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DRA  
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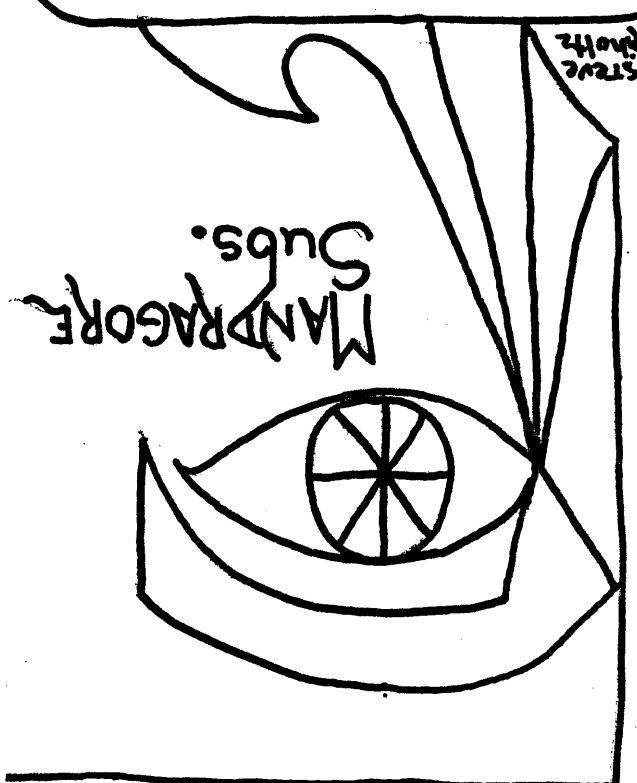
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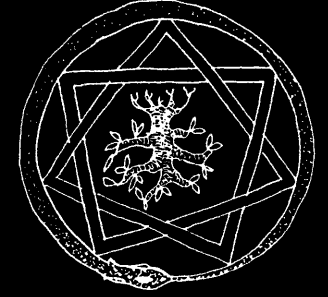
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ALL MONIES GO TO PAY PRINTING,  
POSTAGE AND NOTHING ELSE. ALL  
LEFTOVER MONEY (HA!) GOES BACK  
INTO THE PAPER.  
THREE DOLLERS AN ISSUE  
ELEVEN DOLLERS A YEAR  
( AT LEAST FOUR ISSUES)  
PLEASE, FOR OUR CONVENIENCE,  
SEND ONLY MONEY ORDERS.  
TO: ROBERT CAREY, JR.  
1 GRACE CT., BROOKLYN, N.Y.  
11201

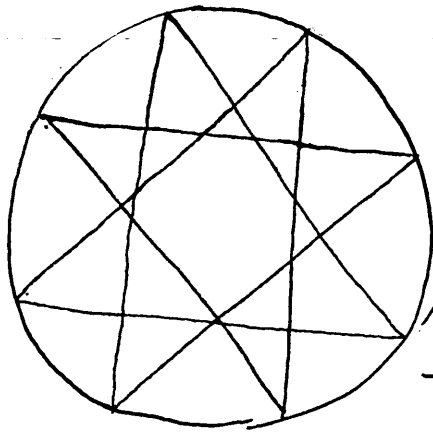
1. GREETINGS BROTHERS AND SISTERS.
2. MANDRAGORE, THE MAGAZINE OF THE GROVE OF THE STAR AND THE SNAKE.
3. WE ARE A PAGAN/MAGICK TRIBE.
4. WE SUPPORT THE LAW OF THELEMA.
5. WE WORK OUR MAGICK TOWARDS THE GROWTH OF THE NEW AGE.
6. WE RECOGNIZE ALL GODS.

LOVE IS THE LAW, LOVE UNDER WILL.  
SIGNED WITHIN THE CIRCLE, 3/20/77. O.M.




Robert Carey  
Aioin - 574  
Steve Smith  
Mandragnore





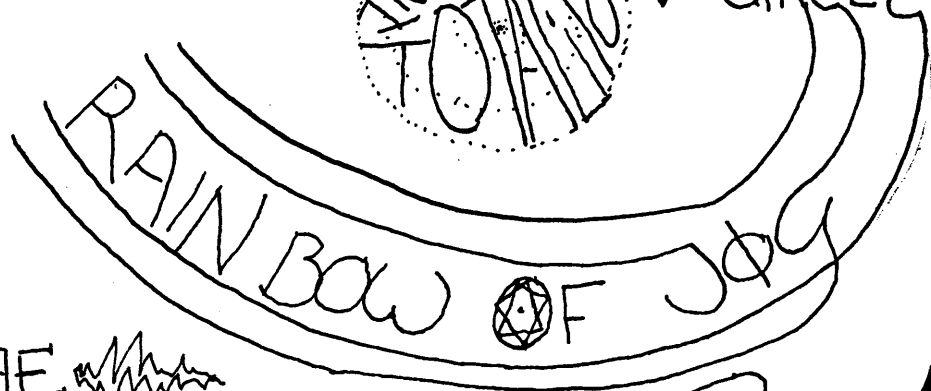
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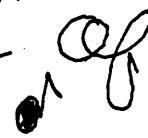
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WITH THE 





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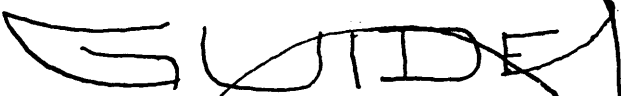
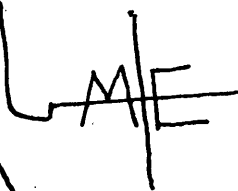
LET THE   
MUSIC  OF

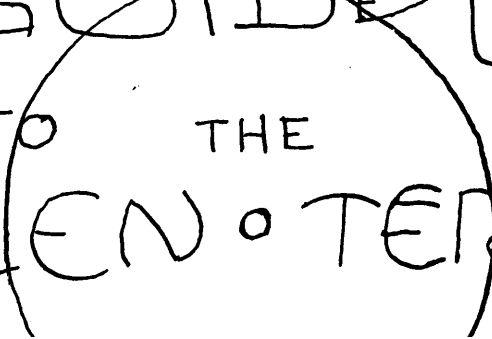
THE COSMOS  PLAY  THROUGH ME

∴ MAY THE 

SHINE  ON



AND  SLIDE  ME

TO THE  
CENTER 

Massage is an ancient and beautiful art that is mis-understood by a great number of people today. I have discovered this to be especially true in New York City. Massage is either a form of legal prostitution (massage parlors), or an impersonal rub down at a health club. The inner body has been neglected and the art of massage has lost many of its colors.

I learned massage at a center/commune (they called it a 'growth-center') that held dance-massage workshops. I lived & worked there for four months and got a small but full glimpse of what massage could do - and how to do it.

This technique was developed by the woman who ran the center. Her father was a composer, & music was a heavy influence in her life. She combined the vibrations of music and the manipulation of the vibrations of the body in a technique whose ultimate goal was to open the memory, and unite the consciousness to that of the cosmos. She called it 'cosmic-consciousness'. Call it what you will.

Before I attempt to explain my experiences being massaged, it would be helpful to explain the technique.

A massage table is needed - a padded table with a hole at the head for your face. When you are lying on your stomach, your face is resting in the hole and the back of the neck is straight, making it easier to be massaged. Kitchen or dining room tables, heavily blanked, can be substituted. Music is also necessary. The massage should be done where there will be no interruptions & the music can be played fairly loudly.

It is usually a good idea to let a person loosen up before a massage. This is the purpose of the dance workshop. It starts with a simple series of exercises to remove the tension from the separate parts of the body. Then there is a narrated dance, done to music - something like walking through the sand, moving as though you were angry, or lazy, etc. This gets people used to moving their bodies around in front of other people, & to be a little less afraid of their own bodies. After dance, some kind of meditation is held, with the goal in mind to relax. Then free dance begins. All this means is that you get up and dance anyway you feel like moving.

We did our workshops in an enormous red-wood room. There was a redwood tree in the center coming out of the earth & going up to the ceiling. A center-point. There were large colored sheets to dance with also - different colors for your mood, to be used as shrouds or wings, or not at all. Whatever makes you comfortable. The music was always classical. They believed in classical only, as being 'timeless', and therefore a good medium for the memory, but I have found mellow modern music to work just as fine.

Dancing loosens up more than just your body. It loosens your whole emotional and spiritual body also. It is a celebration - sometimes of joy & sometimes of sorrow, but always of life and love.

After dance the person will be in the right physical and mental condition to experience massage. He undresses completely & lays down on the table. He is covered up with thick large beach towels, one over his shoulders & back, & one over his buttocks, legs and feet, tucked in. Then a blanket

The first musical piece should be gentle, a leading into, a gradual rise. The person on the table should relax, & listen completely to the music. The masseuse starts on the back, placing the hands on one shoulder blade, keeping still until she is tuned into the music. Once this happens, begin massaging by doing a circular 'dance' with your hands, thumbs interlocked to make the stroke even and smooth. Down one side of the back, & up the other. Don't massage over the spine, where the energy should be free to flow. Work up & down the back feeling for any particularly tight, hot or cold spots. Begin on the neck and shoulders. Place your hands over the shoulders and your thumbs at the base of the neck. Using your thumbs massage in two strong circles. Then begin using your entire hand on the shoulders and neck - a movement like that of kneading bread. Keep in time & in tune with the music. Do not get involved with what is happening to the person you are massaging. You should be aware of what is happening to him, but should not experience it with him.

Observe if there are any particular areas of rigidity, heat or cold. These indicate 'memory doors' that can be opened by the use of music & massage. Begin working on them gradually. Watch carefully the responses that you receive.

When you decide to move down, you must first "brush-off" the person. If you notice, the skin you have massaged is very hot. Energy has been brought to the surface & must be removed. Put your hands at the base of the back & brush up strongly, away from the body off into the air, off your own hands. Keep doing this over the neck, shoulders and back until you feel that the person has been thoroughly 'cleansed'. Then cover him up quickly with the towel and blanket, and uncover his buttocks.

Most people will experience some sort of shock-reaction at being exposed like this. They might feel tense, uptight or embarrassed. You can help them by playing soft and relaxing music, & by beginning with a very light touch. Go around, starting at one hip, working around one buttock & up to the other hip. Unless the massage is of a sexual nature, be careful not to deliberately turn the person on. When done, use the brush-off, and cover him, again, to keep his body heat in.

Uncover and work down the back of the thighs, knees, legs & feet. Use strong hard strokes on the thighs, especially the feet. At the conclusion use the brush-off, and cover quickly.

Keep the music constant & judge your selections by his reactions. Strong music brings on strong reactions, soft gentle music mellow them out. Use your intuition.

Turn him over onto his back, tuck the blanket in and put a pillow underneath his head. Pick you music. Usually he will have begun to feel something by this point - a very strong unexplained emotion. Choose your music according to this emotion.

Begin on the stomach. Do this work underneath the towels; keeping the heat energy in is important now. Massage a large circle around the breast, down to the navel & up the other side. If it is a female you are massaging, use your own judgement as to whether or not massage the breasts. Remember, though this massage may be very sensual & relaxing, the ultimate goal transcends the body.

Work the shoulders by grasping the arm with both hands & pulling the shoulder out & around in a circle. Use the palms of your hands, thumbs & fingers down the arm itself. Do the hand thoroughly down to the fingers. End by pulling each finger with a slight jerk. Use the brush-off. Do the other arm. Keep the person's entire torso covered during this & work underneath the towel (the blanket may be turned down).

Work the front of the legs & feet in the same manner as the back. I should note - the genitals do not get massaged unless you intend the message to end there, and sexual intercourse of some manner to follow. The legs can be uncovered to massage. Finish with the toes as you did the fingers. Use the brush-off in all cases.

Last of all do the neck, shoulder-pushes (push on each shoulder alternately, standing at the head, pushing down), face massage and the scalp. After the scalp zero in on any hot, cold or stiff parts that are left. Use music to control the entire mental tempo of the massage.

I had three experiences during three successive massages. At the first one I was terrified. This terror attracted so many distractions, the message was not properly finished. The person massaging me discovered a very tight spot at the back of my neck (a common memory spot as the neck is death). As she worked on it a feeling of complete horror developed. It confused me at the same time, because it was unattached to anything but itself. My whole body was shaking uncontrollably. The phone kept on ringing - something that usually never happens, breaking the smoothness of the massage. When I turned over onto my back, the feeling gradually began to subside. I had my eyes closed & was listening intently to the music rise & fall. Then I saw a great wooden door. It looked like a dream picture, or an LSD hallucination, except that I felt very attached personally to it. I became terrified again. Soon I began to get a series of 'dreams' - the door from different angles, a small window far away. I was dreaming that I was locked in a large room with a heavy wooden door, earthen floor, and one small window. It was some sort of a prison, and someone was going to do something very nasty to me. An image of fire blazed up. I saw myself dressed in a white dress. I thought to myself "hold on to the music and the light & know that this is not me, is not real." That is exactly when the electricity cut off, and everything went dead.

Dreaming is the best word I can come up with. But it is also like the dreams you have in meditation. It was also like trying to convince myself that the nightmare wasn't real.

To understare things, my first massage was not too relaxing. The next massages were also very intense, and followed a pattern of behavior. The emotion was different in all cases, but always came before the dreams.

This intensity of emotion is what the masseuse watches for. She guides the person she is massaging by intuition and good judgement, with the proper volume, tempo and type of music, in complete harmony with the stroke, pressure and speed of the hands. Bring the person 'down' gently, brush off all emotions and dreams very firmly. Let the music descend to very quiet and relaxing selections. End with the person wrapped up warmly, your hands on his shoulders, forehead or neck. Keep still for a while. Be still until he is ready to get up.

The woman that taught this massage believed that all these dreams were recollections of past-lives. I cannot say. All I can state for certain is that they had a definite pattern to them, & through this realization & analysis of my life now, I was able to break open a very nasty piece of karma.

I also saw the effect on the many people that came to the center for massage. The most impressive that I can remember is a man that came up more for some physical therapy than for a massage. His leg had paralyzed suddenly, and he had been in a wheelchair since. He spent months in hospitals and they could find nothing wrong. He tried massage as a last resort.

After an hour or so he began to see himself doing all sorts of things in which his leg was somehow hurt or mutilated. After many successive dreams, he said that he saw himself being thrown into an arena full of lions. One of them badly mauled his leg. He screamed, & his leg relaxed, uncramped. He left the center walking. By the way - he worked for MGM, under the sign of the roaring lion.

I cannot say what these dreams truly are; past-lives, universal archetypal memory, your own subconscious manifesting... These experiences do not always happen. I had many massages (and gave many) that were simply relaxing, serene, incredibly mellow & left me feeling renewed & delighted. The massage experience that induces 'dream-memory' can only be helpful. It offers insight into your own mind and universe.

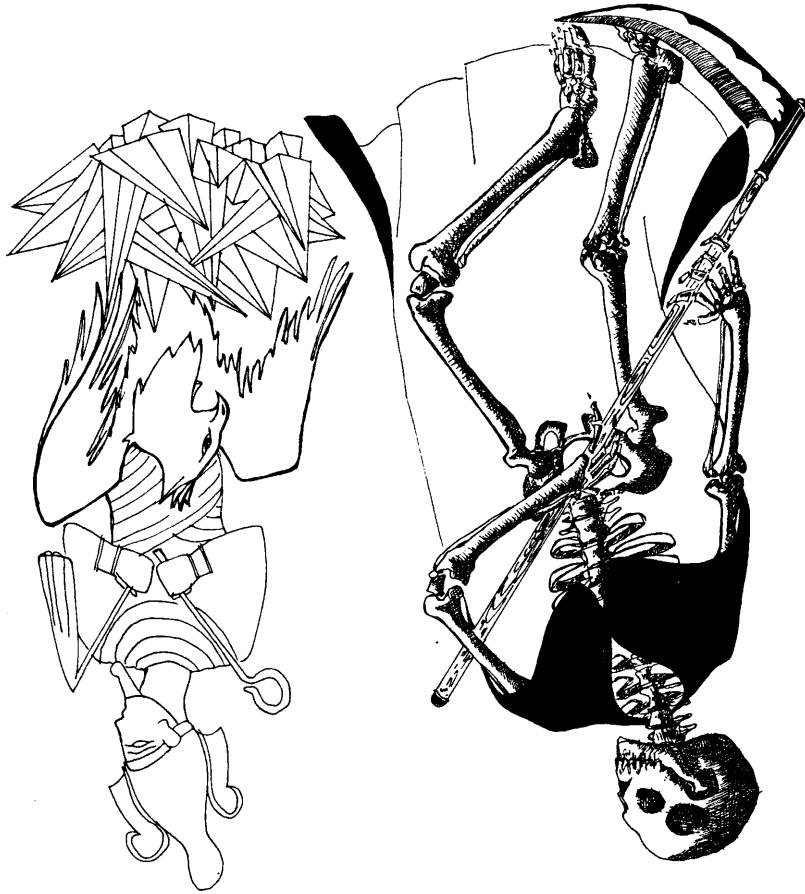
It is important to be in control of the massage. Bring the person back if you feel they are going to far away. Don't ever try to force a person to dream with violent music, etc. From personal experience, this can be a very unpleasant feeling. Also from experience - don't massage or be massaged high on anything stronger than marijuana. You cannot control massage/hallucinations when someone is on a hallucinogenic. This can be very dangerous, & in my case I was lucky.

Another woman was massaging, and I was 'holding' - holding the part of the body opposite the part being massaged to polarize and equalize the energy. The man being massaged had taken some LSD. His hallucinations were so real to him that he became physically almost out of control.

Usually this type of massage last from two hours on up. At first your hand cramp, but then they become suddenly 'energized', & you can go on for hours. I believe that this energy come from outside the body at this point, ie the universe. This energy & proper use of music finally brought the man hallucinating back to a state of rest. This was pure chance, it could have gone the other way entirely.

In this Aeon harmony of being is essential. "Every man and every woman is a star." Massage is a beautiful way to take care of our fellow stars & unlock the doors of the unconscious that have been bolted shut for so long. Massage is truly a form of Love, self-Love, and love for others. Everyone gets high if the massage is performed correctly & controlled, by your will & skill.

Massage! It will keep your cup full & your body still.



SETTING SUN ADORATION

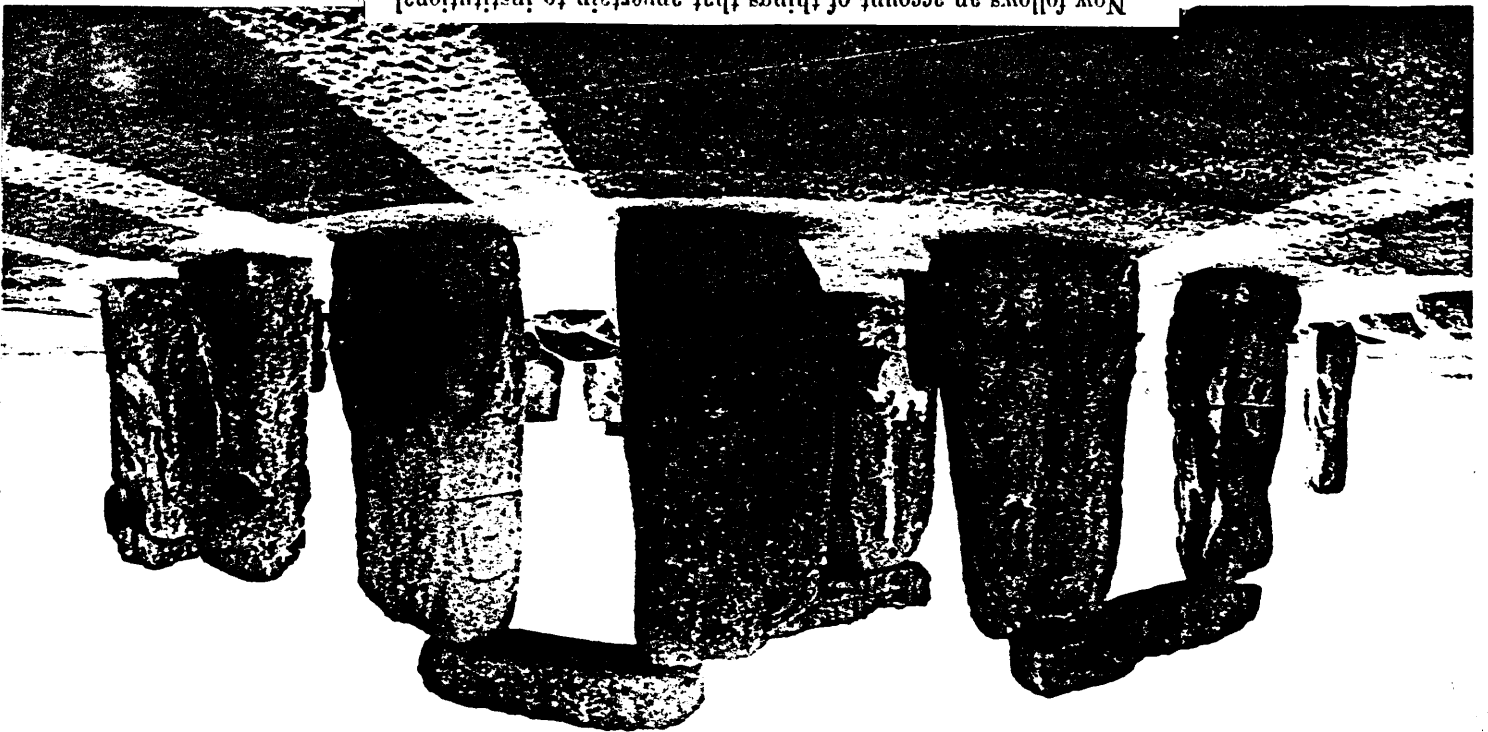
Hail unto Thee who art Ra in thy setting,  
 even unto thee who art Tum in Thy joy as Creator of Darkness.  
 Who maketh his seat in the uttermost limits of the heavens.  
 I adore Thee in this oath;  
 I pity not the fallen! I never knew them. I am not for them.  
 I console not: I hate the consoled and the consoled.  
 I welcome death as a condition of progress, the annihilation  
 of the self in the Beloved in the name of the Child.  
 Hail unto Thee who came forth from Nu, the Soul of the  
 God who created himself.  
 Who travellest over the heavens in Thy bark at the Down-going of the Sun.  
 Tahuti standeth in His splendour at the prow, and Ra-Hoor-abdeth at  
 the helm.  
 Hail unto Thee from the Abodes of the Day.



Now follows an account of things that appertain to institutional ceremonies, and that accord with the reason and inherent observable in the reminiscence and customs of the bards of the Island of Britain; but which, nevertheless, are not considered as indispensably requisite parts of the system; because every truth and knowledge,—every recollection and retention,—as well as every art and science, may be acquired without them:—still they corroborate and illustrate reminiscences and primary regulations; for which reason, it is deemed laudable to perpetuate them in memory and usage; especially as they comprise the ancient forms transmitted, in continuity, by the retentive memory of Gorsedd.

It is an institutional usage to form a conventional circle of stones, on the summit of some conspicuous ground; so as to enclose any requisite area of greensward; the stones being so placed as to allow sufficient space for a man to stand between each two of them; except that the two stones of the circle which most directly confront the eastern sun, should be sufficiently apart to allow at least ample space for three men between them; thus affording an easy ingress to the circle. This larger space is called the entrance or portal; in front of which, at the distance either of three fathoms, or of three times three fathoms, a stone, called *station stone*, should be so placed as to indicate the eastern cardinal point; to the north of which, another stone should be placed, so as to face the eye of the rising sun, at the longest summer's day; and, to the south of it, an additional one, pointing to the position of the rising sun, at the shortest winter's day. These three are called station stones; but, in the centre of the circle, a stone, larger than the others, should be so placed, that diverging lines, drawn from its middle to the three station stones, may point severally, and directly, to the three particular positions of the rising sun, which they indicate.

The stones of the circle are called sacred stones, and stones of testimony;—and the centre stone, is variously called the stone of presidency, the altar of Gorsedd, the stone of compact, and the perfection stone. The whole circle, formed as described, is called the greensward-enclosing circle, the circle of presidency, and the circle of sacred refuge; but it is called *trien* (circle) in some countries. The bards assemble in convention within this circle; and it accords neither with usage nor decency for any other person to enter it, unless desired to do so by a bard.



THE STONE CIRCLE