THE NEW AGE MOVEMENT
AND
PHYSICAL AND MENTAL
HEALTH AND HEALING PRACTICES

Healing the body and the mind is an important aspect of the wholistic approach to medicine. This does not mean that taking a wholistic approach is always going to be "New Age" rather it is just another avenue that New Agers have walked down, taking truth and giving it a new twist. This section also includes New Age Music since music is considered to have healing power.

The articles in this section include:

• an interview with Norman Cousins about the environment of healing, that is the need for a positive atmosphere and attitude for healing to take place.

• Macrobiotics

• the mental/emotional causes of a variety of physical disorders

• New Age Inner Psychology from the School of Metaphysics

• Meditation and therapy

• New Age Music where chanting, repitition and meditation seem to be a central part of this kind of music as many recognize and emphasize "the healing power of music."
THE ENVIRONMENT OF HEALING
AN INTERVIEW WITH NORMAN COUSINS

By Kenneth R. Margolis

Kenneth R. Margolis: There is an ancient folk wisdom, which for practical purposes the medical community sometimes seems to accept, that holds that setting, and particularly natural settings, play a role in healing. Is there some regenerative process that is stimulated by direct contact with mountains, forests, bodies of water?

Norman Cousins: The best thing you can do is contrast that kind of setting to the sterile setting of a hospital. The hospital is a forcing house not just of treatment, but of disease. All around you is the evidence of illness and emergency, and you make the identification. You are in a place of sick people. Consequently the sense of apprehension, despair, panic, depression—and of course, helplessness—tends to be part of a hospital experience. If you can just free yourself from that particular environment and transfer to a setting that is congenial to the human soul, you have a great gain. The environment of treatment has a great deal to do with the effectiveness of treatment.

KRM: Are you aware of any healing programs that make use of this free energy that we seem able to tap into from nature?

NC: A great deal of research done at a number of medical centers, and not just in the United States, is emphasizing the importance of the environment as well as the circumstances of healing. We [at UCLA] for example, have been able to show that negative results from a treadmill test can be reversed by changing the environment of the treadmill room. We have taken patients who have had ominous cardiograph readings on treadmills and have put them on a sort of portable cardiograph, where you play your whole day into a tape and make a note of what you did at certain times of the day. Then you play that tape into a cardiograph machine and you see that in a different environment, a natural environment, the heart is a much better performer than it is under circumstances of so-called scientific testing.

KRM: When you are discussing medical issues and you use the phrase “the human spirit,” do physicians look at you strangely?

NC: Well, I’ve been in a great many medical centers and done grand rounds in dozens of hospitals in the past few years, and I don’t apologize for the use of the term human spirit, which seems to be as concrete a factor, or as specific a factor, as anything in the doctor’s little black bag. I found that while some doctors may think that what I am talking about is “soft,” most of them have been able to validate the same factors in their own experience. You can’t eliminate aspects of human uniqueness in any understanding of what disease is or what the total person is who has to be treated.

KRM: Thinking again about something real but unnamed that goes on between people and natural settings—if you look at groups of people in the vicinity of a body of water, you notice that nearly all of them will be facing the water. Do you have an explanation for that kind of phenomenon?

NC: I have no doubt that the metaphysical aspects you suggest are real. At the same time, I have to take into account that people go to a beach because of the water, and it is not surprising that they would turn in the direction of that which brought them there in the first place.

Let me give you an irrelevance. A friend of mine has a place in Malibu, right on the beach. One of his visitors was a woman from the Midwest. She stood on the back porch looking at the water and she said, “So that’s the Pacific. You know,” she said, “it’s not as large as I thought.”

KRM: Irrelevances are the best things in life.

Are there healing protocols that consciously take advantage of natural settings?

NC: I think that Madame Koroneva of the Soviet Union is probably working on this. Certainly her work seems to suggest that behavior in a natural setting can be therapeutic. I think the work of the Glasers at Ohio State University, if it hasn’t scientifically validated that thesis, would at least support it.

KRM: What are the Glasers doing?

NC: Their work is with students and the maintenance of the immune system under varying conditions. They discover, for example, that in circumstances of apprehension, there is an impairment or a slight downturn of the immune system. In a situation of a natural setting, outdoors, the performance level goes up.

KRM: Do you think the use of natural settings in healing protocols is going to increase in the future?

NC: If I had the power to create an optimal situation for the treatment of seriously ill people, I would take down the walls, put them on a beautiful beach somewhere, behind which you would have wonderful meadows and perhaps a bird sanctuary, and good air, good food, good companionship, and let all those things interact with the body’s own responses to a challenge. Just speaking personally, if I had my choice between going to a hospital and going to a place where I could look at distant hills, I would not hesitate.

Norman Cousins, author of The Anatomy of an Illness and Head First, died on November 30, 1990. For many years he was editor of The Saturday Review of Literature and more recently served on the faculty of the UCLA School of Medicine at the University of California, Los Angeles.

Mount Hood at dawn.
Macrobiotics: Eat Your Way to Health

By Michio Kushi

Macrobiotics. The Great Life. A traditional and universal way of life including a way of eating that was practiced by many cultures and civilizations and is as vital and modern as today.

The word "macrobiotics" provides the best explanation of what it is all about. Macrobiotics is composed of two Greek words, "macro" meaning great or large and "bios" meaning the science of life. It is a healthful way to live life according to the largest possible view, the natural Order of the Universe. Macrobiotics recommends how to apply this order to daily life through the selection, preparation, and consumption of specific foods which affect the whole person — physically, mentally and emotionally — resulting in peaceful and happy lives.

While it is true that the macrobiotic diet and lifestyle has helped people prevent and often recover from cancer, heart disease, and other degenerative disease, the major focus of macrobiotics is the attainment of good health, well-being, peace of mind, and eventually to realize One Peaceful World.

Ancient wisdom and many aspects of modern science have discovered that within the changing cycles and seasons of the earth, a natural order existed. All energy in the universe moved harmoniously between and over two basic and opposite directions. Common sense beliefs were that all phenomena were composed of contrasting opposites in harmony — like winter and summer, night and day, male and female.

Those who have studied and lived with macrobiotics have found that the same basic principle of complementary forces can be applied to harmonize different combinations of food in their diets. The Chinese call these opposing forces YIN and YANG (pronounced "een" and "yahn").

Foods in a macrobiotic diet can be classified into these two headings to offer a balanced menu. An unbalanced diet of extreme foods results in ill health and a feeling of disharmony.

Yin foods are usually more expanded or larger, softer in texture, more moist than dry, higher in potassium and they thrive in warmer weather. Yang foods are the opposite.

The standard macrobiotic dietary approach for people who live in temperate climates recommends whole grains as the principal food, constituting 50 to 60 percent of the daily diet by volume. Between 30 and 30 percent of the diet should consist of fresh vegetables (about two thirds cooked and one third or less salad or pickles). Five to ten percent should consist of beans, bean products, and a small amount of sea vegetables. Moderate servings of fish or seafood, temperate-climate fruit in season, seeds and nuts, and naturally sweetened desserts may also be eaten. Condiments and non- aromatic, nonstimulant beverages, such as mild teas and natural fruit juices, can also be served after meals.

Although a large portion is vegetarian-based, the macrobiotic diet includes all the important nutrients such as protein, calcium, and vitamin C. Protein is supplied by whole cereal grains, various legumes and bean products, seeds and nuts, and fish. Recent trends in nutritional advice have decreased the amount of protein and fat, especially animal-based food, in the average diet.

Common sources of calcium in the diet are green and yellow hard vegetables, leafy greens, beans and bean products, as well as sea vegetables. Vitamin C is found in broccoli, brussels sprouts, most leafy greens, and cauliflower.

A macrobiotic diet should be flexibly adapted to changing activities and individual differences like physical activity, age, and general health. It is a natural foods diet because the recommended foods are to be grown without chemicals and used as much as possible in their natural organic state.

It is a holistic way of eating which not only helps to maintain and improve physical health, but also promotes the development of a clear mental and sound emotional state. The macrobiotic diet and way of life helps people gain control of their lives and gives them the key to understanding their own natures.

Practicing macrobiotics includes regular daily exercises and an individual spiritual practice of meditation, prayer, or solitary relaxation. Respect for self, elders and others; expression of gratitude; and appreciation of nature are all as important as eating well.

Education is the key to practicing macrobiotics, and The Kushi Foundation in Boston offers programs to this end. It teaches students from all over the world how to apply the macrobiotic principles and balance to daily life activities. The Foundation also serves at the international headquarters for associated centers; provides the greatest selection of courses to train macrobiotic counselors and teachers; and offers comprehensive two-day Way of Life Seminars, one-week residential experiences, intensive cooking classes, and a series of spiritual development seminars as well as public education events.

Macrobiotics is common sense in today's world because it offers the answers to so many vitally important questions about diet, health, and peace — for the individual and humankind — toward the realization of One Peaceful World.

For more information about macrobiotics, call or write to: The Kushi Foundation, P.O. Box 1100, Brookline, MA 02147, (617) 738-0045.
SPIRITUALITY and the Limits of PSYCHOTHERAPY

THE MEDITATIVE THERAPIST

It is said that soon after his enlightenment, the Buddha passed a man on the road who was struck by the extraordinary radiance and peacefulness of his presence. The man stopped and asked, "My friend, what are you? Are you a celestial being, or a god?"

"No," said the Buddha.

"Well, then, are you some kind of magician or wizard?"

Again the Buddha answered, "No."

"Are you a man?"

"No."

"Well, my friend, what, then, are you?"

The Buddha replied, "I am awake."

—from Seeking the Heart of Wisdom
By Joseph Goldstein and Jack Kornfield

In Buddhism—as much a system for profound psychological change as a spiritual tradition—wakefulness emerges when we cultivate stability of mind and a genuinely open heart. Fundamental to this wakefulness is an ability to focus one's attention completely in the present moment, to witness the drama of consciousness without getting lost in the endless distractions created

BY JOSEPH ROSENTHAL
by the mind. For centuries, Eastern spiritual disciplines have taught that the best path to wakefulness is the practice of meditation.

One common method of meditation involves focusing on one's breathing while being mindful of the flow of experience (thoughts, sensations, images, emotions), without judging any of it. Nothing is suppressed, and equally important, nothing is held onto. A meditator learns simply to watch, without judging, without becoming attached to the experience. For example, if your nose itches while meditating, you are aware of the sensation, but you don't try to make the itching cease. Itching is not good, bad, or neutral. It itches. The result of this disciplined practice is an expanded awareness of and openness to experience. One's mind becomes remarkably stable and at the same time, spacious.

What might this mean for a therapist? By learning to be still and pay attention non-reactively in meditation, we can enhance our capacity to elicit and recognize key information for developing useful hypotheses. We can learn to tolerate and even harness powerful emotional forces that could otherwise obstruct the therapy. We can also gain access to the creative void, the source of all creative interventions.

Consider the following example of meditation-in-action: I had been asked by a psychiatric inpatient unit to do a consultative interview with David, a gay man who had lost his lover to AIDS and recently attempted suicide. The staff reported that David focused on political issues to avoid his own personal problems. He was described as repellent and narcissistic; interactions with him invariably became power struggles. The more David harangued the staff about his political ideas, the more they saw him as non-compliant and excessively defended.

Twenty or so staff members sit in a circle around David and me during the 30-minute consult. I begin by asking David what would be one of the most important things the staff could learn from him. I tell him I work at an AIDS Project and that his sharing of his experiences would also help me. This statement is not an intervention but a true reflection of the way I feel. He responds by talking about the loss of his lover, a topic the staff says he usually avoids.

As David describes Robert, I feel as if I am on a small boat, steering through a gathering storm. Awareness of the vastness of the ocean and sky puts things in perspective. I watch and listen to David as well as my own inner experience.

His voice is low and croaky. I imagine myself speaking in his voice and immediately sadness radiates through my body. I can feel the constriction in his throat and chest as if it were my own. Images flash of David and his lover together—one dying, the other grieving. Then, immediately, images of myself with my wife arise in my mind. Her mortality tugs at me from within, but the vessel of my attention keeps moving steadily through the waves. My eyes move back and forth between David and the genogram in my lap. My attention alternates between my ideas about David and my experience of him, and the thoughts I have connecting my imagination to his experience. At times, it seems as if all the modalities have merged into one.

David is saying, "I think Robert was very much afraid." As David's story begins to make sense to me at a bodily level, faint wanderings emerge as questions that fuel the therapeutic process. "How would you know that Robert was afraid?" I ask. "Would he say, 'I don't want to lose you,' or 'I need to talk'?

David sighs, then weeps as he relates the humiliation Robert had endured as a black man living in poverty, facing racism and homophobia. As I listen, I feel myself taking in—actually breathing in—the thick, heavy atmosphere of David's pain. But instead of feeling flooded or overwhelmed, I find that staying open in this way frees my attention to follow David's story even more precisely. I lean toward him, touching my heart, saying in a low, gentle voice, "Robert was somebody who touched your heart. You're somebody who has an open heart for somebody who's had a life like that, a tough life."

"I didn't exactly have the easiest life myself."

"But your own life and your own struggle made you someone who is very sensitive. And Robert's getting AIDS must have felt like just one more kick [my foot kicks out by itself] in this tough life."

"I didn't think it was fair," says David. Then, with a deep sigh, his voice rising, "I was pretty fucking furious."

From here, the session proceeds through a discussion of how David has used alcohol and political action as ways of coping with his own hurt and anger. David also shares his anxieties about his health, although, so far, he has tested negative for the HIV virus. At this point, I know I can talk with him about anything. I am with him, with his tenderness and anger, understanding and framing his difficulties as attempts to deal with his raw feelings. As the boat emerges from the storm and heads for calmer seas, ideas emerge that will later coalesce as hypotheses to guide the therapeutic team. We begin to talk about the pros and cons of alcohol as a coping mechanism. David describes how destructive alcohol has been in his life and his desire to quit drinking so he can channel his anger in a positive way.

At one point, David reveals that his sister is a born-again Christian. So is mine. We share our sadness at having lost touch with our sisters. As David talks about his intense closeness with his sister during childhood and then his pain when she rejected him for being homosexual, a new idea pops up for me: perhaps the loss of this long-leaned-for sister was a central factor in David's depression and the way he has organized his life for many years. Indeed, he began the use of alcohol at the age of 16, right after her rejection; his suicide attempt took place shortly after her move away from him to California.

When it is time to end the session, David takes my hand, holds it, looks in my eyes and says, "I wish this could go on further."

IN MY THERAPY, AS IN MEDITATION, the central focus shifts back and forth between mind and breath—a kind of spontaneously evolving pas de deux between thinking and hypothesizing, on the one hand, and opening to emotional process and intuition, on the other. Usually, therapeutic approaches emphasize one or the other ability, often in a mutually exclusive way. Strategic and cognitive therapists are known for their keen powers of analysis and conceptual detective work. Humanistic and dynamically oriented therapists emphasize the importance of the therapist's capacity for empathy and his/her ability to go with the flow and invite the client's process to unfold. Since meditation is a training that combines paying attention, opening one's heart, and remaining clearheaded even in the midst of emotional upheaval, it integrates both worlds in the therapeutic process, the ability to think and let go at the same time. Contrary to some popular misconceptions, the goal of meditation is not to destroy the intellect but to free it from the constrictions that limit the expression of its full potential.

Regular practice of meditation leads to the realization of the underlying "emptiness" out of which our moment-to-moment experience arises. No single
phenomenon (including the self) can be said to exist independent of the mind's discriminating, categorizing, and labeling processes. In other words, our experienced reality is a construction, conditional and constantly changing. Buddhism shares this view of reality with some current constructivist approaches to family therapy. From the Buddhist perspective, however, in order to move beyond a mere cognitive understanding of emptiness, it is necessary to practice meditation. Even the brief experience of emptiness helps the therapist avoid locking into preconceptions and fixed ideas that can close off the new possibilities arising in the therapeutic encounter.

Like the vacuum state in quantum physics, emptiness is not a mere nothingness, but a creative void, the focus of all potentiality, a vast ocean that accommodates the emergence of an infinite variety of spontaneous and creative responses. For the meditative therapist, creative responses arise spontaneously as the expression of the therapist's "being with" clients in the ultimate context of emptiness. These "interventions" may take the form of reframes, questions, images, stories, metaphors, theoretical wonderings, or behavioral experiments for clients to try out both between and during sessions.

Since each therapist has a unique style and personal history, the form that these interventions take is unpredictable and varied. The essence of their power is that they are not formulaic—they arise from a gap (emptiness) in the therapist's construction of reality and they open up a gap in the family's construction of the current situation, creating the possibility for change. Thus, by definition, such "interventions" cannot be designed in order to achieve a particular effect. They emerge from the creative void in the same way that Matisse once described a painting coming forth from an empty canvas "in a burst of spontaneous creation—like a flame."

A COUPLE WHO HAVE BEEN TOGETHER 41 YEARS come for their first marital therapy appointment. As I end a session with another family, I can hear a woman's voice in the waiting room rising above the sound of the white noise that is supposed to screen out such disturbances. The wife, Adele, is one of the most relentless in-your-face people I've ever met. Her husband, Norman, sits quietly while Adele takes charge of the session, accusing him of being passive and unresponsive. When he can get a word in edgewise, Norman complains of Adele's frequent, angry outbursts. Each describes a marriage of intense bickering that is getting worse.

As I listen to Adele's analysis of Norman's problems, I feel the air in the room getting thin. The tone and volume of her voice pound in my head and chest. Describing her fears about him becoming depressed, she booms on for 10 minutes, refusing to be deflected. "If you'll just let me finish," she says indignantly, every time I venture a question. Meanwhile, Norman's face grows tighter and I feel my mind doing the same thing.

I try to focus my attention and think of ways to break through the onslaught. I feel somewhat as if I am in a dream, but don't fight it; the dreaminess comforts me. The baseball game I watched last night keeps coming into my mind. In my reverie, I have become the comedian John Ritter, trapped in a batting cage with a pitching machine gone kookoo. Inside I crack up with laughter at this image. Meanwhile I see Norman spacing out as Adele keeps pitching. I realize this is probably what he does to comfort and protect himself. He probably did this in his family of origin. I wonder who played the Adele role in his family.

"So, I don't know if we've come to the right place," says Adele. "I've tried to get Norman to go to a therapist by himself, but he doesn't believe in these things." She stops talking—and the pitching machine lets up. In my fantasy, I am again John Ritter, now comically stunned and relieved to see the pitching machine suddenly become inert. I turn to Norman and say, "Adele is concerned about your introspection. Were you always like that, even as a child?" Norman begins to describe his childhood in broad outlines, including his rich fantasy world. I invite him to try an experiment to revisit this lively world. I ask Norman to close his eyes and take a walk with me through a forest. Adele smiles and sits back in her chair.

As I shift my focus for a moment to Adele's bulky form, smiling and quietly sitting back, the pitching machine fantasy gives way to images from Akira Kurosawa's movie The Hidden Fortress, which I have recently seen. The image of the fortress looms large in my mind. I describe it to Norman as massive and blocking the path through the forest. I ask him what he wants to do about it. He doesn't know. I tell him I'd like to blast it open. Adele laughs out loud. Norman chuckles, too.

Continued on page 70
I again ask him what he would like to do with the fortress. "Just go back in the other direction," he says. "The rest of the forest is so peaceful." But I don’t let him off so easily. I tell him there is a wondrous treasure inside the fortress and ask him how he could get in to win it. I tell him there is the possibility of a new kind of Norman Conquest. He and Adele both laugh and he says he would put flowers and poems in the fortress’s gun turrets.

I look over at Adele and she is smiling. Norman opens his eyes and they exchange smiles. I begin to feel my body melting into warmth. I ask Adele to close her eyes and see if she can see what the treasure is in the fortress.

"A child," she says in a whisper.

"Who is that child?"

"I don’t know. Maybe it’s me."

Now the session shifts into a discussion of Adele’s childhood depression, a part of her life she had never shared with Norman. I feel the knots in my heart loosen and my whole body quivering with both sadness and joy. Tears well in my eyes. Adele’s body is wracked by deep, guttural sobs, and Norman enfolds her in his arms.

Now my attention is riveted to Adele and her husband; no extraneous images of any kind intrude. Instead, I feel swept up in a flood of curiosity about their lives. What was Adele’s childhood depression all about? Was there a similarly depressed (and angry) person in Norman’s family? Is Norman’s passivity a response to that? How does Norman try to help Adele with her despair? By playing whipping boy? Later, these wonderings will take shape as a therapeutic hypothesis, but for now they deepen the emotional connection I feel with Adele and Norman. The juncture of these two processes—emotional and intuitive—is a spiritual locus of mystery and exhilaration for me.

They hold each other for a long time. The story of the ch’o fish, a Chinese tale told to me by my mother-in-law, pops into my mind. I tell it to Adele and Norman.

In China in the old days, the eel fishermen found that if they stayed too long at sea, the eels they had caught and kept in a bucket of water would die before they returned to shore. Quite by accident, the fishermen discovered that if a certain type of fish, the ch’o, were put in the buckets with the eels, the eels would survive. The ch’o is a nasty fish that is always attacking other sea creatures. The eels, kept in a constant state of defending themselves against the attack of the ch’o, stayed strong and survived.

I tell Adele, "You must love your husband very much. Being so familiar with depression in your own life, you couldn’t bear for him to have to face it. Your outbursts keep him from focusing too much inside himself, where the demons of despair could be lurking." I pause and wait a few moments. "But it seems to me he might be much stronger than you know."

As the session draws to a close, I ask Norman, in the spirit of the new Norman Conquest, to write a love poem for his wife and to keep flowers on hand to offer her if she begins to get on his case. We have a lot of work to do, but the therapy is off and running.

SOME THERAPISTS LIKE TO SHOOT their arrows, tipped with the sharpness of theory, through the trees straight to the target. Clients are often amazed by this feat. They are also, however, often left behind. The meditative therapist walks alongside people through the forest of their lives. Sometimes this walk turns out to be a brief stroll, sometimes an extended sojourn. Even though such therapists may use a map, the map does not get in the way of new discoveries. Nor does the map preclude a change in direction or discourage exploration of the forest’s uncharted wonders.

The meditative therapist asks questions because each forest is captivating in its newness, and clients are the real experts on their forests even if they have been reluctant to explore them on their own. The therapist can act as a guide because he/she has walked the forest of his/her own mind, tamed all kinds of wild creatures, and now feels a sense of ease, appreciation, and fearlessness walking in any forest. On the deepest level, the forest, its creatures, the client, the therapist, all experiences, are apparitions popping out of nowhere, magically fresh each moment.

On an inner level, the meditative therapist is not embarrassed by his/her own awe of the forest or the tenderness he/she feels toward its inhabitants. The regular practice of meditation transforms the practice of therapy into an adventure based in mystery, wonder, and mastery all at the same time.

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ALTERNATIVE MEDICINE
SHEDS IMAGE OF QUACKERY

India's ancient treatments gain acceptance in West

By Hugh McCann
News Staff Writer

You don't have to watch Star Trek to see a doctor diagnose a patient's illness simply by checking his pulse. A cadre of American doctors is now learning the amazing art through the practice of Ayurveda, an ancient philosophy of medicine from India called Ayurveda.

One of Ayurveda's most skilled practitioners is Rajvaidya (principal doctor) Brijnath Dev Triguna. He frequently leaves his practice near New Delhi to show off his skills to Western physicians.

"He is phenomenal in diagnosing anything within a few seconds by taking the pulse of the individual," said Dr. Richard D. Averbach, vice-president of the American Association of Ayurvedic Medicine.

In July 1985, Dr. Triguna demonstrated in Washington, D.C., where the association is headquartered. "Initially, we were very skeptical," said Averbach, one of some 30 physicians who saw the demonstration. "But I've seen about 3,000 patients with him, and there's no question in my mind."

THE WITNESSING physicians were supplied with the medical histories of patients to be examined. Triguna "didn't ask them a single question," Averbach stressed. "He just put his finger on the pulse and began to tell them what their symptoms were. He's much more accurate than a CAT scan. And he can do it in about 30 seconds."

Although Ayurveda certainly is not in the mainstream of 20th century medicine, Averbach says it is the most ancient and comprehensive system of natural medicine in the world.

The philosophy uses many therapies, including transcendental meditation and yoga, to achieve balance and harmony among mind, body and environment. Treatments include herbal preparations, food supplements, dietary approaches, behavioral advice, educational advice, music and - in Averbach's words - "approaches on the level of consciousness."

SINCE THE Ayurvedic medical organization was formed in 1985, about 150 American MDs have trained in the philosophy. The association, which has set its sights on recruiting 10,000 members, boasts a membership of 600. Ayurvedic medical centers have been established in Los Angeles, Washington, D.C.; Lancaster, Mass.; and Fairford, Iowa.

Averbach, a graduate of Michigan State University and the Medical College of Ohio, practiced traditional Western medicine for several years. He is national medical director of the Maharishi Ayurveda Medical Centers and co-director of the Iowa clinic.

"In Ayurveda, the root cause of all disease is isolated at the junction point between mind and body, between consciousness and physiology," he said. "All disease is said to arise from an imbalance in that relationship."

According to the Ayurvedic association, practitioners have given around 16,000 treatments in the U.S. to date.

AVERBACH CITED several very recent studies reporting favorable results. One is an investigation by Dr. Tony Nieder, a neuroscientist at Harvard Medical School, showing that maranuyan (herbal foods) slow the effects of aging.

In the yearlong study, "instead of aging one year," Averbach said, patients "reduced their biological age by six years."

Ayurvedic medicine is said to have been practiced for many thousands of years before it became disorganized and fragmented. It is now being revived under the leadership of Maharishi Mahesh Yogi, the man who got the Beatles interested in transmeditation 20 years ago.

How have Western-trained physicians reacted to it?

THE AMERICAN Medical Association takes no official position. And Averbach said that when Triguna lectured before the National Institutes of Health in Bethesda, Md., and at the medical schools of Yale and Harvard universities, "the doctors were surprisingly receptive."

The Ayurvedic association's executive and advisory councils list 15 MDs from leading U.S. university medical schools, including those of Harvard, Yale, New York, and Ohio State.

The founder and president of the American Association of Ayurvedic Medicine is Dr. Deepak Chopra, an endocrinologist and medical director of an Ayurvedic center just outside Boston.

There, patients pay from $2,000 to $3,900, depending on the health regimen chosen, for a week of rest and rejuvenation.

IN EARLY March, eight patients were in residence, some from as far away as Los Angeles and France.

Averbach said he turned to Ayurveda out of frustration. Typically, his patients were caught in a cycle of multiple medicines and repeated hospitalizations, he said.

"I was looking for ways of treating these diseases without causing side-effects," he recalled. "Often the treatments I was offering was not treating the root cause of the disease. Ayurveda focuses on locating the root cause of disease, where the imbalance is that ultimately gave rise to the disease."
Institute combines medicine and 'vibes'

By Hugh McCann
News Staff Writer

Jane Rider Maples, a slender ex-model, was plagued with colds, sniffles, sore throats, headaches and stomach aches. She was raising a son alone and wanted to get a job. But her health was too unpredictable for that, and her family doctor couldn't help.

"I was just really, really sick," says Maples, who lives in Valencia, north of Los Angeles. "Not sick enough to stay in bed, and not crazy enough to see a psychiatrist."

Her life changed after she caught a 40-year-old Dr. David F. Velkoff on a local television show plugging his novel approach to medical care.

He described how he combats illness without drugs or surgery at the Drake Institute of Behavioral Medicine in nearby Santa Monica, uniting traditional medicine and such "psychophysical" techniques as biofeedback.

"IT SOUNDED just the thing for me," says Maples. She called the institute immediately and made an appointment. "Right now (two years after her initial treatments) I feel fantastic."

She's also back working, as an associate in the local Merrill Lynch realty office.

Dr. Velkoff preaches that most illness is caused by stress, that relieving stress restores good health. He contends that stress suppresses the effectiveness of white cells, allowing bacteria and viruses to take over.

By teaching patients "how to repair their immune systems, they actually cure themselves," he says.

"OUR WORK has shown that in many cases neither drugs nor surgery is necessary to cure illness. Patients are able to interrupt their own disease processes and regain control over their bodies."

The institute treats such stress-related ailments as high blood pressure, migraine headaches, asthma, arthritis, herpes, allergies, rashes, psoriasis, colitis, bowel problems and panic disorders — and claims a 90 percent success ratio.

"Our evaluation can pinpoint the body system — or systems — that need to be returned to appropriate function," Dr. Velkoff says. "The purpose of the evaluation is to determine how one's medical health is affected by one's psychological and physiological lifestyle and ones nutritional patterns."

Twenty years ago, when this kind of approach was being pioneered by psychologists, it smacked of snake oil and hocus-pocus. Today, several leading research centers around the nation maintain clinics where psychologists and doctors use biofeedback and other techniques to investigate the influence of behavior on illness.

DR. VELKOFF SAYS he thinks he was the first M.D., in private, clinical practice to unite traditional medicine and psychophysical techniques under one roof. He also believes Drake Institute is unique in researching the impact of these techniques on the immune system.

Patients for whom a trip to Santa Monica is out of the question are referred to about 45 other practitioners elsewhere in the country who specialize in behavioral-medicine.

Dr. Velkoff, a graduate of Emory University Medical School in Atlanta, studied obstetrics and gynecology at the University of California Medical Center in Irvine.

Side by side in the Drake Institute's elegant, maroon-carpeted interior wait actors and actresses, musicians, businessmen, attorneys, athletes, politicians and police officers. "And more and more of them are M.D.'s — physicians. And that's interesting, because five years ago, mainstream medicine was very indifferent to what we are trying to do."

THE INSTITUTE measures stress by hooking patients to equipment that records on charts or gauges such functions as pulse, breathing, blood pressure, brain waves, body temperature and muscle tension. Patients see the information or hear it represented in tones, and discover that by changing their thoughts they can change the readings.
**Your Body is the Shadow of Your Mind**

<table>
<thead>
<tr>
<th>Disorder</th>
<th>Mental/Emotional Cause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heart Attack</td>
<td>Feeling pressured by responsibilities; wanting to escape</td>
</tr>
<tr>
<td>Ulcers</td>
<td>Feeling out of control and wanting to control others and their situations</td>
</tr>
<tr>
<td>Sinus Problems</td>
<td>Restricted in expression; feeling trapped; overly sensitive</td>
</tr>
<tr>
<td>Lung Disorders</td>
<td>Restricted feeling; attitude of feeling loss of freedom</td>
</tr>
<tr>
<td>Skin Disorders</td>
<td>Rejection of one's outer appearance; not liking the physical body</td>
</tr>
<tr>
<td>Colon Problems</td>
<td>Holding back from doing something you want to do</td>
</tr>
<tr>
<td>Headaches</td>
<td>Feeling threatened by one's environment</td>
</tr>
<tr>
<td>Kidney Disorders</td>
<td>Condemnation of self; not forgiving self for something said or done</td>
</tr>
<tr>
<td>Throat Disorders</td>
<td>Having to do with using the will; need to make decisions and delaying in doing so; or not carrying through on decisions.</td>
</tr>
<tr>
<td>Arthritis</td>
<td>Unable to express yourself; feeling inadequate, like being in jail</td>
</tr>
<tr>
<td>Lower Back</td>
<td>Mental power struggle</td>
</tr>
<tr>
<td>Middle Back</td>
<td>Apprehension, fear</td>
</tr>
<tr>
<td>Neck and Shoulder</td>
<td>Carrying other's problems; feeling you have the whole world on your shoulders.</td>
</tr>
<tr>
<td>Anemia</td>
<td>Not recognizing one's self value; feeling weak.</td>
</tr>
<tr>
<td>Prostrate Disorders</td>
<td>Not appreciating the masculine expression; fear of aggressive quality</td>
</tr>
<tr>
<td>Reproductive Disorders (female)</td>
<td>Not appreciating the feminine expression; fear of feminine quality</td>
</tr>
<tr>
<td>Diabetes</td>
<td>Holding back; a selfish attitude, not wanting to give.</td>
</tr>
</tbody>
</table>

List published by the School of Metaphysics, 1977. For more information on health see *Your Body is the Shadow of Your Mind* by Dr. Jean Walters, published by the School of Metaphysics.
Why Me Lord?

How many times have you asked yourself this question? How often have you thought, "Just my luck!" when something unfortunate happened? Have there been times in your life when you felt totally out of control and the world is dumping on you?

If you can answer yes to the last questions, then the opposite must also be true in your life. So, likewise, you have experienced emotional elation when everything seemed to go your way. Times when productivity increased, business accomplishments soared, pleasant surprises, when everything you touched turned to gold – all of these factors in your life merely indicate a state of imbalance.

In the midst of turmoil and chaos, it is difficult to see why things happen as they do. For what purpose do we experience despair and disappointment? God must have a plan. We tend to blame others or specific conditions for our shortcomings or disappointments. These are ways that we deny how we create our own experiences. As soon as you give up blaming others, you can start seeing reality with a new perspective. When you start accepting personal responsibility, you will realize you can change your outlook on any experience.

The peaks and valleys that we experience are all part of the joy we call living, all of which indicate the need for balance or control in our lives. For example, if you are not enjoying your present situation you can choose to learn and grow from it. It is actually possible to use every circumstance for either pleasure or growth. In this way, you can choose to grow and learn every moment, life becomes a constant adventure, never a battle. Once you take responsibility for your own experiences you will see how it is possible to create things in your life never before imaginable. The future suddenly will seem brilliant with infinite possibilities.

At the School of Metaphysics we teach you how to take control of your destiny and create the situations and experiences in your life you truly desire. After all, you do deserve it!! Make a decision to put fate into your own hands by becoming Director of your life and enroll in classes today.

U.S. A. School of Metaphysics - not dated
New Age Music
What Is New Age Music?

By Steven Halpern

The past decade has seen an exponential rise in the visibility, viability, and availability of what is commonly known as New Age Music. Although the definitions may vary, one thing is clear: for the first time since the birth of the blues, jazz, and rock, a new genre of music has manifested on our planet.

The Age of Aquarius (the “New Age”) is a time of personal and global transformation, and an opportunity for all of us to open to new levels of awareness. At its best, New Age music reflects our times, and encourages the integration of the inner and the outer being, offering an audio portrait of world peace.

For thousands of years, people around the world have honored and acknowledged the healing and ceremonial, uplifting and healing art of music. On one level, New Age music is really a return to roots, an existential exegesis to the primordial power of sound. The fact that certain New Age recordings are used in meditation, relaxation, hospitals, and executive boardrooms represents a long overdue reversal of the trend that limited the role of music to that of “entertainment,” dancing, or advertising soundtracks.

So just what is New Age music? That depends on whom you ask. But consider: If you ask “What is classical music?” you’d receive a wide range of answers, from Baroque to Romantic, sonata to symphony. The same goes with rock. Is it hard rock, soft rock, heavy metal, golden oldies, etc.?

That which underlies any musical genre is a school of thought—a collective consciousness that might best now be understood in terms of Rupert Sheldrake’s theory of morphogenetic resonance, or the “hundredth monkey” paradigm ... but that goes beyond the scope of this introduction.

Suffice it to say that research has proven that music is a carrier wave for consciousness. It’s not just the music itself, in other words, but the vibrational state of the artist when he or she is composing or recording to which we respond.

When you understand that basic “sound principle,” you understand an essential aspect of this art form that has eluded most critics. It is generally recognized that a higher percentage of New Age musicians are into various forms of meditation/holistic health/cosmic awareness than other genres. This is not to say that it’s better, but it is different. A composer who has “composed” him/herself through meditation, yoga, communing with nature, etc. has raised his/her own vibrational rate, and we resonate to this as well as the notes themselves.

Many New Age recording artists freely admit a significant amount of “channeling” as a source of their inspiration, when they are accessing co-operative, co-creative wavelengths and dimensions, networks of an ongoing cosmic symphony.

Such music makes us feel good. It uplifts our life energy and elevates our consciousness.

As Stephen Hill so eloquently states in “Music from the Hearts of Space”: “Such music creates a way to enter a space that is always there, as close as the heart, a slightly different frequency ... a breath away ... we enter the space by allowing it to enter us.”

There are sounds of other dimensions, aural fragrances, radiant liquid pools of sound, shimmering and pulsing, crystal essences that seem like seeds of vast galactic swirls of hidden music ... taking us beyond ourselves and through ourselves, in which we seem to melt.

This is music based on harmony and consonance, rather than dissonance and percussive rhythms. It “sounds” and “feels” different than what you hear when you play “radio roulette.”

And as such, the best of New Age music can be used as a form of sonic psychospiritual technology. It provides, as Lee Underwood describes, “emotional, psychological, and spiritual nourishment. It offers peace, joy, bliss, and the opportunity for all of us to rediscover in ourselves our own highest nature.”

The rapid rise of New Age music has inevitably resulted in a variable glut on the marketplace. Many musicians, with good intentions but limited musicianship, have released the New Age equivalent of “garage band” cassettes, often made even worse by nonprofessional recording and duplication quality.

If that weren’t bad enough, the record industry took notice of the astronomic economic tangent of growth, and jumped on the bandwagon, often raping their own rock and jazz artists as “closet” New Agers, as a ploy to take advantage of the new marketing possibilities.

Widespread exposure, then, has been a two-edged sword. It has resulted in an exploitation and dilution of the original thrusts of New Age music, but it has also yielded an expansion and extension of its audience. As Underwood articulates, “New Age Pop” has emerged as a natural extension of art and commerce. It now exists on its own, doing what pop music has always done: It stimulates our emotions, and our intellect, and in the process, entertains us.”

What New Age music means to you, and how it can contribute to your life, are open-ended questions that clearly require your participation and experience. The possibilities are as endless as the variety in the music.

So stay tuned, and enjoy!

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The True Spirit of New Age Music

By David & Steve Gordon

There’s no question about it now — New Age music is emerging into the mainstream. New artists, record labels, and even radio stations are appearing on the scene each day. People everywhere are discovering the need for peaceful nonhectic music. A new form of music has arrived, and it holds the promise of bright future possibilities.

The origins of New Age music can be found in the instrumental progressive music from Europe in the seventies. More recently in the eighties, its development has been fueled by increased interest in metaphysical concepts and the new spiritual awakening.

Actually New Age music has been around for quite a while. For over ten years New Age music could mostly be found in small metaphysical book stores and mail order catalogs. Most of the recordings were created by musicians on small New Age record labels, or by artists who distributed their own music directly to the stores as a small home cottage business.

The music which these people created in a real picture of their own aspirations and consciousness. Their music reflects the inner peace and expanded awareness they have discovered during meditation or through contact with the natural environment. These dedicated musicians were much more concerned with sharing these inner spiritual feelings with others than with fame and a number one record.

As New Age music gains in popularity, many musicians, radio programmers, and business people are hopping on the bandwagon, hoping to cash in on the next big thing. Many large record labels have hired the same people who make the jingles for soft drink commercials and TV shows to create “New Age Music” for them. The result has been a huge number of recordings released — everything from acoustic to electronic to light jazz to classical, even some with vocals — all billed as “New Age Music.”

At the same time, the musicians who originated New Age music are continuing to produce inspiring new recordings while enjoying the increased popularity of their work. And they have been joined by a variety of aware new artists who are also creating music of the spirit. Some of these artists have been picked up for distribution by larger record companies, but most sell their music at the grass roots level through word of mouth and small metaphysical book stores.

With this wide spectrum of music being called “New Age,” how can an interested listener know where to start? This leads us to ask the question, “What exactly is New Age music, really?”

In New Age music, intent is more important than form. It may be acoustic or electronic, or a combination of both; it may contain jazz, classical, or folk elements, or it may be a totally free-form ambient exploration. It may even contain vocals! True New Age music is created with the intent of affecting the very consciousness of the listener; inspiring the mind and uplifting the spirit. If the only intent of the music is to be mellow and non-intrusive that doesn’t make it New Age. New Age music is not just another kind of musical entertainment, but an important tool for rediscovering our own highest nature.

As life becomes more complicated and fast-paced, people are discovering the need for peaceful sounds which they can use to create a more healing tranquil environment. They use New Age music not just as background but as an integral part of their personal reality. It becomes interwoven with the fabric of their day to day lives, helping them to be more centered, energized and loving. Listening to New Age music is a way they can leave behind the surface intellect for a few moments and feel the unlimited peace and joy of their inner being.

The essence of New Age music lies in the power of sound to actually vibrate the body’s psychic energy centers and transform our awareness. To awaken within us that spark of universal love and oneness with all that is. New Age music is becoming popular now because more and more people are starting to move beyond bitterness and fear. They are daring to dream of a future of global harmony, full of light and compassion — a world of abundance for everyone, not just a privileged few. This is the true spirit of New Age music: helping us remember that a New Age is not only possible but is unfolding right now, more and more every minute.

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New Recordings from Circle

Prayers for the Planet
by Lisa Thiel

This tape consists of inspiring and lovely vocals which explore and awaken the Divinity within to heal ourselves and the planet we live on. The songs come from a variety of religions and cultures and include: Rainbow Woman, Coromother Chant, Song to the Grandmothers, Moon Mother, Prayer of Peace, White Tara Prayer, Green Tara Chant, Red Tara Chant, Lotus Goddess, Amitabha Mantra, and Song to Inanna. $12.

Changes Like the Moon
by Judith Pintar

Beautiful instrumental Celtic harp with violin, viola, cello and tabla accompaniment. An excellent source of meditation and ritual music, this tape will transport you to other times and places. Some of the titles include: Blue Rose, The Beast, Beauty, Changes Like the Moon, Between Worlds, and Longing for the Sea. $12.

Sounding the Inner Landscape
Guided Meditations and Music
by Kay Gardner

This latest tape from Kay utilizes a creative combination of guided meditations and music which work with the idea that music and tone have a direct impact upon your inner self. Side One contains "Sensory Chakra Meditation" and "Lay Down Your Burden." Side Two contains "Sounding the Inner Landscape," a long meditation in which the listener experiences the various elements of healing music. The inside of the cover jacket includes information about these healing elements. This tape is highly recommended as a self-healing tool. $14.

Recordings
NEW AGE MUSIC: MAY 1991

Lunacy -- This new tape contains eleven Pagan chants and songs in beautiful acappella arrangements performed by Sparky T. Rabbit and Greg Johnson. Sparky has authored a number of very popular songs and chants widely used by Witches, Radical Faeries, and Pagans in general. The Dolby Real Time cassette (the next best thing to a CD) immaculately reproduces the exquisite voices, perfect rhythm, and impeccable harmony of the singers.

Three songs -- Starhawk's "Demeter's Song" ("I am the wealthy one"). "Barge of Heaven" ("My crescent-shaped barge of heaven"). and Paula Walowitz's "She's Been Waiting" -- splendidly illustrate the repertoire of popular Pagan music. The two magnificent songs by Starhawk are not available in any other recording. The eight remaining songs and chants arise from the wellspring of Lunacy's own creativity. "The Moon Song" praises the lunar phases of the Goddess, and "I Am Here" praises Her elementals. In "Aphrodite's Song," the Goddess bids us to love. "Kali Ma," an awe-inspiring, fast-paced devotional, invokes the many cross-cultural facets of the Crone Goddess. Finally, the chant "Round and Round" closes ritual circles. Each selection superbly embellishes the genre of modern Wiccan music. Two songs and one chant specifically address Gays and their history. "Boys Burned Too" solemnly lauds the Gays who died in the Burning Times, while "Purple God" invokes the Queer God, an exclusively Gay God cherished by Gay Witches and Radical Faeries. The chant "Come, Brothers, Come" is an invitation to join the Horned One in the sacred circle. The twelfth selection is a drumming and whistling improvisation.

This tape focuses Pagan love, passion, and compassion within the diversity of Pagan culture. The easy words and uncomplicated melodies of the songs and chants readily lend themselves to singing and chanting. Furthermore, the rhythm of several songs evokes movement, making the melodies ideal for dancing -- a rare treat for Pagans indeed. For information about ordering this tape, refer to the Lunacy ad on page 21 of this issue. (Reviewed by Audrius Dundzila)