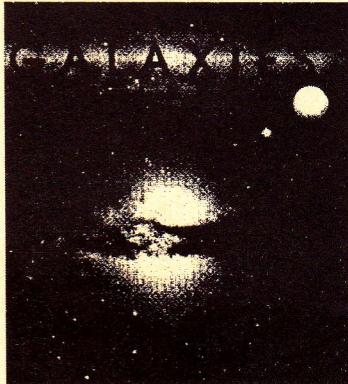
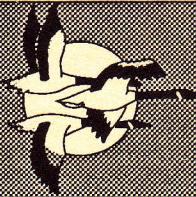


Vol. 1 • No. 1  
Winter 1989  
(408) 336-530

# Mundus Novus

A Science-Oriented New Age Journal



Centaurus A - Dr. Reginald Dufour

## The Meaning of Life

by Hassan M. Ghandchi

The "crisis of meaning" is the buzzword of our times. One can hear it in every corner of our society; people feel meaningless in life! It is like being empty and "useless." No goal, no reason for living as though one is serving a jail term on this planet. It is not a rare occurrence among the psychologically disturbed or during occasional moments of one's life. Today, surprisingly, it has become a chronic epidemic among a large portion of the population.

In fact, the periods of meaningful feelings have become fewer and far between, from one love affair to the next, from one project to the next. Between jobs, between love relationships, after retirement, etc., the problem is at its peak. Sometimes, this crisis becomes so intense for some, that they may commit suicide or may "sell" their souls to someone else to facilitate the suicide; as demonstrated by the hard-to-forget Jonestown mass suicide. This phenomenon seems to have become more widespread ever since the dawn of the scientific revolution three centuries ago. Some authors such as Morris Berman in his The Re-enchantment of the World report that prior to the scientific revolution, in the Middle Ages, the belief in the Divine Purpose, which was shared by the society, made every action meaningful within a cosmic picture. Thus, the meaning of life for medieval individual supported ethics and morality.

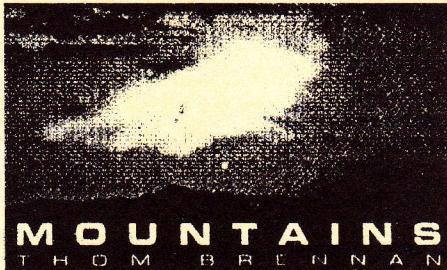
The decline of religion and the abandonment of the belief in such grand designs transformed the meaning of life to the meaning of this and that event in life. Thus, in Berman's opinion the only way society can regain a general meaning is to develop a participatory approach to knowledge in contrast to the detached Cartesian dichotomous outlook. That is, to replace Descartes' separation of the observer and the observed with a world outlook that would regard the observer as part of the observed world or vice versa.

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## ZEN MEDITATION

by Little Rock (Jack Li)

Not too long ago, I was at a gathering and there were quite a few people engaged in a conversation on the subject of meditation. There was a debate on the pros and cons of the subject. Although the discussions were very interesting, to my amazement, there were only one or two people actually practicing meditation in their daily life. It is curious that

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Mundus Novus

page 1

# The Meaning of Life

*- continued from page 1*

Berman thinks of participation as the core principle of medieval philosophy. I agree with him as far as the mystical tradition in that period is concerned, but in the other Medieval philosophies, such as Scholasticism, not participation but servitude to the Divine Scheme guaranteed the meaning. For Scholastics, in God's mind there was a purpose for everything and our ignorance of that purpose was no reason to think that it did not exist. The purpose was believed to be in the spiritual realm and our knowledge of it would not change its reality.

We were at the mercy of the Divine and our search was to attain an awareness of God's purpose rather than to change it or to devise our own. Although this approach provided a meaningful existence for those who were happy to live according to the Design, for others who did not like to be a pawn in the Divine Scheme, such existence was meaningless. This is the reason for the endless Medieval arguments about determinism and free will in theology and philosophy.

A similar situation developed among the scientific philosophers. The materialists faced the same problems on determinism and indeterminism as the Scholastics. For the modern philosophers, the material world does not change with our attempt at understanding it. Accepting efficient causation and eliminating final causes by the rationalist philosophers reinforced the belief that cognition follows the reality and thus free will remains secondary to the material determination. This is why Spinoza, once eliminating teleology (final causes) from his philosophy, postulated fatalistic Necessity of God and Nature as the foundation of his philosophy.

The problem of meaning was even harder to resolve for the materialists than the Scholastics. The latter's appeal to God's Design had a more powerful grip on the pious mind than the power of fatalistic Necessity on the secular mind. Only mystics believed in some kind of participatory pantheism. For a mystic, consciousness is everywhere prior to time and space. Even the material world is a form of consciousness to a mystic. Thus, for mystics, meaning was never considered as separate from the actual existence. In their outlook, meaningfulness is implied in our actual liv-

ing, and inquiring about it is pointless. From a mystical viewpoint, once the separation of the observer and the observed is overcome, the whole discourse on meaning becomes superfluous.

Leading thinkers of our time are proposing alternative paradigms of thought in the vein of mystical traditions. For example, Morris Berman proposes some kind of re-enchantment of the world and Willis Harman proposes consciousness as the fundamental stuff of the universe!

I think that we need to understand the core principles of the rationalist thought in its Greek Platonic form and in its European Cartesian version, in order to address the relevant issues properly in the current turmoil of paradigms. In Greek times, an ontological differentiation between the spiritual and the material world was formulated (e.g., the Plato's Theory of Forms). For Greeks, the spiritual and physical realms of existence were two separate worlds. The ontological distinction justified the separation of "priests" and "philosophers" in their pursuits. In the modern Cartesian system, a further split happened within the material world. The epistemic distinction between the subject and the object was thus formulated. This new development allowed the independence of the "scientists" from the Church "philosophers."

For Descartes, the dichotomy was epistemological—meaning that as far as our act of knowing is concerned, the distinction between our thoughts (subject) and things (object) was valid. This epistemological division between mind and matter, subject and object, is responsible for the methodologies of verification in the sciences. In other words, the truth can be verified independent of the individual observers. Not only all our developments in science can be traced to this dichotomy, but the disassociation between our actions and their outcome is a heritage of this split which has caused a host of ethical problems. Recognizing these foundations, it is evident that the detachment of individual actions from the holistic result is not something to be overcome by general moralistic appeals.

In the last two decades many forefront scientists and philosophers have recognized the ethical dilemma of the scientific paradigm stated above. As noted previously, many of them are renouncing this paradigm and are embracing mysticism. For example, the latest work of Willis Harman proposes consciousness as the fundamental stuff of the universe as prior to time and space. Harman thinks that his metaphysical scheme will put an end to the lack of meaning in the contemporary world and will support the formation of a planetary interconnectedness. Thus, participation will end the arrogance of the observer who sees himself

detached from the "external" world. In short, in view of this group of new scientists, the distinction between the observer and the external world is a matter of perspective just like the pre-Copernican picture of the universe.

Yet, down in our hearts, we do not feel that the scientific split of mind and matter is just a matter of perspective. Even when we recognize the impact of paradigms on our thinking, we cannot drop the dichotomy wholeheartedly. It is like Pandora's Box, it is hard to disbelieve the dichotomy and deeply feel an immediacy between our individual actions and their holistic result after having learned the "autonomy." In fact, the participatory vision as a guarantee for meaning and ethics has mostly worked for mystics who voluntarily accept an immediacy between their individual action and the holistic result. Some people's semi-religious belief in Karma also has had similar effects. For most others, such dictums have hardly been effective because they neither want to exercise them voluntarily nor are they forced to adhere to them due to any material imperative.

I think that people wholeheartedly believed in the Divine Purpose in the Medieval times and also believed wholeheartedly in the object/subject dichotomy in the era of science. The mystical paradigm of participation was believed by the Stoics after the fall of the Greek civilization and also was believed by the sufis of the Middle East in a similar period after the fall of the Islamic Empire.

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Editor & Publisher: Hassan M. Ghandchi  
Contributor: Jack Li

Mailing Automation: Bruce Merritt

Typesetting: Computer Design Graphics

### For Information:

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Sunnyvale, CA 94086-0127

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## The Meaning of Life - *continued from page 2*

These esoteric groups accepted the participatory mode of thought not so much as an issue of truth than as a voluntary mode of existence. In my opinion neither Divine Purpose nor the scientific paradigm are viable today. But, contrary to most new age thinkers I do not think that mystical participation is the paradigm of new thought.

In fact, overcoming the dichotomy of human existence and the external world is not desirable. It would reduce the possibility of trustworthy knowledge and an uninformed mind would be happy to think of her/his subjective feelings as truth without seeing the need for verification. In the modern industrialized world, the destructive power of such confusions about knowledge have been constrained by the grip of the scientific paradigm on our rational thinking. Treating knowledge as a private enterprise and dropping verification from our common sense may replace knowledge by ignorance.

We need to remember that the dichotomy of the scientific paradigm, by emphasizing verification, has created an unprecedented depth in our understanding of the universe. Nonetheless, if we retain the epistemic dichotomy, the question remains how we can overcome the dilemma of meaning! In my opinion, what our scientific institutions are doing, i.e., adding more knowledge of the external world to our repertoire does not solve this dilemma. The heart of the dilemma is to find new ways to communicate with the external world!

To communicate with other human beings and the external world is the fundamental problem of our time. The dichotomy of subject and object, observer and the external world, has brought us a tremendous wealth of knowledge. To communicate between subject and object can bring us a tremendous wealth of meaning unprecedented in Scholasticism, materialism, or mysticism. It will be like making love to the whole universe and what could be more meaningful than such a symbiotic relationship.

Symbiosis is like the kind of resonance that one witnesses in the whirling of two expert dancers (i.e., autonomous synchronicity). If one can produce such an experience in nature, then life will take on a different meaning. I will elaborate more on this issue later. Science of the last three centuries sought essentially to understand the utilizable truth of the external world when analyzing from object to subject. On the other hand, when going from subject to object control and predictability were primarily intended. It is time to go from subject to object and witness the vibration of the "giver" and "receiver."

The more we can develop our communication with the world, the more we can find meaning in life. What I am proposing is not just a wish. A new field of knowledge has already uncovered a way to approach this new paradigm in a very small domain. The field is called Neurolinguistic Programming (NLP) and there are many misconceptions about this field that I need to elaborate on my fascination!

To elaborate on my sense of communication and meaning, I would like to provide a brief review on the basic tenets of this new development of psychology, i.e., Neuro-Linguistic Programming (NLP). NLP recognizes three major categories of mental representation: Visual, Auditory, and Kinesthetic. If you want to relate to a visual person, you need to use visual mode of communication. For example, use visual words or phrases such as "see," or "look." Also note that visual people tend to look up to remember things, and also breath with the upper portion of their chest. Similarly, there are clues for auditory and kinesthetic people that can be used to recognize them. Now if you use the correct mode of communication, the respondent will start resonating

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with you. There are a wide range of applications for this discovery. Unfortunately, this discovery is being used mostly for controlling situations and people.

The attempts to control other human beings and nature are not new and are as old as human history. Management of human beings and an expedient treatment of nature are central to manipulation and prediction in "communication." My interest in NLP and communication is not from this traditional focus.

The discovery of what causes resonance in human communication is the most paradigmatic aspect of NLP for me. The resonance of two lovers, in the ideal case, when there is no overwhelming power

struggle from either side, is the most meaningful. It is the highest form of being one yet being many (two)! This kind of dichotomy in relationships not only does not strip us of meaning but makes us feel our deepest sensations. Such a dichotomy makes a higher level of vibration possible than when identities are dissolved in participation. This is what I termed "Dancing in the Air" in another article. I think to arrive at such relationships with other human beings and nature, we need to learn the elements of resonance. Finding the modes of resonance is finding the meaning of life!

Just looking at two individuals engaged in a conversation with resonating signals, one can see the depth inherent in their relationship. They actually

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convey their meanings to the "inside" of the other person and they take the other person's meaning "within" themselves. It is not just a mirror-like reflection. It is a wholehearted give and take. An appropriate mental representation is the start of a resonating communication. Thus, the value of a trustworthy mental representation can be realized. This first step of communication has been highly achieved by the results of the scientific knowledge. But total communication happens when this mental representation is pointed at the potentially resonating recipient. If this side of communication is ignored, as it has been in the last three centuries, the frustration results and the best mental representations of reality seem worthless and meaningless.

Meaning of life is thus neither from outside nor from inside, nor lost in mystic participation. The meaning is inherent in the communication process when our mental representation is focussed on the potential recipients in nature or at other humans. After all, the challenge of our time is to find ways to "talk" to the stones!

If what NLP has developed about the communication between human beings is extended to the communication between the human beings and nature, probably we can put an end to the crisis of meaning in the 21st century. Finding out the modes of communication, can help us to resonate with plants, birds, the sea, etc. In my opinion, this is the way to overcome the crisis of meaning. Maybe communicating with nature is the final frontier of the human consciousness.

One may argue about the relationships of the other life-forms in nature. Is not their cruelty and destruction inherent in nature even without the humans? True that no species destroys its own kind but they destroy others! What about the control relationship between the domineering animals and their prey? For example, lions attacking donkeys! Are we supposed to accept these relationships as inevitable? Are such relationships the only way animals can survive in the world?

I think if it is true that humans may keep on eating milk or fruits without destroying the animal or plant, why cannot the same relationship be possible for animals or plants. The new habits may even change their genetic heritage, i.e., change their "nature!" For example, everyone knows of

domestic cats who have learned to live peacefully with birds; or dogs who live peacefully with cats. Such cases show that animals also have the potential of different kinds of relationships.

In my opinion, changes in the relationship of human beings with each other and with nature may cause changes in the relationships of the other species as well. I think the Life Era as elaborated by Eric Chaissan [Life Era, 1988] may eventually replace destructive development with harmonic development in nature. If life is going to overcome other forms of existence (i.e., energy or material forms) in the universe, it needs to develop to a maturity of not destroying itself. In other words, the meaning of life is defined within such a harmonic cosmic picture.

A living cosmos with resonating relationships of various life forms is what our species deserves to have in the future. Our role in its development and our place in such a cosmos determines the meaning of our lives. The more we can evolve personally and the more we can contribute to the evolution of our species and other life-forms to such a cosmic excellence, the more meaning we will find in our own individual lives. ★ ★ ★

*A Word of Wisdom!*

*"Although the warrior's life is dedicated to helping others, he realizes that he will never be able to completely share his experience with others. The fullness of his experience is his own, and he must live with his own truth. Yet he is more and more in love with the world. That combination of love affair and loneliness is what enables the warrior to constantly reach out to help others. By renouncing his private world, the warrior discovers a greater universe and a fuller and fuller broken heart."*

*Shambala: The Sacred Path of the Warrior*  
by Chögyam Trungpa



Moon Temple - Gilbert Williams

*Meditation - continued from page 1*

there are many individuals without first-hand meditation experience who believe they "know" about meditation. I do believe some of us still consider meditation as some kind of Eastern fad. We treat it as something to be able to discuss lightly over cocktails or desserts. Perhaps many of us never had the opportunity to explore meditation formally. Therefore we are unaware that we have been misinformed on the subject.

Here I would like to clarify possible misinformation and misconceptions. Meditation is a vast subject and there are many different forms of meditation. Let us examine where

and when Zen meditation started. The form of meditation known today as Zen Meditation actually started in India during the lifetime of Siddhartha Shakyamuni. He was the one who eventually became Buddha and the founder of Buddhist religion. Before he founded the process of Buddhist meditation, he practiced almost every kind of yoga in his time. The reason that he finally abandoned all yoga practices was that he felt yoga was a practice using a deliberate, conscious mind effort to open up the deeper psyche of our minds. Oftentimes, such a practice could lead to psychic disorders, or "undesirable effects" if done without precautionary measure of the practitioner. Due to this, he went on his own and developed the process known as Bud-

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## Meditation- continued from page 4

dhist meditation today. It took him six years of constant meditation to perfect the process which later he taught to his followers. After his death, his followers brought the process to China during the second century. From that time until the twelfth century many refinements of the process took place both in China and Japan.

Essentially meditation is a religious practice, yet the process is not necessarily confined to the religious circles. The process is designed to raise our own inner consciousness rather than fulfilling a certain prescription of religious principles. There are different kinds of meditation practices within the Buddhist religion; for example Tantric school. The most popular here in the U.S. is the Zen school of meditation. The Tantric school uses certain kinds of tools like mantras, mandalas, etc., and the Zen school uses Koans (this will be explained later). Both schools, from a Western perspective, seem very strict and highly disciplined, therefore, many shy away from the practice. I must note that the forms of meditation I have mentioned here are not for relaxation purposes nor for contemplation purposes. They are intended for consciousness-raising. The word often used to describe this is "enlightenment," which means: to raise one's inner consciousness to the fullest.

What is this "enlightenment?" The Buddhists consider enlightenment as knowing the nature of existence of all. A well known Tibetan Lama Chögyan Trungpas said, "The basic character of meditation takes on one of two forms. The first stems from the teachings which are concerned with the discovery of the nature of existence; the second concerns communication with the external or universal concept of God." What does Trungpas mean by *nature of existence*? The idea of the nature of existence is exemplified by three basic philosophical questions; Who am I? Why am I here? and, Where am I going? The external or universal concept of God in this context means: "Is there an All encompass power above all?" The word "God" in the Far East has a very different meaning as compared to the West. Therefore, I choose the word *All-that-is* or *All-encompass-power*. It is an effort to understand our personal existence and the universal existence as a whole. If we could answer or understand these two basic forms of questions, then certainly our consciousness would be raised. Gautama Buddha used the process of his particular kind of meditation to achieve this kind of awakening (or enlightenment).

I am a Zen school meditation practitioner. I have been practicing this form of meditation for the last fifteen years. I would not say that I am an "enlightened" being, but I would say that my consciousness has been raised to a level that I previously did not think possible. There are many side-benefits from practicing

meditation. For example, since I started meditating, I have never had back aches, head aches, or sleepless nights. I do not belong to any religious order. I practice meditation solely for the understanding of my own being. I do feel that it does raise both my psychic and spiritual consciousness in addition to other benefits. The practice does not raise one's consciousness through a trance-like state, but through one's own psychological and spiritual realities. This is the reason why one's inner-self would change by practicing this form of meditation. It is my personal feeling that this is the process to induce one's spiritual evolution.

A spiritual evolutionary process is a personal process. Therefore, I believe that only through personal effort will the fruit of this process be realized. The well-known meditation teacher Naomi Humphrey said, "Meditation is really a personal search and no one person may answer for another. Meditation may be thought of as a journey, and adventure into the depth of your own being." Therefore even the teacher of meditation serves as a facilitator not as a Guru. The result of the practice is so personal that even the teacher could not share such experiences. The summary on meditation by Buddha himself is the most appropriate. He said, "Truth is within ourselves; it takes no rise from outward things, whatever you may believe. There is an innermost center in us all, where truth abides in fullness; and around, wall upon wall, the gross flesh hemms it in. This perfect clear perfection which is truth." Here the "truth" Buddha refers to is our own innermost being or our "soul."

To understand all these, one must understand how our own minds function. To do so there is a definite course to follow. In Zen meditation, the first step is to meditate on the word "Mu," meaning *nothingness*. Our minds do not tolerate vacuum and will become very active. This may be the first time for us to know how our minds really function. The entire process would be too long to describe here, but if we follow the practice, eventually we will arrive at a point, suddenly realizing that everything is in our heads and the mind

is our master. From then on we will be forced to change our views of ourselves.

The Zen meditation does not totally rely on meditation. There is a tool known as "Koan" to help us. Koan, pronounced as *Ko-An*, means "a collection of cases to be solved." Each case was carefully prepared to disengage our illusions in our normal daily lives. It is a process to show us what the realities are behind the everyday lives of our own. This is the process to train our minds into a new perspective. To view the everyday life, the Koans used by the Zen practitioners were compiled many centuries ago. They have proven the most effective for those who use them wholeheartedly. These are the trainings of the innerselves for meditation. There are also outer trainings. The lotus sitting posture is one of them. In Zen meditation one must be alert all the time and laying down or sleeping during the meditation are strictly forbidden. To think that meditation can be practiced casually is a mistaken notion, consciousness raising is not an easy matter. The popular expectations on meditation are sometimes very different from the actual practice!

In recent years, the number of serious meditators is on the rise. It is the most encouraging sign, because if we decide to change some of our old, obsolete perceptions, medi-

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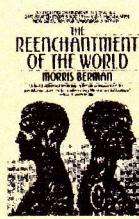
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by Morris Berman



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**Meditation** — continued from page 5

tation may be the most effective way to do this. In view of our world at the present time, we all experience a great influx of changes, particularly in human relationships and the traditional values of our lives. Many of us become disillusioned and give up everything. Some of us go on to join groups which profess that they have the solution. Yet we experience disappointments; even with the already established institutions. I believe the disappointment is due to looking in the wrong place. Changing the outer things is not the way to change our inner beings. We must look within; and for that matter meditation is crucial. Social change must start with individual changes. Our individual change starts with our inner changes. For example, if we still try to solve disputes by violence then we will never be able to get rid of wars.

A total shift of the inner being must take place. I believe this is the challenge of the "time" and the challenge of the "New Age." The challenge is to change our old inner nature into a new one. One possible way is through meditation. Today there is a "meditation" movement throughout the world. As long as I can remember, there has never been such a phenomenon, especially here in the west. I hope this new interest will bring a change for the better. By raising our consciousness, we may eventually be able to gain a new understanding of life, then the "New Age" will truly dawn upon us on this planet earth.

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Winter 1989

From Home to Work - continued from page 1

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- **Jails** - Vangelis' *The Music of Cosmos*
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- **Police Department** - Timothy Hellem's *Dark Angel*
- **Professional Meetings** - Steve Roach's *Quiet Music*
- **Restaurants** - Lanz/Speer's *Natural States*
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Pictorial Music	
Space Music	Guided Relaxation
	Guided Meditation
	Visual Music Videos
	Yoga

*Novus MusicList*

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Aaberg, Philip	Out of the Frame
Ackerman, William	Passage
Ackerman, William	Past Light
Acoustic Alchemy	Natural Elements*
Acoustic Alchemy	Red Dust and Spanish Lace
Adams, John	Light over Water*
Adams, John	Shaker Loops, Phrygian Gates*
Aeoliah	Angel Love*
Aeoliah	Crystal Illumination*
Aeoliah	Majesty*
Alchemical Journeys (Guided)	Various Artists*
Aimqvist, Thomas	Unknown Tracks*
American Gramaphone	Samplers
Amerian, Michael	Ascendances
Amerian, Michael	Sanctum*
Ancient Future	Quiet Fire
Andrews, Catherine	Initiation*
Andrews, Joel	Iridescence*
Andrews, Joel	Splendor of Light*
Apurvo	Journey Home
Apurvo	Love-Live from the Heart*
Arkenstone, David	Valley in the Cloud
Aura, William	Dreamer
Aura, William	Half Moon Bay
Azuma	An Invitation to Paradise*
Azuma	The Wanderer*
Bajors, Jim	Awakening
Ball, Patrick	Celtic Harp
Banning, Mark/Helen	Journey to the Light
Barabas, Tom/Dean Evenson	Soaring
Bardens, Pete	Seen One Earth
Bearns/Dexter	Golden Voyage
World Music Inst.	Cajun & Creole Music*
Bec-Var, Bruce	Take It to Heart
Bec-Var, Bruce	The Nature of Things*
Bell, Teja	The New Spirit of Christmas
Bell, Teja/S. Kindler	Dolphin Smiles
Bello, Joakin	Beyond the Rainbow*
Bensusan, Pierre	Spices*
Bergman, Steve	Music for an Inner Journey
Bhatia, Amin	The Interstellar Suite
Bjerylo, Michael	Cloud Chorus
Binkley, Paul	Closer to Home*
Blennier, Serge	La Dimension Prochaine
Blonski, David	Dance of the Dolphin
Blonski, David	Timeless Flight
Blonski, David/Synchestra	Shoreline
Bork, Ferne	How Can I Help from Singing?*
Boscole, Christopher	Shimmer
Boyd, Liona	Persona
Braheny, Kevin	Galaxies
Braheny, Kevin	The Way Home
Bras, Dan Ar	Music for the Silences to Come*
Brennan, Thom	Mountains*
Brewer, Spencer	Portraits
Brook, Michael	Hybrid*
Budd, Harold	Lovely Thunder
Buehner, Christian	Nightlight
Buehner, Christian	Visions from Atlantis
Buffett, Peter	The Waiting
Bulgarian Voices	Mystery of Bulgarian Voices*
Burner, Richard	Bhakti Point
Burner, Richard	Mosaic
Butler, Chris	Mantra Electric*
Campbell, Don	Lightning on the Moon*
Carillon	Christmas*
Carlisle, Ben	Plano Solos
Chakravarty, Krishna	Ananda
Chandler, Geoff	Sunscapes*
Chappell, Jim	Dusk
Chappell, Jim	Tender Ritual
Chazz	A Time to Dream*
Checkfield	Distant Thunder
Checkfield	Through the Lens*
Checkfield	Water, Wind, and Stone
Childs, Billy	Take for Example This*
Christaal	Mystic Traveller
Ciani, Suzanne	Neverland*
Ciani, Suzanne	The Seven Waves*
Ciani, Suzanne	The Velocity of Love
Clannad	Magical Ring

**ARTIST/TITLE**

Collett, David	Balance*
Comfort, Buddy	Buddy Comfort*
Cooley, Ron	The Ancient and the Infant*
Cossu, Scott/E. Friesen	Reunion
Coughlin, Stephen	Song of the Reed*
Coulton, Michael	Crossing Paths*
Crompton, Carrie	Joy after Sorrow*
Crutcher, Rusty	Amazona Songs*
Crutcher, Rusty	Machu Picchu Impressions*
Curran, Alvin	For Cornelius Era Ora*
Cusco	Apurimac
D'Auri, Gino	Passion Play
Danna & Clement	Another Sun
Davis, Mark	Christmas Carols*
Davison, Peter	Winds of Space
De La Sierra, Jordan	Song of the Rose*
Del Maestro, Richard	Language of the Heart
Demby, Constance	Light of this World
Demby, Constance	Novus Magnificat
Demby, Constance	Sacred Space Music
Dempster, Stuart	In the Great Abbey of Clement VI*
Deuter	Basho's Pond
Deuter	Call of the Unknown
Deuter	Celebration
Deuter	Cicada
Deuter	Ecstasy*
Deuter	Haleakala
Deuter	Land of Enchantment
Deuter	Nirvana Road
Deuter	SAN
Dicola, Vince	Vince Dicola
Dietrichson, Tor	Global Village
Do'A	Ancient Beauty
Doan, John	Departures*
Dolph, Terence	Gongs for Meditation
Domo, Aiki	Vista*
Double Fantasy	Universal Ave.
Doucet, Suzanne	Reflecting Light
Doucet, Suzanne	Transmission
Doyle, Dennis	In the Mother Tongue*
Doyle, Dennis	The Harper's Return*
Dreamstreet	Dreamstreet
Earth's Answer	Various Artists*
Edwards, Paul	All Through the Night
Eisenstein, White	Baroque Busters
Elevation Express	Homecoming
Elwood, William	Renaissance
Emerald Season	Soundtrack
Emerald Web	Lights of the Ivory Plains
Emerald Web	Traces of Time
Emerald Web	Valley of the Birds
Eno, Brian	Music for Airports: Ambient #1
Eno, Brian	Pearl*
Eno, Brian/Fripp, Robert	Evening Star*
Eno, Roger	Voices*
Environments	Cass #1 Slow Ocean
Ernst, Herb	Dreamflight
Ernst, Herb	Dreamflight #2*
Evenson, Dean	Peaceful Pond
Evenson, Dean/Tom Barabas	Soaring*
Exchange	Into the Night*
Flight of the Green Linnett	Various Artists
Friedemann	Indian Summer
Friesen, Eugene/Paul Halley	New Friend
Gandalf	More than Just a Seagull*
Gardner, Kay	A Rainbow Path
Garrison, Michael	Aurora Dawn*
Garrison, Michael	In the Regions of Sunreturn*
Gass, Robert	Alleluia*
Gass, Robert	Hara Hara*
Gass, Robert	Om Namah Shivaya*
Gawain, Shakti	Creative Visualization (Guided)
Genest, Michel	Crystal Fantasy
Gilden, David	Distant Strings
Gilkson, Eliza	Pilgrims*
Gilmour, Jerome	Crystal Journey*
Giltrap, Gordon	Elegy
Global Pacific Artists	The Fruits of Our Labor
Goodman, Jerry	Ariel
Goodman, Jerry	On the Future of Aviation
Gordon, David & Steve	Garden of Serenity
Gorn, Steve	Bansuri Bamboo Flute*
Gorn, Steve/Roy, Badal	Yantra*
Grande Liturge	Orthodoxe Slave

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## ARTIST/TITLE

Greaver, Paul	Joy
Gregorian Chants	Abbey of Encalcat*
Gregorian Chants of Hungary	Officium Tenebrarum
Grey, Sylvan	Ice Flower Melting*
Gurdjieff et al	Journey to Inaccessible Places
Guthman/Zubin	Crystal Chimes*
Gyuto Monks	Gyuto Tantric Choir
Halpern, S./Phillips, R.	Birthways (Guided)*
Halpern, Steve	Among Friends*
Halpern, Steve	Crystal Suite*
Halpern, Steve	Massage (Subliminal)*
Halpern, Steve	Relaxation (Subliminal)*
Halpern, Steve	Sleep (Subliminal)*
Halpern, Steve	Spectrum Suite
Halpern, Steve	Study & Learn (Subliminal)
Halpern, Steve	Weight Control (Subliminal)*
Halpern/Hutchinson	The Ark of Peace
Halpern/Sheen	Attunement
Hamel, Peter Michael	Colours of Time
Hamel, Peter Michael	Let It Play
Hardman, James	Lapis Lazuli*
Hardman, James	Pleidian Suite*
Harris, Don	Elevations
Hart, Ron	Just Behind Our Love*
Hearts of Space Series	Star Flight #1
Hedges, Michael	Aerial Boundaries
Hellein, Timothy W.	Dark Angel
Hellein, Timothy W.	Morning Star*
Hellein, Timothy W.	The Great Spirit
Hellman, Neal	Oktober County*
Henderson, R.	Light Magic
Heriza, K/B. Ford	Hearts Together
Hightstein, Max	The Healer's Touch
Hoening, Michael	Departure from the Northern Wasteland
Hoening, Michael	Xept One
Holwin, Mic	Starting to Remember
Hoppe, Michael	Quiet Storms*
Horn, Paul	China (New Version)
Horn, Paul	Inside the Taj Mahal
Horn, Paul	Traveler
Howard, James Newton	The Promised Land
Hughes, Gary	Ancient Evenings*
Huxley, Craig	Quantum Mechanix*
Hyden, Sarah	Tales of the Nightbird*
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Iasos	Essence of Spring*
Images	Finesse*
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Isham, Mark	Film Music
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Jarre, Jean-Michel	Equinox
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Jarvis, James	Terranova
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Jarvis, John	Something Constructive
JEEM	Stargait
JEEM/Sean Reynolds	Free Reign*
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Jones, Alex	Awake and Dreaming*
Jones, Alex	Kali's Dream
Jones, Alex/Douglas Cutler	Angels of Color and Sound*
Jones, Alex/Douglas Cutler	Inside the Hollow*
Jones, Alex/Garbe, H.	Pranava*
Jones, Michael	After the Rain*
Jones, Michael	Pianoscapes
Jones, Michael	Seascapes
Jones, Michael/David Darling	Amber
Jones, Michael/David Lanz	Solstice
Jonkey, Chuck	Rio Amazonas*
Joy, Greg	Textures*
Kahler, Nancy	Open the Sky*
Kater, Peter	For Christmas
Kater, Peter	Gateways*
Kaur, Singh/Kim Robertson	Crimson Series*

## ARTIST/TITLE

Keane, Brian	Suleiman the Magnificent*
Kelly, G./S. Kindler	Fresh Impressions
Kelly, Georgia	Birds of Paradise
Kelly, Georgia	Seapeace
Kindler, Steve	Automatic Writing
Kindler, Steve/Teja Bell	Dolphin Smiles
Kingsley, Gersham	Much Silence*
Kitajima, Osamu	The Source
Kitaro	Best of Kitaro
Kitaro	Ki
Kitaro	Light of the Spirit
Kitaro	Silkroad (Original Version)
Kitaro	Tunhuang
Knox, Gary	Life at the Beach*
Kobiaika, Daniel	Afternoon of a Fawn
Kobiaika, Daniel	Dream Passage
Kobiaika, Daniel	Fragrances of a Dream
Kobiaika, Daniel	Timeless Motion
Koenig, Carole	Past Times Present*
Koestya, E., et al	Sangkala*
Koga, M./Sunazaki	Moon at Dawn
Kottke, Leo	A Shout Toward Noon
Kouyate, Djimo	Djimo*
Krause, John Robert	Heart of the Flower
Krueger, Van	Musical Fantasies for Relaxation*
La Breche, J.P.	YI-King
La Salvia, June/Kirby Shelstad	To Body and Soul*
Lange, David	Return of a Comet
Lanz, David	Cristofori's Dream*
Lanz, David/Paul Speer	Desert Vision
Lanz, David/Paul Speer	Natural States
Larin, Eduardo	Shadings*
Larkin	Earth Light
Larkin	Ocean
Lasser, Max	Earthwalk*
Latitude	Latitude
Latitude	Latitude 40° North
Lee, Jonathon	Dreamworld
Lee, Riley	Oriental Sunrise
Leeder, Larry	Uplift
Leeder, Larry	Views from the Summit
Lievano, Joaquin	One Mind
Lind Institute	Music for Imaging
Lind Institute	Relax with Classics (4 vols.)
Lind Institute	Romantic Interlude
Lindh, B.J.	Wet Wings*
Lindh, B.J./S. Scheja	Spirits of Europa
Locke, Annie	Portraits
Locke, Annie	The Living Earth
Lorimer, Michael	Remembranza
Lullaby Magic	Lullabies*
Lyghte	Crystal Resonance*
Lynch, Ray	Deep Breakfast
Lynch, Ray	The Sky of Mind
Magic Age	Various Artists*
Magical Strings	Ori the Burren
Maidenberg, Reed	Poppies
Mannheim Steamroller	Christmas
Mannheim Steamroller	Fresh Air
Mantra, Michael	Bell Born*
Mark, Jon	The Standing Stones of Callandish*
Marshall, Ingram	Fog Tropes; Gradual Raquiem*
Martin, Juan	Through the Moving Window*
Max, Mercury	Himalayan Garden*
Maxwell, William	Horizons*
McCandless, Paul	Heresay*
McClellan, Sam	Music of the Five Elements
McQuillkin/Schoenherz	Open Channel
Megabyte	Powerplay*
Metamora	Morning Walk*
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Micus, Stephan	Twilight Fields*
Mila	Night Jasmine in June*
Miller, Emmett	Easing into Sleep*
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
Mirage	Crystal Silence*
Mitchell, Bruce	Hidden Pathways
Moen, Judy/Jo Alta Geidel	Illumination*
Moffett, Karma	Himalayan Bowls I*
Monjure	Message from Arcturus

## Novus MusicList

## ARTIST/TITLE

Montecrossa, Michel	Der Blaue Horizont*
Montreaux	Sign Language
Moraz, Patric	Human Interface
Morgan, Melissa	Invocation to Isis
Morriss, Randy	Circle of Stone*
Morriss, Randy	Shambhala
Nakai, R. Carlos	Earth Spirit
Nakai, R. Carlos	Journeys
Nakai, R. Carlos	Sundance Season*
Narada Artists	Sampler #2
Nature Recordings	Gift Pack
Neale, Alston	Kinetic
Netzle, Klaus	Purple Sky
Newton, James	In Venice*
Nightark	Nightark Picture ('88 CD)
Nightnoise	Something of Time
Nilson, John	October in September*
Nilson, John	Transparencies*
O'Hearn, Patrick	Ancient Dreams
O'Hearn, Patrick	Between Two Worlds
O'Hearn, Patrick	Rivers Gonna Rise*
Ojas	Faces of Ever*
Oldfield, Sally	Celebration
Oldman, Coyote	Night Forest*
Oldman, Coyote	Tear of the Moon*
Oliver, Jim	The Crystal Star Soundtrack*
Optimal Learning	Baroque Music (2 vols.)
Oritz, Alfredo R.	Harp for Quiet Moments*
Owen, Sandy	Heart Crossing*
Owen, Sandy	Montage*
Pagano, Tony	New Morning
Pagano, Tony	Places We Have Been*
Parson, Steve	Sunrise
Parsons, David	Sounds of the Mothership*
Parsons, David	Tibetan Plateau*
Pasero, S.	Guitar Heartsongs
Perry, Frank	Deep Peace*
Petersen, Sol	Mana*
Philips, Anthony	Slow Waves, Soft Stars
Plah, Raymond	Fields of View*
Ponder, Sanford	Tigers are Brave
Popol Vuh	Gesang Der Gerange*
Pritchard, Peter	Beginnings*
Pushkar	Ding
Rachele, Sal et al	Leonard Series*
Rachele, Sal	Infinite Peace*
Rampal, Jean-Pierre	Sakura, Sakura
Raphael	Music to Disappear In
Reaves, Giles	Nothing is Lost*
Reaves, Giles	Wunjo
Relativity	Gathering Pace*
Restar, Robert	Overcurrents
Rich, Joshua	Discovery*
Richards, Mary	Angel's Song*
Riley, Laurie/Michael	Have You Been to Carrick*
Riley, Marie	Breathing Away Tension & Fatigue
Riley, Windsor	The Move of Life
Rising Sun	Rising Sun Collection
Roach, Steve	Dreamtime Return*
Roach, Steve	Emetus
Roach, Steve	Quiet Music
Roach, Steve	Structures from Silence
Roach, Steve	Traveler*
Roach, Steve/Braheny/Burmer	Western Spaces
Roach, Steve/M. Schriev	The Leaving Time*
Robertson, Don	Anthem
Robertson, Kim	Celtic Christmas
Robertson, Kim	Moonrise
Robertson, Kim	Waterspirit
Robertson, Kim/V. Dron	Gratitude*
Roth, Gabrielle	Initiation
Roth, Gabrielle	Totem
Rowland, Mike	The Fairy Ring
Rowland, Mike	Titania*
Rubaja and Hernandez	High Plateaux
Rutter, John	Brother Sun, Sister Moon*
Sachdev	Full Moon
Safir, Robert	Sound Paintings*
Saisse, Philip	Valerian*
Samuelson, Ralph	Shakuhachi*
Sanson, Maggie	Hammered Dulcimer Traditions*

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Schmoeling, Johannes	Wuivend Riet
Schonungen, Klaus	Locrian Arabesque
Schultze, Kristian	Metronomics
Schutz, Dieter	Voyage
Scott, Tony	Music for Yoga Meditation*
Scott, Tony	Music for Zen Meditation*
Serrie, Jon	And The Stars Go With You
Setchko, Kevin K.	Cloud Etchings*
Setchko, Kevin K.	Ocean Whispers*
Shadowfax	Shadowdance
Shakti, Nada	Crystal Clear (Guided)*
Shankar, Ravi	Tana Mana
Shardad	Dream Images*
Shayla	Vision Seeker
Shelstad, Kirby	Peaceful Solutions
Shoener, Eberhard	Bali Agung*
Shore, Jon	To Touch the Light*
Shore, Jon	Wave-Tones*
Shore, Jon	Stream-Tones*
Shrieve, Michael	Transfer Sation Blue
Shrieve, Michael/J.S. Roach	The Leaving Times*
Sichkin, Emile	Concerto for Astronauts
Siegel, Dan	Northern Nights
Siegel, Dan	Short Stories
Simon, Fred	Time and the River
Simon, Gregory	Himalayan Afternoon*
Singh, Siri Nam	10,000 New Waves*
Sky	Dreams*
Sloniker, Mark	Paths of Heart
Sloniker, Mark	True Nature*
Software	Syn Code/Life-In-Concert
Sophia	Hidden Waters, Sacred Grounds
Sophia	Journey into Love*
Sotavento	Cuicani*
Soundings & Soviet Artists	Music Makes the Snow Melt Down*
Soundings of the Planet	Mirpeace*
Soundings of the Planet	Soundings Tapestry
Spheeris, Chris	Desires of the Heart
Spino, D.R. Teresa	Timeless Serenity*
Spirit Music	Spirit Music Sampler
Spirit Sounds	Windows of Sound*
Star Zeit	Rainbow Rising
Stara, Emerald	A Drop of Light (Guided)*
Stearns, Michael	Ancient Leaves*
Stearns, Michael	Encounter*
Stearns, Michael	Planetary Unfolding
Stearns, Michael	Plunge
Stein, Ira/Russell Walder	Transit
Stillwater, M.	Voices of the Heart*
Stoltzman, Richard	Begin Sweet World
Story, Tim	Wheat & Rust*
Stover, Ken	Sir Dance-a-lot's Dream*
Subotnick, Morton	The Key to Songs; Return*
Summers, Andy	Mysterious Barricades*
Sun Energy Music	Sampler '87*
Sunazaki, Tamoko	Sound of Silk Strings*
Suresha	Blissful Goddess
Synchestra	Mother Earth's Lullaby
Synchestra	Electric Snowflakes*
Synchestra	Ideas*
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Tangerine Dream	Live Miles*
Tangerine Dream	Optical Race*
Tangerine Dream	Underwater Sunlight
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Tescoe, Ian	Io
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Thiel, Lisa	Songs of the Spirit*
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Tingstad, E./N. Rumbel	The Gift
Tingstad, Eric/Lanz/Rumbel	Emerald
Tomlinson, Michael	Run This Way Forever
Tortorelli, George	Medicine Wind*
Trew, Michael	Dolphin Celebration*
Tri Alma	Yearning & Harmony
Tuck/Patti	Tears of Joy*

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Uyttebroek, Michel	Quiescence*
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Vangelis	Opera Sauvage
Vangelis	The Music of Cosmos
Velez, Glen	Handance*
Velez, Glen	Seven Heavens*
Vimal, Richard	Aquarhythms*
Visual Musik	Earth City Expressway*
Visual Musik	Sounds that Move Air
Vollenweider, Andreas	Caverna Magica
Vollenweider, Andreas	Down to the Moon
Voyager	Sound Dreams*
Walker, Kit	Dancing on the Edge of the World
Wallace, George	Sacred Earth
Warner, Paul L.	Lemurian Sunrise
Warner, Paul L.	Zen Waterfall
Wavestar	Moonwind
Weed, Joe	The Waltz of the Whirlpoolwill
Weider, John	Intervals in Sunlight
Weingarten, Carl	Laughing at Paradise*
Weingarten, Carl	Windfalls*
White, Andrew	Conversations
White, Howard	Ocean Song*
Whitesides-Woo, R./Fitzgerald	Sojourn*
Whitesides-Woo, Rob	From Heart to Crown

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Whitesides-Woo, Rob	Miracles*
Williams, Anne	Skydance
Williams, Anne	Song of Isis
Williams, Mason/M. Steamroller	Classical Gas
Wilson, Joemy	Carolan's Cup*
Wilson, Joemy	Carolan's Cottage
Windham Hill Artists	Sampler '88
Windham Hill Artists	Soul of the Machine
Windham Hill Artists	Winter Solstice
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Winston, George	December
Winston, George	Winter into Spring
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Winter, Paul	Sunsinger
Winter, Paul/Paul Halley	Whales Alive
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Wolf, Kate	Poet's Heart
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World Music Inst.	Paucartambo*
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# Letters to the Editor

## Community of Musicians

Dear Hassan,

I was delighted to read your words in *Mundus Novus*. Your thoughts were easy to understand, and they showed a great deal of understanding about the human condition in general.

I particularly enjoyed your piece on new age music. In January this year, I began working with the Soundings of the Planet company here in Tucson. It has been a real learning experience. Your article underscored what I have been rather slow in understanding. It really layed it out in terms I could appreciate. Your scientific approach to spirituality is especially good. I encourage you to continue this giant undertaking you've started (the Newsletter) I know how much work a publication can be.

My work here at Soundings must be similar to what you're doing. How to get about the business at hand, make money, and keep the integrity that started the operation in the first place. We are very serious about spreading peace through music. To make life a little easier, to give our listeners just a bit more strength to cope with this world, that is our goal. I feel privileged to be involved with this whole movement, yet I sense the weight of responsibility.

God bless you in your persuits there. Keep up the good work. Your kind of energy has contributed to ours. I hope ours has helped you.

In Harmony,

Kevin Bowman & the Soundings Family



## Symbolism in New Age Music

Dear Hassan,

First, let me begin by congratulating you on your first issue of "Mundus Novus"; it appears to be first rate in both style and content.

It should provide an excellent forum for an exchange of "New Age" concepts.

In keeping with this, I am responding to your request for comments from New Age musicians regarding your thoughts on the subject of New Age music. I have a particular interest in the subject, having released two albums of intuitive music: "Dreamflight" and "Dreamflight II".

I would like to add a sixth category to your list of types of New Age music: **SYMBOLIC-TRANSCENDENTAL**. This category definitely has elements of the five previous categories you mentioned: joyful; uplifting; contemplative; relaxing; and meditative. The function of **SYMBOLIC-TRANSCENDENTAL** music, however, is to blend these five elements into a harmonic whole that can then act as a catalyst to aid the listener to attuning to the energies and guidance of the Higher Self and, in so doing, attain greater awareness of one's inherent Divinity and the corresponding realization of the Oneness of all Being. It accomplishes this through the use of tonal symbols.

Symbols are the language of the subconscious mind. In light of this, a significant difference between typical classical and popular music on one hand, and "New Age" music on the other, is that some New Age music freely uses certain timbres, musical phrases and electronic special effects to create sounds that have **SYMBOLIC MEANING** to the subconscious mind. Most standard music, be it classical or contemporary, is directed toward the intellectual, emotional, or physical aspects of our being. As a consequence, our psychic and spiritual natures are left neglected and "starving," if you will. Music that conveys the realities of the oneness of humanity, the eternity of consciousness, and the rapturous personal experience of attunement with the Creative Universal Love-Intelligence, is rare; yet, it is exactly these fundamental spiritual needs that are not being addressed by most musicians and composers — that is, until the advent of New Age music (which is actually not "new" at all but instead is a resurgence of a long-neglected need of the Inner Self to express its intrinsic Divinity).

There are musicians and composers now

who, by employing computerized sound synthesis and data sequencing technology, are creating music that can affect the listener at very profound levels through the use of tonal symbols. Examples of tonal symbols include: rapid trills to symbolize Cosmic vibrations; streaming string sounds to symbolize radiation of auric energy; crystal chime sounds to symbolize focused, directed thought energy; sweeping wind sounds to symbolize astral flight; surf sounds to symbolize water, the ancient symbol of consciousness; descending scales and arpeggios to symbolize the influx of Divine Power into material manifestation; ascending scales and arpeggios to symbolize the rising or uplifting of consciousness through attunement with the Higher Self; minor chords to symbolize passivity, introspection and mental and emotional centering; major chords to symbolize expansion of consciousness and empowerment of spirit; angelic choir sounds to symbolize the spiritualization of consciousness; and reverberation, echo effects and tempo deceleration to symbolize the limitlessness of time, space and Mind.

It was through the desire to incorporate these archetypal, symbolic musical forms and technological processes into music that would affect the listener at one's innermost spiritual levels, that the creation of "Dreamflight Trilogy" of intuitive music was begin. ("Dreamflight" and Dreamflight II) — with their associated explanatory discourses, are available now for those who are interested in investigating this further; "Dreamflight III" is in progress and its release is anticipated in the spring of 1989.)

I hope these comments will provide some insight to those who have always felt that there was "something" about New Age music that mysteriously "worked" for them but weren't sure exactly why!

In Peace,  
Herb Ernst

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# Sunnyvale: Mind over Matter

by Hassan M. Ghandchi  
Founder of Nova Books & Music

It is seldom that a city has an opportunity to reinvent itself. Historically, like most things, cities grow in a gradual piecemeal fashion. Sometimes an exception occurs when a treasure is found on one's land! An example of this phenomenon in recent times, is the case of oil countries. In 1973, with the sudden rise of oil prices in the world markets, oil producing countries like Saudi Arabia, states like Texas, or cities like Houston grew rich overnight. It was like an adolescent inheriting a fortune from a distant uncle; the inheritance to be unexpected and the heir unprepared. But the new wealth had made it possible for these countries and cities to use mind over matter and to take giant steps beyond a piecemeal gradual advancement. The situation called for what is usually termed "planned growth."

Sunnyvale is in a similar situation. The influx of electronic companies to Sunnyvale has created an opportunity to shape its future for decades to come. This calls for using mind over matter. This is why the leaders and residents of the city are passionately involved in a discourse to define the character of an ideal 21st century town. The debate is not a classroom theoretical wrestle with no practical significance. The feasibility of acting out the plans makes the issues very urgent. Once you have the ability to supersede the piecemeal development, you need to be certain that the direction taken will be consistently progressive over a projected period of time.

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Nov. 16	<b>Crystal Healing &amp; Meditation</b> - Emerald Stara
Dec. 21	<b>New Age Music Debut Concert</b> - Robert Safir (Sound Paintings)

The experience of oil producing countries and closer to home, the experience of the city of Houston are important to draw lessons from. The latter wanted to become a 21st century city mainly by spending on new construction projects. Huge airports, high-rise condominiums, and gigantic malls, were built in Houston. With the decline of the oil industry, the extraordinary financial attractiveness of the city was gone. The alternative industries could never restate the exceptional financial situation related to the oil. Most of the new residents did not stay with a less paying job. The new buildings turned into ghost corners!

At its peak, Houston was full of supermarkets and discount stores, but lacked the small individual spots that make one miss a place when one departs. Such spots range from bookstores and music stores to restaurants, coffee shops, or clothing stores. They are not another branch of a cold impersonal chain. Such places give spirit to one's surroundings and without them construction marvels are doomed to failure. Libraries, art galleries, concert halls, museums, and customized businesses create a cultural ambience. It is true that culture cannot be made overnight, but it is nonetheless possible to make a cultural leap when there are enough resources available.

The City of Sunnyvale has been looking at engineering marvels as the gateway to a "21st Century Town." The latest idea is to demolish the Sunnyvale Town & Country Village and to build hotels in its place. The idea is to make the best of the current transient nature of the city. Many times Palo Alto has been mentioned as a model for the Sunnyvale developments. I have a hard time trying to understand how such a technical approach is compatible with the model! Is it the construction marvels that make Palo Alto attractive to visitors? and the high-caliber residents? or the quality customized stores with personal touch? What are the pearls of that city? Are discount stores and supermarkets the reason for the sophisticated shopper's interest in that town or is it the town's cultural ambience?

The high-cultured people continue living in Palo Alto even when their work is transferred tens of miles away. The reason is that they are in love

with their neighborhood theatres, concert halls, schools, and libraries as well as specialty bookstores, music stores, restaurants, barber shops, clothing stores, etc. that take personal interest in them.

I'm afraid that taking a "construction" approach to Sunnyvale may not make it that attractive because of another reason too. San Jose has taken such an approach long before Sunnyvale and with a bigger budget. If it works, they ought to reap the crop. Nonetheless, I doubt the viability of the perspective even for San Jose. One can remember similar projects in Oakland that resulted in empty office and retail spaces in that city.

What is a 21st century town? The message of the futurist thinkers is that the world of the post-industrial society is the world of individualized products and customized attention. The businesses that care and have social responsibility in mind are the foundation of the 21st century towns. These are the types of businesses which John Naisbitt in his *Megatrends* calls "high-touch." In other words, the global village does not resemble a huge factory with impersonal relationships. It combines the efficiency of the industrial world with the personal touch of the Medieval town!

The question we need to ask ourselves is not whether we want to become a 21st century town or would like to return to the Old Sunnyvale of the Orchards. The true question is whether we think a 21st century town is an impersonal town of large discount stores and huge building monuments or that a 21st century town is a high-touch town of small caring places with personal interest in people. It is in our hands to choose. Personal people places or impersonal constructs? Our choice will influence the demography of our town and the future of our well-being.

If Sunnyvale succeeds in building a high quality 21st century town with its current resources, there is no reason not to believe that it can become an attractive center in the South Bay, beyond its current economic attraction. Let the city of Sunnyvale take a fresh look at its current assets. Probably the Town & Country Village of Sunnyvale is one of the last survivals of neighborhood

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## POETRY

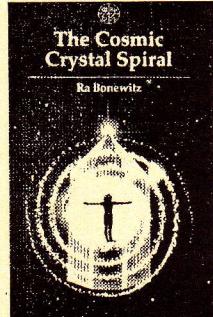
*The Forgotten Forest*

At dawn,  
By the shore,  
A gentle breeze brushes by.  
Soft sand under the feet.  
Gazing at the horizon;  
Waiting for the Sun to rise.

What would the New Age bring?  
Would the lark still sing?  
Where the flowers bloom in Spring?  
When our dreams will take to the wing?  
Will this time make the free spirit ring?  
Hope, Wait, And dream!

After the dawn,  
I shall look for those stars left on the shore;  
Stars that had flung on to the beach  
by the Star Gazer.  
Whose heart is full of love and tender.  
(He washes these stars with his tears,  
Then he wipes them with his fingers.)  
In the meadow of the forgotten forest,  
The banquet is ready to start.

by: Little Rock  
(unpublished)



Price \$11.95

*Mind Over Matter - continued from page 15*

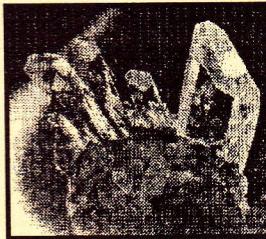
style, personalized stores in this area. From a 21st century perspective as defined by Naisbitt, the stores in the Town & Country Village are an irreplaceable asset to this town. These types of shops are essential components to the Palo Alto model the city is supposed to be drawing from. For example, my book store and music store, Nova Books & Music, is one of a kind in the world. I carry the largest selection of New Age Music tapes and CD's in the area and my store is the only science-oriented New Age Bookstore in the nation. Nonetheless, my customers patronize my store mainly because of the personalized service I provide. The same is true about many of the shops in my neighborhood.

Unfortunately, the City of Sunnyvale is deciding to demolish the Town & Country Village. This is a mistake that will strip Sunnyvale from any sense of personal touch. The center has two owners. One is a private owner, the other is the City of Sunnyvale. The city compares the Village to the adjacent mall and views it as a repetition of the same kind of enterprises. As I have already elaborated, this is not true. The main substantiation for the unchallenged view of the city is that the Town & Country Village as a whole is not making enough money.

In my opinion, the above situation can change if the city changes its perspective of this center.

For example, my bookstore sponsors highly sophisticated lectures on the third Wednesday of every month. These forums can play a more stimulating role in the town's cultural atmosphere if the city shows interest in them. The open area of the Village can be turned into a park instead of being a parking lot. It does not have much room for cars anyway. Music concerts and art shows in this open area can bring higher visibility to the Village and increase revenue. A different breeze can start coming to our town!

I hope some day for Sunnyvale to become a model for other cities. A high-touch Sunnyvale will be the most capable of stepping beyond the twentieth century and Town & Country Village can become the heart of such a development. The entrepreneurs of this village are symbols of personal endeavors to materialize the American Dream as we enter the 21st century. Supporting their growth is a mutual enhancement of our own dreams.



- Uma Silbey
- The Crystal Guidebook
- Price \$9.95

**The Cosmic Crystal Spiral**

The book "The Cosmic Crystal Spiral" by Ra Bonewitz is one of the most articulate and authoritative works on crystals I have ever known. The most interesting idea is the description of the mineral-to-human and the human-to-mineral consciousness evolution. The author is a geologist, a philosopher and a scientist. Highly recommended to those who are seriously interested in the subject of crystals.

- ❖ We eat and drink crystals every day.
- ❖ Everyday things like water, sugar, and salt can be crystalized.
- ❖ We use sugar and salt in their crystal forms.
- ❖ All crystals grow.
- ❖ According to Encyclopedia Britannica, the crystal growth is the enlargement of crystals at the expense of the material that comes into contact with them. For example: si, silicon is a pure metal. SiO<sub>2</sub> is silica or quartz crystal. In other words; when silicon is in contact with oxygen it becomes quartz crystal.

Jack Li

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