

Vol. 1 No. 1
Spring 1988

Mundus Novus

An Official Journal of Nova Bookstore



DANCING IN THE AIR

By Hassan M. Ghandchi

On the second anniversary of Nova Bookstore, I am happy to announce the first issue of *Mundus Novus* (meaning New World). "Mundus Novus" will hopefully be a harbinger of a better world. Many of you and I have spoken in the bookstore and it is intended that this journal will provide a better means for us to exchange ideas and gain understanding. In my opinion, we are at the threshold of new civilizations that will be essentially different from the existing industrial societies. The fundamental difference being a shift in the central human activity from work and production-related activities to more creative and spiritual activities. (I have argued for this position in other places, for example in "AI Magazine", Fall 1985.)

Here I would like to briefly touch on more tangible aspects of this epochal change currently lumped under "New Age" which has a host of connotations. The issues range from human values and interpersonal relations of individuals to the economics of new technologies and the spiritual dimensions of life. Social issues such as worldwide war and peace or localized conflicts such as Iran-Iraq war are no longer viewed à la Clausewitz as "continuation of politics by other means." From a new age perspective peace is as much related to the programming of the unconscious part of human mind over millenia as it is related to the economical and political realities of our time. In other words, lasting peace cannot be accomplished by more political treaties and protocols. As Willis Harman has put it in his *Higher Creativity*, the "flight or fight" programming of the human unconscious "inner mind" must be superseded.

Moreover, progress and justice are not just evaluated on a one-dimensional sliding scale of economic efficiency anymore. A host of other factors ranging from environmental and biological imperatives to aesthetic and spiritual values also affect and define our concepts of progress and justice. In short, the new age movement encompasses all aspects of society and is not confined to just politics, religion, science or psychology. I shall define new age as a singular conceptual category to mean the disenchantment with the philosophical paradigms of the industrial society in different realms of life and the search to go beyond them.

In this search one often finds people going "below" the industrial paradigms and thinking of all non-industrial paradigms as advancement, whereas many of the revived pre-industrial,

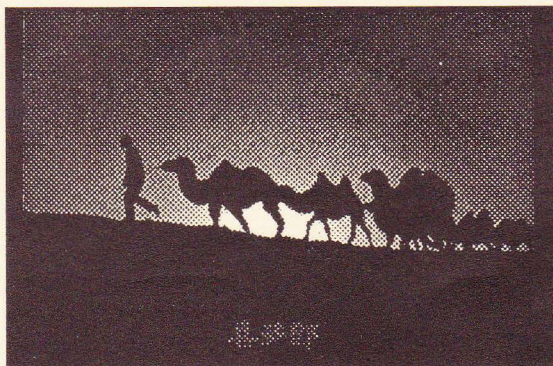
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What is New Age Music?

Everyday I meet at least one person who asks me: "What is new age music?" It is surely "reasonable" to ask this question because the genre is so new that it still may need some time to become part of our "common sense." 1987 was the first year new age music was recognized as a category for the Grammys. No one asks what classical, jazz, country, or rock music is, because such genres have found their place in the auditory experience of the general public. You may not like country music, but you "know" what parts of you is touched (or dis-touched!) by it. It is like our knowledge of differentiation between fruits and vegetables. Even such old conceptual categories are not completely or globally well-defined. For example, in Persian language a cucumber is a fruit whereas in English it is a vegetable.

To my knowledge, new age music can be defined on five principles. One that philosophically it takes its inspirations from global subjects. For example, environmental issues like desert, ocean, or space are not particular to any nation. Thus, using such inspirations in works like Kitaro's *Silk Road* (desert) or Jim Chappell's *Tender Ritual* (ocean) or Constance Demby's *Novus Magnificat* (space) is not due to the environmentalist approach of the artists necessarily; but it definitely shows a yearning of these artists for global themes. Also subjects such as peace in

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★ Nova Lecture Series

Nova Bookstore is happy to announce that we are sponsoring a lecture series on "New Age" topics.

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Dreams— The Next Step to Consciousness Raising

by Little Rock (Jack Li)

Ever since the late 60's many people here in the U.S. became interested in dreams and dream interpretation. Also all the related matters. But there are still few of the die-hards to say that they never dreamed in their lives. Yet clinically it has been proven, that everybody dreams, and there are no exceptions. Therefore, one way or the other we all dream; only the question is whether we choose to remember them or not. Of course some of us dream more lucidly than others and some of us dream somehow inwardly.

Some may choose not to remember them due to certain kind of inner inhibition. I believe that all primates do dream.

Not too long ago I was at a friend's home and their dog happened to sleep under the table where we sat.

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prescientific modes of thought put us in a worse situation than our current industrial societies. A living example of such a retrogression is before our eyes, Iran. There a return to pre-industrial life was promoted as an alternative social program by a strong grouping within the Iranian clergy, as a solution to the crisis of the industrialization path in Iran.

A number of favorable conditions internally and externally helped Khomeini's clique rise to power in the country. Their social program backward relative to the reality of life in that country has put them in a situation of either changing themselves or destroying the reality. They have chosen the second alternative. This is how a nation which rose against the violation of human rights and corruption under the Shah's regime found itself in a medieval mode of life worse than where it started from.

The lesson to be learned from Iran can be very alarming for the new age movement. One needs to be careful that in negating the existing industrial society not to fall prey to pre-industrial mediaevalism, which certainly could not be called an achievement. Moreover, revolutions or alternative lifestyles are not necessarily progressive. As we have witnessed, a major reactionary revolution has taken place in Iran which has put an end to any illusion as to the simultaneity of revolution and progress — a simultaneity which had become a major ideological heritage of industrial society ever since the American and French revolutions. Maybe the world will have another Immanuel Kant to theorize this reversal. (I have discussed this issue from different angles in my book Progressiveness in the Present Epoch (June, 1987) which has unfortunately not been translated to English)

The social programs of the best and worst of new age groups exist only in thought and on the paper at the present just as Khomeini's ideas were before winning political power. But once a movement succeeds, its program becomes a social reality and no longer remains an interesting intellectual chat in a cafeteria. This is why in my opinion the new age movement needs more critical journals to openly review the thought and practices of different groups (and cults) to elaborate the advantages and disadvantages of each program, before actually practicing those ideas on a grand social scale. Even "test-communes" are inadequate substitutes for such theoretical examinations.

The subjects of critical study can include issues such as the practices of many spiritual groups. They promote a strong role for their teachers (gurus) that oftentimes even surpasses the role of the priests in the Middle Ages. A similar phenomena can be observed among psychotherapy groups in respect to the authority bestowed to the psychologists. Whether we would be better off to have psychotherapists acting as priests is an open question!

New studies of ESP, yoga, karma, psychometry, dreams, aura, crystals as well as the value of mysticism, meditation and the power of NLP (Neuro Linguistic Programming) are the host of other problematic issues. It is true that attention to the spiritual side of life in contrast to most philosophical paradigms of the industrial society (liberalism, socialism, humanism, etc.) is a great achievement for new age thought. But the revival of numerology, tarot, alchemy, out-of-body experiences, astrology, channeling, etc., is problematic. Of course, I do not think that this revival is just a simple repetition of hermetic classics. The present practitioners are like the Renaissance intellectuals who put on the Greek cloaks to offer their own inventions underneath.

I think, philosophically the new age movement as a whole is developing a central theme which is challenging the main philosophical "super paradigm" of the

more advanced human civilizations. In all the advanced civilizations the process of tool-making to change the world was accompanied by a philosophical notion of predictability and control. This is how humans "tamed" nature and control became the main purpose when facing nature. It was not enough to look at nature and to listen to its sounds, feel its warmth and chill, taste and smell its delicacies. Man needed to search its causes (finally in four senses this term was formulated by Aristotle). Control as a purpose expanded our eyesight from the immediate to subsequent far causes. In fact, humans can see as far as distant stars with their ordinary eyesight and this is not their immediate biological need. We developed our senses far beyond what our biological development would bring and then language, writing, and technologies which reached a great peak in the industrial civilization. But what are the drawbacks?

Through controlling nature, we lost our respect for it and in many ways began exploiting it, we now can witness various forms of pollution as "part" of nature. Along with nature, we started to control each other and in the domain of family, tribe, city, nation, and even world-wide, control became the issue at stake in the forms of economic force, political power, or otherwise. Even within the smallest social units, the control of women by men was evident.

The historical challenges to any kind of control were the substitution of one form of control for another. The last example is probably the feminist movement which mostly sought to substitute female control for the male control. Thus, the control itself was not challenged and different social classes such as workers, or different races such as blacks or different genres such as female sex were competing for mastery and control. This is why the activists of these movements would find themselves practicing the same traits as the ones they challenged whenever they succeeded. Then testimonies of "disillusionment" would follow accompanied by regrets over the sacrifices!

It seems like the strife for control of nature and the control by different social groups reached its peak in the industrial society and it gained international dimensions in this society within its short span of existence. Maybe this is why we are beginning to see the futility of strife for control and are beginning to search beyond this "super-paradigm" of all human civilizations.

I describe the alternative paradigm as a mutual whirl. How can we be whirling together with nature, with each other, different families, races, nations without giving up our identity? How can we be dancing en masse without any partner controlling any of the others? I think if we can answer these questions in theory and practice, we will probably take a giant step in the history of humankind.

I would like to scrutinize my dance metaphor. I asked how can we be dancing without either partner controlling the other. But isn't it true that this is exactly what the best dancers do? They resonate together. In other words, they have their own centers, yet they relate. Because they have their own center, they do not follow their partner but they resonate with her/him. This is how they can whirl around each other without either side controlling or being threatened by control by the other. You cannot expect a novice to achieve this state of dance in a few lessons, but if two advanced dancers try to approach each other by a control paradigm, they are doomed to fail.

Perhaps the most advanced human societies have reached such a stage, in which any form of control is not only unpleasant but is not feasible anymore and backfires. Especially for the more advanced strata of these societies who are involved in contemplative and crea-

tive undertakings rather than action-oriented jobs. In the post-industrial societies where the creative side of human undertakings is gaining precedence over tool-like work (where contemplation is finding more value than quick action), even the most Lockean/democratic form of control of the governed (by her own "consent") does not work.

It is noteworthy that in fields such as pure science and art any form of control, even the most democratic kinds, have mostly been counter-productive in the past too. Only in economic and political institutions, different forms of control have shown various degrees of efficiency from time to time. Democracy being the best form of control in those realms may be superseded by non-control socio-political mechanism which can result from the changes at the more basic level of human nature. If the more active or practical side of human life has been in prominence ever since tool-making and if the more "passive" or contemplative side of life is gaining prominence, it is not hard to imagine the whole basis of our social institutions which were based on the former to transform in accordance with the "needs" of the latter. In sum, practical knowledge to be superseded by reflective wisdom and the spiritual side of life to take the major portion of living hours than the mechanical side.

The above is the reason that I think the differentiation of changing ourselves and changing the world (the emphasis being on the latter) which made sense in the industrial civilization should now be superseded. I think

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Mundus Novus (Nova's Journal)

Mundus Novus is a wholly owned and operated product of the Nova Bookstore located in Sunnyvale, California

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While we were talking, all of a sudden their dog under the table started whining and when I looked at him, he was twitching and whining, with rapid eye movements. So I told my friends that he must be dreaming, — the dog dreamed a dog dream! As if in his dream, he was fighting or running. I think most of us who own a pet may have the same kind of experience — particularly with dogs and cats. But we could never know because our pets cannot tell us about their dreams. Nevertheless, it is a very interesting phenomena.

With regard to our own dreams; ever since the dawn of humanity, we were fascinated with our dreams. The ancient Egyptians, Greeks, Romans, Philistines, Hebrews and Chinese, etc., they all had a hand in dream interpretations. Some of them even had in their king's or emperor's courts, a priest, whose responsibility was to interpret his king's or emperor's dreams. Here I shall use the examples in the Old Testament of the Bible. Because it is most familiar to most of us in the west. Those famous dreams in the Old Testament are: Jacob's dream of the angels came down from heaven on a ladder (Genesis Ch.28); then the dreams and their interpretations of Joseph (Genesis Ch. 37, Ch. 40 and Ch 41). Eric Fromm wrote on this in a very enlightened manner. (Scientific American reprints) Also Fromm's book "The Forgotten Language" is highly recommended to those who wish to look into the dream phenomenon seriously.

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using the new paradigm in our relationships with our children, spouse, or friends is as important as finding alternative organizational plans at work and in politics. In fact, at the present this paradigm, in contrast to the industrial paradigm, is being more defined at the micro/individual level than at the grand/social scale. I think the reason is that this view is challenging the whole history of humanity as a whole and not just one particular civilization in contrast to, e.g., the industrial civilization that was challenging only another civilization, i.e., the mediaeval society.

Now if neither nature controls humankind nor the human race controls nature, how can human life be possible. Does that mean that we will be overwhelmed by nature and live like animals? Not at all. In fact, the animals are not controlled by nature but are overwhelmed by it. They are hardly distinguished from nature for the term control even to make sense. Humans, thanks to language, knowledge, and technologies have achieved an irreversible "separateness" from nature that will preclude any kind of submergence. Maybe our efforts to control nature, and also the attempts of different social classes, races & sexes to control their origins were necessary steps to achieve a separateness.

The reduction and final elimination of work means the final freedom of humankind from the "dictums" of nature for his survival and humans can begin to have a total symbiotic relationship with nature without the fear of being conquered. The same can be true for human relationships. In other words, for an individual who does not have to work the essential portion of his/her life for survival, it is possible to "dance freely in the air." Envisioning how we all can whirl together with nature and each other is the first step to find ways to reach this symbiosis in different realms of life. This will help change the whole programming of our human nature of the last hundred millenia which has been centered on control. This is a giant and difficult step for humankind but once knowing that replacing one form of control for another has been fruitless at least in the last quarter century, then we may start accepting this difficult path as our only alternative for survival on this planet.

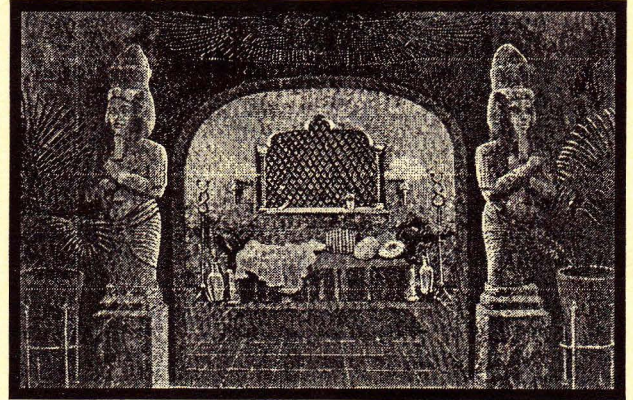
If the philosophy of control is superseded, how do we know if we do not practically fall under the control of nature or under the control of the mischief-makers. I think the achievements of the advanced civilizations in technologies and also in the recognition of basic human rights are irreversible unless a catastrophe like a nuclear war or world-wide reversal of the kind of Khomeini happens. But I think such catastrophes are more probable to happen if we do not wake up soon enough to change this paradigm of control, a one-time necessary, yet outmoded characteristic of the human race. Even starting to visualize the new paradigm in the different realms of life will show the futility of Khomeini's kind of paradise in which one is controlled yet "well-treated!" This way we may begin to see nature and each other differently, different from what we used to see when we had utility in mind!!

There are many different ways to look at the dream as a whole. Most popular views I've come in contact with are that the dream is some sort of omen to the individual. Yet in a closer examination, we would realize that dreaming actually is part of our mind function. (Here I would avoid using the word "brain" because it may make an impression that everything works like a machine.) Since our mind controls all of our inner and outer functions therefore we should pay attention to our dreams.

Most of us view our dreams as elusive, because they are unpredictable; some of our dreams seem to be very clear and yet some of them are very mysterious. Here we must be patient and we must make a careful observation of our dreams. There are many books available for us to learn to do this. We should choose a method which makes us feel most comfortable to observe our dreams. Our dreams mainly serve as communication vehicles to ourselves. All of our dreams are unique to us. There are no two individuals who could have an identical dream. Remember dream experiences involve both visual and audio, therefore great amount of variations do occur. According to C.G. Jung, there is a universal kind of dream or a universal theme of dreams but there are many individual variations. That is why, studying dreams is a challenge to anyone who wishes to undertake such a task.

Ever since the dawn of the so called NEW AGE, dream and dream interpretation have become one of the most important consciousness raising tools. If one could understand the meaning of one's dream this exercise would prove to be a useful tool for one's consciousness raising effort. Here in the west most of us tend to have the expectation, to receive instructions from the outer world; for instance, from a teacher or guru of some kind. But through dreams, in fact, one is to receive instructions from our inner self. The contents

of one's dream usually are coded in both universal and individual symbolic languages. This is the reason why our dream messages are much more appropriate to ourselves rather than interpreted by a teacher or guru. Because only the dreamer him or herself would be able to know the meaning of such message and what is needed to transform one's life. This is also one of the reasons that almost all the eastern disciplines teach meditation and understanding visions or dreams. If we truly wish to understand our dreams or the message of our dreams, then we must become an observer of our dreams. Here what I mean is that we must be detached from the emotional element of the dream before we would be able to analyze our dreams accurately. There is no simple way to unravel one's dreams, therefore we must follow a clear procedure to do their recording and analyzing before we could say we truly understand our



dreams. There are many good books and methods available to us to use. The only thing we must do is to choose one that works the best for us.

Dreams are really a form of language, therefore the content of the dreams are usually rich in symbols. These symbols could be roughly divided into two groups; one is known as "universal" and the other as "individual." As C.G. Jung had noted there are many dreams symbols that are common to all ethnic groups all over the world. He investigated the phenomena thoroughly when he traveled to the Far East, South and North America, Polynesian and African continent. He found these people, although worlds apart, shared common dream symbols. These common symbols are known as "universal dream symbols." The "individual symbols" are unique to the individual dreamer's own perceptions of their realities. Therefore it is harder for others to understand these symbols. Due to social situations, sometimes these symbols could be understood as social or ethnic symbols. Dreams are not confined to symbols only. Oftentimes, the content of the dreams becomes a symbolic event of the dreamer. Therefore, these symbolic dreams could be extended to a social or universal event. Many ancient peoples of this planet recognized these dream events as prophecies in their belief systems. In biblical terms these

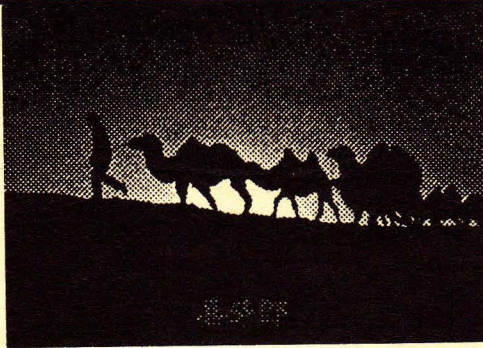
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WHAT IS NEW AGE MUSIC?

NEW AGE MUSIC—continued from page 1

Vollenweider's music, or relaxation in Annie Locke's works, or love in Chris Spheeris' Desires of the Heart are not particular to any race, nation, or religion. Thus this music, similar to the art of the Renaissance has many themes yet retains a general philosophical approach within itself. An observation that may support my claim is that out of probably 4000 works of this music, I have not heard even one military march composition whereas I have found among the classical composers mostly more than one march composition!

The second characteristic of new age music is that it draws upon the musical experience of the whole world to develop its particular styles. In other words, it does not confine itself to Western or Eastern styles of music. I agree with John Schaefer (author of New Sounds) who considers Eric Satie and Debussy of the turn of the century as predecessors of new age musicians; because they too went to the world music to form their own musical style. Good examples of inventing a world



style in new age music are Deuter and Peter Michael Hamel who with their mastery of both Eastern and Western music developed their own unique forms of synthesis. I need to point out that developing a world style does not prevent new age music from holding a variety of styles within itself. In fact, an unprecedented enhancement of variety in new age musical style has followed from its global approach to style. Some works are very close to jazz that are conveniently called new age jazz, such as David Boruff's Dreamstreet. Whereas, some works such as Teja Bell's New Spirit of Christmas can be termed "new age classical!"

The third characteristic of new age music in contrast to classical music, is that most of its artists claim to have a goal for their music. Classical musicians, just like eighteenth century philosophers, talked the least of "final causes" and goals for their music. Although, today we may attribute some form of nationalism as the hidden "goal" of their compositions, they would never admit any purpose or goal. For classical musicians the relationship between what the artist felt and what the audience received was the weakest bond even to ponder on. The first challenges to their philosophy was presented by G.I. Gurdjieff (1877-1949), a Russian philosopher/musician, who thought of music as a vehicle to transform man. He was a predecessor of today's new age musicians who consider the purpose of their compositions so important that they sometimes feel the need to write it on the cover of their albums. It is ironic that the major labels that are used to classical works, usually eliminate such comments to avoid offending the audience. But strangely enough the audience relates to this music better when they are informed what the musician has intended to describe in the music.

I, as of yet, do not know how to understand this phenomena in musicological terminology. It is true that sometimes the new age artists' comments about their music is excessive, but it is noteworthy to mention that for classical musicians the opposite extreme was true and the neutrality of music was stressed? For example, most people who have heard Georgia Kelly's Seapeace have experienced the tranquility of water which is intended in the album. The pictorial dimensions of Ray Lynch's Deep Breakfast or Emerald Web's Traces of Time are shared by many listeners. The geometrical effect of Western Spaces and the way it opens "gates" of higher levels of consciousness is hard to deny after 40 times of attentive listening! Especially, works such as Soundings Tapestry intend to bring out the deep yearnings for a whirling nature in

the listener and the experience is easy to feel. Are such effects only imagined in the mind of these artists?

The fourth characteristic of new age music lies in the non-traditional use of instruments. It is true that synthesizer is a new instrument, but if it is used to imitate the sound of traditional instruments in their traditional way, we would not call the music new age. In contrast, if the traditional instruments are played in a non-traditional way, we would consider the music as new age. For example, Windham Hill studio of Menlo Park (California) is a pioneer of using traditional instruments in new age music in the world. Will Ackerman, the founder of Windham Hill, has tuned the guitar in different ways for the various cuts of his album Passage, none of them to be the traditional tuning of this old instrument. Or Andreas Vollenwieder's innovativeness with the harp is so extensive that one can hardly call his instrument harp anymore. Or Deuter's performance of the Easter sitar is very different from the traditional use of that instrument in the East. Innovations with electronics, computers, and lasers have just begun. Heart of Space's Starflight #1 and Emerald Web's Traces of Time are examples of such achievements. This characteristic is a reason that people who are not ready for such drastic changes in the sounds of the instruments have difficulty relating to this music.

Finally the fifth characteristic of new age music is its mood orientation as follows:

1. Some works are very **JOYFUL**; they are pleasant in a playful mood. I think Tangerine Dream's Underwater Sunlight and Dan Ar Bra's Music for the Silences to Come are good examples of such works. In Eastern style music Deuter's SAN is a noteworthy example.

2. There are works that are **UPLIFING**, can wake you up from a passive mood to an active mood. Works such as Kitaro's Silk Road, Don Harriss' Elevations, and Ray Lynch's Deep Breakfast are good examples of such effect. One can best use them when participating in creative activities such as drawing or painting. They reinforce your energies during the creative process.

3. There are works that are **CONTEMPORATIVE** in a sense that they help one to brainstorm or read, and even works that have some **ROMANTIC** effect. For example, Boscole's Shimmer, Jim Chappell's Tender Ritual in piano, and Bruce Bec-Var's Take it to Heart in guitar, are perfect for brainstorming and reading. And, Mark Sloniker's Paths of Heart exhilarates a romantic mood.

4. Some works of new age music aid in **RELAXATION**. Annie Locke's Living Earth and Portraits in piano and electronic music have tremendous therapeutic effect. Tony Scott's Music for Zen Meditation in clarinet, Anne Williams' Skydance in harp, and the Peaceful Pond in environmental sounds are the finest examples of this effect. These works are the best for massage, therapy, unwinding or any other undertaking that requires a relaxing background.

5. Finally, some works of new age music have a **MEDITATIVE** effect. Repeated attentive listening sometimes up to 40 or 50 times, even for people who are familiar with this music, is necessary to experience these works thoroughly. A

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DREAMS

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dreams are often known as the messages of God, because the significance of their contents was not only the individual but the entire group of people or an entire tribe.

No one can restrict anyone's dream contents, therefore today someone may have a dream which has a content which could be applicable to a global or cosmic event. We must feel free to understand our dreams without any inhibitions. Then our dreams will become a very useful tool to raise our consciousness. One must not treat one's dream as some kind of fad then it will defeat the purpose of why we wish to understand our dreams in the first place.

If we truly make up our minds to study and understand our dreams then we not only help ourselves, but also at the same time, we set an example for those who wish to know more but could not decide. By doing so we will gain new knowledge about ourselves and eventually we will transform our lives to a new level. Therefore it is well worth our effort to invest our time to study our dreams. I think you'll find opening to dream experiences very exciting and enlightening. This is also another way to open up to the higher horizons of our inner self.

Recommended books to read:

Jung, C.G.-Dreams
 Jung, C.G.-Man and His Symbols
 Jung, C.G.- Dreams,Memories,Reflections
 Garfield, Patricia-Creative Dreaming
 La Berge, Stephen-Lucid Dreaming
 McDonald,Phoebe-Dreams:Night
 Language of the Soul

Note: To avoid confusion, I do not recommend Freud's work on dreams. Although Freud was a dream study pioneer, he himself declared his work on dreams as incomplete with too many assumptions.

NEW AGE MUSIC —continued from page 4

resonance with different parts of one's auditory system such as a trance-like state may even follow. These works are intense and are not necessarily good for relaxation. They usually require complete attention and are not good as background music. Michael Stearn's Planetary Unfolding, Richard Burmer's Bhakti Point, Constance Demby's Novus Magnificat, Roach/Braheny/Burmer's Western Spaces, Ian Tescee's Io or Kevin Braheny's The Way Home are good examples of such multi-layered musical pieces.

After listening many times, the multiple layers begin to differentiate like a rainbow. Your auditory system will be like a prism and this music will act like a white light breaking into a rainbow. In fact, classical music by bringing the simultaneous performance of many instruments (in orchestral music) opened a new stage in musical experience. It has taken three centuries until a major portion of our city dwellers have become auditorily comfortable with that invention. Then it seems that the multi-layered new age works are a simultaneous performance of several concerts yet by "one" instrument! This phenomena is starting a new stage of music as significant as orchestral music. It is generally referred to as space music. I feel this to be an inadequate description of their music. I prefer to call this invention as "multi-layered music." Most likely in the future these works will make the main body of a "classical" heritage of our new age music.

Finally, I need to acknowledge that I differ with some musician/authors such as Steve Halpern in my understanding of new age music. From my readings of his works, it seems to me that Halpern thinks new age music is essentially a music that does not have beats. Although this may be true of his own works, it is not true of the majority of new age composers. For example, Andreas Vollenwieder (who received the first Grammy Award in the New Age Category last year) undeniably has beat in his music.

Also, I need to site that although some works of new age music (such as Deep Breakfast of Ray Lynch) are conducive to the improvement of creativity, I do not regard this characteristic as a differentiation for new age music. In fact, probably Baroque music has more such capacity than most of the new age works. Yet a new age approach to Baroque by institutes like Lind Institute of Vienna or Barzik Institute of California has helped to bring this side of music to light. They have compiled the Baroque adagios, andantes, largos, etc. according to the moods they bring rather than the artists' original themes.

In this respect, some subliminal works such as Halpern's Study & Learn are probably a new development in our times, although I have a hard time viewing them as music. They seem more like forms of psychological learning tools to me. The guided relaxation tapes of Emmett Miller (e.g. Rainbow Butterfly and the Healing Journey) are great works which help people to visualize the state of being they wish and to approach that state through visualization. They are the finest for stress reduction or to deal with the so-called "non-curable" diseases. Shakti Gawain's Creative Visualization tape is another example of a visualization method which does not even have music. One could probably use poetry, crystals, tarot cards, I Ching, or even ordinary dice for meditation. This is why I prefer not to include these phenomena as a

part of new age music.

Moreover, the scarcity of vocals in the new age music is not necessarily a characteristic. There are three reasons for this reality. The first is that the appeal of lyrics in a particular language is minimal globally, and opera-like sounds may only play such a role! The most noteworthy achievement in such an approach is the use of vocals in Mathias Thurow's Cornucopia that I would like to call a "new age opera!" The second difficulty with vocals is that traditionally human voice reinforces a particular interpretation of music and reduces the multiplicity of musical appreciation. The best historical examples of the use of this phenomena are the Medieval Church that used choral voices as an instrument to focus the music for praise of God and the Church. Or the use of choral voices in the Soviet music of Stalin's era to reinforce the praise of the state and Stalin at the top. Probably this is also another reason for the avoidance of vocals by new age artists who desire to promote openness. Thirdly I think an essential non-traditional use of voice comparable to the "invention" of opera probably has not occurred yet and we may expect breakthroughs in this realm. I view Constance Demby's Novus Magnificat as the beginning of this journey.

The most recent development in new age music is Visual Music Video. In contrast to ordinary music videos that bring in a story and limit one's interpretation of music, the visual music videos bring in pictures of nature or animations that expand one's visual repertoire for constructing one's own interpretation of the music. If you watch a visual music video and listen to its music without the picture later and back to the picture again, you will find that you have enriched your musical experience without limiting it to any particular interpretation. In other words, the imagery is open, in contrast to most visual imagery of TV or the movie industry that are *closed* forms. This is why to an uninformed watcher, they seem like: "So what, where is the result? What is the goal?"

Mr. Allan Kessler, the founder of New Era Media and a pioneer of this invention explains this phenomena in a different way. He says that the visual imagery resonates with other senses by-passing our conscious split mind resulting in a holistic experience. This phenomena is called "synesthesia." His Natural Light, is a good example of what visual music video can bring to our musical experience. It is a very well-thought work which he and Mr. David Fortney have produced using masterpieces such as Burmer's Bhakti Point. It is extremely appealing for meditation. Also, his new work Structures from Silence, with a multi-layered visual imagery created by Marian Dolan and the music of Steve Roach, is a real masterpiece of space music video concept.

I have written my impressions of new age music and would like to invite and encourage musicians, musicologists, and listeners to respond to these opinions in order that we can all increase our understanding. Hopefully, we will be able to present prominent new age musicians through our lecture series as a close-up means to inform us first-hand about this music.

The commercialization of new age music has two opposite results. On the one hand, more people are being exposed to this music and this broadens the base of the music. On the other hand, many mediocre works are being produced for the market that are not worthy of the genre and they are

the reason many people have the impression of "elevator music" for new age works!

One way to insure the growth of quality works in this music is to provide a close rapport between the sophisticated listeners with exquisite taste and the talented musicians who wish to release only high quality works. I hope to help the growth of this rapport through Mundus Novus and the Nova Lecture Series. The kindest gratitude for my clients whose appreciation and support for quality music has made it possible to be of service to you. I continue to seek and to bring you the best of new age music at Nova Bookstore, whether the work has been produced in Africa or in Sunnyvale.

Hassan M. Ghandchi

Visual Music Videos

American Gramophone Sampler I
American Gramophone Sampler II
Andromeda
California Images
CANYON DREAMS (TANGERINE DREAM)
CLASSICAL IMAGES (NEW)
DESERT VISION (SPEER-LANZ)
Enchanted Landscapes (2 vols)
Excursion
Hypnotic Places, Exotic Spaces
ISAAC ASIMOV'S VOYAGE TO THE OUTER SPACE
It's in Everone of Us
JEAN-MICHEL JARRE (RANDEZ-VOUZ HOUSTON)
Kyoto Vivaldi (The Four Seasons)
NATURAL LIGHT—WINDANCE ('88)
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6:00 - 10:00 p.m.

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Adventures Beyond Sound

Modern Dance/ Visual Music Videos



PART I (7:00-8:00 p.m.) Modern Dance

Subject: Creative Impressions of New Age Music in a Dance Form (+Improvisations!)

Speaker/Performer: Ann Swigart

After years of formal dance training and a brief career in professional modern dance, she completely gave up dance, feeling that the way this artform is practiced is impersonal and not alive. What has emerged naturally for her is a very different form of dance based on stillness, simplicity, humility, and direct communication with her audience.

PART II (8:00-10:00 p.m.) Visual Music Videos

Subject: Visual Music Home Videos: New Releases and Old Favorites

Speaker: Allan Kessler

A pioneer of visual music video industry and currently the president of NEW ERA MEDIA. He is the producer of "California Images: Hi-fi for the Eyes," published by SONY. NEW ERA MEDIA has recently released two meditative videos called "Natural Light: Windance," images by David Fortney and music of many sources, and "Structures from Silence," motion paintings by Marianne Dolan, music by Steve Roach. Contributing artists will also participate in the discussion and screening.

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Date: Wednesday, March 16, 1988 **Time:** 6:00-10:00 p.m.

Dinner: Chicken Filet or Vegetarian Dish with Soup and Large Softdrink for \$6.75 (6:00-7:00)

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Ancient Future	Quiet Fire
Apurvo	Journey Home ('88)
Arkenstone, David	Valley in the Cloud ('87)
Aura, William	Dreamer
Aura, William	Half Moon Bay ('87)
Bajors, Jim	Awakening ('88)
Ball, Patrick	Celtic Harp
Barabas, Tom/Evenson, Dean	Soaring ('87)
Bardens, Pete	Seen One Earth ('87)
Bearns/Dexter	Golden Voyage
Bec-Var, Bruce	Take It to Heart
Bell, Teja	The New Spirit of Christmas ('87)
Bhatia, Amin	The Interstellar Suite ('87)
Bieriyo, Michael	Cloud Chorus ('87)
Blenner, Serge	La Dimension Prochaine
Boscole, Christopher	Shimmer ('87)
Boyde, Liona	Persona
Braheny, Kevin	Galaxies ('88)
Braheny, Kevin	The Way Home ('88 CD)
Brewer, Spencer	Portraits ('87)
Budd, Harold	Lovely Thunder
Buffett, Peter	The Waiting ('88)
Burmer, Richard	Bhakti Point ('87)
Burmer, Richard	Mosaic ('87 CD)
Carlisle, Ben	Piano Solos
Chakravarty, Krishna	Ananda ('87)
Chappell, Jim	Dusk
Chappell, Jim	Tender Ritual
Checkfield	Distant Thunder
Christaal	Mystic Traveller ('88)
Ciani, Susan	The Velocity of Love
Clannad	Magical Ring ('87)
Cusco	Apurimac ('88)
Cossu, Scott/Friesen, E.	Reunion
D'Auri, Gino	Passion Play
Danna & Clement	Another Sun
Davison, Peter	Winds of Space ('87 CD)
Del Maestro, Richard	Language of the Heart ('87)
Demby, Constance	Light of thisWorld
Demby, Constance	Novus Magnificat ('87 CD)
Demby, Constance	Sacred Space Music
Deuter	Basho's Pond
Deuter	Call of the Unknown
Deuter	Land of Enchantment ('88)
Deuter	Nirvana Road
Deuter	SAN ('88 CD)
Dicola, Vince	Vince Dicola
Dietrichson, Tor	Global Village ('87)
Do'A	Ancient Beauty
Dolph, Terence	Gongs for Meditation
Double Fantasy	Universal Ave.
Dreamstreet	Dreamstreet
Edwards, Paul	All Through the Night ('88)
Ellwood, William	Renaissance
Emerald Web	Lights of the Ivory Plains
Emerald Web	Traces of Time ('88 CD)
Emerald Web	Valley of the Birds
Eno, Brian	Music for Airports: Ambient #1
Environments	Cass #1 Slow Ocean ('87 CD)
Ernst, Herb	Dreamflight
Evenson, Dean	Peaceful Pond ('87)
Forkes, Timothy	Puzzles

Artist/Title	Artist/Title
Friedemann	Indian Summer ('87)
Friesen, Eugene/Paul Halley	New Friend
Gardner, Kay	A Rainbow Path
Gawain, Shakti	Creative Visualization (Guided)
Genest, Michel	Ascension
Gilbert, Michael W.	The Light in the Clouds ('88)
Gilden, David	Distant Strings ('87)
Giltrap, Gordon	Elegy ('87)
Global Pacific Artists	The Fruits of Our Labor
Goodman, Jerry	On the Future of Aviation
Gordon, David & Steve	Garden of Serenity ('88)
Grande Liturge	Orthodox Slave ('87)
Greaver, Paul	Joy
Gregorian Chants of Hungary	Officium Tenebrarum
Gurdjieff et al	Journey to Inaccessible Places ('87)
Gyuto Monks	Gyuto Tantric Choir ('87)
Halpern, Steve	Spectrum Suite
Halpern, Steve	Study & Learn
Halpern/Hutchinson	The Art of Peace ('87)
Halpern/Sheen	Attunement
Hamel, Peter Michael	Let It Play ('87)
Harriss, Don	Elevations ('87)
Hearts of Space Series	Star Flight #1 ('87 CD)
Hedges, Michael	Aerial Boundaries
Heines, Danny	Aqua Touch
Hellem, Timothy W.	Dark Angel
Henderson, R.	Light Magic ('87)
Heriza, K./Ford, B.	Hearts Together
Hershman, S. (Sophia)	Hidden Waters, Sacred Grounds
Highstein, Max	The Healer's Touch
Hoenig, Michael	Departure from the Northern Wasteland
Hoening, Michael	Xept One ('87)
Holwin, Mic	Starting to Remember
Horn, Paul	China (New Version)
Horn, Paul	Inside the Taj Mahal
Horn, Paul	Traveler
Iasos	Angelic Music ('87 CD)
Inti-Illimani	Imagination ('88 CD)
Isham, Mark	Film Music
Jarvis, James	Terranova ('87)
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Jarvis, John	Something Constructive
JEEM	Stargait
Jones, Michael	Pianoscapes
Jones, Michael	Seascapes
Jones, Michael/David Darling	Amber ('87)
Jones, Michael/David Lanz	Solstice
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La Breche, J.P.	Yi-King
Lange, David	Return of a Comet
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Lanz, David/Paul Speer	Natural States ('87 CD)
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Larkin	O'cean

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Latitude	Latitude 40° North ('87)
Lee, Riley	Oriental Sunrise
Leeder, Larry	Uplift
Leeder, Larry	Views from the Summit
Lievano, Joaquin	One Mind ('87)
Lind Institute	Music for Imaging ('87)
Lind Institute	Relax with Classics (4 vols.)
Lind Institute	Romantic Interlude ('87)
Lindh, B.J./Scheja, S.	Spirits of Europa
Locke, Annie	Portraits ('87)
Locke, Annie	The Living Earth
Lynch, Ray	Deep Breakfast
Lynch, Ray	The Sky of Mind
Magical Strings	On the Burren ('87)
Maidenberg, Reed	Poppies
Mannheim Steamroller	Christmas
Mannheim Steamroller	Fresh Air
Max, Mercury	Synthesphere ('87)
Maxwell, W.	Remembrance
McCallen, Sam	Music of the Five Elements
McQuilkin/Schoenherz	Open Channel ('87)
Michael, D./Randy, M.	Petals in the Stream ('87)
Mila	Sky Without End ('87)
Miller, Emmett	Great Expectations
Miller, Emmett/Georgia Kelly	Rainbow Butterfly (Guided)
Miller, Emmett/Raphael	Healing Journey (Guided)
Miller, Emmett/Steve Halpern	Letting Go of Stress (Guided)
Miller, Radhika	Lark's Bride ('87)
Mitchell, Bruce	Hidden Pathways ('88)
Moffit, Peter	Zoe's Song ('87)
Monjure	Message from Arcturus
Montreaux	Sign Language
Moraz, Patric	Human Interface ('87)
Morgan, Melissa	Invocation to Isis
Morriss, Randy	Shambhala
Nakai, R. Carlos	Earth Spirit ('87)
Narada Artists	Sampler #2 ('87)
Neale, Alston	Kinetic
Netzle, Klaus	Purple Sky ('87)
Newton Howard, James	The Promised Land ('88)
Nightark	Nightark Picture ('88 CD)
Nightnoise	Something of Time ('87)
Northwind	Fireshadows ('88)
O'Hearn, Patrick	Between Two Worlds ('87)
Oldfield, Sally	Celebration
Optimal Learning	Baroque Music (2 vols.)
Pagano, Tony	New Morning
Pale, Malaysian	Nature's Fantasies ('87)
Parson, Steve	Sunrise ('87)
Pushkar	Ding ('87)
Rampal, Jean-Pierre	Sakura
Raphael	Music to Disappear In
Reaves, Giles	Wunjo
Restar, Robert	Overcurrents ('87)
Riley, Marie	Breathing Away Tension & Fatigue
Riley, Windsor	The Move of Life ('87 CD)
Rising Sun	Rising Sun Collection
Roach, Steve	Quiet Music ('88 CD)
Roach, Steve/Braheny/Burmer	Western Spaces ('87)
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Robertson, Kim	Moonrise ('88 CD)
Robertson, Kim	Waterspirit ('88 CD)
Roth, Gabrielle	Initiation ('88)
Rowland, Mike	The Fairy Ring
Schmoelling, Johannes	Wuivend Riet ('87)
Schonning, Klaus	Locrian Arabesque ('88)
Schulzke, Kristian	Metronomics ('87)
Schutz, Dieter	Voyage

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Sergeant, John	Music from the Desert
Serrie, John	And The Stars Go With You ('87)
Shadowfax	Shadowdance
Shankar, Ravi	Tana Mana ('87)
Shayla	Vision Seeker ('87)
Shelstad, Kirby	Peaceful Solutions ('88 CD)
Shelstad, Kirby	To Body and Soul
Shrieve, Michael	Transfer Satin Blue
Sichie, Emile	Concerto for Astronauts ('87)
Siegel, Dan	Short Stories
Simon, Fred	Time and the River
Sloniker, Mark	Paths of Heart ('88 CD)
Software	Syn Code/Life-In-Concert ('87)
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Spheeris, Chris	Desires of the Heart ('87)
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Stearns, Michael	Plunge
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Thweatt/Lovejoy/Shante	Wings to My Heart ('87)
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Tomlinson, Michael	Run This Way Forever
Tri Atma	Yearning & Harmony ('87 CD)
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Vangelis	Opera Sauvage
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Warner, Paul L.	Zen Waterfall
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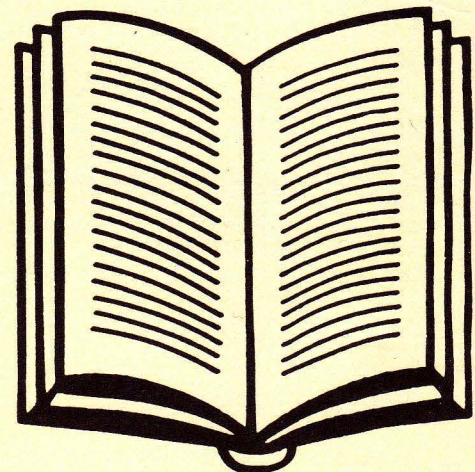
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 لاف مش و گلزار بازی ماف
 ماف
 من چو چشم که نو دم گر گریشان مانده
 مش داد که درین دایره مکرر کرده
 که درین آینه صاف سطران پرزند
 مشقباران جبین منی تجسده مانده
 ماه و خورشید بین آینه مکرر مانده
 در مستوری دستی مکرر مانده



Nova's Book Categories

The books that are listed in our booklist are placed under the following categories inside Nova. We cannot provide any subject listing in print and in our magazine any more, we will list the books by author only.

- Aura
- Channeling
- Crystals & Gems
- Dreams
- ESP
- Future Studies
- Healing
- Humor
- Hypnotism
- Interpersonal Relations
- Love
- Metaphysics
- Meditation
- Mysticism
- NLP
- Numerology
- Out-of-body Experiences
- Parenting
- Psychology
- Reincarnation
- Spiritual Writings
- Tai Chi
- Tarot
- Yoga

MY TWO YEARS AT NOVA

I attended university in the States from 1969 to 1975 and although my degrees were in mathematics and engineering, soon after my return to Iran, I found myself publishing a daily newspaper. Publishing my translations of articles about Iran from the world press and being an independent newspaper were not welcome by Khomeini's regime? The paper was shut down in 1981 and I was lucky to escape the country.

I was on a searching path to find new ways of life after the catastrophe I had witnessed in Iran. I had seen how the people who wanted to challenge the dictatorship of the Shah fell prey to the sweet words of fundamentalists in the absence of any better alternative. I told myself that there should be a better way to live beyond the industrial society, without returning to a pre-industrial medievalism. I wanted to find a more fulfilling approach to life than being a cog in the industrial machine (socialist or capitalist!)

I have followed the developments of the new technologies for years and I expect the human side of these technical advancements to happen where the technical progress is at its peak — the Silicon Valley. I view the Silicon Valley as the birthplace of new socio-philosophical ideas. To facilitate this process is my dream, so I began my Nova project. I wanted to make a place in the South Bay where people who are interested in finding new solutions to world problems can exchange ideas. Sunnyvale is the center of Silicon Valley and Town & Country Village is the center of Sunnyvale. So I picked my location. It was four years after my return to the U.S. that I finally opened Nova Bookstore on February 17, 1986.

The path of materializing my dream was not an easy one. There were times of despair when a fundamentalist would walk in the door and ask me if I was the "anti-Christ!" This was not the welcome I had hoped for! The San Jose Mercury did not consider the opening of Nova, the first science-oriented new age bookstore, to be of interest to the community. There were reviews on Nova in the international papers such as WFS Newsline and in the Times Tribune of Palo Alto, but the South Bay mass media virtually ignored us.

Slowly, I realized that the so-called "common housewives" of this area were more concerned about the future of this planet than the ones who were busy working. Housewives were probably witnessing the "yuppie" deterioration which was not yet visible to the ones in the workplace. In my experience, whenever I was busy in the midst of anything, I needed a shock to be awakened to the loose ends, whereas an outsider would see them much sooner. It was probably the same with the Silicon Valley. "The outsiders," i.e. the "housewives" were seeing something which the main backbone of this valley was not observing.

I still look at the first encouraging comments on my guest book every so often. There were women and men, who had witnessed the burn-down of a family member in this pot, had written "welcome to Sunnyvale — Stay." They knew what I was going through, trying to erect a monument of peace in the middle of the battleground.

In 1986, many layoffs occurred in the computer industry which shattered many euphemisms that technology would solve its own problems. The hardship of layoffs was not better than the dehumanizations of smoke-stacked industries. Many of the people who did not view the need to enhance the spiritual and social side of life, as related to their individual well-being, changed their mind. An imbalanced personal life was no longer fulfilling to this searching soul.

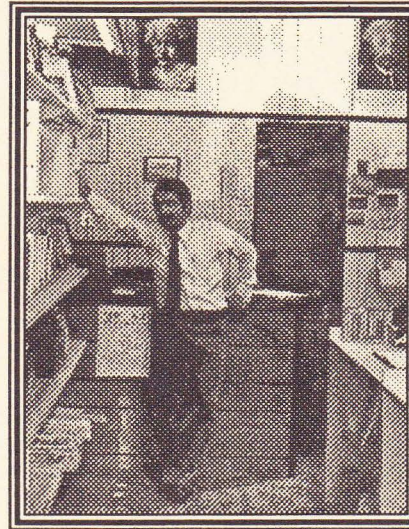
The taking roots of the transitory population in the area changed the nature of the South Bay, by crystallizing a new group of "permanent" residents! A larger portion of the South Bay population began to partake in the new age movement through their search for meaning in life. Their strong educational background brought more sophistication to the new age perspective. Their national and international connections facilitated the blossoming of the global nature of the new age movement.

I met people who had one foot in the computer technologies of this area, and another foot in the Bali villages of Indonesia with top university degrees from Harvard. Symbiotically, the meeting of professionals and new age thinkers is forming a new culturally advanced social group with fresh sophisticated thought-forms which is more responsive to the needs of this critically uncertain time of human life on this planet.

I am now meeting people from all walks of life, from different fields ranging from science and engineering to social sciences and humanities, who reflect on the general questions of our times. Questions ranging from the origins and fate of the universe to progress, justice and the ethics of our human community in a post-industrial society. Synthesis is their interest but everyone depending on her/his background has a different perspective of this synthesis. Being in the midst of it all is like the Delphi method "reincarnated." I remember when I gave a lecture on future studies at the San Jose State University in 1986, I was glad to see the students and faculty of their Cybernetic Systems program interested in the general questions. Today, I am happy to see a great number of general public interested in these mysteries.

The most rewarding experiences are the intellectual discussions I have with many of my fine clients whether in the store or outside. I cannot believe my eyes and ears when I find so many individuals perplexed and interested in the same questions and subjects that have been boggling my mind and attention for years. We discuss meditation, metaphysics, interpersonal relations, futurism, ethics, crystals, new age music.... Name it, we have all kinds of dialogues.

At first Nova was looked at as just "another bookstore." But as time passed, many recognized that if other places are like supermarkets of music and books, Nova is like a boutique with customized attention to individual taste with a relaxing ambience. For example, I contemplate on my customers' musical taste as though it is my own taste



and "tailor" the music to their individual aspirations. I remember many people telling me that I know what they like better than they themselves. It is true in a way, because I have about 4000 works of new age music in my repertoire to match for different moods.

If Nova is not a Tower or a Dalton and I am giving free music and book consultation, my clients are not just "customers" either. We are co-developers of a new ethic. The same ethical relationship I hold with my suppliers. If they teach me or recommend a work to me, I never buy it cheaper from another source. This way they can keep on existing and bringing happiness and fine service to me. In fact, my continuous support has increased their volume and

they are now able to offer me a good price too. It is a different ethic from that of "shoppers" and "discounters." But is not the new age supposed to be introducing better ways of life! I try to make it happen at least within my own territory. It is to put spiritual concerns ahead of material ones. In short, we care for each other.

Working within an ethical system so different from the common social ethics is very hard, but it is very fulfilling to work within a relationship of trust. I do not essentially characterize Nova by the type of products I sell, rather hopefully my work will corroborate this new way of working and living. This is why I view Nova's development as part of the unfolding of the new age movement in the South Bay. My approach has essentially attracted the most honest sentiments among everyone who has come here. This fact shows the potential of new age ideas for personal transformation at least within our small community.

Some of my clients frequently told me that I was ahead of my time and encouraged me to be steadfast. In spring 1987, I observed an objective event to support their belief. A radio station by the name of KLRS (FM 99.1) was born in Santa Cruz. It was the first radio station in the nation that decided to play new age music 24 hours a day. Its selections, the area it started to cover (South Bay), and its ethical and yet business approach to its work separated it from similar attempts in the past. In a way, they approached their goals somehow similar to me.

We have reached similar conclusions from different paths. KLRS is a local station yet with global vision and as the first new age station in the North America, it has taken a global challenge for itself as though it is the "voice of the world" station. We are both addressing the general public and not just a limited esoteric group of space music enthusiasts, crystal enthusiasts, etc. We both envisioned the need for the human side of the new technologies. I am happy that the KLRS has not given into the fads and trends of radio broadcasting industry and has retained its high standards and quality in the midst of business imperatives.

In my opinion the birth of KLRS was a turning point for the new age community in the South Bay and its significance may be better realized in the future. I extend my warmest gratitude for their integrity.

I think beginning with 1988, we are entering a new stage of the new age movement in the area. I think the esoteric and localistic phase of the movement is ending and its existence as a global social development is gaining momentum. I think the significance of ethical congruity is central at this juncture of its life and I would echo Eric Chaissan's *Life Era* by emphasizing the need for an ethical revolution in which any cultish, nationalist, racist, or sexist mentality could have no place. Only global approach to life would be meaningful as the foundation of such ethics.

At this time it is the most necessary to differentiate between genuine new age ideas and the so-called new-agers who sell the most backward ideas as "new age." I think it is important to prevent the estrangement of many individuals who are potentially interested in new age perspective but may reject the movement if experiencing deceitful abuse as "new age." "New age" is now being posed at a general public scale and silence in the face of misrepresentation is not a personal issue anymore. For example, the publishers of Penthouse had a headline article in OMNI on the new age movement a few months ago, in which they tried to discredit the new age movement by

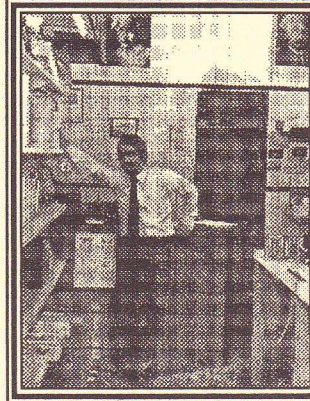
Poetry

Life Phase

If the days of the old were good,
 But, why then it came to pass?
 If the world of the yesteryears was so beautiful,
 But, why they all disappeared into the wind?
 Are we dare not forsake the dreams of the past;
 Yet, do not have the courage to face
 the unknowns of the future?!
 Yet, every day is a new day,
 And there is not a trace of yesterday to be found!
 Except the earth and the skies remain the same
 Everything must be made anew for life to continue

Little Rock
 p.91 American Poetry Anthology

My Two Years at Nova



TWO YEARS-continued from page 11 depicting it as equivalent of "healing" charlatans, etc. While genuine authors such as Ilya Prigogine or Willis Harman were not even mentioned!

Finally I need to mention that I had a personal journey in the last two years. I learned so much from my clients. Personally, I grew up with Nova. When I look back, I see that I have changed so much in the last two years and I owe this to the people with whom I came in contact. I know that I need to grow much more but I am happy now and feel in touch with myself. I learned symbiotic respect in relationships with friends and clients. I learned about unconditional love. I learned about communicating with people who have different representational systems. I learned about the value of listening. I learned how it is to understand other people's feelings. I learned about the individuality of different people and the hazards of stereotyping. I also learned to care for myself but not at the expense of others. If my contributions to the area were at a more general socio-philosophical side of life, my absorptions from you were of a more personal/individual nature. I thank you all for accepting and teaching me what you have.

The last two years were tough for me, my clients, and this area; but I am happy for our symbiotic growth and I have every reason to be optimistic about the future of our mutual journey.

Hassan

Nova's Music Categories

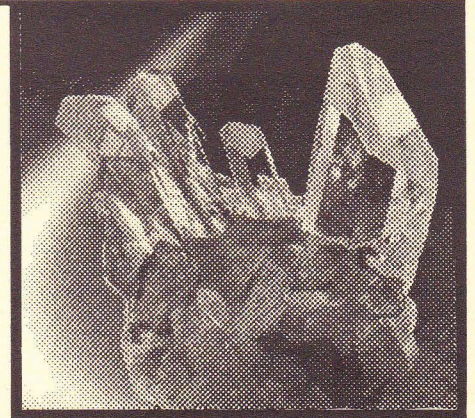


The tapes and CD's that are listed in our music list are placed under the following categories inside Nova. We cannot provide any subject listing in print and in our mailings. We will list the works only by artist.

Contemplative Music Joyful Music Meditative Music Refreshing Music Relaxing Music Romantic Music Uplifting Music Upbeat Music	Cello Clarinet Flute Guitar Hammered Dulcimer Harp Koto Oboe Piano Saxophone Shakahuchi Synthesizer Violin
Baroque East/West Blend Multi-layered Music New Age Jazz	
Environmental Music Peaceful Music Pictorial Music Space Music	Guided Relaxation Guided Meditation Visual Music Videos Yoga

CRYSTALS

• Brenda and Lawrence are my crystal suppliers who live in Little Rock near the major Arkansas mines. Look for their latest offerings when you next stop at Nova.



• Jack Li once gave me an interesting insight about crystals. He said crystals grow and thus no wonder people who are experiencing self-growth relate to them!

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