This is the first principle of Oxygenesis, that the system has nothing whatsoever wrong with it, and secondly that THE SCREENS ARE UNIMPORTANT. The emotions are not primal. The more you attend to the screens the more you CLING TO THE CONTROL SYSTEM. The linkup with the nervous system is the only important thing. All the rest follows. The nervous system feels confident to release the emergency system. ('My father/mother's fault' can be released.)

14. That is, Oxygenesis asks not what happened at birth, not what happened in the first months, not whether mother-severance was successful, though these fascinating questions will arise as a result or after-thought: what is happening in the nervous system here and now? Oxygenesis is NOT A STUDY OF HISTORY.

15. If we could see inside the brain and watch the neurotransmitters in action we would witness a remarkable electro-chemical activity which would signalise each thought, desire, kiss, whim. A miraculous walking computer system.

16. Is the breath the only link with this system? Clearly not. Surgery ('HM') and drugs, both psychodelic and pharmaceutical. Both ALLQPATHIC, that is destructive of the symptom. The result is a) 'MD' loss of identity b) 'withdrawal', ie the organism does not produce required chemical or immune system. /1953

17. But clearly breath the only immediate direct link. a) Sobbing and crying b) Sneezing c) Yawning d) laughing. Not the diaphragm relaxing but the diaphragm being massaged internally. Oxygenesis is turning the process round.

18. Gradually a control comes into being which acts below the level of consciousness (though I would say above, because conscious control is low on my list of controls). 'I feel unaccountable joy sometimes', 'my hair's turning back to its original colour', 'my life is changing', 'I belong to myself fir into my own skin for the first time' etc etc. So who is doing the controlling?

19. Take the hippocampus and the amygdala. These are structures in the limbic system. Hippocampus deals with new short-term memories for long-term storage, while the amygdala deals with memories tinged with pain or sadness or anxiety or joy. They convey these memories to the cortex or MASTER CONTROL CENTRE. That is, the conscious part of ourselves which does the planning and deciding and higher thinking, and looks like the inside of a walnut.

20.

20. Now who or what is doing the controlling? That is who decided on the memory, the importance? Note the memory that is unexplainable in its poignancy. Why that street, then, without any event attached to it: what happened that makes me always feel it was a key experience? What is the deciding factor in this immense, varied storage-world? That is the control that operates during the Oxygenetic session, scanning old memories, processing new ones, just as it scans old pains and glances at new ones, in a mysterious autonomic action that is definitely ourselves and yet quite outside the conscious mind.

21. And this is the most difficult part of Oxygenesis that impedes, delays, interferes with its action: the heavy conscious control system that cannot give up the directorate. It may transpire as a clinging to knowledge, ritual, self-identity as a certain sort of person. Then the 'screens', usually 'mother' or 'father' are returned to. For really and truly, as someone said, Oxygenesis is about surrender, but it an inevitable one, once started, it is on the cellular and not the conscious level. First the fear of unconsciousness is dealt with in the first sessions, but this may provoke a strong nervous response; a flight back to the control system, the more sophisticated the mind involved.

22. It is against the whole culture. Science with its sixteenth-century guidelines, and mediaeval origin in the theory of inert matter. A theological choice, but bad theology. Science a church emanation. Scientia and sapientia, from the Greek background. This led to the LUMP OF MEAT feeling, loss of control, when confronted by the mechanical theory (eg neurotransmitters, hormones) which is only a repetition of the theology of matter. It led to the isolation of THOUGHT, especially in Descartes. Matter on the one side, thought on the other. And we have it today---scientia which has all but wrecked the environment and the human nervous system, and sapientia which links up with the so-called 'spirit' in an artificial setting. Remove the inertness of matter and the absurdity of 'mental control' disappears. Matter is then us.

It isn't a therapy. It is difficult to realise at first that the chief benefit of the process is that in some unfathomable way it revivifies one's relationships with the world, restructures, disrturbs and remakes them not only as a gradual process, outwardly, but in a single Oxygenetic session, inwardly, quite as if it set up an electrical current with an outside source of information which it would be unthinkable to live without. In my periods of despondency about whether Oxygenesis would take off it was really Oxygenesis that brought me round again and produced not only a programme of behaviour but instantaneous support from people as if I'd contacted them and spoken to them, which I hadn't, so that this support was all the more valuable for me, being spontaneous, natural and the chosen responsibility of those people. One could say that Oxygenesis already included those people in its programme without me knowing it.

The nervous system prepares for an event, a new idea, a breakthrough in ways far beyond the conscious part of the mind.

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LECTURE

The SCREENS create a PLEASURE-SYSTEM,
and of all the elements — including so-called
resistance, transference, ~~sublimation~~ infantile
repression & trans-like states — which may
halt the Oxygential process this is the greatest.
In a pleasure-system is the positive system drive
the CNS has devised of us over a lifetime to
~~handle the~~ transpire this potential painful
conflict of the screen into the excitement,
delight and sometimes ecstasy which ~~is~~ ^{give}
~~possible~~ the organism ^(its determining) ~~survive~~ ^{survive} ~~under~~
this system is not, in fact, difficult, in the
Oxygential process. At the will of the client
to cling to it, at all costs is. The change-over
occurs in the 5th or 6th session: ~~the~~
at that point the client begins to feel the sessions do
for have enhanced ~~the~~ power to enjoy, ^{and} ~~but~~
the as for the sessions ^{at} ~~all~~ ^{can} disintegrate it. →

II We do not fact upon history. It is
dealt + at mid-lighting piece the or feel
a hundred conversations could hardly achieve
as much. It is like Merwin a long
psychoanalytical process with words, not
with the influence of the oxygenated
oxygenated, she became (in quite diff-
erent ways) Merwin with the participation.

It may be homosexual - but indeed as
ritualistic or obsessive behavior, especially in
the sexual area, the screen we played
with ^{in terms of} pleasure and release.

SRP

SEMINAR

3-part Seminar

OXYGENESIS

CAN WE EXTEND THE HUMAN LIFESPAN BEYOND
ITS CURRENT BIOLOGICAL LIMIT OF 110/120 YEARS?

The Hayflick limit.

Body temperature and the hypothalamus

Phyana (and loving death-orientation).

Immunity - oxygen in the blood.

'Scanning' - immunological 'surveillance' (Burnet)

Superoxide radicals and superoxide dismutase.

Relaxation with minimal or non-walking.

The 'anticipation' effect and being under effective guide = does
as the organism under effective guide live to full span!

The 'endorphine' effect from leucine = removing stress.

Collagen and 'linkage': does oxygenation prevent this?

WDJ

Doctors / longevity / Also SRP ①

Medical doctors die younger than people - the professors, they have a fairly high suicide rate, and they have a slightly higher death-rate than the national average.

People still do die well over the 70, despite much decreased mortality rate. Is it, then, this ^{is} an interesting built programme, so the subconsciously we make projects to fit the programme but not beyond, and in not seeing ourselves lasting beyond the accepted span, secure as our ~~death~~ demise at the expected time? What are the advances that will be made - the next 10 and 20 years, or how the biological ^{opportunities} ~~possibility~~ of living until 110/120 years? Why die or take it?

It is deterioration the people fear: not then not been proven to be necessary.

In the future the young will be the minority, while at present the old are. By 2000, every one in two Americans will be over 50. By 2020, every one in two Americans will be over 65. ^{the} Human life will be extended ^{in ~~the~~ way} ~~in ~~the~~ way~~ ~~is ~~favoured~~~~

~~you matter~~
The utility-ceiling set by a society determines the age of death. A society that insists on the continuation of vigorous function beyond 70 will get it.

WDT

Doctors / Longevity ASSO SRP (2)

Society has shown that it simply cannot provide a plausible way of life on the basis of premature death on a vast scale. At the human being's maturity,

aged 60-70, he all of a sudden is extinguished - his function - which is then passed to someone utterly unfitted by experience to handle it! ~~For nearly 2000~~

~~years it has been~~ We have produced - this basis - society constantly at war, constantly in crisis and elementary survival problems, constantly grappling with new diseases which we in fact ~~separates~~ the

plagues, and all because the human body is thrown quite unnecessarily on the disposable pile at an early age, and even earlier in former centuries. It is a massive, stupefying suicide-tendency which has dominated Christian civilization, and which is now, in so-called enlightened circles, receive from

support for the Indian Suicide Programme of so-called "liberation" - the basis of the great idea the birth is a calamity and somehow inverted -

order to reach ~~after perhaps hundreds of rebirths~~ death is a higher state. We have been given it. These difficulties of the total failure of religious ideas of Near Egyptian times to understand life as opposed to death.

(w) J

Doctors / Longevity

Also SOCP

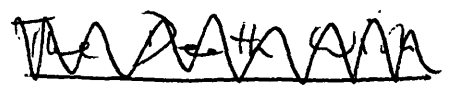
(3)

But it is the we are very young the the death - limit begins
to operate on us. After the age of 60 this fear, the starts
adolescence - a great philosphic shock. The natural gentle
belief = eternity, fulfillment - ~~the~~ it has been prepared and
instored - five hundred million years low of every day - in those
years between youth and age.

~~"ORDER THROUGH CHAOS"~~ = "Taking Advantage of Chaos" (1)
 "USING THE DELUGE"
 "INCOMBUSTIBILITY WHILE ROME BURNS"
 SELF-DEGENERATION PROGRAMME

SQP

Self-creative process



Not fighting stress but creating self always anew. No opposition.

i) "NORMALCY" — the false promise, the lightened packages. The organized patterns will not do. A polluted human scene.

ii) The importance of the how after waking / Diet / Exercise (Relaxation) Breathing / Some exercises / testing the tension" and adjusting the action accordingly. Sometimes the body will want immediate cuddling and no exercise. Be flexible. Don't force the body.

iii) FLEXIBILITY: the situation can always be CREATED. There is no need to accept a situation. This is why we call ourselves Creative Process Consultants. NON ACCEPTANCE is the name of non-allopathic. We have grown up in a ALLOPATHIC WORLD — things

LONGEVITY → happen by "accident", the theory of infection. Medicine begins in the CORPSE. (140 years old be easy) But (Carcinogens flood all around) survival depends on the

iv) IMMUNE SYSTEM. Keeping it alive, optimal, depends on the NERVOUS SYSTEM (is AIDS a collapse of the nervous system?) Oxygenated blood the most important factor.

→² Flexibility lies in not resisting the messages of the nervous system. Give way when it is safe to do so. For instance, don't join the "Be positive" school = realize that the negative feelings of his to be unravelling, not resisted. The so-called negative feelings may be a warning you should listen to. Don't reject yourself constantly. It is a modern and universal habit.

→¹ WORKAHOLICISM can be turned into a system which benefits the organism: the organism doesn't collapse from stress, which serves to keep it alive, etc from the development of the stressful situation i.e. DISTRESS. For the machine stops working.

THE DEAD MAN a most important exercise.

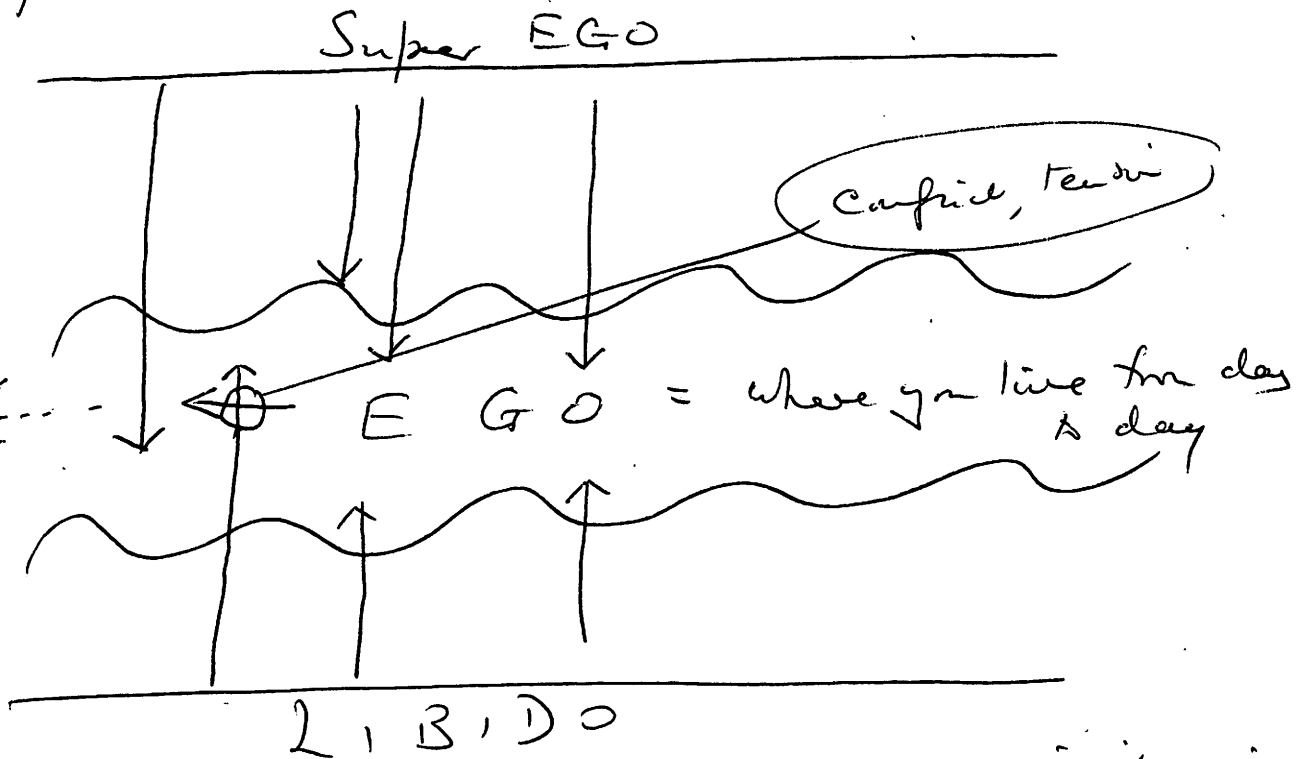
→² The relaxing drink does relax, but if you wait too long the dead man will be asleep, and in that aftereffect.

SRP

(2)

v) SCREENS = These may create an unnecessary tense situation, and awareness of them is useful. The nervous system is PERFECT. Example of screens. Everyone has them. The boss, the top executive, the "higher" you go = feel the more liked you are than because the super-ego is so active, and the power-structure prevents self-analysis. No self gets look under screens designed for public consumption. Play your roles lightly.

... Become aware of the Freudian analysis of the personality - i.e. Super-Ego / Ego / Libido



The super-ego forbids the relationship, the libido is put into upheaval, and conflict is the result here.

vi) THE DEATH WISH. of the utmost importance to become conscious of this.

SELF EXTINGUISHING SYNDROME [SEP]

(3)

VII) The sexual drive is the result of fear and insecurity: a drive to bury oneself in the cozy warmth. It is the direct result of the action of the death-wish. By drinking heavily, having late nights, eating richly, and you will find a tremendous libidinous upsurge. But the sexual drive is not a screen-activity to cover somatic

else it would be best to cut out of the system. ~~beneficial to the sexual system~~ Sexual release isn't always good. In fact in the release, emotions aren't always good. It isn't necessarily bad to control ourselves if we do it the right way. The idea that

sexual release is always good, and sexual inhibition is always bad, derives from popular Freud, not Freud himself. He was talking about as a rule heuristic

repression of the sex instincts which led to trouble: he said repression is the cause of morality, not vice versa. But is, the heavy superego demand is the danger to the system. But when the control is proper, it is all right.

VIII) THE CONTROL. Now the curious brain = this damage; the famous "self control" which is a state of unbearable tension ("Brand" of 1929). CORTEX: where does the control lie? In THE GUIDE. Location the guide.

Your Travelling Theater.
~~Travelling Theater.~~
~~Travelling Theater.~~ our Travelling Theater.

CREATING
WORKING WHILE ROME BURNS.

CHAOS AS YOUR MEDIUM

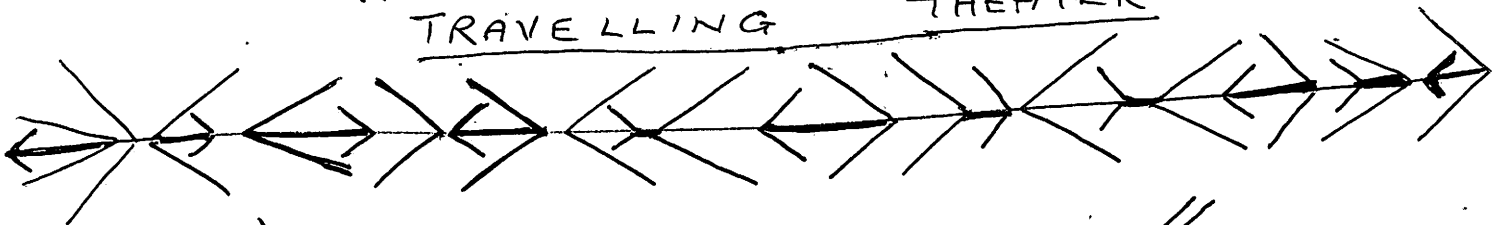
"TRAVELLING THEATER"
"Travelling Theater"

"Travelling Theater"

"TRAVELLING THEATER"

"TRAVELLING THEATER"

"TRAVELLING THEATER"



TRAVELLING THEATER

Andrew McNaughton.

WHO WAS SHAKESPEARE?

BEING CREATIVE WHILE ROME BURNS

The Oxygenetic Travelling Theater.

→ an 'off' conversation with me.

SELF-REGENERATION

A process of self-creation

The self-creative process

SELF-CREATIONAL TRAINING

The process of self-regeneration

The Self-Regeneration Programme

SRP

You create yourself again = as the degenerating process gets hold of you, under stress, work, too little sleep, you enter the self-regenerating programme. One you have a few minutes to spare and can face the world anew, not only able to cope with new demands but + you increase your actual potential, and the stress turned to longer, healthier years. Σ can use stress.

The more stress, the more enjoyable the regeneration. Drink, exercise, rest, work contribute to all users: not really trouble →

The Guide (not mental)
Dietary measures

The "lion" tongue - to voice, self-expression,

Blood to the head.

Breath, yin type.

The mental attitude (psychology)

Vitamin C always the trouble - nervous
doses when agitated.

ag urine - headache, a rich stomach,
a toxic liver, aching muscles for
me - aches, failure to express oneself
or communicate - all can be solved with
deej & doctor, taking pills & injects,
and with a few minutes. A variety
pharmaceuticals, a middle crisis (work &
domestic) all can be handled.

WDJ

REGENERATION

Self "SRP" ^{program}
(The Regeneration Effect)

Since the body degenerates = old age, the level of integrity or immortality is constant regeneration, this is the ability to experience 'through' senile manifestations and emerge from them constantly as from a fever. An immortal spider cocoon may have been produced experimentally - by injecting them + a hormone from the early stages of growth, so that the cocoon shows characteristics of both youth and age.

SES ~ SRP?

The SRP seminar to cover every aspect of rejuvenation and deep-actualization now, - package for surviving in ecologically distressed conditions. About yourself in your idea, your goal, to the exclusion of time: and it will be time that shrinks. The SES, the self-actualization syndrome, is so close to the SRP, that it ~~is~~ passes for it.

The brain-activity involves ^(at least 400) secretions [of various kinds] that affect the immune system and it is clear that the "death programme" in the mind, as a thought, plays a large part in the programming of the organism to an early death. We all notice how people tend to deteriorate quickly as they retire: they are waiting for death.

THERE IS NO TIME LIMIT ON SRE.
SRE = OPTIMISM. The depressive or pessimistic tendency will produce SES. →

the guide, the sense, breakthrough, the initiation.

→ i.e. SRE and SES are both grounded in particular thoughts about survival, pay-off, location of places, hopes etc.
Have OXYGENESIS of uterost. importance in creating

WJ

Death-orientation (part of the "SRP"?)
SRE programme)

Notice that in a crisis, the possibility of surviving
appear to be endangered - there is no money, no approval
prospect of money and nowhere to go, no idea to stay, if there
is no ~~any~~ money - the death-drive grows like an
accompanying effect, a balance = thus pointing up the
idea that all death is suicide.

WJ

"The Hayflick Limit" (1)

Nobel prize winner ALEXIS CARREL of the Rockefeller Inst. maintained that cells could be reproduced indefinitely. But ^{Dr} Leonard Hayflick of Stanford University showed that the culture of chicken cells which Carrel kept alive for 34 years was maintained of fresh young cells in the embryonic chicken heart-substance which was added to the culture regularly to keep it fresh.

Hayflick found the cells divide and double their population 50 times before they stop. It indicates a human lifespan of ~~the~~ 100-120 years.

But no limit to cancer cells. They are immortal inside the body, since they eventually kill their own life-support system. But they seem to be able to switch on genetic processes which have previously been switched off.

The likelihood of getting cancer doubles every 9 years for age 45-80, statistically; while the likelihood of dying doubles every 8 years after sexual maturation.

It is possible to imagine cancer cells being injected into the human system to trigger off rejuvenation, and extend the lifespan.

[A biochemist,
A D] JOHANN BJORKSTEN found in the early '40s that special film used to make microfilm became known as gerox copies eventually deteriorated. He found the gelatin, a protein substance in the film, was similar to protein, and was very different in structure from collagen, the protein substance forming human tissue. The breakdown in

WDT

"THE HAYFLICK LIMIT"

(2)

With calcium in the bone - CROSS LINKAGE = certain small chemicals can form bridges with protein, creating a loss of elasticity & connective tissue, one of the major effects of the aging process. Does Oxygenation prevent cross-linkage, by its stimulation of the enzyme system?

ALUMINUM IN THE BRAIN

DR ROY SCHENK (BJORKSTEN RESEARCH FOUNDATION in Madison, Wisconsin) says aluminum takes 60/70 yrs to build up in the brain, sometimes causing senile dementia. Lactic acid is a possible extractant.

When we do strenuous exercise we turn glucose into lactic acid, where normally it becomes carbon dioxide and water. You can build up levels of lactic acid as high as 1/10% ~~of lactic acid~~ in the blood.

- He says exercise the benefits, I say the oxygen utilization:

ELECTRICITY

We know that growth (in newt's limbs which grow back after being cut off) can be accelerated or retarded according to the direction of a small charge of electricity. The chemistry of the brain is also electrical in nature.

1 - Oxygenation light electric current is created:

2 - low emotion, or feel drained... 2 - high, electric:

WDJ

"THE MAYFLICK LIMIT"

(3)

The THYMUS shrinks the less they're until 1961 to be on left side, functions, for a early biological condition. It shrinks in old age. THYMOSIN created to correct immunological errors in the body such as rheumatoid arthritis in a couple. The immune system attacks the body it is trying to protect, by mistake.

TEMPERATURE:
lowering the body temperature while we sleep could according to some biologists double our life-span.

Why does the body become retarded cold in the ^{posterior} first and second ^{oxygens} series, in most subjects? Is it the hypothalamus - which may be our thermostat - balancing sodium and calcium ions - in the brain? Does this become readjusted of Oxygens is a healthier level. We know that if the temperature of a monkey is reduced by influencing the ions in the hypothalamus, it will tend to return to its new temperature, not the old = does

this apply to we rarely get cold again = Oxygens?

The hypothalamus is also in charge of hormonal secretions, which help regulate the metabolism, and programme changes like puberty and menopause.

(W)J

The "placebo"

The placebo is the ψ to be under the heading of "suggestion"; having a psychological category which is physically supported. But - just as, in Norma Cousins' discovery, laughter produced ENDORPHINS, ~~to~~ the body's own morphine system to eliminate pain - so the suggestion the pain will not be caused is enough to produce the same phenomenon.

An aspect of relaxation.

1. a relaxation we are actually entering a trigger object then

"Scanning" (for Cousins)

is "scanning" an aspect of ^{the} IMMUNOLOGICAL SURVEILLANCE of DR MacFarlane Burnet? This is, we constantly get all sorts of devices, all the time, but our immune system battles these before we even know they exist.

The "scanning" ~~often~~ goes to unpredictable areas - and we become aware through the scanning that there are sensitive maybe un-battled areas?

RAH for women. (Mother-Rehabilitation)

The astonishing, and very taxing, process of bearing and rearing a child is one of LEARNING at such a fast rate that the brain can hardly keep pace. There is a timeless intelligence which is entering a structure, and with a million changes of mood gradually ~~forming~~ defining this timelessness in terms of the structure.

But mostly the mother doesn't know how to learn, because she, and certainly her role, have been determined. If she sees the play of a timeless intelligence in the confusing array of details in a space/time structure, the learning process at once becomes clear to her: she can meet the child half-way, to make the transition as painless as possible, and for herself to undergo the transition again backwards.

~~to this sense of the feminine~~, because of being mother-rejective, substitute the CORTEX. For this ~~introducing~~ ~~process~~ learning process. It is important for the woman because →

established age, and can "destroy" the
mother-rejective society which is destroying the
day & day: but is any masculine-type
critical movement, ~~and this is a step~~

→ The regression to the world of means of the love
relationship + a man isn't so successful in a way;
= the he inserts a part of himself into the world
area and she cannot do this. !@ accounts of the
needs ^{for} in it cause, the mother-wife.

Awareness of the mother-wife a preliminary to post-fertility awareness helps

become a step. It is this way the the woman is

GUIDELINES

1. Theflyer. Not a doctor. But a linkup with the nervous system takes place: this is what Oxygenesis is about.

2. It has to do with oxygen intake: VO2 Max. But not the volume: the transmutation. Breathing alone will do nothing. It depends on the design, the quality and the aptness of the breath at any given time. And this extremely subtle process can only be done gradually, and differs with each person. I would describe it as the most intimate thing that happens to a human being, the recognition for the first time of his own breath, and the miracles attendant on that. These may take time to transpire or they may happen very quickly, according to the strength of what I call the emergency control system each person has.

3. Three stages: 1. The essential (cellular) as opposed to muscular. 11) The dynamic, with its strongly therapeutic effect. 111) The superdynamic or psychodelic, the phase of excitement. But the first phase alone will regenerate and rejuvenate. It will produce unaccountable feelings of happiness related to the sense of belonging to oneself for the first time, of fitting into one's own skin come what may.

4. The objective is do it yourself: a) synthesis of emotions b) 'messages' about how to resolve work or see a troublesome situation 3) a sense of determination and courage.

5. Now what has happened to the 'wrong' messages? I favour the word 'screens'. These are the EMERGENCY CONTROL SYSTEM which the organism needs in order to survive in the pre-Oxygenetic phase, which may be for ever. Examples: the autistic child---'if I showed myself capable of looking after myself I would have been left'; 'I am stupid'; I run away from any deep attachment; mother- or father-resentment; strong super-ego activity, over-conscious behaviour for fear of unconsciousness of 'self-loss'; sex fantasies; drugs; erudition; a guru; hobnobbing with the 'best people'. Drugs of both kinds. Take 'withdrawal symptoms, they denote the chemical activity which goes on anyway. All screens or wrong messages tend to act like that. They deplete at the same time as they help the organism to survive. Bodyworkers.

5. Is breath the only way of linking up? Chemicals and surgery can do it. But a) (morphine withdrawal etc b) 'MD' who has no memory after hippocampus operation. The breath seems to be the direct link, just as the other way round the nervous system works hand in hand with the breath to control the system's balance---the sobbing, the sneezing, the yawning, the laughing, ~~the yawning~~ It is no good saying that laughing relaxes the diaphragm as the body workers do, it is the internal massage that does the work of relaxing. Breath is an internal massage.

5. In this link-up the nervous system begins to realise that it can safely let go of the screens that are 'wrong' messages. It can safely undertake a deep relationship. It can safely lose consciousness. It can safely give up being afraid of symptoms. It does this without any conscious thoughtst at all it simply takes place. *The harm by the*

PERFECT — even in psychotic. Selye's phasic = *self =*

LECTURE

GUIDE

①

Add: The more conscious, the more hypertensive.

Enlightenment terms also related -

because they mean goals, and MENTAL goals at the, since it's not the process. ('Miss', 'high', 'trip', 'out', 'the body' - sleep - enlightenment)

"EMERGENCY CONTROL SYSTEM"

I] The nervous system sends up the wrong messages!
That is, SCREENS: a) The autistic child of Bettelheim - 'if I showed myself capable of living up to my self I would have been left' b) The ~~body worker~~ ^{woman} whose screen is 'I am stupid' c) The body worker whose screen is 'we are a relaxation hiding a hypertensive situation' d) The woman who flies from the deepest relation of the life to an 'obsession' with a homosexual. e) guilt f) schizophrenia - 'same response - insane world'

II] These screens are to protect the organism. This is, we have a perfect and infallible system. Talking about the screens, simply removing the screens, will not make it necessary for the system to devise others. It will increase the control system - decrease THE CONTROL.

III] The most difficult part of Oxygenation is yielding (= essential relaxation)* or surrendering the mind. Note the conscious brain

CREATES HYPERTENSIVE STATE
^ the nervous system is in charge: difficult to imagine of people brought up to believe that it is the brain = consciousness that does the controlling.

IV] Resistance to this idea = resisting the water as "amniotic fluid". Just love Meditation = "lying in the amniotic fluid". Meditation = sitting = super-ego.

V] For this reason I review all enlightenment →

* Widest definition of hypertensive state should = not felt. (Cite Italian colore relaxation)

→ Term, All can be translated into oxygenetic terms.
The information-source will supply knowledge of God etc -
it can be relied on to do the. But we in the West
cannot in our hyperactive state, over-conscious state
absorb teaching from an essentially relaxed, under-
conscious society like the India - either radical
adaptation. 'I am God' is precisely relating the
perfecting of the system (love + psychology etc. - she
'release' all the troubles, tightly held =, it substitutes
another reality). "Dispassion" = lowering the
emotion means NEUROTIC love. "serenity, harmony" =
mental serenity, i.e. more hyper-tension, "stop
the mind" = frustration, sexual explosion (for
compensation). So she is suggesting in the Oxygenesis
is the SYSTEM since the Indians have failed to
give to the West either because they have forgotten it,
or because they are afraid) the dangerous consequence
of uncontrolled use. A girl explains 'I'm right'
when pushed me, does somewhat violent - she is
precisely the Indian fear in the West, the
tendency to go of quick trips and easy answers.
I am now going to them people it's paroxysms and
we then of the reactions - I experimented +
myself, very kind of reg 3 times, so it could be
able to produce - with it avoided the paroxysms,
and indeed a SAFE RETURN.

THE CONTROL and "CONSCIOUS" CONTROL (2)

W)J
School mind dominates western medicine because it says
the mind, for instance, a PET (POSITRON-EMISSION
TOMOGRAPHY) of the brain will show different areas of the
brain lighting up in anxious patients (the frontal region
of the right hemisphere) and in depressive patients of a
marked absence of light and thus activity in the left
hemisphere, and since therefore we can control emotion
eventually by the use of chemicals so the anxiety and
depression are avoided, we have not removed the symptom, not
the cause, the anxiety and depression, mind has this
not in the "WRONG MESSAGE" OR "SCREEN"

OPERATION of the nervous system. Only a COMPLETE
~~SYSTEM~~ REHABILITATION of the nervous system will induce a
change, and this is only possible THROUGH THE BREATH.

All drug-taking (whether we mean the
psychedelic drugs or the pharmaceutical medications)
is ALIENATING in nature, and as such is
the allopathic-minded - those frightened of symptoms,
rather anxious - a pain in the neck - she veers to
them. But they are simply haphazardly applied chemicals
which do indeed remove the symptom but do nothing to
the nervous system. Indeed, I believe the nervous
system can often not do its work efficiently as a result
of them (the example) the man who has been smacked/pat
the evening before has pleasant 'trip' during oxygen
but drove then a red light immediately afterwards, and
forgot to put his brakes on while
still in gear.

In the morphine addict, a "withdrawal" follows the high because the neurotransmitters in the brain carry their own chemicals for producing happiness and relieving pain: the massive injection of one chemical impediment produces a balancing reaction - the opposite - that is, it stops producing that particular chemical for a time. And this means that for a time the addict is without an essential support. Believe all drugs have to a great or lesser degree this unbalancing function. Again, we see in the nervous system an exquisitely efficient, self-regulating system which we can only influence chemically - the crudest manner.

Only THE BREATH can regulate itself. So long as the breathing system is itself developed + great care and respect of the system, "listening" to the system all the

time.
 You can inject volume + SEROTONIN, one of the NEUROTRANSMITTERS, and it will reduce the possibility of the depressive pattern, I decided. But you haven't even approached the cause, the depression, and only the nervous system has found it necessary.

The difference between the computer and the nervous system lies solely in THE CONTROL. The control of the computer is essentially the human being, while for the nervous system it is.....?

versal, this is 15 say superficial, techniques (like ECT - the
Killer-Ross workshops) the damage done is slight and
temporary, and there may be lasting if superficial effects -
the potential for being used to make and control -
but it is a group - a crowd. It is ACTING OUT
this is dangerous: just as the sea slug will withdraw
its siphon, which is part of its feeding apparatus, from
an electric shock + increasing speed the more the
shock is applied, so all brains "learn" formulae
of behavior, and hitting a pillar + a rubber tube
- anger or hatred fixes the formula into the
nervous system with more harmful results.

→ This is why the Oxygenetic process does not go with
the group or seminar. The euphoria which any group or
crowd produces in the individual is a stimulation of those
very neurotransmitters which will prevent THE CONTROL
from doing its proper work. And like the withdrawal
of the addict, this too has its withdrawal in the
lines and the depressive aftermath of the seminar or
workshop. The nervous system has learned its own
language, not someone else's, and it has to rely on
this system, not on the group or friendship or association.
The group is a form of drug. Of course in mental or

"SCIENCE"

(LECTURE)

It is up to us to lead the scientists. Their guidelines were set in the sixteenth century, (yet they propose themselves as LEADERS OF THOUGHT) if not earlier, on the basis of an essentially inert, unanimated, de-spiritualized, mechanical MATTER which included lots of plants & lots animals. If you apply his scientific analysis to NATURE rightly you come — because the analysis is wrong. The result is the possibility that all terrestrial life will soon end either as a result of a highly scientific explosion, or a highly scientific shrinkage of oxygen-supply — the carbon atmosphere.

The guideline that you are a LUMP OF MEAT ends in you regarding yourself as a LUMP OF MEAT, which leads you making it the work of a gun that will kill you as all spirit. If you can stick in there, all right.....

The EMERGENCY CONTROL SYSTEM

SCREENS are an emergency control system — they can be division with mother or father, they can be drugs (psychedelic or pharmaceutical), they can be learning and condition, they can be art, they can be social (I am among "the best people"): but until they are given up THE CONTROL cannot take place.

They cannot be given up mentally: it is a slow process of non-mental awareness in which the human system gradually loses confidence the the organization it is in charge of is strong enough to

it need ~~not~~ emergency control: it can face emergency conditions.

Oxygenesis supplies a system that can be applied instantly to receive messages, gain insight into disturbing and troublesome situations, the crisis, and provide the clarity and courage to ~~handle~~ resolve them into necessary and useful system.

VDJ

"THE BREAKTHROUGH"

When there is uncompleted mother severance,
then the mother is felt to have withdrawn and
then known abandoned and betrayed the helpless

child, ~~the~~ ^{there} cannot be any religious sense of
the universe. ^{The very cells have been shocked up?}
This is because mother - hindup

The right absolute security and harmony? ^{the} mother -
mean essentially being tied ^{the} mother -
being detached the self - false security and harmony - the outside world.
as - personality and not to the real mother - a

word. The universe therefore cannot "reach"
this person = in a word, there is no sense of

being secure in the universe, being safe and
protected. It cannot be done - Intellectually.

It is either there in the cells or not. And so
the word 'Good' becomes the name of a fiction,

or a father-figure, or a guilt-image of
vengeful punishment, and the essence of the

religious experience - the sense of **THE**

CONTROL - is missed -

LECTURE GUIDELINES (2)

People are looking for QUICK TRIPS.
This is a process that unfolds slowly. To do
have spectacular, immediate and quick
changes, but these are absorbed into life
and there may follow a period of euphoria.
In pm I advise 10 sessions of a period
of several months followed by a shorter
cycle of five or six, or a period of 2
years.

If you want to ^{ignite} quick trips you can make
MONEY because quick trips induce a backlash
of depression, and in this depression ^{the subject} says,
'I need hi ego, however much he costs.'

But the end-structure isn't changing.

The cosy weekend group. The
man relationships, produce groups - a crowd
euphoric, and the euphoric is paid for in

let-down.

1327 Milvia #1
BERKELEY
CA 94709
3.29.1983

Dear Mr Cousins,

For a long time your work has fascinated me---indeed it was one of the things that brought me to California. I'm taking the liberty of writing to you out of the blue in the conviction that the work I'm doing in a technique I call Oxygenesis may shed light on some of the processes you are interested in, or open up new fields.

I describe Oxygenesis as a technique because of my reluctance to think of it as a therapy or of myself---much less---as a therapist. But I do constantly see remarkable and intriguing results, using this method, which I've done now in hundreds of sessions in three other countries. I enclose a printed release which a psychotherapist is putting out here to psychiatrists, but I would like to add a few comments about Oxygenesis for your particular examination.

First of all Oxygenesis is the use, by means of carefully controlled stages, of intensive breathing rhythms alternating with minimal- or non-breathing, in such a way that the organism learns optimal oxygen-utilisation and begins to undergo striking changes, three of which I would like to mention here.

During the breathing process, usually after three or four sessions, something is at work 'scanning' the body, going through sensitive or ailing areas which may or may not be known to the subject previously as sensitive or ailing. It could be a slight liver cramp that is evoked, or a raw sensation in the throat or nose, or an intestinal ache, or a sensation in the kidneys, the sex area, the prostate. The 'scanner' feels like an electrical force, slight but nonetheless dominating if one remains in an entirely relaxed situation, but which is at once broken and interrupted if one tenses up or moves. It is as if all kinds of electro-chemical actions are being triggered off, much like the production of your endorphines by means of laughter (that is, the explosive toxin-releasing out-breath).

Now the throb, the ache, the sensitivity almost always disappears in a few seconds, either while the maximal breathing is taking place or during the minimal- or non-breathing phase. Frequently it seems to remove the distress but if the area is 'scanned' again and again in subsequent sessions it seems to point to a persistent or chronic condition. A surgical wound may be 'scanned' for a period of two or three months before all sensation dies away and the subject is left with the feeling that a healing process has taken place deeper and speedier than the normal one.

Not only does the 'scanning' take place where seemingly

it needs to go but it does so in a chronological sequence, dealing with distresses either alone or in groups, and according to a certain priority, so that the more superficial distresses, such as a heavy liver from a rich dinner the evening before, are dealt with first, and the deeper or more persistent ones last. In Rome I Oxygenated a young psychiatrist who had some months before been involved in a car accident. He experienced in the second session acute darting pains in every part of his body, ~~in an indefinite sequence,~~ and when I asked him what this was he said that the pains seemed to be a 'recall' of all the wounds he'd received in the accident, though new points, where he thought he hadn't been touched, were indicated, giving him the impression that the pain that had reach/him consciously after the accident had only indicated a small part of the total shock. The pain that persisted in subsequent sessions was in the head, where he had been most hurt.

I am wondering whether this 'scanning' system doesn't connect with MacFarlane Burnet's immunological surveillance. Naturally the immune system does function better when oxygen-carrying in the blood is efficient.

The second phenomenon I want to mention is the rejuvenation I see taking place which is less ~~as~~ superficial vigour than a gradual relinquishment of death-orientated attitudes, and an acceptance of one's role in life, and the roles of others, without complaint. I find that my subjects can talk freely about their 'weaknesses', where before they were highly defensive and suspect of intrusion. No one, here, has intruded on them: they have been introduced to their own breath, which seems to exercise something of a baptismal effect, so drastic that I am inclined to think that no one can safely go through life without it, and that at one time, in the wiser ancient civilisations, and in the sects like the Essenes, such a technique was an accepted part of initiation or maturation ceremonies. In medical terms, here, I'm reminded of Richard Cutler's idea that deep relaxation, since it involves minimal oxygen-consumption, may well increase the store of superoxide dismutase, at the expense of the free radicals. In this case, Oxygenesis induces a spectacular storage of the protective enzyme, in line with the 'scanning' of the immune system which I described above, or perhaps as an integral part of it. This is why perhaps the yogi breath-masters discourage a sudden cessation of breathing practices once they have been begun. Maybe the free radicals, literally free now from their enzymic enemy, return in full and more devastating attack.

The third phenomenon I'd like to mention is what I call the 'antenna' effect which tends to happen only in the case of highly erudite, thoughtful or imaginative persons. A friend of mine here, a retired ophthalmic surgeon, published a book you may know called KUNDALINI: TRANSCENDENCE OR PSYCHOSIS? In it he mentions Bentoff's researchs on brain activity in meditation. Bentoff talks about the 'antenna' which in the

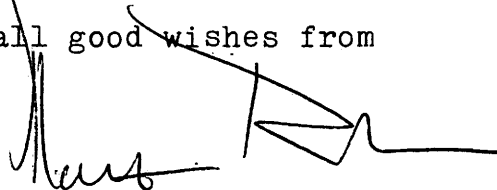
deepest states seems to connect the individual to an outside source which is strangely informed about the inside source, in such a way that it produces answers to problems that have been weighing on the mind, suggests optimistic courses in what the mind may have been accepting in a pessimistic fashion, and generally breaks down the obstacles which the mind has, in its effort to solve its confrontations with reality, been confounded by. In Oxygenesis, there is a terrific sense of breakthrough when dealing with ideas. A sense of courage and initiative may enter where there was defeat a moment before. It is as if the whole atmosphere round the head were being cleared, and a highly affirmative message being received that nothing is insoluble or, more properly speaking, sorrowful.

Your idea that emotions kill or make life is very attractive---Reich said that neurotics, in his experience, breath shallowly, because strong emotions mean strong anxiety for them, and stronger breathing would have created that. Now Oxygenesis does strengthen the emotions, I notice, but the anxiety about experiencing strong emotions diminishes with their growing strength.

By the way, mentioning the 'antenna' effect above I am reminded that this was the way, step by step, that I reached the method of Oxygenesis, quite as if it was already packaged and only had to be shown to me if I was patient enough to receive it. It came in a series of, so to speak, information bulletins, always in my own Oxygenetic session in the early morning.

People say meditation lengthens life, as you know. For me meditation as it's known in the West is a misunderstanding of what it meant for the Indians. In our language it has got caught up with meditare, to ponder, that is precisely the opposite of what the Indians meant when they talked about 'getting rid of the mind'. In Oxygenesis dhyana is actually achieved, that is a total cessation of outward impressions, and I don't know another system that does it, at least not consciously and deliberately. This simply cannot be done in the West in a sitting position, though of course sitting for an hour or so can induce a pleasant state of calm. But so can a glass of beer.

With all good wishes from



Maurice Rowdon

PS The idea of a possible 'store' of superoxide dismutase through deep relaxation is unattainable, I think, through any normal relaxation, even the 'progressive relaxation' of Edmund Jacobson. I'm saying that minimal breathing (i.e. in deep relaxation) isn't possible except as the aftermath of maximal breathing under controls.

and the way, this is the matter a howsoever,
universe, matrix. This is the first step of
the 2 learner systems, which we were entering
two, in the first stage. The 'focus' that
the child ~~took~~ ^{makes} comes about by desire and
the satisfaction or deprivation of this desire:
when the breast is ^{not} there immediately a
demand the first objective awareness of
the breast takes place, that is, it is ^{already} ^{known} to be separate, and in this ^{sense} separation
is encapsulated the ~~first~~ child's first
self-awareness. It is this journey through
unfolding stages of self-awareness
provides the mother with all ^{the} ^{richness} ^{of} ^{the} ^{human}
insights into the nature of the human
mind, and the richness of the inner
experience. But she cannot be ^{fully} ^{associated}
if the whole experience is socially undermined
even I fellow-women. For few mothers as
well as mother-dominated teacher unions,
have undermined the mother.

RAH Introduction

My definition of child-rearing will be the facilitation of the transition from the womb to physical life with the external environment.

~~and~~ The experience of looking down at those endless dark pools of newborn eyes, which seem to have come from a consciousness vastly greater than ours, and which has to be limited gradually in the sense of becoming focused - the mother enters and supports the gradual processing process, which without her can be most painful and finally traumatic conditions; while the mother then works by, as the father completely he says, delivering the child from her to give it the initiative and autonomy for its struggle. Essentially, in the first months, it is the relationship between the child →

RAL

Micropause regarded as (+ death of
friend, parents, growing-up,) death
END, signalling death, but the rejection
of the RAL workshop is to show that
it is indeed a BIRTH or if
we wish, a REBIRTH

RAL workshop

The post-fertile period is one of heightened sexuality for many women. The fertile sex they may have enjoyed had a certain primal or animal quality and the post-fertile sex is to be very expressive of enclosing within another more complete, perhaps more voluptuous and inwardly exciting nature.

Swedish RAL

Sweden has the lowest male mortality, the highest male life expectancy in the world since the early 1960s, = 72.0 for men and 77. for women, compared to 68.7 for men and 76.5 for women in the US. 7 factors isolated by Richard F. TOMASSON of the Dept of Sociology at the

University of New Mexico

- 1) The national health insurance, since 1955 award.
- 2) Higher relative standard of living x 'lower classes' than in US.
- 3) A tight social structure: since the internal restraints are

- ~~Strong~~ Strong.
- 4) low infant mortality: smaller % of births before 20 or after 35.
 - 5) Active rejection of life-risk, and relieving of social problems.
 - 6) lower consumption of cigarettes and alcohol.
 - 7) Diet, exercise and weight vigilance. (meat & sugar consumption much lower than in US).

RAL

STRUCTURING mechanisms we

- i) Stress* (you have to see stress as pre-enacted)
- ii) wrong breath
- iii) wrong posture (the spine)
- iv) DEFERRAL

* The stress of positive behavior.

All you have to do is clear it all out

RAL

Longevity

The work-force ⁽¹⁾

Women 'working in a man's world'. This cliché is a description of the work-force, but it is invariably taken as a value description of work generally, as being masculine in the way it is ordered. But the work-scene is neither masculine nor feminine in nature. We could say that certain physical tasks might exclude women - work on an oil-rig, in mines, but even here there is nothing in principle against the women doing the same jobs. The British women did work in ^{the} coal mines, sometimes sixteen hours a day, at the beginning of the 19th century before the factory-reform act. She manifested the same responses as the men - becoming rough deckhand, doing so-called 'mother's work' in the few hours she surfaced. She shared the enslavement with men, and sexual pleasures were exchanged in the darkness of the underground passages, or rather those pleasures were quickly and clandestinely snatched. I remember 30 years ago that in Rome a woman wearing pants and driving a car was a laughing matter. Men - and even women - would stop on the street sometimes and laugh. That faded but only shifted to women driving trucks and buses. Now the men faded too, but not so fast because of the male trade unions. The face is the men and

RAL

Work-force

(2)

when we under equal pressure in a quite non-sexual
 schedule, notice the work-force, and if people ask 'Are
 Women Executives People?' as the Harvard Business Review
 No. 43, July-August 1965, did, it is a question I have
 often wanted to ask about the Executives, because the
 work has ^{rigid} ~~the same~~ structuring effect on the human being

It is little use me sorrowing till the lady with dried
 skin and hard eyes and a huge head by her ceasing
 to be a woman; I must equally sorrow ^{the} the man
 with the dried skin and hard eyes and ^{metal-ribbed} ~~head~~ ^{head} ~~ceasing~~
 ceased to be a man. I must sorrow about the human

race, I must ask if the recession going to its destruction
 is primarily because ^{environment} ~~it~~ is polluted in radioactive or
 war-threatened ~~world~~ but because ^{the} ~~the~~ structures ^{the} ~~the~~
 have come about in the ^{daily} ~~high~~ fight for survival in ^{an} ~~the~~ ^{environment} ~~world~~.

~~At some time we have to call a halt and examine ourselves,
 and stop getting on to ^{particular} ~~social~~ ~~acceptable~~ platforms.~~ At

some time we have to call a halt and examine ^{the} ~~the~~
 structures within. And we shall ~~the~~ find ⁱⁿ ~~the~~ ^{fact} ~~that~~ these

structures have little to do with sex or gender, and that short
 of understanding this we shall never solve our current
 problem of racial survival. There are ridiculous in-
 equalities in sight. But if we concentrate on the

→ This has idealised competition and rivalry, since between
the sexes.

RAL

Work-force

(3)

rights and not in the world we wish to exercise them
=, we shall end of having none at all, because the en-
vironment will go on inexorably working toward it 1984

Structure of ~~Big Brother~~ ^{entire} ~~population~~ ^{population} discipline and
easier
← publicly pre-determined things, under constant surveillance
The - Big Brother who isn't even now being being.

That is, we must approach post-fertility work not
with the question will this reduce my femininity
(with the resultant responses: a) I shall be unhappy
if it does or b) I don't care if it does), but will
this reduce my humanity?

For if it reduce my humanity it will reduce
my happiness and my life-span though maybe not my
bank balance. If it does this it will reduce my
femininity too. Because the femininity is the
humanity.

In the macho-structure we see not humanity but
a mother-defensive role, which can equally take place
in the woman, emerging as anger, hardness, egoism.
Machosism is in fact a trans-sexual structure which
has nothing to do with gender. In fact, as we

RAH

Work-force

(4)

know from classical psychology, especially the fieldwork of
Wilhelm Reich, it is the phallic-narcissistic male,
the neurotic who has not yet completed mother-reverence
or got beyond the passive-erotic stage of puberty,
who is most likely to adopt externally impressive
superman or sadistic roles. In my experience as a
soldier it was this type, outward leader, direct in
speech and gaze, who tended to crack up within a day
of battle, while the young man who expressed the softer
side of his nature, an essential component of the male
personality, the 'anima' described by Jung, was
usually leader and inexhaustible in battle. The
macho exterior is that of the man who cannot turn
himself to win the inner battle against mother-
domination. But the fight against mother-
is equal to the fight between the sexes: it masquerades,
as sex-war because the mother must remain for us,
mother or like it or not, a sacred and essentially
unrivalled figure.
We must de-structure all the things that
are dehumanising us, because de-humanised we can
not realise human rights, or endow others with them.

RAL workshops

The introductory lecture

The way it came about - in a letter to
Marianne, with a child of 4, a single
parent, I said how she and I were struggling to
their function, and how having their children
wasn't at all irrelevant to the, if not
because they did it so well and seemed to
enjoy it so much, except of course at the
points of freedom-crisis inevitable in the
modern world.

Now my function is the preparation,
apart from setting out the law - the guide-
lines, as a stimulus to the others, was also as
a balance. I'd contradicted K. She she said
'I feel bulldozed if alone + we she we
discussing about it - the plunge ahead; they're
so flamboyant I can't keep up!' I feel he
the it was the same of me not of + we but
with women, The unless I stuck by claim in

a discussion naturally, and is a very short ^{time} ~~time~~
sell at 7 is. The same gender has a diff.
time symmetry with each other, diff. for the in-
symmetry with the opposite gender, and it is one
the favorable discussion, so the opposite gender
alone will not feel stranded, if not because
he/she has a different technique in mind.

RAL WORKSHOPS

SCHEDULE

i) Introductory Talk.

- a) How it came about.
- b) My function as a male.
- c) The principle of post-fertile fulfilment, a biological self-knowledge denied socially in Christendom; ~~because also denied to women.~~ Fertile female began

to men fertile. A deeply laid up the the her (the removed ^{from the mind} regeneration or ingenuity. becomes

possible in a woman.

- d) The principles of ingenuity: the doctrine of infertile sex in the post-fertile period. (XANXIOUS?)
~~by the time we reach the post-fertile period~~
- e) The great women mystics and politicians:

it is difficult to avoid the mystical element — Elizabeth, Catherine de' Medici, Christina. Mary Baker Eddy. The great English writers. The men lived a little longer than the women but not much.

- f) The DEFERRAL civilization.
- g) The death-maintenance cannot be

removed until the DEFERRAL habit has been erased, and we see ourselves in the K. Stage, not a conveyor belt of youth-middle age-decrep-

~~RAAL~~

(1)

RAAL WORKSHOPS

The mortality rate among women is 60% lower than among men in the United States. Today there are 32000 ~~people~~ Americans who are over 100 years of age, as the human life span increases: \nearrow these, three-quarters are women.

As we go on to leave large aging, so it is essential to learn the function of the post-fertile period, and to remain youthful, vigorous and sexually potent. It cannot be done with cosmetics ~ vitamins ~ exercise alone. RAAL is not essential and in the studies, some of which have to be removed, other strengthened. ~~A~~ With a the mastery of health these years cannot be used to advantage.

RAH WORKSHOPS.

~~RAH~~ *A INSERT

Edgar Allan Poe reviewed the poetry of many
women; this = HD,

Sylvia Plath.

The wives of the ~~First~~ Anglo-Indians.

The women, organized the trust to keep

Einstein out of America.

The women at Spanish battle.

The great English novelists.

The Elizabethan period laid the basis of the British

state. Worship of the woman (Yates) - Chivalry -

Women PROTECTED from life in upper circles.

Much feminine energy due to the collapse of this protection,
and sense of exposure to life + child-bearing responsibilities.

My family life - the woman. My great mentors

have been women.

HYPATIA = Alexander.

The great patron Beatrice d'Este de Vinci.

Dante and Beatrice

The Madonna inserted in Xian's as a necessary balance to the male mother-rejecting influence emanating in Greece.

Bygones the mother-worshipping society.

Indians see women as higher than men.

We are the starved of their wisdom. We are the

bygone problem in the world today, and the cause of our
helplessness.

The female role is producing mechanism.

Getting rid of the suicide (helpless)
helpless-men) deceit is possible.

A constant pressure on us toward
this state of

Schedule (2)

- * ii) A description of Oxygenesis, followed by - class, for repro. i) The Dead Man ii) Breathing patterns iii) Thoracic breathing. (MR and KM) MODERN →
- iii) The emergence of the ^{conscious} death-wish, Odil Laurent;
- iv) Do I really want it? Karen McChrytal;
- v) The birth-chart, Franja Friedlich.
- vi) The rejuvenation program, Maurice Rowden:
 - a) exercise b) repro-systems c) acceptance of the organism, the non-conscious working of the nervous system d) giving up the cortex as the only control.
- * vii) Repeat of repro-workshop, with emphasis now on understanding tension and pain, which is the chief part in establishing 'we are here to stay' composure. (MR and KM)

hate the schedule will incorporate
The child-bearing and child-rearing function (Marianne Ambach) ^{and lecture} (Lina Tegner) and self-recognition bodywork (Lina Tegner): the 10 parts = the enlarged workshop, and staff of 6.

→ BREATHING contains the SUICIDAL element at its
most intimate level. A straight spine — with
chin and tail in. The "keundolmi" exercise for
sharpening cognition (describe the way the sexual power,
which doesn't wind up, but refine and also frequency
heighten it, contrary to the way Indians will say).

Schedule ③

Time-duration

DAY I 1) The first morning, a) lecture. b) questions, divided
2) After lunch = oxygenation workshop I 5 Afternoon.

DAY II Morning and Afternoon =
1) The emergence, the unconscious death - with a) and b)
2) Do I really want it? a) and b)

Evening =

~~DAY III~~ 1) The birth - checks
2) The regeneration programme and
workshop II.

~~The online workshops~~
~~will be 2 weekends, one week of evenings.~~

OXYGENESIS

Oxygenesis is a technique to enable the musician to pilot its way through life to the greatest number of years, ~~and with~~ ^{by means of} the deepest experiences. Without efficient oxygen-utilization the musician cannot be guided by the proper internal control, but must opt for external control that is inadequate, chaotic and finally destructive. ~~But~~ ~~the~~ ~~artist~~ ~~attempts~~ ~~the~~ ~~influence~~ ~~of~~ ~~information~~ ~~that~~ ~~is~~ ~~inherent~~ ~~in~~ ~~the~~ ~~music.~~

2. ^{and} ~~oxygenesis~~
The musician learns the meaning of tension, its importance on the energy-principle leading to ~~action or will~~ enactment, and likewise pain. But it cannot learn this ~~mentally~~ ^{experientially} consciously. Many musicians cling to tension and pain as negative main/constitutions for many months of Oxygenesis, and may qualify for the ~~first~~ ~~40~~ ~~years~~ ~~of~~ ~~age~~ when the structures are settled. But very great

* The whole fixation of the west (including psi-Egyptian ancient world) is GONGG SO ME-
WHERE ELSE (i.e. being something else, "having something else") that the whole world
have nowhere else to go we settle down. East and West are REFERAL.

(which is to go to work)

Religion, my opinion & enlightened
pathetic control attempts to achieve what
= The religion, ready and available
to relieve of values human & encompass

riches we spread to those who ~~have~~
willing to be the control structure
go. Deep-improvement program -
which may be useful for message to
meditation - eschew tension and all
to 'relieve' it; but it must return
and, because of the program, stronger than
before, for the simple reason that the
organism has habituated itself to
the tension-release mechanism and
lost the natural tension-structure
as. Tension is not of natural
essence to the functioning
of the organism, and if we look at
how muscle warms system pain -
it must be in trouble, indeed.
Larger & more is trying to achieve.

This organ to be the

We have in us organisms a self-mechanism again full awareness, will used
destiny us in a moment, and if this mechanism is new-developed, a strong
us, we 'look for' spiritually like the fish 'looking' to work in the sea. not using

Basis of Oxy: This is all we have. We can't find
more spiritually - by dying because
spiritually - is ALL WE KNOW. But

Anxiety: What it is and how to cope with it.

When we try to create something, be it art, a new solution to a problem, or any sort of new form, there may be days when the very thought of beginning or carrying on with our creative project puts us into a state of pure anxiety.

At best, the anxiety will make us uncomfortable enough to consider avoiding the project altogether. At worst, anxiety can literally paralyze us or blur our vision such that we cannot even see what is to be done. Unlike the fears we named earlier in our discussion of unblocking and deconditioning, such as "fear of failure", "fear of ridicule", "fear of success", and so on, anxiety cannot be so easily named. It usually is of such a vague and undefined nature that it is difficult to get a perspective on and distance from, unlike our "nameable" fears. We thus may be hard put to get past it.

The experience of anxiety, however, is to some degree a necessary and constructive part of the creative process. In the extreme, of course, it is neurotic and destructive, which extremes we'll discuss a bit later. The sources of anxiety may be various, but usually

it arise during the exploratory phase of the creative process, when we are reaching within ourselves to the source of our creativity, or after the phase of gathering all the relevant bits/^{of information}for our project, when we must then allow a 'gestation' period.

In the first instance, after we've posed the important question or problem and are reaching deep within ourselves (or further outside ourselves), we may also be reaching to the depths wherein lie buried some of our deepest fears, or some of our most painful memories, those we may have years ago repressed. Anxiety is like the screen of non-awareness which protects us from experiencing fear or pain or significant aspects of experience we may not have been able to handle at the time we experienced them. In the case where we are not necessarily reaching () painful or fearful experiences, we are, in any case, reaching for "new" experience,

new in the sense that it is new to our current experience of ourselves, or new in the sense that we will do something new with it in our creative expression. And to bring something new into being, we re-define a part of ourselves and the world, and must therefore let go of an old definition of the world, of ourselves, or of our experience. In letting go of an old pattern, we let go of something familiar, something secure, a tried and proven way of feeling related to the world. Anxiety may ensue, filling the void where once there was familiarity and security.

For instance, suppose I am writing about an incident which happened to me during childhood, which, until now, I have remembered only superficially, in sketchy outline. Say, I remember having fallen down a stairway when I was four years old, tightly holding my large stuffed Easter rabbit and a glass of water, which broke and made a deep cut in my arm. At a certain point in the writing of this event, I become overtaken with anxiety and am unable to continue writing. Effectively "blocked" at this point, I get up and go for a walk, letting my mind wander where it will. Halfway through the walk, what comes to me is a feeling of deep sadness, tinged with anger. As I notice these feelings, allowing them into my awareness, what then comes back to me is the memory of how abandoned and alone I felt as a child, with no one to really look after me: my father was rarely home, ~~as~~ his work required him to travel a great deal, and my mother was not really very much into 'mothering'. The sadness and anger which I had felt as a result had been too painful for me to look at until now, when, as an adult, I could re-experience the feelings from a position of strength rather than one of weakness and dependency. But now, to admit these feelings to consciousness required that I re-structure my understanding of who I am: I had to look at my ~~adult~~ feelings of loneliness, sadness, anger, fear of abandonment in a new way, as partly stemming from early childhood experience, not necessarily as a result only of actual treatment in my adult life^{by}

various friends and lovers. The anxiety I experienced in writing about my childhood experience was in fact the experience of a temporary loss of understanding of myself, a loss of reference point from which to create. As I then realized what experience underlay the anxiety, admitted it to consciousness and made new sense of it, my anxiety vanished.

This is the type of anxiety that is inevitable during the creative process. Whether or not it blocks us from continuing to be creative depends on what we do with the anxiety. If we try to escape it or regard it as inimical to the creative process, it will probably grow, and in so doing, reduce our self-awareness, the very channel through which we express ourselves. If, on the other hand, we acknowledge our feeling of anxiety and allow it to run its course, it will pass, and that which had been ready to emerge into our awareness will do so, thus deepening and enriching our creative process.

A similar kind of anxiety may result during the creative process when we are confronting a new external situation or set of demands, which requires us to act with no apparent reference to previous experience, for instance, if we are required to compose a musical piece to fit a particular situation, to write something about a subject we are unfamiliar with, to improvise our way through a foreign country or through a social situation we've never before encountered, and so forth. This type of anxiety is, to some degree, an inevitable part of life. As long as we are driven to actualize ourselves, to allow the unfolding of who we are and may become, whether through some art form or through a non-artistic form of self-expression in the world, we will experience anxiety. We will be continually confronted with our own changing relationship to changing circumstances. Our repertoire of patterns of living will not always match up perfectly with the demands of the environment, and we may often experience ourselves in conflict with our environment.

During the moments, days, or months, perhaps, before we find within ourselves a new set of perceptions or approaches with which to meet the external challenge to our creativity, we may feel unconnected, as though we don't fit in, stranded with no certainty of success in continuing on our path, with no guarantee that what we are about to do will answer the demands of the situation. In these moments of unconnectedness, or apparent unrelatedness, our feeling of being cut off from the world is experienced as anxiety. For instance, at times during the writing of this book, I have gone through periods of uncertainty as to who you, my audience, are, out there, about whether what I am writing will connect with you at all, or whether I'll be speaking to a void. If I were to focus my attention on that uncertainty, I would be in a constant state of anxiety, such that I would probably never sit down at the typewriter.

On the other hand, if, rather than avoid the experience, I acknowledge that I am feeling anxiety, let it pass, and then bring my focus back to my own process, to pay attention to what I have to say, I can better know what it is that is most likely to be meaningful to you out there, who are not, in essence, so unlike me after all.

Likewise, the more conscious we remain of our unique aspects, our particular manner of being in the world, the more easily will we be able to function creatively in new situations or with new demands upon our creativity. If we resist the pull to disperse our energies and perceptions worrying about what the marketplace will allow, what external standards may be used to judge our work, we will then most easily be able to select from new situations the elements which appropriately pertain to what we wish to express. We will more readily be able to perceive patterns amidst apparent chaos. As we allow ourselves to perceive these patterns, we will again feel ourselves connected with the world; we will have new clues as to how

to proceed with our creation in a way that suits who we are.

During the periods of uncertainty, or anxiety, before we "see our way through" to a solution or creative resolution, it may be advisable, once we have taken stock of the situation, to turn our conscious attention away from our project and do something else for a while, thus giving our unconscious processes a chance to do some work integrating the new information we have gathered into our own particular way of expressing ourselves. After a walk or a swim, a good night's sleep, some time spent refreshing ourselves, we may then come back to our project with fresh insight about how to proceed. For instance, if we have an idea for a short story, we may know how the story begins and ends, who the characters are and what the setting is, but we don't know how to move from, say, the second scenario to the third. We might fret and worry ourselves into a state of anxiety, or we might take a break and do something completely different, and let the characters work it out among themselves in our unconscious (or we might just visualize the characters in our mind's eye and just wait to see what they do). How often have we gone to sleep at night with some restlessness or anxiety about some problem, only to wake up the next morning, or even in the middle of the night, with the solution as plain as day?!

Perhaps one of the most common sources of anxiety is when we over-plan or prematurely structure our creative project before having given enough latitude to the exploratory phase (as discussed in Chapter IV, The Creative Process). We may then experience all sorts of anxiety because what our rational mind has planned out doesn't seem to mesh with what our emotional/intuitive mind is trying to say. There may indeed be a conflict between our rational mind and our intuitive/emotional mind, but, whereas the rational mind can find a harmonious adjustment to the intuitive mind, reason which is not intuition-based can never come to terms with intuition. I am suggesting that we may remove ourselves from the horns of this dilemma ^{only} by stepping

over to the side of our intuitive, feeling self during this exploratory phase of the creative process. For instance, in our short story, if I first identify the feeling my character is experiencing, then how that character expresses it or acts upon it, (using the "logical" aspect, or his verbal expression), will naturally follow. If, on the other hand, I do not know what the character is feeling, but I try to bring him or her to life by putting ready-made words into his or her mouth, the dialogue or monologue will be flat and meaningless; the character will remain lifeless.

If we allow our rational mind to dominate our intuitive mind, we will be unable to follow up on our own inspirations -- those gentle, nagging or cryptic messages we pick up from inside ourselves or from the surrounding world, which tell us there is something going on of importance to us. These inspirations, or seeds of inspiration, provoke our imagination and call us to explore further, until their special significance for us is uncovered. But we cannot logically pursue their hidden meaning. To try to do so usually provokes anxiety, as the rational processes will prematurely structure the insight which is beginning to unfold. (We may see a parallel in the development of children: if a child^{is} forced into a rigid structure of learning, such as being taught to read too early, before his more basic, feeling/intuitive capacities have had a chance to develop, he will become anxious.) In the case of the adult creative process, we may, for instance, have our attention repeatedly caught by some pattern, say, some quality about a person which we can't ignore, yet we can't quite put our finger on. We have some 'felt sense' about the quality; we may obsess about it, or just feel it knawing at the back of our mind. The message is clearly there: "There is something about this that I must get to the bottom of." But to think logically about a felt sense is like trying to define a flavor using engineering terminology -- a different 'language' is required.

In this case, however, it is not so much a language that is required, but let go of our rational process in order to we must, rather, allow the meaning of the inspiration to float up to our conscious mind from our intuitive depths. The meaning of the inspiration may arrive in imagery, in 'scenes' from some past or imaginary event. Or it may, occasionally, arrive in the form of words, logically or poetically ordered. But what is important is to allow the emergence of the meaning rather than to pre-determine it with logical arguments or structures.

Neurotic Anxiety

In the extreme, the domination of our feeling/intuitive minds with our rational minds results in neurotic anxiety, or surplus anxiety, usually of the kind that lasts for years and may even dominate most of our waking moments. This imbalance within will also be reflected in our perception of the world around us: we will also experience ourselves at odds with the world, and, consequently, feel anxious, or anguished. This sort of neurotic anxiety may stem from our inability to set our own standards, which leaves us dependent upon approval from others. Or, on the contrary, an imbalance may be the result of using our logic to cut ourselves off from interrelationship with others. Thus isolated and defiant, we will experience anxiety. "The individual who can only define himself with reference to external criterion will develop hostility toward those whom he regards as instrumental in the suppression of his capacities and freedom; and the isolated individual will develop hostility toward those whom he believes to be the occasion of his isolation. In either case, the hostility increases the conflict and hence the anxiety." (Rollo May, The Meaning of Anxiety, p. 228)

Neurotic anxiety may also result from extreme cases of letting our feelings dominate, rather than guide, our rational mind. The experience is one of having no structure or too little structure. In this case, we may feel unable to see ourselves as separate from what we are feeling. We experience

ourselves as 'being' a feeling or set of feelings, rather than as someone who has these feelings. If we cannot separate our sense of self, our awareness, from what we are feeling, then the prospect of starting the intuitive/feeling aspects of the creative process may arouse fears of losing control; we may let our feelings "get the better of us." (See Chapter IV, "The Creative Attitude")

These extreme cases of neurotic anxiety may have origins in early phases of our development, in childhood, and may perhaps best be dealt with by psychotherapy (see chapter on "Creativity and Therapy"). For instance, during childhood, when we are dependent upon our parents for survival, we may have experienced intense conflict between getting from them what we needed to survive, and feeling free to express who we were then. Then, to express who we were as small individuals might have been threatening to one or both of our parents, or might have somehow conflicted with our family situation. To express ourselves then might have resulted in our parents' withholding of that which was necessary to our survival, especially love and acceptance. The powerlessness and helplessness the child experiences in such situations creates a state of anxiety which may remain with him, just below the surface, well into adult life, until he takes another look at the original conflict and determines that it is no longer relevant.

Always, in the creative process, we must be able to tolerate moments of uncertainty, of no definition, the "fertile void". If we try always to control what's happening, if we must always know "what it is", or where we're going, we will not allow our unconscious or intuitive processes ample free reign to do their work. Some will experience this 'gestation' period as one of intolerable insecurity and will invent innumerable reasons to explain it, such as "I'm really empty inside", or "I must be dried up", or "since I don't know who I am right now, I must be nobody, with nothing to say." If,

on the other hand, we recognize a certain amount of anxiety as a positive sign, as a signal that we are letting go of something old or obsolete in order to make room for the new, we will enhance our creative process rather than feel compelled to avoid or suppress it.

"...without any intentional, fancy way of adjusting yourself, to express yourself freely as you are is the most important thing to make yourself happy, and to make others happy."

-- Suzuki Roshi

Anxiety

Rolls May - p. 205

fear is a reaction to a specific danger while anxiety is unspecified, 'vague', 'objectless'. Characterized by feelings of uncertainty & helplessness. We ask what is threatened in exper. wh produces anxiety

Anxiety attacks on deeper level than fear. The threat is to something in the 'core' or 'essence' of the personality. Self-esteem, exper. of self as a person, feelings of self-worth - are threatened

"Anxiety is apprehension cut off by a threat to some value that the indiv holds essential to his existence as a personality." Threat may be to physical life (threat of death), to psychol. existence (loss of freedom, meaninglessness), to some other value wh one identifies w/ ones existence - (patriotism, love of another person, "success", etc)

It is the security pattern itself which is threatened. However uncomfortable a fear may be, it is exper. as a threat wh can be located spatially & to wh. an adjustment can, at least in theory, be made. If the object can be removed, either by reasonance or appropriate flight, the apprehension disappears. But since anxiety attacks the indiv's (core, essence) of personality, the indiv cannot 'stand outside' the threat, cannot objectify it. Thereby one is powerless to take steps to confront it. One cannot fight what one does not know.

p. 207

Anxiety is objectless because it strikes ~~at~~ that basis of the psychological structure on which the perception of one's self as distinct from the world of objects occurs

Self-dynamism is developed in order to protect the individual from anxiety. The converse is true -- that mounting anxiety reduces self-awareness. In proportion to the increase in anxiety, the awareness of one's self as a subject related to objects in the external world is obscured.

One has a fear, but one is anxious.

Albert Hofstadter, cont.

*** And in general, imagination is the power by which the very forms of being themselves -- forms like quality, quantity, measure, essence, existence, substance, cause, matter and form, potentiality and actuality, mean an end, and ultimately truth itself -- are unfolded in the process of the disclosure of the world we inhabit.

Imagination delimits space. Imaginative condensation is required, for instance, to distinguish sizes, dimensions, distances, relations and relative positions. Correlative with such features as rooms, places, or locations as portions of space seen as possibilities for occupancy, it introduces the basic notion of spatial existence, namely presence, with all its manifold possibilities, such as limited location and diffusion, inhabiting, dwelling, occupying, sojourning; its opposite, absence; and its movement-related forms such as coming into presence and departing from presence, appearing and disappearing.

Every spatial phenomena or ~~the~~ entities whose being is or includes an essential relation to space, whether objects, events, actions, or other phenomena (material bodies, radiations, jumps, flows, journeys, convergences, meanderings, lightning flashes, spreadings of shouts, invasions of smells; possibilities of shape and form: arcades, scallops, tunnels, elbows, battlements, pimples, dimples, symmetries, deformities; paths and movements: straight, circular, elliptical, serpentine, rising, descending, separating, ~~the~~ meeting, approaching, retiring, unswerving, twisting, entering, issuing -- each of these and each of the countless others like them, is first envisioned by imagination in an act that is at once invention and discovery of real possibility of being and that, by determinately configuring its spatiality, helps to differentiate the actual form of the world.... Imagination ~~is~~ is the power and the act of differentiating and integrating just those opposed factors -- existential and essential, factual and intelligible, sensuous and conceptual, material and formal -- by which the being of an experienced world and its contents are articulated. In this way imagination serves its function as organ of actuality -- "actuality (as Hegel said), the core of truth which, originally produced and producing itself within the precincts of the mental life, has become the world, the inward and outward world, of consciousness." (Hegel, The Logic of Hegel, trans. from Encyclopedia of the Philosophical Sciences by William Wallace, London: Oxford U. Press, 1931, p. 9

Kracklauer -- question of meaning, action, anxiety

Lived experience different from meaningful experience: in lived experience, "we encounter only undifferentiated experiences that melt into one another in a flowing continuum. (Schutz, Phenomenology of Social world, p. 51). For meaningful experience, I direct my attention to something which is apprehended as discrete, as an experience "Because the concept of meaningful experience always presupposes that the experience of which meaning is predicated is a discrete one, it... becomes quite clear that only a past experience can be called meaningful that is, one that is present to the retrospective glance as already finished and done with. (Schutz, p. 52) The passing moment is not without experience, but only the already experienced is meaningful. A large portion of our lived experience can never become meaningful. These portions are those which cannot be recovered by memory, and cannot, subsequently, be the focus of our attention. "Moods," "feelings and affects" or the "internal perceptions that lie close to the absolute private core of the person are irrecoverable as far as their How is concerned, and their That can be laid hold of only in a simple act of apprehension. (Schutz, p. 53)

Action is the constant effort to realize imaginative possibilities which are implicit negations and ideal transformations of the existent." (Goldstein, Human Nature in the light of Psychopathology, , p. 56) Kracklauer: "That is, in imagination I see myself as something I currently am not, but something which, through my action, I could become. That something which I could become is an "ideal transformation" of myself as I am; it is ideal because it is complete and finished. (Goldstein, p. 61: "action is the execution of a projected act.; the meaning of any action is its corresponding projected act." The meaning of any action is its corresponding projected act, but this meaning is still relative to the "moment of the meaning-interpretation." (Goldstein, p. 45)

Lived experience only becomes meaningful after it is reflected upon, after it is made the focus of an act of attention. "The meaning lies in the attitude of the Ego toward that part of its stream of consciousness which has already flowed by, toward its 'elapsed duration.'" (Goldstein, p. 70)

Observing ego!

Kracklauer, p. 2

The problem is not so much one of competing acts or competing means to realize them, as a choice between items which were given to the agent simultaneously, but rather:

The problem should not be conceived in terms of spatial goals, of pre-given pathways, of the coexistence of acts X and Y before one of them is performed. These goals do not exist at all before the choice, nor do the paths to them exist until and unless they are traversed. However, if the act -- let us say X -- has been performed, then the claim that, back at point M O, Y could equally well have been chosen is meaningless. (Goldstein, p. 67)

The action, once completed, is a unity from original project to execution, regardless of the multiplicity and complexity of its component phases.

Re: Attitude of Ego: "...the meaning of a lived experience undergoes modifications depending on the particular kind of attention the Ego gives to that lived experience." (Goldstein, p. 73) (temporal distance from which the experience is viewed influences its meaning, So does its "point of view" in terms of the "depth" with which it desires to penetrate the experience.

Schutz: configuration of meaning or meaning-context:

We say that our lived experiences E_1, E_2, \dots, E_n stand in a meaning-context ϕ if and only if, once they have been lived though in separate steps, they are then constituted into a synthesis of ~~higher~~ a higher order, becoming thereby unified objects of monothetic attention.

KK: After this fashion, 'the total content of all my experience, or of all my perceptions of the world in the broadest sense, is, then, brought together and coordinated in the total context of my experience' (Goldstein, p. 76)

"This growing core of accumulated experience" builds up "layer upon layer" and becomes the individual's reserve stock of knowledge." *ibid.*, 77

It is from this reserve stock of knowledge, or highly complex structure of meaning-configurations, that a person draws the "schemes of experience" which interpret and order his experience.

"A scheme of our experience is a meaning-context which is a configuration of our past experiences embracing conceptually the experiential objects to be found in the latter but not the process by which they ~~were~~ were constituted." *ibid.*, p. 82. Thus, "to the natural man all his past experiences are present as ordered, as knowledge or as awareness of what to expect, just as the whole external world is present to him as ordered. In addition to "synthesis of inner experience" *ibid.*, 81, the natural man "'has'...a stock of knowledge of physical things and fellow creatures, of social collectives and of artifacts, including cultural objects." *ibid.*, p. 81

Genuine reps means

using worry etc as the
preparation for ENACTMENT.

FRAY

RALW YLW

- Youth and Leadership - Women FRAY seminars
Female Representatives and Youth
~~Representatives and Leadership~~

YALW

- FLAY seminars

Female Leadership & Youth seminars

FLAY seminars.

FRAY

Youth and Leadership

We believe the the fertile period - a woman
is the period of bearing - preparation, while the
post-fertile period is the one of self love.

But it isn't easy to know this.

how to know ^{long} ~~resolves~~ and how to carry

with it - the post-fertile period ^{to the} ~~is~~ ^{we believe} the

easy and ~~simple~~ ^{grace} do not flag. ^{Old}

age - a woman is - what I ^{not know}

the structure. ^{involved} - Diet, vitamin

apoptin, exercise, skin - lotions can be

left to understand: ^{signs in} ~~the~~ ^{to} ~~the~~ ^{the}

resemble. ~~to be started~~ ^{the line}

~~Most clients come to us interested in the creative process, and we then proceed to pursue the lives. In a way, the model we used the creative artistic genius, with the great spiritual world, but we can begin to see the choice of model was incidental, and depended on the choice of the 2 ways of approach on the choice of different programs. Both types of which was taken~~

JUDY BOYNTON
701 PANORAMIC
BERKELEY
94704

ROBERT BRIGGS
ASSOCIATES
PO BOX 9
MILL VALLEY
CA 94941

Structure the work change, and which type use changed. Get the load of the group in the expectation, but beyond the 40, and for the 'old' in the self-interest, the life purposes.

Regeneration and getting in the work accepting the social formulae,

The work attached is 'why we should' of ourselves, a being maltrading, 'knee?' etc - it is a 'accepting' the social picture of female = fertile. These will be

attraction = work; the power of deep acceptance.

WDT

Regeneration

The disapproval and sometimes anger with which sons and daughters view the population, their parents see the use in old people's homes is really a recoil from the idea of sick people population, and not at all an unnatural response, because old age is a sickness, despite medical assertions to the contrary. It derives from prolonged misuse of the body, and prolonged ignorance of its processes. And this denies them a true acceptance of social values, emanating from the media, from the medical establishment and the religious institutions.

FRAY

These structures including knowing how the ~~the~~ ^{to}
whether in a certain ~~lead~~ ^{lead} to ~~the~~ ^{the} life
processes.

Old age is not understanding the goals, the biological
structure of the human being. We've intended to
exercise our full powers until the age of at least
120 years (The "Hayflick" limit of cellular division).
~~Men are usually mortal, is now 100 years old, this~~
~~Men are usually mortal, is now 100 years old, this~~
women ~~with the same~~ ~~is~~ ~~usually~~ ~~seen~~ ~~due~~
to great watering - health care this century, increasing
the women have a clear understanding of biological
facts, they ~~are~~ ~~more~~ ~~fertile~~ ~~-~~ ~~productive~~.
They ~~are~~ ~~more~~ ~~fertile~~ ~~-~~ ~~productive~~ understand the source, the
balance, the ~~the~~ limits.

You can't ~~later~~ regenerate without taking down the
death-provise: in the case of women this ~~is~~ ^{is} the
form "I will steadily decline as the fertility period
ends." i) the sexuality doesn't dry up ii) the fault

discriminate the men 'aggressive & competitive' - 'it
lead to their decline.

become shape. May Baker Eddy.

60% higher mortality rate for men.

Why do women live longer than men? -

Ingrid Waldron (University
of Pennsylvania)



= being AFRAID =

men die thru 'seeking the feastor' - In war, this

lead to nervous breakdown, in battle conditions. (It is

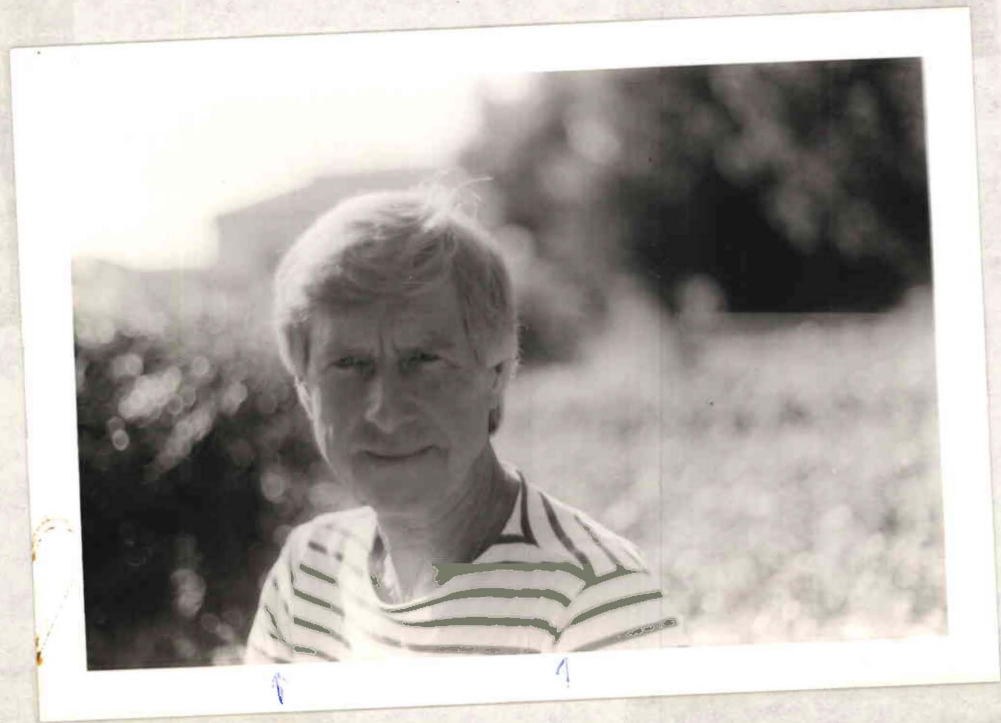
a fixed structure where in dangerous conditions U need

with flexibility. I expect the today we are living instead

is war conditions.

FEAR OF DEATH





↑ ↑
CROP HERE

25/183

MAURICE Rowdon

at 1337

~~2 of these~~

~~2 of these~~

l.c. A practical system for conducting our lives on the basis of our new expectations. All the power and motivation in the world are useless unless we can translate them into action which suits, advances us and make us happy.

A

Seminars in San Francisco and the East Bay Area.

C

For further information, dates and locations call:

D

promotion and supervision of ⁿ new therapies, and it was in this clinical setting that he first began rejuvenation techniques, subsequently teaching these in various European countries.

B

RAL

looking to be told
I that he life = - time of h, not
behind 2] the one the outside one
grow-up she enters the richest and
was important part of his life and she
fulfills the hidden desires of the
entire life 3] the one is 8 7 1 =
like the same, the one is 8 7 1 =
be an attraction, sexually happy,
and healthy, the one is not
going to suffer the same doubts
and depression.

Write only into this by name way for you is an order
of my cells & my lines. 2 km and he is doing a small
line.

RAH exercise (4-part)

1] The map of series = the 1 work.

2] The map of achievement = the 1 hour.

3] The map of the difference.

4] ^{turn to Part II - the first work}
Are the series - such things
state?

5] turn to Part II ("the 1 hour").
the 1 - such things = just as = the 1 of
series?

Kaver:

SF for Britain Airways

Track of Monday

I) desire my woman, an ordered house, animals, two
homes, freedom to travel, publishing outlet,
work in the theatre,

II) I have my woman but not with me.
a disordered house
no animals
two homes
no freedom to travel
no publishing outlet
no work in the theatre

~~The difference:~~

III) I have had my woman
a disordered house
animals
two homes
freedom to travel
publishing outlet
work in the theatre

IV) I have my woman with me
- therefore given
up animals
publishing outlet
freedom to travel
work in the theatre

V) Return to I and check the desires: are they still so? →

The real map is:

My woman when we are both ready, that is,
she I ^{was} nice, here pulling in what, tread:

to travel,

work in the the in the way else has been

accomplished.

Animals she we are together.

i.e. There are definite maps of conditions, and it is
these conditions which are by "outlets".

K.

RAZ - to look at desire - what is find
 the capacities, work to make of fairy tale, which
 also include calculating and time - the choice is
 whether you live and for life - a strike
 seeing as a purpose we are pushed under before
 you are him. but there is for you an opportunity, and
 it isn't our job here to make enquiries - to show
 you stand - these issues. We take it for granted
 that you know about stand - Gt. Sufi,
 Buddhism, shaktism. We are here of the practical
 parts, and what we do a day - a standard in
 interviews of any religious or spiritual type, the
 we know of.

I forget the last session - didn't hear it. But
 you have to make it have a depth - part of it
 that's what it means. ("formal" "regulations"
 "scholarship" ↔ delinquency)
work = shiksha. Replace + work.
 can be beyond what be understood not discuss
 and more.

Attain a well been under a system.

Intentionally organize, integrate RAL and the
we will follow. These people are not
waiting. But support it: We need a model
for it, we will do it. The work will
provide nature is right for us, health is
includes the a desire includes the.

The indulgent life in mind - a model
Py + it. Yogavanda is a sense of unity
to this is like.

Deeply corrupt, crisis and improve the
we have to see ourselves.

By a whole people's choice, a that is
essentially due to us. They are not
close. In this they know - the key is unity.
The ~~is~~ is a lives on a model
is not regard as another, sexual = we cannot
higher culture is the old world.

JUD - be free of LIFE this is the
he needs - spiritual of his desires.

RAH

Opening

We aren't going to give you any pop metaphysics -
love and stay with the pain etc.

First the theory of menopause: if we adjust
our attitudes to their organic change early enough, it
will not represent a shadow on our minds, however
inconvenient. But, more than this, it may well become
a strength to look forward - like freedom for the
children born from us. I'm going to do my best to
persuade the menopause, for her being a death,
is indeed a birth. Or, if it will, a rebirth. \rightarrow
And the RAH workshops are designed to show how
to use this fact as a basic element in the under-
standing of the feminine organism.

And I don't mean the feminine organism as
an abstract. I mean the organism of her. So
the RAH workshops ~~is concerned with~~ examines the
way we use this unique, unrepeatable organism,
Understanding its uniqueness, its genius, is to
understand its function. I - us could this
is the most diff. thing we can try to do.

You may or may not think of menopause as a death. But do you think of it as a rebirth?

→ Have any of you examined the smooth end
mucinous process by which the body passes
from its fertile stage to its post-fertile stage?
And can it be that this smooth transition;
= which the adrenal gland undergoes with age,
like on the work of the ovaries, is for nothing?
I do not describe the post-menopausal period
as the sterile period, but as the post-
fertile period, precisely because I think there
is a new kind of fertility involved.

DATE:

PLACE:

TIME: 10am to 6pm

COST: \$80.00

Please bring a mat or towel, and a sack lunch

For reservations and further information, call (415) 652-3714

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3237 Sacramento St

San Francisco

CA 94115

TEL: (415) 652-3714

karen mcchrystal
vt-07a, 13b, 14c, 23d
donnadisc 6.27/ file a
6/21/83

Women

Female = Fertility

- July 9 & 10
- July 16 & 17
- July 23 & 24
- July 30 & 31
- August 6 & 7
- August 13 & 14
- August 20 & 21
- August 27 & 28

~~English~~

6 prior classes

RAL WORKSHOPS presents:

from Rejuvenation and Longevity for Women

It isn't enough to know that 32000 women in the United States are over 100 years old, and that the human being is capable, at the most conservative estimate, of living 110 or 120 years in full health and activity.

It isn't enough to know that the mortality rate among women is 60% lower than that among men, and that women over 65 years of age outnumber men of the same age by 3 million.

We need a practical system which we can incorporate into our lives without undue effort or regimen. RAL stands for REJUVENATION AND LONGEVITY. RAL workshops argue that the post-fertility period in a woman's life is a period of self-fulfilment, for which the fertility period is a rich preparation.

RAL workshops declare that the Female/Fertility equation is a suicidal myth which prevents half the race from exercising a crucial influence at a time of unprecedented human crisis.

RAL workshops thus represent a life-revolution whether we are in the fertile or post-fertile period, or at the half-way house where so many decisions about future performance have to be made.

RAL workshops bring to light the value of the fertile period in a world which tends to undermine the role and function of the mother. The fertile years can be burdensome and frustrating unless their meaning in terms of preparation for post-fertility fulfilment is understood.

DATE: TIME: 11:00 AM to 6pm

Please bring a mat or towel, and a sack lunch

For reservations and further information, call (415) 652-3714

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MFCc

KAREN McCHRISTAL, a native Californian, has a B.A. in political science from Stanford University and an M.A. in clinical psychology from the Western Institute for Social Research. She has worked as a writer and editor, having edited several community newspapers and a San Francisco arts magazine, and also as a journalist, both in Europe and the US. For the past three years, she has been practicing psychotherapy, specializing in the creative process, writer's block, and life transitions. She is the founder and director of Creative Process Consultants. (MFCCL, Regis. #IR 2588)

MAURICE ROWDON, a British citizen, has an MA from Oxford, where he studied Metaphysics, concentrating on theories of perception, political science and economics. He has published twelve books on a variety of subjects, the latest of them (ELKE AND BELAM, Putnam) about animal intelligence. He has practiced various forms of yoga since the time he met the Hatha Yoga master, Selvarajan Yesudian, in Ponte Tresa, Switzerland, eighteen years ago. Among these forms were pranayamic exercises which, together with his more recent experience in rebirthing, led him to develop the system he now calls Oxygenesis. For the past five years he has been a member of the governing board of the Ramana Health Foundation in London, under the medical directorship of Dr. Chandra Sharma, MD, a financial institution for the collation of new therapies, and he was in the

clinical settings. All the since been developed yoga and techniques practice

with the idea of multiple clinical settings

ec/ps/c

promoting supervision

been included in the workshops - RAL

He has been leading quite a busy life
Teaching at the post office in London
~~in this way~~

~~and it was his clinical setting~~ first
and it was his clinical setting ^{now} he has become
involved in research and teaching
Teaching, and he subsequently took
his ~~original work~~ in various
countries in Europe.

KAREN MCCHRYSTAL MFCC, a native Californian, has a BA in political science from Stanford University and an MA in clinical psychology from the Western Institute for Social Research. She has worked as a writer and editor, having edited several community newspapers, a San Francisco arts magazine and business journals. She has worked as a journalist in both Europe and the US. For the past three years she has been a practising psychotherapist, specializing in the creative process and life transitions. She has been fully trained in the Oxygenetic process and now includes this in her clinical work.

RAH (revise to make this your own)

MENOPAUSE ①

Whatever the age, or how to clear up some myths and legends about the change, life will still persist.

During the last 4-5 years of menopause the eggs in the ovaries gradually lose their function. There is no reaction to the so-called GONADOTROPINS, with the result that no FOLLICLES develop. This means no ovulation.

The ESTROGEN and PROGESTERONE production changes pattern.

But the HYPOTHALAMUS and the PITUITARY gland by no means cease production. In fact they produce very high levels of FSH (the "follicle stimulating hormone") and the LUTEINIZING hormone (LH).

FOLLICLES are groups of cells surrounding the eggs in the ovaries, and these follicles produce the estrogen and progesterone.

ESTROGEN controls much of a woman's growth and

sexual development in the more biological sense.

PROGESTERONE alternates + this = the menstrual cycle (?).

LH, the Luteinizing Hormone, ~~triggers~~ triggers ovulation

(the release of the egg from the ovarian follicle and the ovary) and then changes the broken follicle to a CORPUS

LUTEUM ~ "yellow body". (Lutein is a yellow pigment of which the same component as the yellow of a ^{hen's} ~~chicken~~ egg).

When a girl is born each ovary contains 100/400,000

eggs. These gradually decrease until menopause, when v. few

→ The gonadotropins - HCG¹, HMG², Pergonal = FSH and LH are 2 gonadotropins. (3A woman can take 2 Human Menopausal Gonadotropin, a mixture of FSH and LH extracted from menopausal urine, or HCG; Human Chorionic Gonadotropin, which is v. similar to LH in the case of infertility during the fertility period).

egg remain.

The HYPOTHALAMUS is a ~~small~~ gland in the centre of the brain, right above the PITUITARY gland. It produces FSH^{-RF} and LH^{-RF*} which also may control sleep, sexuality, hunger & thirst and other endocrine systems beside the reproductive system. It may be that it is thru' the hypothalamus that mental stress & sickness affects the menstrual cycle & the sexuality.

The PITUITARY gland at the base of the brain produces the so-called 'stimulating' hormones for all the body's glands - in addition to FSH and LH it produces TSH, the hormone that stimulates the thyroid ("thyroid stimulating hormone"), and ACTH, "adrenocorticotropic hormone", and PROLACTIN (important for milk production) and OXYTOCIN (to milk let down and uterine contractions).

Estrogen and progesterone function = the menstruation - is the lining of the uterus & the ENDOMETRIUM; in the Fallopian tubes to increase CILIA-production (CILIA = eyelash-like projections help to push sperm and egg together and then move the fertilised egg into the uterus), in mucus-production & muscle-contraction in the tubes, with helping the sperm to reach the egg; in

* i.e. FSH release-factor, LH release factor. (C activate FSH = LH = the pituitary.

3) MENOPAUSE

The CERVIX (the lower part of the uterus, the extends into the vagina), estrogen make the cervical glands ^{secrete} more mucus to lubricate the vagina, protect the ENDOMETRIUM from infection and facilitate the passage of sperm into the uterus at the right time of fertilisation. It becomes abundant in mid-cycle and may make a sticky vaginal discharge. Later in the cycle it makes the cervical mucus impenetrable is open.

Estrogen helps the vaginal cells to multiply, and thus the cell layers to be thicker, ^{while causing increased discharge,} while progesterone slows this increase, ~~so that the amount of discharge~~ discouraging discharge.

Both estrogen and progesterone have an interactive balancing function together.

It also affects the breast glands, estrogen - the matter mostly of milk ducts and glands, progesterone - breast glandular tissue and the congestion of blood vessels, causing swelling.

Change of life like - year or two. It occurs normally at ages 43/55.

~~It is a disease~~ RAL workshop are committed to give the treatment of menopause as "OVARIAN DEFICIENCY DISEASE", as equivalent to the FERTILITY MYTH.

Particularly ESTROGEN-loss may cause discomfort in menopause (some say the the famous 'hot flashes' are due to this but it isn't certain). The main reason for estrogen-loss:

First, the adrenal glands produce more of it than the male hormone, ANDROGEN, which is converted to estrogen in fatty tissue.

Second, the ovaries themselves continue to produce small amounts of estrogen and androgen (this is a stimulant of hair in under-arm, pubic & breast hair in puberty).

The ability to metabolise androgen into estrogen differs widely from individual to individual.
 40% of women have estrogen levels just as high as before menopause.

Estrogen decline does not cause hypertension, over-weight, heart attacks, reduced vision or hearing, which are a feature of senescence.

These symptoms are far attributed as they would be in a man, not as a result of the sexual factor.

Adapt and work because of it, having the women
go crazy during the change) life. The hormones
biologically is a changeover from ovarian function
to adrenal function, in the endocrine machinery,

(Endocrine = chemical / glandular, hormone =
to move, set = motion (Greek)) It may
affect the emotions through the HYPOTHALAMUS,
the endocrine center in the brain.

It is one of the emotional factors at this time:

- i) Grown-up children
- ii) Dying parents, and other dying friends.
- iii) The growing fear of death which menopause seems
to bring signifying.

THIS IS ALL RIDICULOUS

→ We cannot even say with confidence that the symptoms
usually associated + menopausal such as dizziness, headaches,
numbness, ~~numbness~~ in the fingers are directly caused by
menopause. Some studies say they are, others do say not. They
are certainly not associated with estrogen decline.
These associations may be as mythical as the

This empiric has helped to create the idea that a woman is old after 40, the one is sexually not of business and well than from accept the fact the she is of sexually unattractive and (while the ~~she is~~ ~~sexually unresponsive~~ ~~at her~~ ~~also~~) sexually unresponsive; ~~the~~ the male enters to function after 40 (and may well be many before the age), have his low sexual experience after 40 and enjoy a) enhanced sexual attractiveness and b) greater responsiveness to sexual attention.

RAL is designed to undo the myth = 2 ways:

- i) By showing the biologically this can be shown not to be the case, because of the continued production of estrogen (i.e. sexuality = fertility is WRONG),
- ii) By showing the old age is a disease, contrary to medical opinion, which can be avoided so that the human being may live in health & full sexuality until the maximum life span of 120 years is reached.

i) is theoretical, designed to clear away obstacles to the conscious mind; ii) is practical, and concern laws or intake of oxygen, and the importance of efficient oxygen-utilization in preventing the disease of senility.

RAL

MENOPAUSE ⑥

The vaginal lining may thin, as a result of reduced estrogen influence on cell-production, but this is not necessarily a disease-factor, and a change in vaginal structure (2/3 layers instead of 10/12 layers). Here again,

~~High level of FSH and LH continue to be maintained after menopause - does not cause the hot flashes.~~

The medical profession takes the conventional, & deeply sexist, attitude of calling severe thinning of the vaginal lining SENILE VAGINITIS or ATROPHIC VAGINITIS. ~~But~~

~~Vaginitis is another complaint.~~

Many women experience a renewed sexual drive after menopause. Estrogen-^{largely} decline does not govern this drive. The drive is governed by ANDROGEN, which the body continues to produce well into old age. Sexual drive and

sexual pleasure may even become refined after menopause because the neocortex tied to fertility.

The skin may dry and thin all over the body, but I will open, that I have no clinical background to quote, that it depends on insufficient oxygen-utilization. VO2 MAX is shown (Palo Alto Medical Clinic) is determined the 'old' look in limbs etc. Good posture, exercise and repose are the important functions, and we shall be dealing with all three.

RAL

MENOPAUSE

(7)

Much harmful hysterectomy is performed (30/40% of the patients) & this could be said to be unnecessary because the doctor subscribes to the female = fertility idea. He believes that a woman's reproductive system is a system after a certain age. That is to say, he will first call the normal menopausal changes in ovarian function Ovarian Deficiency Disease, and then he will remove the ovaries altogether.

When estrogen loss inflicts heavy damage in young people where menopause has taken place (it sometimes happens in the 20s or 30s) as a result of ^{genetical factors,} ^{possibly} ^{or} ^{numbers} the surgical removal of ~~the~~ ^{both} ovaries, ~~is~~ ^{is} ~~not~~ ^{not} ~~necessary~~ ^{therefore} ~~is~~ ^{is} ~~not~~ ^{not} ~~necessary~~ ^{therefore} while in the case of the natural menopause the operation will smoothly metabolize androgen into ~~estrogen~~ ^{estrogen}. It is indicated even the the operation (i) against the sexual drive, after the fertility period, ~~or~~ ^{or} (ii) defining the sexual drive is exclusively fertile forms.

ERT (Estrogen Replacement Therapy) to be avoided. In some parts of America we help pre-menopausal women use it. The ~~text~~ ^{text} face that ENDOMETRIAL CANCER has risen dramatically

in post-menopausal women in the 1st 20 years and has been associated + ERT is now discouraging its use. *

That is, in the lack of a conscious and systematic approach to the disease of senility, which is nothing but the slow collapse of the auto-immune system, in which the radicals win over the superoxide dismutase, normal aging processes will take place which are quite erroneously blamed on menopause and the post-menopausal organism. This

we should brought ERT into vogue. But - chemical cannot do it for us.

The utmost, except in youthful menopause etc, the should be accepted - ERT is the cream form for severely thinning and drying vagina.

There is no proof the OSTEOPOROSIS or BONE THINNING is caused by estrogen loss. But it is observable the ~~only~~ ERT produces considerably higher bone density than otherwise. 1. Some people the ability to metabolize calcium and phosphorus declines + age, and lack of exercise (and smoking) ~~may~~ ~~can~~ are possible causes: due, because metabolic efficiency = stroke, OXYGEN is involved.

It is said that we have this change-of-life phenomenon - thinning hair, dry and thinning skin, slower sex drive, stiffening bones. But we know that certainly we do not lose hair, stiffen, slow up: sex drive =

→ The research here can be found in ~~the~~

- ① New England Journal of Medicine 293: 1164, 1975
- ② " " " " " " 294: 1262, 1976

③ Obstetrics and Gynecology 49: 385, 1977

④ New England Journal of Medicine 297: 570, 1977

⑤ " " " " " " 300: 9, 1979

⑥ " " " " " " 300: 218, 1979

⑦ " " " " " " 299: 1689, 1977

⑧

and they are invariably those who remain active.

I am going to suggest that post-fertility "syndromes" in the women are precisely the same as those in men at the same age, that is a) nothing to do with post-fertility and b) preventable.